

**Dr. Harlinah Sahib, M.Hum.**



***Death Ritual Speech Of***  
**ETHNIC KAJANG**  
***Revised Edition***

**Editor:**

**Prof. Dr. Fathu Rahman, M. Hum.**



# Death Ritual Speech Of **ETHNIC RAJANG**

*Revised Edition*

*This book is specifically designed for students, English learners, lovers, members and organizers of English clubs or English forums, cultural practitioner or humanist, ethnographer, anthropologist, linguist, university students especially who take English literature; English teachers/lecturers.*

*This book is organized in Eighth parts/units, they are: Introduction, Language And Culture, General Description Of Kajang Death Ritual, Symbols, Ritual Speech, Semiotics, And Kajang Death Ritual Speech.*



**Dr. Harlinah Sahib, M.Hum.**, Then she continued her study at Hasanuddin University (1985) in the English Linguistics Study Program. He continued her study at the Magister Program at Hasanuddin University in (1998) English/ELS Study Program and continued her study at the Linguistics Study Program (Doctoral Program) at Hasanuddin University (2017).



**Penerbit** : CV. AA. RIZKY  
**Alamat** : Jl. Raya Ciruas Petir,  
Puri Citra Blok B2 No. 34 Pipitan  
Kec. Walantaka - Serang Banten  
**E-mail** : aa.rizkypress@gmail.com  
**Website** : www.aarizky.com

ISBN 978-623-405-041-7



---

**DEATH RITUAL SPEECH OF  
ETHNIC KAJANG**

---

**Undang-undang No.19 Tahun 2002 Tentang Hak Cipta**  
**Pasal 72**

1. Barang siapa dengan sengaja melanggar dan tanpa hak melakukan perbuatan sebagaimana dimaksud dalam pasal ayat (1) atau pasal 49 ayat (1) dan ayat (2) dipidana dengan pidana penjara masing-masing paling sedikit 1 (satu) bulan dan/atau denda paling sedikit Rp.1.000.000,00 (satu juta rupiah), atau pidana penjara paling lama 7 (tujuh) tahun dan/atau denda paling banyak Rp.5.000.000.000,00 (lima miliar rupiah).
2. Barang siapa dengan sengaja menyiarkan, memamerkan, mengedarkan, atau menjual kepada umum suatu ciptaan atau barang hasil pelanggaran hak cipta terkait sebagai dimaksud pada ayat (1) dipidana dengan pidana penjara paling lama 5 (lima) tahun dan/atau denda paling banyak Rp.500.000.000,00 (lima ratus juta rupiah)

# **DEATH RITUAL SPEECH OF ETHNIC KAJANG**

**Dr. Harlinah Sahib, M.Hum.**



**PUBLISHER:  
CV. AA. RIZKY  
2021**

# DEATH RITUAL SPEECH OF ETHNIC KAJANG

Publisher CV. AA RIZKY

**Author:**  
**Dr. Harlinah Sahib, M.Hum.**

Editor: Prof. Dr. Fathu Rahman, M. Hum.

**Design and Layout:**  
Creation Team CV. AA. Rizky

First Printing, October 2021

**Publisher:**

**CV. AA. Rizky**  
Jl. Raya Ciruas Petir, Puri Citra Blok B2 No. 34  
Kecamatan Walantaka, Kota Serang - Banten, 42183  
Hp. 0819-06050622, Website : [www.aarizky.com](http://www.aarizky.com)  
*E-mail: aa.rizkypress@gmail.com*

**ISBN : 978-623-405-041-7**

viii + 102 hlm, 23 cm x 15,5 cm

Copyright © 2021 CV. AA. Rizky

**Anggota IKAPI**  
Nomor : 035/BANTEN/2019

**Hak cipta dilindungi undang-undang**  
Dilarang memperbanyak buku ini dalam bentuk dan dengan  
cara apapun tanpa izin tertulis dari penulis dan penerbit.

## PREFACE

Alhamdulillah, in the name of Allah SWT, the writer can write this book that entitled *"Death Ritual Speech of Ethnic Kajang"* has been completed. This book is specifically designed for English learners, cultural practitioner or humanist, ethnographer, anthropologist, linguist, university students who major in linguistics and English literature. Eventhough our daily activities are so busy, we still try to take time to compile this book. This book is organized in Eighth parts/units, They are: *Introduction, Language And Culture, General Description of Kajang Death Ritual, Symbols, Ritual Speech, Semiotics, And Kajang Death Ritual Speech (A Preliminary Study)*.

Finally the writer would like to say thanks to Allah Subhanahu Wata'ala for giving us inspiration and strength so that this book can be completed.

**May Allah Subhanahu Wata'ala always bless our effort and make it useful for students and society. Aamiin Ya Rabbal Alamin.**

Makassar, October 2021

**Dr. Harlinah Sahib, M.Hum.**

## TABLE OF CONTENTS

PREFACE .....	v
TABLE OF CONTENTS .....	vi
UNIT 1 INTRODUCTION.....	1
UNIT 2 LANGUAGE AND CULTURE.....	11
A. Language .....	11
B. Culture .....	14
UNIT 3 THE HISTORY OF KAJANG.....	17
A. A Brief History .....	17
B. Kajang Village in Makassar .....	20
UNIT 4 GENERAL DESCRIPTION OF KAJANG DEATH RITUAL.....	23
UNIT 5 SYMBOLS .....	27
A. Definition of Symbols .....	27
B. Concept of Pasang ri Kajang .....	33
C. Rite System of Ethnic Kajang .....	38
UNIT 6 RITUAL SPEECH .....	41
A. Definition Of Ritual Speech .....	41
B. Types of Ritual Speech.....	42
C. Process of Kajang Death Ritual Performance.....	44
UNIT 7 SEMIOTICS .....	49
A. Definition of Semiotics.....	49
B. Functional Semiotic Theory .....	54
C. Context.....	58
D. Genre Transformation.....	70

UNIT 8	KAJANG DEATH RITUAL SPEECH (A PRELIMINARY STUDY) .....	75
	A. The Structure of Kajang Death Ritual Speech.....	76
	B. Denotational Text .....	86
REFERENCES .....		89
BIOGRAPHY .....		102



# UNIT 1

## INTRODUCTION

The concept of ritual speech is well known in *Pasang ri Kajang* and it is one of the focuses in the discipline of linguistic anthropology as the study of language in the context of anthropology (Hymes,1964:4). Fox (1971:215) generalizes that the ritual languages of eastern part of Indonesia have widely different cultural context, however, they share common characteristics. They are all ‘formal, formulaic, and parallelistic. Kuipers (1998:149) claims that ritual speech is related to register that has special values and honorific language. He further suggests that ritual speech is a good medium to look for ideology since it is a focus of a number of beliefs. Poedjosudarmo (2001:160) also asserts that ritual speech generally uses metaphor. The use of metaphor can create a certain meaning and makes ritual speech is more sacred and charismatic. He also states that using metaphor very often diverts from lexical meaning that result in vagueness. The vagueness mentioned above provides a place in clarifying the meaning of language in ritual language.

Customary ritual, such as death ritual, wedding, and life cycles uses a specific language and vocabulary in conducting ritual event. Ritual speech has different forms, meaning, and functions from ordinary speech. This kind of speech has also different speaking styles from ordinary language. Sandarupa (1989:9) states that in non-ritual

context such as daily conversation and in public meeting, the speakers communicate in comprehensible, ordinary, and low registers. However, such low registers are avoided in the ritual context. Instead, they use a high register (ritual language) which is difficult for commoners to understand because it incorporates into its lexicon florid expression, parallelism, metaphors, and highly elaborated speech forms.

Fox cited in Ola (2009:2) also suggests that ritual language has some characteristics which are not owned by ordinary language. Ritual language has consistent dictions and poems, uttered by only an extraordinary person; it contains magical power used to communicate with God and ancestors. He further suggests that ritual language has cultural context which must be explained textually, contextually, and culturally. Ritual speech has functions as a medium of interaction between human beings and their creator, and interaction done between humans and their ancestors' spirits. In relation to the statements above, Ola (2009: 3) states that interaction conducted between human and their creator is usually called vertical relationship. Meanwhile, interaction done between human and human, human and nature is usually called horizontal relationship. In line with Ola's perspectives above, the writer would like to infer that vertical relationship might be called *Hablumminallah*, whereas horizontal relationship or social aspect might be called *hablumminannash*.

Based on the explanation above, it can be inferred that ritual language or ritual speech has a specific utterance which is strongly maintained from one generation to the

next. The utterance has a purpose and certain meaning which is suitable with context or its usage.

One of the writers of Kajang community (2011) says that customary community of Kajang are Moslems, however for those who live inside the place where *Amma towa* lives (*ilalang embayya*) still believe in supernatural thing (magic) besides natural power (religion). They believe that their ancestors' spirits are residing in the forest in which people serve and honor. They believe that the ancestors' spirit keep them away from danger and bad luck.

Based on the two writers' perspectives, it can be inferred that the Creator is the only one to ask for anything. However, what will happen if someone does not perform ritual or ritual speech? Campbell (1949:104) states that human beings may encounter social and individual problems. In social problem, people will get rid of condition of being together or they will be excluded by society. Meanwhile, individually, because space in someone's mind (public sphere) is not well used, conflict will be easier to happen. In addition to the problems of ritual speech, Cohen (1966:1) also asserts that ritual is consequences for both individual and society. Besides, psychological aspect affects the people's mind such as being worried due to the pressure of the myths or misbehaviour or even misconduct. With respect to Cohen's and Campbell's opinion above, it may be inferred that to prevent those problems, people should carry out ritual speech in order that humans feel safe and peaceful. In addition, performing ritual creates happiness since people can fulfill their obligation as a form of respect towards the

ancestors. Individually, a person has initiation to preserve the ancestor's culture. So far, there is no ethnic Kajang expelled from its community caused by ritual problems. Once they decide to live in this area, they are ready to preserve or carry out the rules established in the *Pasang ri Kajang* including death ritual or death ritual speech which is relevant with its instruction and its prohibition. Therefore, they are strongly maintaining the instruction and prohibition.

Some obstacles are encountered by ritual speech actors and ritual devotees in preserving the ritual speech. The writer observes, the speakers of ritual are becoming fewer and fewer nowadays because it tends to regard the speech of elderly people. The youths also say, it is difficult to learn ritual speech as it needs language with specific vocabulary, not a daily speech or ordinary speech and a necessity to learn ritual speech as well as local culture. As an example, the singers and the customary devices acted in the death ritual event are mostly elder people. The implied concept of ritual language stated above is supported by Fox (1988:13) that ritual language or ritual speech can be seen as "the words of the ancestors". It is seen contradicted to ordinary individual speech. The reason for this research, the writer states the challenges of conducting the ritual speech in general.

Such speech characterized above is simply used as a means of implementing the ritual. Bell (1997:19) argues that the ritual is not only composed of unique actions that only occur in the context of rite, but a way of acting, which is different from other ways of acting and contrasting types.

The ritual aspect has attracted many writers, such as Geertz (1973:132) who approached it from symbolic aspect.

Symbolic approach or often called interpretative approach sees symbols as leading action. Symbols are objects, speech sounds, or other forms of writing given meaning by humans. Primary form of symbolization by humans are through language but humans also communicate using signs and symbols such as in the painting, clothing, rituals, religion, and so forth.

In relation to ritual speech, there are two symbolic aspects which are taken into account: language (text) and cultural tools (co-text). The two symbolic aspects develop the notion of semiotic and semantic meaning, in which, semiotic meaning is linked to how those languages and cultural tools (artifacts) are interpreted by people. However, semantic meaning simply covers the meaning of texts. As an example, *topē lēlēng* (black sarong), traditional custom used in ritual, is included in cultural good (semiotic meaning). It symbolizes the unity, maturity and consistency. On the other hand, semantic meaning draws our attention to the lexical meaning: *topē (sarong) and lē'lēng* (black).

Semantics is generally defined as the study of meaning (Lyons, 1977:1). It deals with the expression of linguistic objects, such as words, phrases and sentences. Semantic meaning encompasses denotative and connotative meaning. Denotative meaning is the word's actual meaning while connotative meaning is a secondary meaning in addition to its primary meaning. Kridalaksana (1983:22) also stated that denotative meaning is a meaning of a word or a

group of words which are objective and are based on certain convention. In contrast, connotative meaning is an aspect meaning of a word or a group of words in which they can appear on the speakers and the hearers' feelings or thought.

If semantics focuses on the sentence meaning, pragmatics discusses how the ability of language users to pair sentences with the context. It is much concerned precisely with such mechanisms whereby a speaker can mean more than, or something quite different from, what he actually conveys, by inventively exploiting communicative conventions (Levinson, 1983:27). In short, pragmatics discusses the language which is used beyond ordinary language or everyday communication.

The pragmatic aspect of ritual speech can be seen in three concepts: text, co-text and context. Text in this fashion is linked to the utterance said in the ritual or, co-text covers the tools or goods used in performing the ritual, and context is associated with the event of the ritual itself. Furthermore, text is related to denotative meaning, co-text is concerned with cultural meaning, and context is linked to ritual performance. It can be said that pragmatic is one of important aspects in ritual speech. This aspect is in line with a group of analysts' opinions who state that language such as ritual speech can be related to a non linguistic aspect. In this research, ritual speech will be analyzed by using semiotic mediation to relate between text and context. This relationship conjures the process of entextualization and genre transformation.

Entextualization is proposed by Bauman and Briggs (1990:73). It is seen as the process of extracting text from its original form and applying it to the new context. The text is decontextualized and recontextualized. In other words, entextualization is the process of making a stretch of talk about an experience into a relatively malleable text that can be lifted out of its local setting, out of its context, and repeated in new context. This definition refers to reiterate stories of experience and share it by repeating to others. The discussion of entextualization may not be separated from genre transformation as it is strongly stated by Sandarupa (2013:4) that genres transformation is transformation forms of the original text. The term ‘genre’ is widely used in rhetoric, literary theory, media theory, and more recently linguistics, to refer to a distinctive *type* of text. Allen (1989: 44) notes that ‘for most of its 2.000 years, genre study has been primarily nominological and typological in function. That is to say, it has taken as its principal task the division of the world of literature into types and the naming of those types – much as the botanist divides the realm of flora into varieties of plants’.

Todorov (1982:28) examines genre from historical approach. He has defined a system of genre as “the choice of a society makes among all the possible codifications of discourse”. Such codifications include literary as well as legal, public, political, disciplinary, and other everyday genres, and together the complex relations of these genres organize and help generate a society’s social structures, practices, events, and discourses in dynamic inter-related

ways. Besides, Bakhtin (1986:18) approaches genre from cultural aspect. It examines genres regarding with the dynamic relationship between literary texts and socio-culture. He further describes two aspects of this relationship which comprise the dialogic nature of genres in sphere of communication and the formation of new genre derived from the real utterances (Bakhtin , 1986:18).

Language is realized in the form of individual concrete utterances (oral and written) by participants in various areas of human activity. These utterances reflect specific conditions and goals of each area not only through their content (thematic) and linguistic style, that is, the selection of the lexical, phraseological, and grammatical resources of the language, but above all through their compositional structures. All three of these aspects-thematic content, style, and compositional structure-are inseparably linked to the whole of the utterance and is equally determined by the specific nature of the particular sphere of communication. Each separate utterance is individual, of course, but each sphere in which language is used develops its own relatively stable types of these utterances. These utterances we may call speech genres (Bakhtin, 1986:80). Bakhtin did not pay specific attention to tools or artifacts as mediating concepts, to participant as objects, but instead focused on language action as a living source of insight renewal.

In line with the discussion of genre, Briggs and Bauman (1990:76) also propose various aspects of genres transformation in entextualization, as can be seen below:

1. Framing. The transformation is from performance or writing to reported speech frame.
2. Form. It is a genre transformation of discourse i.e. from drama genre to poetic.
3. Function. This aspect is linked to the effect of illocutionary and perlocutionary acts. Illocutionary act emphasizes that ‘by saying something, we *do* something’ for instance, promising, ordering, or bequeathing. Meanwhile, perlocutionary act tends to be actual effect, such as persuading, convincing, scaring, enlightening, inspiring or getting someone to do or realize something.
4. Indexical grounding. Its transformation is related to deixis marker of person, space and time.
5. Translation. The transformation encompasses inter-lingual translation from one language into another language.
6. The emergent structure. The transformation is embodied in the situational context from original context of discourse – i.e. in context of poetic performance to new situational context of text in which they are produced- i.e. in context of rewriting of the poem.

The process of entextualization can also be seen through extracting a text from *Pasang ri Kajang*, as verbal or oral tradition that comprises sublime messages, and using it into the death ritual speech.

\*\*\*\*\*



## UNIT 2

### LANGUAGE AND CULTURE

#### A. Language

Humans are social beings who must interact with each other in fulfilling various needs of life. Therefore, humans cannot possibly live alone without interacting with other people. How to understand language? This is a pre-occupation going back to the very beginning of our intellectual tradition.

Storey (2003:x) states that language is a tools and mediums to create meaning important or significance or meaning. Investigating culture means exploring how the meaning symbolically produced in the language as a sign system (signifying systems). Storey's view is getting reinforce the role of language as already proposed by Bourdieu, Foucault, and Habermas, as well as by thinkers post-modernism that places language in a central position, to the point that came the jargon the linguistic turn (Santoso, 2006:i).

Language has an important role in human life because it is the main communication. As a means of communication, language includes words, collections of words, clauses and sentences that are expressed orally and in writing What is the relation of language to other signs? to signs in general? Are linguistic signs arbitrary or motivated? What is it that signs and words have when

they have meaning? These are very old questions. Language is an old topic in Western philosophy, but its importance has grown. It is not a major issue among the ancients. It begins to take on greater importance in the seventeenth century, with Hobbes and Locke. And then in the twentieth century it has become close to obsessional. All major philosophers have their theories of language: Heidegger, Wittgenstein, Davidson, and all manner of “deconstructionists” have made language central to their philosophical reflection (Taylor, 2016).

While the notion of language is a human communication system that is expressed through the arrangement of sounds or written expressions that are structured to form larger units, such as morphemes, words, and sentences. Meanwhile, in the perspective of Functional Systemic Linguistics (LSF), language is a form of social semiotics that is working in a situational context and cultural context, which is used both orally and in writing.

In addition, in human life, language is also closely related to cultural development. There are 3 factors that show the role of language in cultural development. First, language as a cultural element. Every activity in human life has an element of language in it. So, to understand the development of a culture, it is necessary to first examine the development of language in society. Second, language as a marker of social stratification. Language can show patterns of relationships and social stratification in a society. For example, in Javanese culture, children talk to

their parents using the Javanese krama (soft language). Meanwhile, when talking with the same age, Javanese people use ngoko (rough language). Third, language as a symbol of ethnic culture. Language can show cultural symbols in an ethnic group. This is evident from the existence of various dialects or dialects from various ethnic groups. This is due to geographical differences and the stratification of the social environment between ethnic groups in people's lives.

In general, in people's lives, language has a main function as a means of communication. However, language can also have a number of other functions. The following are the various functions of language in general in people's lives:

1. Language as a means of self-expression Since childhood, humans use language as a means of expressing and expressing themselves to their parents. In the early stages of development, children's language develops as a tool for self-expression.
2. Language as a means of communication As a means of communication, language is used to convey certain meanings so that others can understand them. The difference in the function of language as a means of self-expression and means of communication lies in its purpose. The first is simply to express yourself to be known by others. As for when communicating, the use of language is adjusted to the person being spoken to, with the aim that the intent of the language is easily conveyed.
3. Language as a tool of social integration and adaptation When adapting in a new social environment, everyone

will choose the language used depending on the situation and conditions faced. This is so that he can easily adapt and integrate with the social environment. 4. Language as a tool of social control As a tool of social control, language can be very effective. Social control by using language can be applied to individuals or communities.

## **B. Culture**

This section looks at this various meanings associated with the word “culture” and ways of understanding the relationship between culture and society.

According to Tyler (1974:1), culture is that complex whole which includes knowledge, belief , art, morals, law, customs and any other capabilities and habits acquired by a member of society. Avruch (1998:17) states that culture consists of the derivatives of experience, more or less organized, learned or created by individuals of population, including those images or encodements and their interpretations (meanings) transmitted from past generation, from contemporaries, performed by individuals themselves. Banks and McGee (1985:5) state that nowadays, culture is viewed as consisting primarily of the symbolic, ideational, and intangible aspects of human societies. The essence of culture is not its artifacts, tool, or other tangible cultural elements but how the members of the group interpret, use and perceive them. On the other hand, Geertz (1973:452) describes the concept of culture from different aspects. He explains the

concept of how an understanding of cultural paradigms is necessary to document the way people from different parts of the world negotiate changes in society.

Culture is also called a mental phenomenon. It is assumed that culture does not exist beyond individuals. Rather, it lies in individuals' interpretations of events and things around them. On Geertz's perspective, culture is viewed as an organized collection of symbolic system. He saw people's cultural behavior based on this signs and symbols. With a reference to socially established signs and symbols, people shape the pattern of their behaviors and give meanings to their experiences. In other words, people rely on meanings in order to sustain their social lives.

Culture is the patterns of learned and shared behavior and beliefs of a particular social, ethnic, or age group. It can also be described as the complex whole of collective human beliefs with a structured stage of civilization that can be specific to a nation or time period.

\*\*\*\*\*



## UNIT 3

### THE HISTORY OF KAJANG

#### **A. A Brief History of Kajang**

On the island of Sulawesi, precisely in Bulukumba is a Regency in South Sulawesi Province, there are many tourist attractions that can be visited such as Marumasa Beach, Tanjung Bira Beach, and others. Tana Toa Village, Kajang District, Bulukumba Regency, South Sulawesi. The distance is about 60 kilometers from the centre of Bulukumba Regency, there is a tribe that is known to have mystical knowledge. The Kajang tribe is the oldest tribe in Tana Toa Village.

Ammatoa Kajang is one of the Indigenous Communities who have lived in their customary territory for generations, precisely in Kajang District, Bulukumba Regency. The area is considered an ancestral land that must be preserved and they call it 'Tana Toa' or Old Village. The Ammatoa Kajang indigenous people are divided into two groups, namely 'Rilalang Embayya' (Kamase-masea Land) better known as Kajang Dalam which is known as Ammatoa Customary Area and 'Ipantarang Embayya' (Kausayya Land) or better known as Kajang Luar. Although it is divided into two regions, there is no fundamental difference between the two. Since then until now, they have always adhered to the teachings of their ancestors. Based on ancestral teachings, the

Ammatoa Kajang indigenous people must always maintain a balance of life with nature and their ancestors.

The history of the origins of the Ammatoa Kajang indigenous people and their territories is illustrated in the mythology of the origin of the appearance of To Manurung ri Kajang as Tau Mariolo, the first human in Kajang who became the first Ammatoa, the first (customary) leader of the Kajang indigenous people. There are many versions of the mythology, both narrated by Ammatoa and traditional administrators, community leaders. The territory of the Ammatoa Kajang indigenous people started as a mound of earth that protruded through the water, known as the Kuncio. The land then expands with the development of time and the development of humans who inhabit it. The Ammatoa Kajang Indigenous People believe that the first Ammatoa rode a Koajang or Akkoajang (eagle) in possi tanayya, the first place to settle.

From his wife called Ando or Anrongta, the first Ammatoa had five children, four girls and one boy, namely Dalanjo ri Balagana, Dangempa ri Tuli, Damangung Salam ri Balambina, Dakodo ri Sobbu and Tamutung ri Sobbu. It was also said that the five children were known as the five Gallarangs, namely Galla'Pantama, Galla' Anjuru, Galla' Kajang, Galla' Puto and Galla Lombok. Each child ruled in one area in Kajang. After having five descendants, To Manurung is believed to be actually still alive, but disappeared (assajang) which is invisible to the naked eye, allinrung,

can only be seen with the "inner eye". (Adhan 2005). The community is better known as the Ammatoa Kajang indigenous community. Ammatoa is a term for their traditional leaders who have been passed down from generation to generation. 'Amma' means father, while 'Toa' means the elder.

The Ammatoa or Kajang Tribe is a tribe that loves nature. The Kajang Tribe's love for the environment is due to the Kajang Tribe who considers the forest as their own mother, because the mother is a respected and protected figure. The characteristic that exists in the Kajang Tribe is the clothes worn by the Kajang Tribe, the Kajang Tribe always wears black clothes and does not wear footwear. If there are tourists who want to visit then the clothes that are required to wear black clothes. Because according to the Kajang tribe, black has the meaning of equality, unity in all things, and simplicity. All black is the same. The black color also shows the power and degree in the eyes of the owner of the universe. The similarity contained in this color is also in responding to environmental conditions, especially forest sustainability which must be maintained because it is the source of life.

The people who live in the Inner Region are still strong preserve their ancestral heritage, they still adhere to the teachings and customs Ammatoa, they practice a very simple way of life, and they believe that the influence of technology is very bad for humans. Therefore, they reject everything that smells of

technology because it is considered to be damaging environment and universe. While the people who live in the Outer Region has undergone changes in accordance with the demands of the times (Darmapoetra, 2014:5).

One of the researchers of Kajang community (2011) says that customary community of Kajang are Moslems, however for those who live inside the place where Amma towa lives (i lalang embayya) still believe in supernatural thing (magic) besides natural power (religion). They believe that their ancestors' spirits are residing in the forest in which people serve and honor. They believe that the ancestors' spirit keep them away from danger and bad luck. Also, indicates that the preservation or everlasting of the customary forest of Ammatowa community is caused by the strength of oral tradition. In this case, Informal Knowledge System expressed continuously from one generation to the next in the form Pasang Ri Kajan (Sahib et al., 2019).

### **C. Kajang Village in Makassar**

Formed Kajang village in Makassar occurred because of the existence of a life alliance genealogical-territorial which is characterized by differences between indigenous people and immigrants. The residents referred to in this case are people who come from from Kajang. The name of Kampung Kajang is a village name given by people who live in Tamangapa Village, Manggala District because the first family to live in the area is family The late Puang Ambo (Dg. Rapi) with his wife the late Sitti

Saindah Adaizzati, the area where the late Puang Ambo came from is from Bone and his wife, the late Siti Saindah Addaizzati, are Kajang people. So that people in Tamanggapa Village call it "Bone Na To" Kajang" which means in the Konjo language is "Contents of Kajang people".

Therefore, the people of Tamanggapa Village, Manggala District gave the name the village is Kajang Village. Kajang Village is located in the Tamanggapa Village area, Manggala. At first this area was just a forest and a swamp this area used to be a robber's lane and the first time this area was only inhabited by only one family, namely the family of the late Puang Ambo (Dg. Rapi) in 1995. Because this village is mostly inhabited by Kajang people, which one? they still adhere to the principles of kinship, togetherness, and mutual cooperation who are still strong and still pay attention to their regional traditions even though they are in other people's areas such as wedding customs (pa'buntingnggang custom) and traditional parties competition. In addition, in this area is also the single largest area in Tamanggapa Village and its population continues to grow from year to year. This reason is what makes it different from other villages in Makassar (Jumaisa, 2021).

The arrival of the Kajang people to Makassar on average comes from the Kajang community outside area. Geographically, the Amma Toat community is divided into the Inner Area (Tana Kekea) and the Outer Area

(Tana Lohea). The people of the inner region are scattered in several villages including Tana Toa Village, Bonto Baji, Malelleng, Pattiroang, Batu Nilamung and part of the Mining Village area. Regional Indigenous Community Area In a whole bordered by the deaf to the north, with Sewage to the east with Seppa to the south and with Doro to the west. While the Outer Areas are scattered in almost all of Kajang District and several other areas villages in the Bulukumba sub-district, including in Jojjolo Village, Tibona Village, Bino, Minasa, and Batu Lohe Village (Palammai & Mappasomba, 2012: 12).

The actions of some Kajang people choosing to leave their original areas are not apart from the classic problem, namely poverty. According to Mattulada (1997: 131), There are three possibilities that can cause a person to be poor, namely:

- 1) Due to laziness, stupidity, physical or mental incapacity (disability), and causes from within a person.
- 2) Structural causes, namely the occurrence of poverty due to weakness or structural stupidity that is beyond one's personal abilities or group of people to avoid or overcome it.
- 3) Because cultural, is what grows from a system of cultural values that respects ways of life that “avoid the pleasures of the worldly life”

\*\*\*\*\*

## UNIT 4

### GENERAL DESCRIPTION OF KAJANG DEATH RITUAL

When someone passes away in ethnic Kajang, people usually chime a drum (*palingoro*) to inform that one member of the community passes away. During three months and ten days there are some activities done by the dead person's family. A dead person is usually handled by a person with magical powers called (*tu pparuru tu mate*) which the total number, is between three until five, depending on the financial ability of family members because at the end of three hundreds and ten days, there will be a death ritual namely *akdampok* for wealthy family, *a'lajo-lajo* for family who has not high income and *dangang biasa* for commonners.

In general Kajang death ritual comprises of three parts: *dangang dampok*, *dangang lajo-lajo* and *dangang biasa*. *Dangang dampok* and *dangang lajo-lajo* are usually conducted by community who live outside the area of *Amma towa*'s region. In contrast, *dangang lajo-lajo* and *dangang biasa* are mostly performed by people who live inside the region where *Amma towa* and his followers live. During three hundred and ten days *tau paruru tumate* and the dead person's family go to see the dead person's cemetery and pray for him/ her for three times a day: in the morning, in the afternoon, and in the evening.

According to informant 3, (2016) *dangang biasa* is usually done plainly by slaughtering some roosters and 500 litres or 250 litres black sticky rice and 250 litres of red sticky rice. This type of death ritual is usually attended by nine customary devices or *Ammatowa's* assistants added by local government. In addition, the family members conducted *dangang biasa* is usually advised or *nideppok* by *gallak putok* (Amma towa's secretary). Yet, due to the fact that ethnic Kajang has experience financial progress, *dangang biasa* (ordinary death ritual) has become less or even no longer being conducted.

*Dangang lajo-lajo* as a medial level of Kajang death ritual is usually attended by 26 of customary devices such as, *Amma towa* , *Gallak Pantama*, *Sullehatang*, *Kali Gallak Kajang* and many other customary devices and local government. This medial level of death ritual of ethnic Kajang usually spends 1500 litres or 1,5 tones of sticky rice, one buffalo, varieties of traditional cookies and medium cooked meat. If *dangang biasa* is advised by *Gallak Putok*, *dangang lajo-lajo* is delivered by *Gallak Kajang*. *Dangang dampok* as the third kind of death ritual is usually presented by 37 customary devices and added by 4 customary witnesses called *pattola adak*. For example, *Amma towa*, *Gallak Pantama*, *Gallak Kajang*, *Puto Towa Sangkala*, *Lompo Karaeng*, a number of customary devices and local government. *Dangang dampok* usually spends more materials than the two death ritual mentioned before (*dangang biasa* and *lajo-lajo*). This ritual usually spends

2000 litres of sticky rice or 2 tons, two buffalos, various traditional cookies and medium cooked meat.

Based upon the performance of death ritual in ethnic Kajang, it can be inferred that it is not easy to conduct death ritual, *dangang dampok* in particular since it needs high costs, more workers, and properties consideration may not be neglected too. *Dangang dampok* is one of the biggest death rituals performed by ethnic Kajang. This type of death ritual is usually performed for two days. The ritual of *dangang dampok* is usually conducted together (once in two death ritual programs). In other words, in the first day, the family members conduct *dangang lajo-lajo* in the evening but *dangang dampok* is usually conducted by the family members in the next day. *Dangang dampok* is usually called the biggest ritual of death in Kajang district because of flurry of activities. Due to lots of people attend the ritual, the family members usually need a lot of preparations. There is no basic difference *dangang biasa*, *lajo-lajo*, and *dangang dampok* in the process of the death ritual performance, except in the number of customary devices presenting the ritual and material used. (I.2 : 3: 2016).

\*\*\*\*\*



## UNIT 5

### SYMBOLS

#### A. Definition of Symbols

Geertz (1973:141) further proposes the notion of symbolic approach. Symbolic approach or often called interpretative approach sees symbols leading action. Symbols are objects, speech sounds, or other forms of writing given meaning by humans. Primary form of symbolization used by humans is conveyed through language however humans also communicate using signs and symbols such as in painting, clothing, rituals, religion, and so forth. In relation to ritual speech, Fox (1988:14) emphasizes that ritual languages at the eastern part of Indonesia have full of parallelisms in traditional communication. Parallelisms are largely asserted in oral poetry and understanding of linguistic phenomenon which is strongly important to the insight of oral literature. His writing deals with the forms of dyadic language which is more concern on language symbols. He also asserts that pattern of dyadic compositions are involved in various types (forms) of communication. This remarkable important thing is regarded a necessity to understand the ethnography of rhetoric and ritual as well. Despite widely differing cultural context, he claims that ritual language of eastern part of Indonesia shares common characteristics. They are all formal, formulaic, and parallel styles. It can

be inferred that, Fox (1988:121) focuses his analysis on the symbolic aspect.

Similarly, Atkinson (1992:79), in *Wana Mabolong* elaborates the shamanic practice and ritual which is principally using symbolic approach. However, she also aims to show how shamanic ideas and practices figured not only in ritual but also in non-ritual context. She finds that ritual does not only talk about the ritual itself, but indexes the social and political dimension. In line with ritual speech, Sandarupa (1989:95) also asserts that in the discussion of ritual speech, it is very important to work at the context level of the text which focuses our attention on “the message form”. In other word, his research indicates the contribution of linguistic phenomenon of the analysis of ritualized language, parallel construction to Torajan dualistic thought the analysis of the available surface structure forms as the unit of structured time adding to and in fact motivating the coding of dualism in the paradigmatic of language.

Those writers mentioned above use symbolic approach. Geertz (1973:85) uses symbolic approach in ritual, Fox (1988:110), uses symbolic approach in ritual language or ritual speech, Sandarupa (1989:121) uses symbolic approach in Torajan ritual speech and Atkinson (1992:116) uses symbolic approach in ritual and non-ritual context. In contrast Sandarupa (2013:45) did further investigation about ritual speech and decided that this inordinary speech can not only be seen through symbolic aspects but also pragmatic aspect which is usually called

indexicality by means of relating denotational text (what is being said) and interactional text (what is really happening) in ritual context. Focusing merely on symbolic approach in ritual speech, which has been proposed by the writers above has weaknesses since it reduces language to langue aspect as it is strongly supported by Saussure. It can be said that such point of view of symbolic aspect ignores or negates the basic characteristic of language called social relation. In short, language is a text that must be related to the real world or what is really happening in the society.

In this research, the writer developed a paradigm which focuses on the relationship between the concept langue and parole. In other words, this research focuses on texts-contexts called mediational text, which was introduced by Silverstein (2001:275). This paradigm can reveal the closeness of language systems and relate it to outer world called context. Some differences found between Sandarupa and this research can be seen in the funeral process, the aims of delivering speech in death ritual speech. Apart from the funeral process and the purposes of advisories, the points distinguished from Sandarupa's research and this research are laid on the belief on human's death and life's process. Sandarupa, (1984:27) states that Torajan people's origins were from the firmament (the sky) then they go down the earth and then go up to the sky again. Ethnic Kajang on the other hand, believes that human beings' lives and death's process come from the soil (*alang cakdia*) or in their

mothers' pregnancy, then they go to the earth (*alang lompoa*) and then go to the soil again (return to their mothers' womb again) or die (Katu, 2005:21). This is relation to its ideology.

Semiotic indexicality has functions to relate between denotational text and interactional text. It aims to avoid the gap between text and context. In other words, ritual language in this fashion, has to consider symbolic approach as well as the context (what is really happening).

*Pasang ri Kajang* is not relatively new. There are many writers who have talked about this kind of oral tradition or knowledge system of Kajang community. Usop (1978:119) observes how the people of Kajang present themselves into some particular models to socialize one another. The reconstruction of history is there to explain how the people of Kajang are classified into two groups: *tau kamase-masea* (humble life) and *tau kuasa* (prosperous life). Living the life of *kamase-maseyya* denotes the condition of being left-behind in some aspects, such as lack of education, technology, infrastructures, and many other weaknesses. On the contrary, living in *kuasayya* tends to be more progressive, more prosperous and has more chances in improving their quality of lives.

Rasyid (2000:14) concerned himself on the use of *Pasang ri Kajang* in the forest preservation management by applying qualitative research method where he made use of data as the source of theory and hypotheses. Katu

(2005:45) explicitly elaborates the whole aspects encompassed within *Pasang ri Kajang*. Those aspects deal with belief, ritual, social system, and even the aspects that are associated with myths and folklore. He found out some major points through *Pasang ri Kajang*: First, the contents of *Pasang ri Kajang* encompass all aspects of human's life, both physically or spiritually. Second, integrity, patience, and consequences are drawn as the basic values in *Pasang ri Kajang* teaching. Third, in the social life of *Ammatowa*, there has been a shift in value and change of attitude. It is proven by the transgression of some actions that were initially considered as taboo.

The concept of *Pasang ri Kajang* is stated by three writers below. Rasyid (2000:14) focusses his analysis on forest preservation management and the system of traditional wisdom education in Kajang district. Katu (2008:82) focusses his discussion on Folklore analysis in Kajang and Basrah (2010:178) concentrates to how ethnic Kajang manages its sustainable forest. He also focusses his research on comparing between the sustainable customary forest management systems and state forest management systems. Those writers mentioned above use *Pasang ri Kajang* as a guideline in conducting their researches.

This research, on the other hand, focusses on the analysis of death ritual speech, which is revealed through *pasang* as Kajang people's guidance of lives. *Pasang ri Kajang* (death ritual speech) is entextualized into hierarchical textual divisions namely decontextualization

and recontextualization process. In short, Kajang death ritual speech is recontextualized into another context of *Pasang*. Customary ritual, such as death ritual has different forms, styles, meaning, and functions from ordinary speech. Sandarupa (1989:20) states that Torajan people use paired words in ritual. The paired words use a style of speaking with indirection, parallelisms, metaphors, and metonyms. Besides, Foley (1997:336) suggests that ritual speech is characterized with parallelism. Whereas Kuipers (1982:105) maintains that *Weyewa* ritual speech (West Sumba) is the most important thing in *Weyewa* ritual speech which has parallel characteristic between first line and second line in relation to rhythm and meaning. Moreover, ritual speech is a language of spirits.

In addition, Fox in Ola (2009:2) states that ritual language has some characteristics which are not owned by ordinary language as follows:

1. It has a consistent diction and poem.
2. It is uttered by particular person or extraordinary person.
3. It is uttered in sacred ritual
4. It is used to communicate to God and the ancestors.
5. The language used in ritual has magical power.

These language characteristics used in ritual are also found in Kajang ritual speech.

He further states that ritual language has cultural context which must be explained textually, contextually,

and culturally. Although he did not discuss the contextual aspect of ritual speech in detail.

Nunez (2010:3) defines the ritual speech from the vantage point of action. Ritual speech is not just a matter of communication, It is of course related to transmission of knowledge, but it is further to link to the way(s) in which that knowledge is distributed socially and to the relational context of its performance. It is seen as the implementation of speaker's action.

## **B. Concept of Pasang ri Kajang**

There are a number of researches have been conducted by the writers in various aspects of life. Although those aspects of researches refer to *Pasang ri Kajang* as the guidance to know those researches, each writer focuses on his studies. Some writers 'writing are as follows:

Akib ( 2008:25) generalizes *Pasang ri Kajang* as the highest way of life of ethnic Kajang which functions to arrange, provide direction, forms as well as the actual meaning of human's life. It can also decide which direction can be fairly allowed and which one is forbidden. According to Katu (2005:19) *Pasang ri Kajang* means messages which convey a number of traditions, beliefs, spiritual norms, oral traditions, abstain, or taboo which is usually called *kasipalli*.

The instruction of *Pasang ri Kajang* obligates its followers to believe and maintain whatever is inherited by their ancestors. *Pasang ri Kajang* is regarded as the only

source and knowledge. The pattern and their behavioral attitudes are fully based on the passage. Therefore, *Pasang ri Kajang* can be said as a philosophy and a way of life for ethnic Kajang. *Pasang ri Kajang*, a wise saying uses Konjo language. Konjo language is used as a means of communication by people who live at the eastern part of Bulukumba, such as Kajang, Herlang, Bontotiro, and Bonto Bahari. In addition, this way of life conveys rite system, believe system, and religious system which is regarded as the way human worships God. The message and instruction contained in the *Pasang ri Kajang*, either in the form of testament, warning, or guidance are all ethnic Kajang cultural and social values.

Vasina (1985:27) defines oral tradition as verbal messages which are reported statements from the past beyond the present generation which specifies that the messages must be oral statement, spoken, sung, or called out on musical instruments only. In line with *Pasang ri Kajang*, the writer presents four examples of *Pasang* related to the leader's criteria in leading his people. According to informant *Pasang ri Kajang* is firstly instructed by *Turie' Akrakna* (Almighty God) to the first *Ammatowa (mula tau)* or the first mankind in the world. In relation to the process of the instruction of *Pasang ri Kajang* to its followers, *Turie' Akrakna* (almighty God) conveys *Pasang* to *Amma Towa (mula tau)* as the first human being in the world and he delivers the wise saying to the next *Amma Towa* respectively from one generation to the next. In short, *Amma Towa* has a role as a mediator

between human being and *Tu Riek Akrakna* (the almighty God) and between *Tu Riek Akrakna* and the human being. Therefore, *Pasang ri Kajang* is not instructed directly to the common people but through *Mulatau* (the first mankind). *Amma Towa* has functions to mediate ethnic Kajang expectations and divinity conception (Akib, 2008:39).

In relation to *Pasang*, the writer presents four examples of *Pasang* related to the leader criteria in leading his people. *Pasang* is directly told to *Amma toa*'s community. Different from *pasang*, *pappasang* cannot be expressed directly to the people because *pappasang* must be learned deeply by people who want to know the implied messages of it. There are some examples of *Pasang ri Kajang* that can be seen in the following messages:

**Corpus** : *Lambusu' nu ji nu karaeng*  
**Morpheme break** : *lambusu' nu ji nu karaeng*  
**Gloss** : Honest you because you king  
**Part of speech** : Adj. 2<sup>nd</sup> Pl Conj. 2<sup>nd</sup> Pl N  
**Free translation** : Due to the honesty, you are called a King.

**Corpus** : *Gattannu ji nu ada'*  
**Morpheme break** : *Gattang nu ji nu ada'*  
**Gloss** : Firm you because you custom  
**Part of speech** : Adj. 2<sup>nd</sup> Pl Conj. 2<sup>nd</sup> Pl N

**Free translation** : Because of your being firm, you said customary.

**Corpus** : *Sabbara' nuji nu guru*

**Morpheme break** : *Sabbara' nu ji nu guru*

**Gloss** : Patient you because you pious man

**Part of speech** : Adj. 2<sup>nd</sup> Pl. Conj. 2<sup>nd</sup> Pl. N

**Free translation** : Because of your being patient, you are called a person with magical power.

**Corpus** : *Appisona nuji nu sanro*

**Morpheme break** : *Appisona nu ji nu sanro*

**Gloss** : Devout you because you king

**Part of speech** : Adj. 2<sup>nd</sup> Pl Conj. 2<sup>nd</sup> Pl N

**Free translation** : Due to the sincerity and devotion, you are called a Shaman

As it has been shown above that *Amma towa* 1 until the present leader, the head of ethnic Kajang addressed-*nu* (you) to his community because of his closeness to his community. Besides, he is a leader of community who has authority to deliver the messages. Although it can be expressed by anyone, it may not be done in any context or situation. For example, the wise saying of *lambusuknuji* or *lambusuttaji* “because of honesty you are called a king. Those messages were at the first time uttered by *Amma towa* as the head of community. Therefore, those pillars of lives above are not uttered by any people in motivating their followers. But only by a certain person. Those

utterances of *Pasang ri Kajang* above are in line with Austin theory (1962: 6) who asserts that to say something is to do something. For example, I take this woman to be my lawful wedded wife as uttered in the course of a marriage ceremony. She further states that in saying this words we are doing something, namely marrying, rather than reporting something, namely that we as re marrying.

Another important impact of ritual speech of Kajang people in daily life, which is relevant to Austin's theory can also be found in death ritual speech in the part of the advisory of *deppok*, where *Gallak Kajang* asked the family members of *kunni-kunni na lakkutaknanga kamua batena nahokoi lino injo mange tutowanu, apaka riek inrangna, iareka pappingrangna?* “ now I would like to ask; does your parent have a debt or financial claim? The sentences mentioned above are not common to be uttered by anyman, but only by a certain man or a person who has authority in death ritual called *Gallak Kajang*, one of the customary devices in Kajang death ritual event. These sentences or utterances of this type are similar to what is called performative sentence or performative utterance or for short ‘performatives’.

In agreement with performativity, social power in language has a close relationship to the pillars of *Pasang ri Kajang* or messages in Kajang addressed by *Amma towa* and his assistants. The four basic principles of Kajang presented above, is meant to be the ways of life of ethnic Kajang. In relation to entextualization, *Pasang ri Kajang* contains many aspects beyond language aspects,

as an example, power aspects which can be not be addressed by any people, This kind of knowledge system of ethnic Kajang, on the other hand, can be entextualized by the listeners or people and recontextualized into another context such as introduction context, which has a purpose to remind and advice the community to do and not to do anything is prohibited. For example, It is very often our governor states to his society *tallang sipahuak manyuk siparampe* “ sinking is mutually heightened, drifted or floating is mutually grounded” which its connotative meaning is people should help each other”. Another important example is *Pasang ri Kajang* (death ritual speech) can also be entextualized through the process of decontextualization and recontextualization into another context as it is discussed in this research. This study is supported by Bauman & Briggs (1990: 73) that entextualization is the extraction of text from the original one into a new one.

### C. Rite System of Ethnic Kajang

In the discussion of *Pasang ri Kajang* as a rite system, ethnic Kajang classifies the rites into two main points: *dallē' ta' bua'* and *dallē la sa'ra'*. *Dallē ta' bua'* is something relevant with happiness such as birth, marriage whereas *dallē la sa'ra'* is relevant with misery or sadness (death ritual), (Akib, 2008: 57).

In this study, this research presents the second type of the rite systems namely *dalle' lasa'ra'* (misery or

sadness). In other words, the writer would like to present death ritual speech of ethnic Kajang.

\*\*\*\*\*



## UNIT 6

### RITUAL SPEECH

#### A. Definition of Ritual Speech

Ritual speech is one of interesting areas of studies which enticed many writers to know the death ritual speech deeply. As mentioned in the previous discussion that there have a number of writers been talking about ritual and ritual speech. Geertz (1973:147) focuses his research on the ritual as a part of culture. He asserts that cultural paradigm is the way a group of people using symbols in everyday lives. Then, he elevates those symbols to the metaphors of text, describing culture as ensembles of text that people use to say something about something to one another. Many writers have studied ritual, with the focus on the symbolic aspect. Geertz in Bell (1922:175) declares that ritual is a symbolic modeling of the social order, with this image or iconic quality as the basis of its efficacy.

In general, the rituals can be seen as a form of prayer, meditation, or art and can help people connect their inner being, to others, and to a divine spirit or higher power. Rituals help to provide awareness, meaning, intention, and purpose in life. Turner (1969:1) defines a ritual as a stereotyped sequence of activities involving gestures, words, and objects, performed in a sequestered place and designed to influence preternatural (magical)

entities or forces on behalf of the actors' goals and interests.

## **B. Types of Ritual Speech**

Miriadic (2006:1) classifies different types of rituals which are performed by various groups:

- a. Initiation:** Into any group, organization, cult, and so forth. There are certain rites and rituals of initiation, in which the seeker or aspirant must partake in, in order to join. These may include vows of secrecy, a ceremonial "rebirth" of some kind into the group, and an oath of loyalty to the group.
- b. Magical:** Magical rituals may be practiced with a group, or by oneself. Normally, magical rituals require special ritual tools and an understanding of the nature of correspondence.
- c. Worship:** Rituals of worship include prayer, consecration of food and drink towards a deity, invoking the name of a deity.
- d. Celebration:** Rituals of celebration are much like rituals of worship, except that they usually fall on a specific reoccurring day of the year, much like Yule or Halloween.
- e. Protection:** A protection ritual, like the Lesser Banishing Ritual of the Pentagram, is aimed at directing divine energy for protection of the ritualist.
- f. Healing:** A healing ritual is often performed in private, with one person acting as the healer of another.

- g. Transformation:** This type is considered a ritual to transform the self.
- h. Storytelling:** Also called a Bardic, this ritual involves the telling of stories, through narrative or through song.
- i. Fire Ritual:** A ritual that involves the element of fire, whether as a bonfire, a candle, or some other method.
- j. Funeral:** A funeral ritual involves the sending off the dead to the next world. (Not to be confused with *necromancy* which is just the opposition)

In addition to the concept of ritual, Bell (1992:19) argues that the ritual is not only composed of unique actions that only occur in the context of the rite, but a way of acting, which is different from other ways of acting, contrasting types. The difference was strengthened through various social strategies: the period, material, and location. The goals are to distinguish one way to another, affirm the values that exist on the distinction, giving participants an "experience" of distinction based on the nature of reality (there is a hierarchy of behavior: the higher, the more sacred).

Shills as cited in Bell (1992:19)) argues that ritual and belief are intertwined and yet separable, since it is conceivable that one might accept beliefs but not the ritual activities associated with them. He concludes that logically, therefore "beliefs could exist without rituals; rituals, however could not exist without beliefs".

### C. Process of Kajang Death Ritual Performance

As mentioned before that in conducting the death ritual, ethnic Kajang does not have a basic distinction between prosperous people and commoners. In other words, when ethnic Kajang passed away, his or her family members always perform *kelong basing* (a song for death) and *deppok* or *nideppok* (advisory). The only difference is only in the death ritual speech. *Dangang dampok* is usually signed by the speech or advisory of *pappisakbi* (witnessing) which is usually conducted in *dangang dampok* ( a big ritual for a dead person).

At the beginning, the dead person's family meets customary devices *Lompo adak* and present their plans or wishes. Next, *Lompo adak* and the dead person's family meet *Lompo Karaeng* to talk about the plan. Then the dead person's family with *Lompo Adak*, and *Lompo Karaeng* meet *Gallak Pantama* to present their death ritual wish. Finally, *Lompo Adak*, *Lompo Karaeng*, and *Gallak Pantama* meet together to investigate if or whether the family has ever made customary mistakes or not. If the dead person's family has ever made the customary rules, they have to rectify their mistakes before getting permission to perform death ritual.

If the dead person's family has really no problems with the customary, *Lompo Adak*, *Lompo Karaeng*, and *Gallak Pantama* show the way the dead person's family (*Bacok*) to meet *Amma Towa* and presents their wishes. After that, *Amma Towa* asks *Gallak Putok* to announce the time of conducting his wish or plan. Before

conducting *dangang dampok*, *lajo-lajo* and *dangang biasa*, the family has to carry away the knot (*poto/simpul*) into running water. In addition, before performing death ritual, the family should decide the types of death ritual that they want to conduct whether they want to carry out *dangang lajo-lajo* or *dangang dampok*. If they choose *dangang lajo-lajo* as their family member's ritual, they should not state the dead person's original descendants (*pappisakbi*). However, for people who want to conduct *dangang dampok*, they have to state their origins in front of the customary devices. This statement also symbolizes that this family has ability not only in the form of financial aspect but also in social status' aspect. Therefore, performing *dangang dampok* is more complex than *dangang lajo-lajo*. *Dangang dampok* (the biggest death ritual) in Kajang district is commonly performed by people who live outside area where *Amma Towa* lives called *tau kuasayya*. However, this kind of ritual is less conducted inside the place where *Amma Towa* resides. *Dangang lajo- lajo*, on the other hand, is normally performed by people who live inside and outside the area where *Amma Towa* lives. Meanwhile, *dangang biasa* is mostly carried out inside the area of *Amma towa* lives.

Although the writer obtained data in the two areas, *butta kamase-masea* and *butta kuasayya*, this research focuses on *dangang dampok* which is mostly conducted outside the region of *Amma Towa* or *butta kuasayya*. This research focusses on *dangang dampok* as it has more speeches than *dangang biasa* and *dangang lajo-lajo*. In

addition, the performance of death ritual of the two community either inside or outside the area of *Amma Towa* are alike. However, the land or the village, where people live in the area where *Amma towa* lives is called *butta kamase-masea*, whereas people who live outside the place where *Amma towa* lives is called *butta kuasayya*. (I. 6-. August: 2016). The attendance of customary devices in death ritual *dangang biasa*, *lajo-lajo* and *dangang dampok* is very important since they have to state and witness the legality of death ritual. Those customary devices are *Amma Towa*, *Sallihatang* or *Kali*, *Lompo Karaeng*, *Gallak Pantama*, *Gallak Kajang*, *Tutowa Sangkala*, and many others. Although they have different ways of worshipping from moslems in general, they do not want to be called non-moslems (I.10:4).Therefore, *Sallihatang* or *Kali* is presented in death ritual.

Several things are also done at the time of death ritual. The first step is, the son of the dead person delivers a container containing lime and gambir, betel vine leaf, matches and cigarettes to *tau paruru tumate* (a person with magical power) and then the container containing gambir, betel vine leaf are recited mantra by tau *apparuru tumate*. After that, tau *paruru tumate* also recites mantra for the *basing* (long flutes). Death ritual of *Kajang* is usually presented by a lot of people either people who live far from the dead person's house or close relatives of a dead person. There are some prerequisites must be obeyed by those who live inside the area of *Amma Towa* who are going to follow death ritual is that people must wear black

cloth; sarong (*topē*), head ban (*passapu*), black shirt for men, black blouse and sarong for men and women without exception. Yet, people who live outside the region of *Amma Towa* are more flexible. Other than member of the family, *Amma Towa* as the head of community and his assistants also attend this ritual. The attendance of *Amma Towa* and his devices are very expected because they will lead the ritual performance. Yet, if *Amma Towa* can not do it, he may appoint one of the customary apparatus. Since *basing* is a very important speech in Kajang death ritual, no death ritual without *basing*. In short, if there is a death, there must be a *basing*.

\*\*\*\*\*



## UNIT 7

# SEMIOTICS

### A. Definition of Semiotics

Semiotics is the study of sign in human life. The term semiotics comes from the Greek word “*semeion*” which means “sign”. Signs can be found anywhere, such as word, traffic light, flag, and many others. Everything indeed is a sign. Ferdinand de Saussure (1913:2589) is the leader of structural semiotics who originates the theory of language signs. He claims that there are five important points in structural semiotics:

1) Sign may consist of sign’s giver or indicator (signifier) or language forms, and sign’s given (signified) which is well-known as *meaning*. As language is social phenomenon which is arbitrary and conventional which consist of social basic principles apparatus called *langue*, and social practice called *parole*. 3). Interrelationship of signs has syntagmatic characteristics (in-praesentia) and associative (in-absentia). (4) Language can be investigated diachronically (historical development), and synchronically investigation (in certain time). (5). Language as social phenomenon can be seen into two levels, *langue* and *parole*. De Saussure (1916: 170-175) states that giving meaning to signs of language occurred when the language users relate or associate sign’s giver or indicator (signifier) and sign’s given (signified).

Since what something discussed is signs' of language, relation between signifier and signified is based on social convention. Language consists of arranged signs linearly and adjacently. This arrangement is based on syntactic relations. For example, the sentence John kicked the ball. The sentence John kicked the ball may not be changed into the ball kicked John because it will result in different meanings. But with associative relation, one word such as John can make association to a number of different words, such as a man, a football player, a student and a football coach. Signs interrelationship also occur in painting and songs.

De Saussure further states that clarifying meaning (meaning given) is formed socially. This clarifying meaning is based on what is usually called "collective memory" (collective consciousness) of society. Collective memory might be said *langue* and its performance is usually called the *parole*. The core of *Saussurean* contribution to semiotics is his project of a general theory of sign systems which he called semiology. De Saussure also states that semiology is a science that studies the life within society is conceivable called it semiology (from Greek *semeion* 'sign). Semiology would show what constitutes signs, what laws govern them. Since the sign does not yet exist, no one can say what it would be; but it has a right to existence, a place staked out in advance. (1916: 16).

If semiology is applied more in Europe, semiotics is more common in America. In general the term semiotics

is defined as a general philosophical theory dealing with the production of signs and symbols as part of code systems that are used to communicate information. Semiotics includes visual and verbal (all signs or signals which are assessable to and can be perceived by all our sense) as they form code systems which systematically communicate information or message relates to human behavior (Noth, 1990:13).

Another well-known person of semiotics is Charles Sanders Peirce, an American philosopher who develops pragmatism philosophy through semiotic study. Peirce (1839-1914) states that sign and its clarifying meaning is not seen based on its structure but through a cognitive process called *semiosis*. Thus *semiosis* might be said as a process of clarifying meaning and signs interpretation. The process of *semiosis* is done in three steps:

1. Representamen of signs is done through the five human senses.
2. A sign user relates representamen spontaneously with experiences in human cognition which explain or clarify it. (the object).
3. The sign users interpret objects based on their wishes. This third step is usually called interpretant. Signs clarifying process through representamen and object relations are based on consideration that objects are not always similar with reality given by representamen objects emerged because experiences explain signs (Merrell, 2000:28). Thus, *semiosis* is a process of forming signs which is based on representamen and it

is also spontaneously related to objects inside human cognition. And then human gives a certain interpretation called interpretant.

Peirce states that there are three steps in explaining signs. These steps are called triadic (three aspects). Since semiotics originates from concrete things, this semiotic is called pragmatic semiotics. Because signs are previously begun from representamen which represents something is inside the human cognition (object), Peirce theory of semiotics defines sign is “*something that represents something else*”. This definition becomes clearer when we come into three categories of sign which is based on the relationship between representamen and object. Peirce asserts that pragmatic semiotic studies the relation of inter-sign, sign user, and the use of sign. Based on the object, Peirce (1960) divides sign into icon, index, and symbol.

Index is a sign which relates between representamen and its object to have a causal characteristic. For example, *tallang si pahua* ‘drown mutually heighten’. This sentence has causal meaning if someone is drowning, please be heightened. Icon is a category of sign which its representamen has similar identities with object to representing inside the human’s cognition. For example, someone’s picture constitutes as icon of him/her self. Then symbol is a sign which its representamen given based upon social convention. For example, a red flag in the sea is a representamen which its social meaning is prohibiting to go through the object (violence). Various

language systems, verbal, and non-verbal is a symbol system since the message or meaning of each representamen is obtained through social convention. This category of sign is similar with Saussure's idea about symbols. Various language systems, such as, verbal, and non verbal language are symbolic systems because the meaning of each representamen is perceived through social convention.

According to Peirce (1960:58) "sign is something which stands to somebody for something in some respects or capacity". Something is used in order that sign can function, it is called "ground" its consequence, sign or representamen is always found in relation to triadic, which is ground, object, and interpretant. For the basis of this relation, Pierce makes a classification of sign. The sign connected to the ground is separated into quali-sign, sin-sign, and legi-sign. Quali-sign is the quality that exists on sign. Sin-sign is the existence of actual thing or event that exists on sign, Legi-sign on the other hand, is the norm, which is included by sign. Pierce distinguishes three concepts of the basis of semiotics, namely syntax semiotics, semantic semiotics, and pragmatic semiotics. In addition, syntax semiotics studies the relation of inter-sign. This relation is not restricted to the same system. For example text and picture in advertisement discourse in the form of two different sign systems, but both of them are inter-cooperating to form the intact of discourse of advertisement.

Semantic semiotics studies the relation among sign, object, and its interpretant. The third form relates to the process of work of semiotics. This concept of semiotics will be used to view the relation of signs in advertisement, in this case, non- language sign, which supports the intact of discourse. Saussure's weakness in developing semiotics is that he does not discuss the pragmatic aspect of the language, while Pierce's weakness is that he does not explain the langue aspect of the language. In short, Saussure does not see the contextual aspect of language (interactional text, or what is really happening), whereas Pierce does not discuss denotational text of language (what is being said).

Another expert of semiotics is Silverstein (2001:239) who analyzes the perspective of functional semiotics. This theory is developed within the field study of linguistic anthropology, which is sometimes called anthropological linguistics. In his study, he tries to relate between denotational text and interactional text by using indexical mediation.

## **B. Functional Semiotic Theory**

The concept of semiotics has been developed into functional semiotics which is pioneered by Silverstein (1976:107).

### **a. Language as text and context**

#### **1) Denotational texts**

Denotational text is a text which consists of utterances or group of utterances to answer the

questions of what is being said by a speaker. In this kind of approach, text analysis is focused on structure of an utterance. The utterance is called a text sentence, a denotative representation in which language is used to talk about something. This text is an explanation about a characterization of things in the world. A text sentence contains a proposition. For structural paradigm, this text (denotational text) is the most important aspect. Language functions as representative systems. Sentence structure tries to relate propositional meaning and grammatical forms, therefore, there is a kind of direct relation between abstract sentences and utterances.

As we know that focusing on propositional aspects has weaknesses since they reduce language to *Saussure's* langue aspect. It can be said that point of view of propositional aspect negate basic characteristic of language is relational. Language is a text which relates to context. Besides propositional aspect, there are other pragmatic functions of language. Nevertheless, people may not deny the importance of such structure. It is one of important functions of language. It is even said that structure is only one of them. In using language, speakers also use other structures. Therefore, in this approach, text sentence analysis is done surpassed relational meaning (sense' relation). It means that, attention is aimed at thematic

structure and informative structure (Halliday, 1985:397).

Therefore, denotational text considers text sentence as a propositional representation, it is a way to communicate information about situation or things which are related to language. Those things are references or denotata. For such things, our attentions are directed to the use of various modality, illocutions' token, propositional stance, epistemics (nomic). This matter relates to pragmatic status of our utterances such as speakers choices in adapting its utterance on context. In doing interaction with other people, as a speaker we always pay attention to two things: (a) to consider a hearer's mental situation (psycho), for example, what people have understood about something before, what they are paying attention to, what make them pay attention to things and many others, (b) in order to construct influence messages to the hearer, we have to adapt our messages to what we want to, for example, we emphasize what we want the hearers to pay attention to (Payne, 1997:105). This can be seen as follows:

- (a) Topicalization: it is how to introduce something for subsequent coherent denotational text is going to be the topic, a particular entity about which all information is centered.
- (b) Topic marker: it is something that is marked as a topic which may last for some duration of

time. This topic may last and the listener is remained that something is the topic. This is related to the structure of information, theme-rheme, old -new information.

- (c) Information focus: this shows that denotational text is a kind of durational structure in the discursive interaction.

It is fair to know that structural context-grammatical structure is only one structure in language phenomenon as texts. This opinion can be found in Halliday's work that discusses clauses as messages (informative structure), clauses as grammars and clauses as representation (logical structure) (Halliday, 1985:33). Therefore, approaches to language are not only dominated by sentence structure with descriptive function but are also analyzed by indexical mediation approach (non-descriptive) and structure which construct relevant context established a fixed interpretation.

For example, deixis of personal pronoun *I*, *He*, or *She*, place '*here*', time '*today, now*', and so on. The meaning of text can be understood after a context is also understood. In short, denotational text is constructed in the comprehension as coherence and cotextuality. Therefore, an approach to language is less precise to be dominated by descriptive function but also indexical non-descriptive and the structure which can develop (relate) to relevant contexts such as, deixis of

personal pronoun: *I*, place: *here and there*. The meaning of the language can be understood when contexts can also be understood.

### **C. Context**

Talking about language as a text, it may not be separated by a context. Text is always presented together with context. The word context comes from Latin *cum* and *texto*. Some analyst groups regard text as a closed and limited object. Texts are separated from contexts. Bauman and Briggs quoted the examples of Blackburn and Limon and Young approaches. Blackburn states “performance studies too much concern with context and too little concern with textual detail”. In other words, he wants the performance analysis is focused more on texts. Limon & Young and Bronner argue that “performance approaches are too caught up in poetics to be able discern broader social and political contexts” (Baumann and Briggs 1990:15 ).

Problems of texts - contexts are actually to recall problem between semantics and pragmatics, sentences and utterances, langue and parole, denotational and interactional texts. There is a problem to relate between those mentioned above. In this present study, the writer used semiotic indexical mediation.

#### **1) Contextualization**

In order to avoid the separation between text and context, Sandarupa (2013) cited in Silverstein (1985:256) developed context to contextualization to

show an active dynamic aspect of it. Other problems are related to what Briggs calls inclusiveness and objectivity. It may include many things and it may include objective description of everything that surrounds a set of utterances (Bauman, 1990:60). Contextualization is an active process of negotiation in which participants reflexively examine the emerging discourse in interaction. Besides, Bauman and Briggs say that communicative contexts are not dictated by the social and the physical environment, but they emerge in negotiations between participants in social interaction (Bauman and Briggs, 1990:68).

This is why it is important to perform a detailed of text to understand context. With this shift performance analysis has moved towards an agent-centered view. Contextualization is an active process of negotiation in which participants reflexively (Silverstein 1993:2001) examine the emerging discourse in interaction. In other words, the performance analysis has become more textually and more contextually focused. Within the functional semiotics, contextualization equals indexicalization which signals the feature of the settings used by interacting in making the interpretative frames. Context is indexical relationship built in the event of speaking. It shows the active role of an agent in the act of speaking. It points to two directions, the cotextuality, a special kind of contextualization in general sense.

## 2) Entextualization

Entextualization is a text different from contextualization. It involves the decontextualization of discourse from context. Bauman & Briggs define entextualization as the process of rendering discourse extractable, of making a stretch of linguistic production into a unit of-text-that can be lifted out of its interactional setting. The text is discourse rendered decontextualizable. It is then recontextualized in another context (Bauman & Briggs, 1990:73). Haviland in Young (2001:8) observes that a text is talk that “has been ripped from its physical setting” and the social, historical, and physical environment in which the original talk happened is absent in the text. Thus, pragmatic features of the original speech context, especially the organization of its participants and the social relations between speaker and audience are normalized in the process of entextualization.

It is reflexive capacity of discourse, ‘to turn or bend back upon itself ‘and this is clearly seen in meta-lingual and poetic function. In general meta-lingual function objectifies discourse by making discourse its own topic. Poetic function manipulates the formal features of the discourse by making discourse to call attention to the formal structures by which the discourse is organized (Young, 2001:8).

The process of decontextualization and recontextualizations is called transformational. For examples, text likes *tallang sipahua*’ (drown is

mutually heightened) means Kajang community has to help each other. This sentence or text is taken from *Pasang ri Kajang*. This text is decontextualized from the original text. So that it is not a *Pasang ri Kajang* (wise saying) anymore, but it is an ordinary word. Then this text is re-disclosed by a politician and an inspired man by using his strategies in encouraging and supporting his followers to reach his goals. This strategy can be called recontextualization.

### 3) Intertextuality

In line with entextualization, there is another phenomenon. A relation among texts is usually called Intertextuality. When one text is decontextualized and recontextualized into a new context something will happen what Briggs & Bauman called intertextual asymmetry between ideal general model which is referred by texts and real texts conducted (Briggs& Bauman 1992). Intertextual asymmetry can be minimized as well as maximized. Foley (1998) provides some examples in telling a story, we minimize the relation between general models and what is being done by using framing, such as one day. However, if the utterances are creatively used by academic people in presenting their papers, they will maximize their intertextual asymmetry.

The other ways to see the difference from minimizing and maximizing, intertextual asymmetry is done by considering the flexibility of recontextualization texts. In contrast, the asymmetry is said

wide, when it is opened to any kinds of interpretations. For example, academic papers are opened with a phrase "one day". Kuipers has implemented this theory of intertextual asymmetry by comparing ritual speech of ritual specialty in Weyewa community. Kuipers's writing was inspired by (Ricour 1976:1991).

#### **4) Interactional Text**

Interactional text is different from denotational text. If denotational text discusses what is being said by the speaker, in this case the actors of ritual, interactional text tries to ask or to argue what is really happening. Interactional text also means the actual conversation between speakers and hearers. In other words, doing interaction is not only conducted by one speaker and one hearer, but even more than one speaker and hearer. This statement is relevant with Bakhtin's, who states that one utterance is always connected to other utterances either it is a reply, agreement, fighting, or even opposition (Bakhtin 1981:1935). Goffman 1981a; 1981b) as cited in Sandarupa (2013) concentrates on the discussion of conversation. He argues dyadic models in conversation which is as if there are only two participants in the conversation. In fact, the situation is complex.

Urban (1996:40 ) proposes the importance of social relation between copier and originator in the process of entextualization. This social is about what is included in the text, what is excluded from the text, how the text is altered to reflect the copier view of

what is being said and what the copier regards as appropriate and inappropriate to share.

Interactional text can be said as social relation text which is constructed by using denotational text or sentence structure. In other other words, interactional text is also called what is really happening in the interaction. For examples, if a speaker says to her guest in *Konjo* language, *a'ra'atinro* "I want to sleep". This sentence develops social relation to ask the guest to end the conversation. It can also develop social relation of to ask her guest to go to sleep or it may also develop social relation of helping the speaker to bring him a pillow, or many others. Through social relation, we can develop positive and negative things. For positive things, it can be seen in the form of harmonization, togetherness, family relationship, gender, status and many others. In contrast, negative things can be seen in the form of dispute or disagreement, debating, riot or confusion, and many other functions.

This interactional text is not discussed in structural point of view because the dominant function of utterance is referential function for example, a woman says to her daughter," it is raining". In the structural paradigm, this text is included in informative genres. Its referential meaning is grain water falls from the sky. This meaning is never adequate because besides, denotational meaning, utterance events are also considered as it has non-referential function. Non-referential communication has purposes to denote

someone's social level, to cure diseases, to give common and to modify status and many others. In uttering sentences we can denote social relation with other speakers or hearers or a person is talked about.

In other words, to do denotational text, speakers also do interactional text by constructing or developing social relation as a component of meanings. To say it is raining means to develop various social relations such as, social relations in politeness, indirect common to take the washing, prepare an umbrella, refusing to go out for outing, complaint, and many others. In general, text does not only mean expressions of human's thought but also awareness of human as social creature.

### **5) Mediational Text**

How do we relate between denotational text and interactional text? Silverstein has shown two ways to connect texts with context. They are indexical presupposition and indexical entailment (Silverstein 1976). They are two faces of indexicality. Presupposition is the appropriateness of context. In other words, the sign token presupposes the aspect of speech situation. They include shifter, referential indexes, or duplex signs. It is called shifter because the reference shifts regularly, depending on the factors of the speech situation. Silverstein calls it referential index because it contains reference and index at the same time. Jacobson calls it duplex sign because it

operates on the levels of code and message simultaneously.

We could not interpret a given shiftier token if we do not know some aspect of situation. The use of the token presupposes the physical existence of an actual object, for example, tense and deictic. Silverstein gives an example of operation of deixis in English, such as *this table, that table*, pointing out some particular object. The referent of the table is identified and exists cognitively for the deixis to be interpretable. The use of the token deixis presupposes the physical existence of an actual object which can properly be referred to by a table (Silverstein, 1976:33). It is an act of creation.

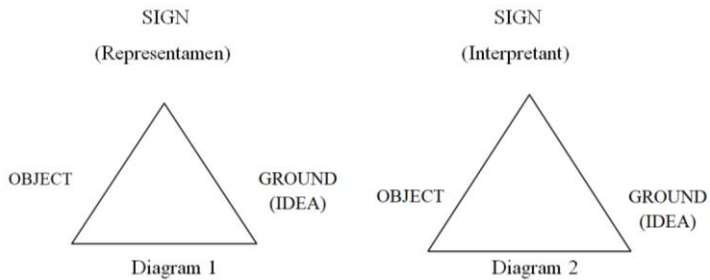
Indexical entailment, on the other hand, is the effectiveness in context. It is also called indexical creativity or performance. It is concerned with pure indexical tokens or non-referential indexes. It functions not so much to change the context, as to make explicit and overt the parameters of the ongoing events. For example, in the indexical *I/we and you (vs.he/she/it/they)* used to bound off the personal of the speech event itself; different vocabulary which makes the social parameter of the speaker and hearer. This has built up the social power of interaction of how to ground in situational context or to bring the text to reality. In other words, form, function and meaning are not able to understand apart from context.

Mediation is a concept to relate or connect utterance/

words (text) and its contexts. Utterances or words contain indexes about how the contexts are understood. Semiotics studies about sign and its uses. Semiotic mediation theory proposes cohesive and coherent cues as a former of regular contextual text, a poetic structure, which index relevant context and interactional position. For example, *it rains* relevant context of social relation has not been able to decide. It is needed text utterances which can develop poetic structure in establishing relevant social relation. Peircean semiotics develops a triadic relationship which relating sign and object and interpretant. Saussure develops level signs type, whereas Peirce does token level analysis which can be seen as follows:

“A sign, representamen, is something which stands to somebody for something in some respect or capacity. It addresses some body, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates is called the interpretant of the first sign. The sign stands for something, its object. it stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the ground of the representamen” (Peirce, 1955 [1940]).

To clarify the definition, Sandarupa (2013:14) describes the two triadic relationships as follows:



*Adapted from Sandarupa (2013)*

The diagrams show sign complements and relations through sign, ground (idea), and object as the following explanations:

**(1) Sign**

Semioticians agree that to become a sign, it should be a sign of something. A sign maybe a simple sign or a whole discourses. It is different from physical object. For Peirce, sign is called representamen. Peirce talks a relationship as a standing for a relation to an object. Peirce also relates sign to somebody, for example, to addresses somebody. A sign can become an interpretant.

**(2) Object**

According to Peirce, “the sign stands for something, it is object. It stands for that object, not in all respects, but in reference to a sort of idea, which is sometimes called the ground of the representamen.” Note here that the sign stands for the object in the world; the class of things

(extension) via the ground of representamen which is similar to Saussurean's 'signified'.

### **(3) Interpretant**

The concept of the interpretant is related to the understanding. Unlike Saussure who sees the understanding side as something homogenous with the production side Pierce sees it as more activated. What the sender means is not necessarily the same as what the receiver captures. As he said, "A sign, or representamen, is something which stands to somebody for something in some respect or capacity. It addresses somebody that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates is called the interpretant of the first sign". So the interpretant is in the mind that captures the sign.

Based on the sign components above, Pierce divides sign into three trichotomies. The first trichotomy is the sign in self which is a mere quality. With this, the sign may be termed a quail sign, a sin sign, and a leg sign. The leg sign is equivalent to symbol or type, and sign is a token. The second trichotomy considers sign as an icon, index, and symbol. Finally, the third trichotomy divides sign into a theme, a design or decent sign (preposition), and argument (Peirce 1955[1940]). It is the second trichotomy that concerns us here. As we have seen above the sign is related to an object via the ground or

idea. Peirce distinguishes three types of grounds in the second trichotomy that are termed icon, index, and symbol.

Peirce defines icon as follows: An icon is anything whatever, be it quality, existent individual, or law, is an icon of anything, in so far as it is like that thing and used as a sign that stands for an object through similarity. For example, a photo is a sign that stands for an icon of its subject. In language, icon can be seen in onomatopoeias, sound that are similar to sign vehicles. The sign vehicle *kukhuruyu* resembles the sound of a rooster.

Even though it is different from icon, an index contains an icon element. Its main aspect is dynamical connection between a sign and the object signaled.

At the token level, indexes are as direct as the door bell sign or representation, which refer to its object not so much because of any similarity or analogy with it, not because it is associated with general character which that object happens to process, as because it is in dynamical (including spatial) connection both with the individual object. On the other hand, and with the senses or memory of the person for whom it serves as a sign on the other hand. (Peirce, 1955: 107). Peirce also gives another definition. An index as a sign which refers to the object that it is denoted by virtue of being really affected by that object. (Peirce, 1955: 102).

An index is the sign object relation based on contiguity, causality, and coexistence, for example, it is important to note here the coexistence between an index and its object at the same place and time. Hanks (1996) in Sandarupa (2015:4) points out that because of dynamical relation, index direct the attention of the interpretants as if by blind compulsion to the visitor. He further notes that the token level is especially weighted toward the index because of its focus on dynamical relation of coexistence.

#### **D. Genre Transformation**

Todorov (1982:12) proposes historical approach recognizes genre as resulting “from an observation of literary reality,” meaning that genres are defined based on an inductive method, whereby critics identify genre categories based on perceived structural patterns in texts, as these texts exist historically within particular literary contexts. Todorov (1982:13) does not deny the usefulness of theoretical or “abstract analysis” for the designation of what he prefers to call “types” of genres, he wants to reserve the word “genre” to designate “only those classes of texts that have been historically perceived as such”.

In addition to historical approach to genre, cultural studies approach to examine genre in the dynamic relationship between literary texts, and socio-culture—In particular, the way genres organize, generate, normalize, and help reproduce literary as well as non-literary social actions in dynamic, ongoing, culturally defined and

defining ways. An important aspect of cultural studies approaches to genre is the way they define and use genres to examine dynamic relations between literary texts and historically situated social practices and structures.

Genre formations and transformations are linked to social formations and transformations in ideological, powerful ways; to take “genre seriously enough,” according to cultural studies approach, means both examining how genres reflect and participate in legitimizing social practices *and* recognizing how generic distinctions maintain hierarchies of power, value, and culture.

In relation to cultural studies approach to genre, Bakhtin (1986:18) examines genre into two aspects: horizontal and vertical.

**a. Horizontal relations**

Horizontal relations describe the dialogic nature of genres, as one genre becomes a response to another within a sphere of communication. For example, papers lead to proposals which lead to letters of acceptance or rejection, and so on.

**b. Vertical relations**

Vertical relations involve what Bakhtin calls primary and secondary genres. For Bakhtin, primary genres take form in “unmediated speech communion,” meaning that they maintain an “immediate relation to actual reality and to the real utterances of others”.

Examples of primary genres include rejoinders in everyday dialogue and private letters. - Secondary genres

(which for Bakhtin include “novels, dramas, all kinds of scientific research, major genres of commentary”) are more complex: “*During the process of their formation, [secondary genres] absorb and digest various primary (simple) genres*”.

These primary genres are altered and assumed a special character when they come into complex ones. When we answer the phone with “hello” during an actual phone conversation, for instance, we are using a primary genre, but if that rejoinder and the phone conversation that ensues were recorded and included as part of a cross examination in a trial, then the primary genre becomes recontextualized and altered as part of the secondary genre of cross examination.

The vertical relation in which secondary genres absorb and alter primary genres (as well as other secondary genres) offer insight into how literary and everyday genres interact to form and transform social practices and actions. For one thing, it suggests that literary genres, which are secondary genres, are not pure but are rather made up of other genres, including every day, vernacular genres such as phone conversations, tax forms, contracts, prayers, and so on.

By referring to Bakhtin’s statement: “during the process of novel and drama’s formation, secondary genres absorb and digest various primary genres”, it can be inferred that death ritual speech is also formed by absorbing the relevant text from *Pasang ri Kajang*. Therefore, *Pasang ri Kajang* can be categorized as a

primary and secondary genre. It is considered as primary genre because it is a sort of advice or advisory which can be implemented in death ritual. On the other side, it is regarded secondary genre since it is a philosophy or way of life of ethnic Kajang. *Pasang ri Kajang* is the main source of every aspect of life for Kajang community including death ritual.

In relation to genre transformation, Bakhtin shows how the process of genre transformation works in two directions. On the one hand, once a literary genre absorbs other genres, say legal genres, it transforms them, so that these genres are no longer defined as cultural “use values” as legal documents that have cultural consequences, such as getting someone put in jail. In line with Bakhtin’s concept on literary and legal genres, one example can be taken from the customary law contained in *Pasang ri Kajang* that has sanction and punishment. For instance, *ta’bang kaju* (cutting the wood), *tunu bani* (burning bees), *rao doing* (catching shrimps), and *tatta’ uhe* (cutting rattan) has various sanctions, such as being exiled out of the community. This sanction functions as legal genre in its implementation, meanwhile when it is transformed into a text, literary genre, the cultural consequence is no longer applied.

On the other hand, though, a literary genre can supply an alternative vision of how everyday legal or public genres can be used, thereby transforming their cultural use values. That is, literary genres such as the novel have the potential to “de-form” or destabilize the

realities represented by the genres they recontextualize. As it is explained that, “In terms of the theory of genre as use-value, the purpose of the novel would be to provide a discursive space for the different genres to critique one another”. In this way, literary genres can reveal cultural ideologies by denaturalizing and reconfiguring relations between everyday genres and their use values.

\*\*\*\*\*

## UNIT 8

### A PRELIMINARY STUDY OF DEATH RITUAL SPEECH OF ETHNIC KAJANG

After conducting observation and collecting data using interviewing, recording, and note taking techniques from the field of research (Kajang district), the writer classified Kajang death ritual into the structure of Kajang death ritual speech, the time of death ritual performances, denotational text, entextualization, linguistic features and other important points which are related to the finding and discussion.

*Kelong basing*, a song for Kajang death ritual is usually uttered or sung by two women called *pakelong basing* and two men (players) of *basing* called *pa'basing*. *Basing* it self is a blown instrument (long flute) made from bamboos. What do Kajang community usually do at the time of the death? At the time of a person's death, people usually beat the drum called *palingoro*. Then one of the dead person's family visits customary devices to inform about the death of his family. They are *Amma Towa* (the head of community), *Gallak Putok* or *paranrang bicara* (*Ammatowa's* secretary), *Puto towa Sangkala* (an honorable man in a certain place of Kajang area). This name is provided to an honorable man who arranges the customary in one sub-district in Kajang district called *desa Sangkala*.

In relation to the death song , *kelong basing* is usually sung when a dead person was still at home or before buried and it is proceeded almost every ten days until one hundred days or three months and ten days.

## **A. The Structure of Kajang Death Ritual Speech**

It has been mentioned before that Kajang death ritual comprises of three kinds of speech. In this section, the writer would like to present the three death ritual speech which can be described as follows:

### **a. *Kelong basing***

In this section, the writer reveals one of death ritual speeches of Kajang in the form of *kelong* (song) that can be seen below:

The word *basing* means a long flute, a traditional musical instrument made from bamboos and accompanied by *kelong basing* (*basing* song). This traditional song is sung especially for the dead. It conveys spiritual ballads aiming to remind us about death and entertain the dead person. This song or *kelong basing* is usually sung with soft sound without opening the singer's mouth so widely.

This traditional song is usually performed when a person stops breathing almost every ten days or in sorrowful moment of someone's death or three months and ten days. This death song is usually performed by two men as players and two women as singers.

Someone who wants to become *pakbasing* (*basing* players) and *pakelong basing* (*basing* singers)

have to fulfill some criteria: the players of basing have to know the messages containing in the *Pasang*, they have ability to blow the bamboo flutes for long duration as *basing* song is one of primary items in death ritual event, the candidate of basing players have also a competence of sensitivity in understanding the rhythms of each *kelong basing*. In addition, *pakelong basing* (basing singers) have to know the messages of *Pasang*, they can memorize all kinds of *kelong basing* (basing song) and they must also have sensitivity in understanding the rhythm of *kelong basing*.

One group of basing (*pakelong basing*) sometimes has different songs' lyrics from other group but the meanings are principally alike.

*Kelong Basing*, a traditional song for death has two broad messages, hereafter or death (*kamangeang*) and *kelong kamangeang* and *kelong kamaeang* hereafter and earthly life. *Kelong basing* has a purpose to entertain a dead person as well as the family of a dead person.

Ethnic Kajang believes that dead person is similar to children who want to be entertained before sleeping. Therefore *basing* song as *pakdojong-dojongna* (its entertainment) is present in the process of death ritual (three months and ten days). *Kelong basing* is a ballad song or chanted verses, which is presented in certain night events (informant 4, 2016). *Basing* is also regarded by ethnic Kajang as a mediator

between human in the earth and human in other nature (hereafter) (informant 5, 2016).

In this part the writer presents the classifications of *Kelong basing* as follows:

**1) *Kelong Kamangeang or Kelong Tempa sorong (a song for death)***

*Kelong Tempa sorong or kelong kamangeang* (song for death) is one type of *kelong basing*. The term *tempa sorong* comprises of two words *tempa* means to hit softly the flute and *sorong* means to hand over or to surround fully the dead person to *Turiek Akrakna* (the almighty God).

According to informant 15 (2016) *tempa sorong* means a sincerity to send or to dispatch the dead person to *Tu Riek Akrakna* (Almighty God) aiming to entertain the dead person's family and to please the smoothness of the dead person's departure from cemetery (*alam barza*) to hereafter. In other words, this song is an invocation. This song in one hand, can be a rhythm and it is also a song on the other hand. It can be said a rhythm (*loanganna*) because what we heard is merely sounds and intonation without lyrics. *Kelong tempa sorong* is not pronounced because of its ideology consideration. In line with ideology, ethnic Kajang acknowledges that they are moslems. They believe that prophet Adam Alaihissalam is the first prophet in Islam and Muhammad sallallahu alaihi wasallam is the last one. Yet, they are reluctant to mention the

name of the two prophets since they think they will be sinful. This perspective is quite different from us that we are taught to mention Allah SWT and prophet Muhammad every time.

*Tempa sorong* can be said by the owners of this culture (ethnic Kajang) a song since its sounds directly follows the next songs, such as *kelong rikong*, *iok-iok*, *hammancia*, *palamojong* and many other *basing* songs.

It is naturally peculiar, singing a song without lyrics is impossible. Yet, it happens to *kelong kamangeang* a song for death (*kelong tempa sorong*). Moreover, this traditional music sound is even regarded a core of *kelong basing* (*basing song*) as it is an invocation for the dead person. The reasons for not mentioning the invocation because they believe that it conveys a sacred meaning and taboo.

*Tempa sorong* or *kelong basing tempa sorong* is an opening song as well as a closing song. It is an opening song since it precedes the other kinds of *kelong basing*. It is also said a closing song as it ends and reminds the importance of *kelong basing*. Yet, *tempa sorong* singing as the opening and closing song is to entertain the dead person's family and to please the dead person's departure. This song is entitled by the head of community (*Amma towa*)

**2) *Kelong Kamangeang and Kamaeang or Kelong Rikong (a song for death and for life)***

In addition to *kelong basing tempa sorong*, *kelong rikong* belongs to *kelong kamangeang* and *kamaeang* (death and life song). *Kelong rikong* means pitied song is to entertain the dead person and the living person as well. This song is to remember the dead person and living person.

**3) *Kelong Pakbaruga (entertaining song).***

This kind of *kelong basing* is an (entertaining song) for dead person's family. This kind of death song can be seen in (*kelong basing io-iok lekok-lekok*, *hammancia*, *palamojong*, *ati-ati raja*, *dondak-donda*, *Sio sayang*, and *cui-cui didi*). It is named *kelong pakbaruga* since it is intended to entertain the dead person's family so that they are not continually sad.

The discussion of *kelong basing* as a traditional song for Kajang death ritual may not be separated from the process and its time of performance which can be described below:

- a) Firstly, at the time of someone's death, one of the family members visits *pabasing* and *pakelong basing* to inform about the death. Then *pabasing* and *pakelong basing* come to dead person's house to sing *kelong basing*.
- b) At the same time *pakelong basing* which is accompanied by *pak basing* (the players of

- basing*) is conducted before the dead person is buried.
- c) On the 3<sup>rd</sup> day, the family member of a dead person usually makes *pammunjurang tumate* (to fence the place of dead person with a net).
  - d) During three months and ten days, *kelong basing* is sung in the certain nights such as the 7<sup>th</sup>, 14<sup>st</sup>, 20<sup>th</sup>, 30<sup>th</sup>, 40<sup>thk</sup>, 70<sup>th</sup>, 80<sup>th</sup>·90<sup>th</sup> and. the day after a hundred days of someone's death in odd numbers.
  - e) On the 20<sup>th</sup> days of someone's death, the dead person's family arranges dead song or *kelong basing*. The next day, the family and common people fence the grave. It is the time to know the dead person's process of dying.
  - f) On the 30<sup>th</sup> day of someone's death the family conduct *appabasing* (arrange death song again). Then on the 40<sup>th</sup> day of a dead person leaving his/her family, the family re-arrange *appabasing* (arrange death song again) and waters the dead person's grave.
  - g) Afterwards, on the 70<sup>th</sup> day the family arrange *basing* and *tau apparuru tumate* or a person with magical powers pours holy water into the grave. In addition, on the 80<sup>th</sup> day the family prays to God which is led by *tau apparuru tumate* and present *kelong basing*.

- h) Finally, on the 90<sup>th</sup> day tau *apparuru tumate* leads the prayer to God and the family also presents *basing*.
- i) After one hundred days, it is either in the 102<sup>th</sup>, 104<sup>th</sup>, or the 106<sup>th</sup> days of a dead person, *kelong basing* is also presented by the dead person's family. The days mentioned above is called *lettummi* (it's been enough) to carry out *dangang biasa* (ordinary level of death ritual), *dangang lajo-lajo* (medial level of death ritual), and *dangang dampok* (highest level of death ritual). Before carrying out the ritual in the 102 days until 106, the family of a dead person went to drift *potok* (a knot made from lontar leaves) in speed running water.

In 102 until 106 days, *kelong basing* is sung again by the *basing's singers*. At the same time, there is another death ritual conducted by two important people or *customary devices* namely *Lompo Karaeng*, *Gallak Pantama* and *Gallak Kajang*. These important people in customary ritual deliver a speech or giving advisory at the *final or the peak day* of death ritual.

On the 20<sup>th</sup> days of someone's death, the people who take care of the dead person have a prayer or invocation and *appabasing* (to arrange death song) in the evening. The next day, the family and common people fence the grave. It is the time to know the dead person's process of dying.

On the 30<sup>th</sup> day of someone's death the family conducts *appabasing* (arrange death song again). Then on the 40<sup>th</sup> day of a dead person leaving his/her family, the family perform death song again and waters the dead person's grave..

One day after performing *kelong basing*, *tau apparuru tumate* (a person with magical power) pours holy water into the cemetery. After that, on the 70<sup>th</sup> day the family performing *kelong basing* and *tau paruru tumate* pour holy water into the grave. In addition, on the 80<sup>th</sup> day the family pray to God which is led by *tau apparuru tumate*.and present *kelong basing*.

Finally, on the 90<sup>th</sup> day *tau apparuru tumate* leads the prayer in God and the family also presents *pakelong basing*. In a hundred days of a dead person, the family usually prays to God which is led by *tau apparuru tumate* and grave cleansing.

After one hundred days, 102, 104, until 106 days is called *lettummi* ( it's been enough) to carry out *dangang biasa* (ordinary level of death ritual), *dangang lajo-lajo* (medial level of death ritual), and *dangang dampok* (highest level of death ritual).

After finishing all the sequences of ritual, *tau apparuru tumate*' a person with magical power usually informs the dead person's family that their father's death process was completed. In addition, the dead person's family and relatives usually go to

the river to take a bath and eat as the requirements of their wishes. (I. 1 , 2: 2016)

**b. Pappisakbi (Advisory)**

The ritual speech (*pappisakbi*) is a testimony to *Amma Towa* and his customary devices as well as common people. This speech is a beginning advisory usually uttered in the peak day of death ritual namely *akdangang* (*dangang dampok*). This advisory is usually conducted when *Amma Towa*, customary devices, *Adak lima*, *Karaeng tallu* were present in the ritual place.

*Dangang biasa* is usually performed for two nights as well as *dangang lajo-lajo*, and *dangang dampok*. *Dangang biasa* is usually presented by nine customary rituals added by local government such as the head of sub-district, RW (a village level classification of household). *Dangang lajo-lajo* is usually presented by 26 customary devices and *dangang dampok* is usually presented by 37 customary devices added by customary witnesses (*pattola adak* atau *cappak cidong*). Yet, before performing *dangang dampok*, *dangang lajo-lajo* had to be performed previously.

There is no basic difference between *dangang biasa*, *lajo-lajo*, and *dangang dampok* except it is only in the number of customary devices, advisory in *dangang dampok* and material using in the death ritual. It means that *dangang dampok* is signed by *akdekdek*

(to put sticky rice and other food on trays), and cost more than the other two kinds of death rituals.

Death ritual speech (*pappisakbi*) is usually carried out in *dangang dampok* (the biggest death ritual) in ethnic Kajang. It is usually carried out before *akdekdek* or putting black and red sticky rice, medium cooked meat (*bassang*), all types of traditional cookies (*tolong*) are put on 41 big plates in 41 copper trays. This ritual speech is usually uttered by two members of customary devices called *Lompo Karaeng* and *Gallak Pantama*. The ways of delivering speech (advisory) by *Lompo Karaeng* begun by the advisory and then it is replied by *Gallak Pantama*.

The advisory of *pappisakbi* has a purpose to delegate or to hand over the burdens of dead person's family to *Lompo Karaeng* and *Gallak Pantama*. It has also a purpose of stating the family tree of the family.

**c. *Deppok/ ni deppok (final advisory)***

The next death ritual speech delivered in ethnic Kajang is *deppok (Advisory)*. If *pappisakbi* is addressed in the initial advisory in *dangang dampok*, *deppok* as a final speech is usually uttered after *akdekdek* (putting red and black sticky rice in 41 big plates (*ponggang*) and 41 half cooked meat (*tolong*) in the big plates, and varied traditional cookies in the ordinal plates and those plates are put on the trays called *kappara* added by 41 big plates containing black sticky rice, half cooked meat, cookies are for customary witnesses or *pattola adak* or *cappaccidong*.

This speech is performed after *Amma Towa* and the customary devices finished the death ritual. *Depok/ni deppok* (advisory) as the final advisory has a purpose to announce whether the dead person has a debt / financial claims or not. Besides debt and financial claims, *deppok* has also an aim to provide the family some spirits due to their burdens.

*Pappisakbi* and *deppok*, these two death ritual speeches are usually performed in the last program of death ritual in Kajang.

## **B. Denotational Text**

Denotational text comprises of utterances or a group of utterances which answers the questions of what is being said by the speakers. In this fashion, a text focuses on one utterance. Utterances are called text sentences, denotational representations, and language is used to say something.

In general, most text segments of Kajang death ritual has 78 lines for *kelong basing*, 15 lines for *pappisakbi* (advisory) and 40 lines for *deppok* (final advisory). The three kinds of ritual speech contain two levels of texts; narrating and narrated event. In the discussion of narrating and narrated event, there are two *kelong basing* appeared in narrating event. they are *kelong basing rikong* and *kelong basing cui-cui didi* and in the narrating event, there are also two songs contain narrated event. The two songs are *kelong basing dondak* and *kelong basing sio-sayang*.

**a. *Kelong basing***

In this section, the writer presents the denotational texts of *kelong basing* or what is being said in the song which includes *kelong basing rikong, iok-iok, tingke-tingkere, lekok-lekok, hammancia, palamojong, ati-ati raja, dondak, sio sayang* in Kajang death ritual speech as follows:

**1) *Kelong basing Tempa Sorong***

As it was mentioned before, *tempa sorong* means to hand over to *Tu riek Akrakna* (Almighty God). The rhythm of this song is reflected by traditional music instrument called *basing* (a long flute) without lyrics. *Tempa sorong* is an opening rhythm from other kinds of *kelong basing*. This rhythm is categorized as *kelong basing* because it precedes other kinds of *kelong basing*.

*Kelong* or a rhythm of *tempa sorong* contains invocations for the dead person's safety in the final destination. Besides, *kelong tempa sorong* is also a closing rhythm of Kajang death ritual. *Kelong tempa sorong* is regarded a sacred rhythm and it also creates a deepen sadness or misery to the family of the dead person. There are some cultural tools used before beginning the *kelong basing*. They are betel vine leaves, areca palm nuts, and gambir. Those symbols or cultural tools (artifact) are put on the items on metal plate).

## 2) *Kelong basing Rikong (song for death and life)*

This kind of song has a purpose to remind us about death and to entertain the family members of the dead person. This song comprises of 22 lines which has reciprocal meaning.

\*\*\*\*\*

## REFERENCES

- Adhan, S. 2005. *Islam dan Patuntung di Tanah Toa Kajang: Pergulatan Tiada Akhir, dalam Hikmat Budiman, ed. Hak-Hak Minoritas: Dilema Multikulturalisme di Indonesia*, Yayasan Intereksi Bekerjasama dengan Tifa Foundation, Jakarta.
- Agha, Asif. 2007. *LanguageSocial Relation*. Cambridge: Cambridge University Press.
- Akib, Y., 2008. *Ammatoa, Komunitas Berbaju Hitam*. Makassar: Pustaka Refleksi.
- Allen, Robert. 1989. 'Burstling bubbles: "Soap Opera" audiences and the limits of genre'. In Ellen Seiter, Hans Borchers, Gabriele Kreutzner & Eva-Maria Warth (Eds): *Remote Control: Television, Audiences and Cultural Power*. London: Routledge, pp: 44-55.
- Atkinson, J. Monnig. 1992. *The Art and Politics of Wana Shamanship*. University of California Press
- Austin, J.L. 1962. *How to Do Thing with Words*. Cambridge. Mass:Harvard University Press.
- Avruch, K. 1998. *Culture and Conflict Resolution*. Washington DC : United States Institute of Peace Press.
- Bakhtin, M. 1981 [1935] . *The Dialogic Imagination*. C.E.M Holquist, Transl. Austin: Universitas of Texas Press.

- \_\_\_\_\_, 1984. *Problems of Dostoevsky's Poetics (C. Emerson, Trans. Vol.8.)* Minneapolis University of Minnesota Press.
- \_\_\_\_\_, 1986. *The Problem of Speech Genres. In Speech Genres and Other Late essays.* C.E.a.M Holquist. Ed. Pp.60-102. Austin: University of Texas Press.
- Banks, J.A. & McGee, C.A. 1989. *Multicultural Education.* Needham Height, MA: Allyn & Bacon.
- Basrah. 2010. *Kearifan Ekologis Tu' Kajang dalam Pengelolaan Hutan Adat Lestari di Wilayah Adat Kajang Kabupaten Bulukumba.* Disertasi. Universitas Hasanuddin. Unpublished.
- Bauman, Richard. 1984 [1997]. *Verbal Art as Performance.* Illinois: Waveland Press, Inc.
- \_\_\_\_\_, 1990. *Poetic and Performance as Critical Perspectives on Language and Social Life.* Annu.Rev. Antropolo. 19:59-88.
- \_\_\_\_\_, 1992. *Genre, Intertextuality, and Social Power.* Linguistic Anthropology 2 (2): 131: 172.
- Bell, Catherine. 1992. *Ritual Theory, Ritual Practice.* New York: Oxford University Press.
- Black. 1982. *A Method for Linguistic Metaphor Identification.* Philadelphia: VU University
- Briggs, Charles L, and Richard Bauman. 1992. *Genre, Intertextuality, and Social power.* Linguistic Anthropolgy 2 (2): 131-172.

- Campbell, Joseph. 1949. *The Hero with A Thousand Faces*. 1<sup>st</sup> Edition. Bollingen Foundation. 2<sup>nd</sup> edition. Princeton University Press.
- Chomsky, Noam. 1965. *Aspect of the Theory of Syntax*. Cambridge, MA: MIT Press.
- Cook, Guy. 1989. *Discourse Analysis*. Oxford. Oxford University Press
- Darmapoetra, Juma. 2014. *Kajang;Pencinta Kebersamaan dan Pelestarian Alam*. (Makassar: Arus Timur).
- Derrida, Jacques. 1982 [1972]. *Signature Event Context*. In *Margins of Philosophy*. A. Bass, ed.Chicago: University of Chicago Press.
- Duranti, Alessandro. 1997. *Linguistic Anthropology*. Cambridge: Cambridge University Press.
- Edward, Arnold. & Hanks, William F. 1996. *Language and Communicative Practices*. Colorado: Westview Press Inc.
- Fillmore, Wong. 1983. *American Sociolinguistic Theoretic and Theory Groups*. Philadelphia : Benyamin Publishing
- Foley, William A. 1997. *Anthropological Linguistics: An Introduction*. Oxford: Blackwell.
- Jumaisa, J. 2021. *Rekam Jejak Kedatangan Orang Kajang di Makassar*.
- \_\_\_\_\_. 1998 [2001]. *Anthropological Linguistics*. Massachussetes: Blackwell Publishers.

Fox, James J. 1971. *Semantic Parallelism in Rotinese Ritual Language*. *Bijdragen tot de Taal- Land- en Volkenkunde*, 127: 215-255.

\_\_\_\_\_, 1974. *Our Ancestors Spoke in Pairs: Rotinese Views of Language, Dialect, and Code*. In R. Bauman and J. Sherzer (eds.). *Exploration in the Ethnography of Speaking*, pp, 65-85. Cambridge: Cambridge University Press.

\_\_\_\_\_, 1980. *The Flow of Life : Essays on Eastern Indonesia*. Cambridge. Massachusetts: Harvard University Press.

\_\_\_\_\_, 1986. *Bahasa, Sastra, dan Sejarah: Kumpulan Karangan Mengenai Masyarakat Pulau Roti*. Jakarta: Djambatan.

\_\_\_\_\_, 1988. *To Speak in Pairs (Essay on the Ritual Language of Eastern Indonesia)*. Cambridge University Press.

Geertz, Clifford. 1973. *The Interpretation of Cultures*. New York: Basic books.

\_\_\_\_\_, 1980. *Negara. The Theatre State in Nineteenth-Century Bali*. Princeton, N. J.: Princeton University Press.

\_\_\_\_\_, 1983. *Local Knowledge: Further Essays in Interpretive Anthropology*. New York: Basic books.

Gentner, Dedre. 2001. *Metaphor is Like Analogy*. Cambridge: MIT Press

Goffman, Irving. 1981a. *Footing In Forms of Talk*. Philadelphia: University of Pennsylvania Press.

- \_\_\_\_\_, 1981. *Forms of Talk*. Philadelphia: University of Pennsylvania Press.
- Gumperz, J. 1982. *Discourse Strategies*. Cambridge: Cambridge University Press
- Halliday, M.A.K. 1978. *Language and Social Semiotic: The Social Interaction of Language and Meaning*. Baltimore, MA :University Park Press.
- \_\_\_\_\_, 1985. *An Introduction to Functional Grammar*. London, New York.
- \_\_\_\_\_, 1989. *Language, Context, and Text: Aspects of Language in a Social- Semiotic Perspective*. : Victoria: Deakin University.
- Hoed, Benny H. 2008. *Semiotika dan Dinamika Sosial Budaya*. Jakarta: Fakultas Ilmu Pengetahuan Budaya-Universitas Indonesia.
- Hymes, Dell. 1964. *Language in Culture and Society*. New York : Harper and Row.
- Jakobson, Roman. 1960. *Closing Statement: Linguistic and Poetics*. In *Style in Language*. T. Sebeok, ed. Cambridge, MA: MIT Press.
- \_\_\_\_\_, 1971[1957] *Shifters, Verbal Categories, and Russian Verb*. In selected writings II: word and language. Pp. 130-47. The Hague: Mouton.
- Katu, Mas Alim. 2005. *Tasawuf Kajang*. Makassar: PustakaRefleksi.
- \_\_\_\_\_, 2008. *Kearifan Manusia Kajang*. Makassar: PustakaRefleksi.

- Kittay, Eva. 1990. *Metaphor is Cognitive Force in Linguistic Structure*. London: Oxford University.
- Kramsch, Claire. 2000. *Language and Culture*. New York: Oxford University Press.
- Kridalaksana, Harimurti. 1983. *Kamus Linguistik*. Edisi Kedua. Jakarta: Gramedia Pustaka Utama.
- Kuipers, J. 1982. *Weyewa Ritual Speech: A Study of Language and Ceremonial Interaction in Eastern Indonesia*. (Dissertation). Yale University.
- \_\_\_\_\_, 1998. *The Routledge Handbook of Culture*: Routledge Publisher . Monash University, Australia
- \_\_\_\_\_, 2000. *Ensiklopedi. Ilmu Sosial*. (Terjemahan oleh Haris Munandar, dari Judul Asli: *The Social Science of Encyclopedia*). Jakarta: Raja Grafindo Persada.
- Levi, Strauss. 1963. *Structural Anthropology. 2 vols. Volume 1*. New York, London: Basic Book Inc.
- \_\_\_\_\_, 1976. *Structural Anthropology. 2 vols. Volume 2*. Chicago: University of Chicago Press.
- Levinson, C Stephen. 1983. *Pragmatics*. Cambridge. Cambridge University Press
- Lexy J. Moleong. 2000. *Metodologi Penelitian Kualitatif*. Bandung : Remaja Rosdakarya.
- Lyons, John. 1977. *Semantics*. Cambridge. Cambridge University Press.

- Mattulada. 1964. *Ammatowa Salah Satu Manifestasi Kebudayaan di Indonesia (Skripsi)*. Universitas Hasanuddin. Ujung Pandang.
- Mattulada. 1997. *Kebudayaan, Kemanusiaan, Dan Lingkungan Hidup*. (Makassar: Hasanuddin University Press.
- Medvedev, P.N. and M. M Bakhtin. 1923 [1978]. *The Formal Method in Literary Scholarship*. Baltimore and London: Johns Hopkins University press.
- Miriadic, Traveler. 2006. *Types of Ritual*. (online). Retrieved from: [http://miriadic.wikia.com/wiki/Types\\_of\\_rituals](http://miriadic.wikia.com/wiki/Types_of_rituals) on February, 13th 2016.
- Noth, Winfried. 1990. *Handbook of Semiotics. Advances in Semiotics* Thomas A. Sebeok, General Editor. Bloomington and Indianapolis: Indiana University Press
- Ola, Simon Sabon. 1998. *Bahasa Gambaran Budaya Penuturnya (Tinjauan Awal terhadap Ungkapan Bahasa Kedang)*. *Lingustika Tahun V,6*: 21-27.
- \_\_\_\_\_, 2005. *StrukturTuturan Ritual Kelompok Etnik Lamaholot*. *Jurnal Ilmiah Bahasa dan Sastra*. Volume 1 no.2
- Palammai, Ramli dan Andhika Mappasomba. 2012. *Sejarah Eksistensi Ada' Lima Karaeng Tallua di Kajang. Bulukumba*: Dinas Kebudayaan dan Pariwisata Kabupaten Bulukumba
- Payne, Malcolm (1997). *Modern social work theory*. Chicago: Lyceum Books

- P. Amir. 2015. *Readers' Interpretation and Recontextualization of the Textual Meaning of Fitzgerald's the Great Gatsby*. Semiotic Indexical Approach. (Dissertation). University of Hasanuddin. Makassar. (Unpublished)
- Peirce, C.S. 1940 [1995] a.. *Philosophical Writings of Pierce*. Dover: New York
- \_\_\_\_\_, 1940 [1995]b. *Logic as Semiotic: the Theory of Signs*. In *Philosophical Writings of Pierce*. J. Buchler, ed. New York: Dover Publications, INC.
- \_\_\_\_\_, 1960. *Collected Papers of Charles Sander Peirce*. Volumes I and II. Cambridge: Harvard University Press.
- \_\_\_\_\_, 1960. *Collected Papers of Charles Sander Peirce*. Volumes V and VI. Cambridge: Harvard University Press.
- Pelenkahu, R. A. dkk. 1971. *Dialek Konjo di Sulawesi Selatan: Suatu laporan LBN Cabang III, Ujung Pandang*: Lembaga bahasa Cabang III.
- Poedjosudarmo, Soepomo. 2001. *Filsafat Bahasa*. Surakarta : Muhammadiyah University Press.
- Rasyid, Ahmad. 2002. *Studi Manajemen Pelestarian Hutan Adat Ammatowa Kajang Melalui Pendidikan Kearifan Tradisional*. Tesis. Univesitas Negeri Makassar.
- Ricouer, Paul. 1976. *Interpretation Theory: Discourse and the Surplus of Meaning*. Texas: Texas Cristian University Press.

\_\_\_\_\_, 1981. *Hermeneutics and the Human Sciences*.  
University of Cambridge: U.S.A.

\_\_\_\_\_, 1991. *From text to action: Essays in Hermeneutics*,  
II. Illinois: North Western University Press.

Sahib, H., Rahman, F., Duli, A., & Asba, A. R. 2019.  
*Customary Forest Conservation through Informal  
Knowledge System of Ammatowa Community*. In IOP  
Conference Series: Earth and Environmental  
Science (Vol. 270, No. 1, p. 012042). IOP  
Publishing.

Sahlins, Marshall. 1976. *Culture and Practical Reason*.  
Chicago: The University of Chicago Press.

\_\_\_\_\_, 1985. *Islands of History*. Chicago: The University  
of Chicago Press.

\_\_\_\_\_, 1990 [1987]. *Historical Metaphors and Mythical  
Realities; Structure in the Early History of the  
Sandwich Island Kingdom*. Ann Arbor:  
University of Michigan Press.

Sandarupa, Stanislaus. 1984. *Life and Death of the Toraja  
People*. (Thesis). University of Chicago.  
Unpublished. .

\_\_\_\_\_, 1989. *Tropes, Symbolism, Rhetorical Structure,  
Structure of Parallelism and 'Parallelism' of  
Structure in Toraja*. USA: University of Chicago.

\_\_\_\_\_, 1996. *Torajan Architecture: Order in Symbolic  
Designs*. In the Jakarta Post, April 25, 1996. Jakarta.

\_\_\_\_\_, 2004. *The Exemplary Center: Poetics and Politic  
in the Kingly Death Ritual in Toraja, South*

*Sulawesi, Indonesia*. Dissertation. University of Chicago. Unpublished.

\_\_\_\_\_, 2010. *Implicit Metatalk and Collaborative Creativity in Performance: Torajan Poetics and Performance*. [www.scribd.com](http://www.scribd.com).

\_\_\_\_\_, 2013. *Mediasi Semiotik Dalam Study Antropolinguistik*. Pidato Calon Guru Besar, Fakultas Ilmu - Ilmu Budaya, Universitas Hasanuddin.

\_\_\_\_\_, 2004. *The Voice of a Child: Constructing the Moral Society through The Retteng Poetic Argumentation in Toraja, Sulawesi, Indonesia*. This paper is presented in the 3<sup>rd</sup> International Conference on Language Education 2013 at Makassar Phinisi UNM Makassar on 6-7 Desember 2013.

Santoso, A. 2006. *Bahasa, Masyarakat, dan Kuasa: Topik-Topik Kritis dalam Kajian Ilmu Bahasa*. Malang: Jurusan Sastra Indonesia, Fakultas Sastra, Universitas Negeri Malang.

Sapir, Edward. 1921. *Language: an Introduction to the Study of Speech*. New York: Harvard Book.

Saussure, Ferdinand de. 1916. *Cours de Linguistique-generale*. Paris: Payot (terjemahan dalam bahasa Indonesia oleh R. Hidayat dan H. Kridalaksana).

Shils. 1968. *Ritual and Crisis in the Religious Situation*. Boston: Beacon Press.

- Silverstein, Michael. 1976. *Shifters, Linguistic Categories, and Cultural Descriptions*. In *Meaning in Anthropology*. K.H. Basso and H.A. Selby, eds. Pp 11-55. Albuquerque: University of New Mexico Press.
- \_\_\_\_\_, 1984. *On the Pragmatic Poetry of 'Prose': Parallelism, Repetition, and Cohesive Structure in the Real Tie Course of Dyadic Conversation*. In *Meaning, form, use in context: linguistic applications*. D. Schiffrin. Ed.
- \_\_\_\_\_, 1985. *Linguistic Anthropology*. University of Pennsylvania. Blackwell Publisher. Philadelphia.
- \_\_\_\_\_, 1987. *The Three Faces of Function: Preliminaries to a Psychology of Language*. In *Social and Functional Approaches to Language and Thought*. M. Hickman, ed. Orlando, Florida: University Press.
- \_\_\_\_\_, 1993. *Metapragmatic Discourse and Metapragmatic Function in Reflexive Language: Reported Speech and Metapragmatics*. J.A. Lucy, ed. New York: Cambridge University Press.
- \_\_\_\_\_, 1998. *The Uses and Utility of Ideology: a Commentary in Language and Ideologies: Practice and Theory*. N. Schieffeli, Woolard, kathryn A., & Kroskrty, Paul V., ed. Oxford. New York: Oxford University Press.
- \_\_\_\_\_, 2001. *Function*. In *Key Terms in Language and Culture*. A. Durati, ed. Maiden, Massachusetts: Blackwell Publisher.
- \_\_\_\_\_, 2003. *Indexical Order the Dialectics of Sociolinguistic*. Street Chicago: USA.

- Storey, J. 1993. *Teori Budaya dan Budaya Pop: Memetakan Lanskap Konseptual Cultural Studies*. Terjemahan Dede Nurdin (2003). Yogyakarta: Qalam
- Taylor, C. (2006). An issue about language. In C. Jourdan & K. Tuite (Eds.), *Language, Culture, and Society: Key Topics in Linguistic Anthropology (Studies in the Social and Cultural Foundations of Language*, pp. 16-46). Cambridge: Cambridge University Press. doi:10.1017/CBO9780511616792.002
- Todorov, Tzvetan. 1982. Tran. Catherine Porter. *Symbolism and Interpretation*. Cornell University Press.
- Turner, Victor. 1969. *The Ritual Process: Structure and Anti-Structure*. Ithaca NY: Cornell University Press.
- Tyler, E.B. 1974. *Primitive Culture : Reseachers into the Development Mythology, Philosophy, Religion, Art, and Custom*. New York : Good Press.
- Urban, G. 1996. *Natural Histories of Discourse*. Chicago : Univiversity of Chicago Press
- Usop, M.1978. *Pasang ri Kajang: Kajian Sistem Nilai di Benteng Hitam. Ammatowa*. Ujung Pandang. Ujung Pandang: Laporan Penelitian Pusat Latihan Penelitian Ilmu- Ilmu sosial.
- Wijana, Dewa Putu. 1996. *Dasar-Dasar Pragmatik*. Yogyakarta: Penerbit Pustaka Pelajar.
- \_\_\_\_\_, 2006. *Sosiolinguistik Kajian Teori dan Analisis*. Yogyakarta: Penerbit Pustaka Pelajar.
- Yule, George. 1996. *Pragmatic*. London : Oxford University Press.

Young, Richard F. 2001. *The Entextualization of Talk*.  
Journal. St. Louis, Missouri, USA.

## BIOGRAPHY



**Harlinah Sahib** was born in Hila-Hila, Bontotiro Subdistrict, Bulukumba Regency on November 28, 1962. He studied at SD 146 Mattoanging, Bontotiro Subdistrict in 1973, Junior High School Bontotiro, Bulukumba Regency in 1976 and SMA Negeri 2 Makassar in 1980.

Then She entered Hasanuddin University in the English Linguistics Program (1980 - 1985). She continued her study at the Postgraduate Program Hasanuddin University in 1995-1998 in English Language Studies Program (ELS) and continued her study at the Linguistics Program (Doctoral Program/S3) at Hasanuddin University in 2013 - 2017.

She has been teaching at English Department Faculty of Cultural Sciences Hasanuddin University since 1987-present.

\*\*\*\*\*