

The Myths Of Symbol Of Singgi'tedong Speech In Ma'pandan Ritual In Mamasa Regency

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Abstract

Thema'pandanritual is an ancestral ritual of alukta/aluktodolobeliefinSumarorong community in Mamasa Regency.The system of ritual communication uses several metaphorical symbols in singgi' tedongspeech during the implementation of pebabaran rites. To understand the ideology of myth in the speech, the method used was a descriptive qualitative with Roland Barthes semiotics theory.The findings showed that the myths of metaphoricalsymbols in singgi' tedongcomprised of three types of the signifier and signified of myth; first, the signifier and signified of myth pertain to toma'kadaprofession for their role as rituals' performers; second, the signifier and signified of the myth of buffalo as sumbungpenaain the philoshopy of life puya/puyo; the three signifiers and signified of the myth of complimenting or praising a buffalo are related to family expectations.

Keywords: singgi' tedong, semiotics, metaphorical symbols, myths.

INTRODUCTION

Ma'pandanritual orrambu solo'tradition (funeral ceremony), the term ma'pandanis a combination of two morphemes, ma means to perform and pandan means supine, therefore ma'pandancan be interpreted as the funeral ceremony to transform the spirit of the dead to the realm of the soul. This ritual is carried out by adherents of alukta/aluk belief in the Sumarorong area, Mamasa Regency.

Alukta/aluk belief comes from two main teachings, namely aluksandapitunnaand aluksandasaratu'. Aluksandapitunna teaches about liturgical worship andaluksandasaratu'teaches about ethics and human behaviour in society (Sandaruppa, 2015:87).The teachings of alukta/aluktodolo belief are ritual that has been passed over orally from one generation to generation, these teachings are without doctrine or a confession of faith (credo) and sacred texts as well as the house of worship, (Elliot, 2018).Alukta/aluktodolobelief is considered as animistic teaching, the teaching that profounds the harmony in the cosmos in which humansare part of the cosmic order, so humans must maintain the balance of life in the cosmos, (Janowski, 2015:181,182).

Ma'pandan ritual regulates the pattern of ritual action in treating the corpse with the principles of aluk(teachings). One of the ritual actions that become a pattern is ritual speech, and metaphorical symbols are used in some speeches, these are used to establish a communication in religious worship or liturgy. According to White in an article entitled Symbol: Basic Element of Culture he defines a symbol as [...] derived from and determined by the organisms who use them; meaning is bestowed by human organisms upon physical things or events which there upon become symbols, (White, 2015:36). Then, according to Zhirennovain the International Journal of Environmental & Science Education a symbol is defined as [...] "a constituent of the perception result, the essence and state of the diachronic and synchronic cognitive potential of the human worldview," (Zhirennova, A. S., 2016:2844).

Symbols and culture are the two things that cannot be separated, on the one hand, symbols are cultural products, but on the other hand, culture uses symbols as a medium of cultural information as stated by White that, "All culture (civilization) depends upon the symbol. It was the exercise of the symbolic faculty that brought culture into existence, and it is the use of symbols that makes the perpetuation of culture possible. Without the symbol there would be no culture, and man would be merely an animal, not a human being," (White, 2015:36).

The presence of metaphorical symbols in ma'pandan ritual is created to satisfy their interest in religious rituals, namely to include mystical properties to express their relationship with Gods, mystical values in culture are aesthetic values, and aesthetic values according to Pizzimentiare, [...] "magic and of cultural expression, as the art and the literature, being deeply linked to the socio-cultural context that produced them." (Pizzimenti, 2014:49).

The metaphorical symbols in the ritual speech acts are the manifestation of the value system of alukta/aluktodolobelief that is oriented toward spiritual values in creating harmonious relationships between humans and their nature. These spiritual values are reflected in speech behaviour patterns and obedience in carrying out ma'pandan liturgy for honor and obedience to gods.

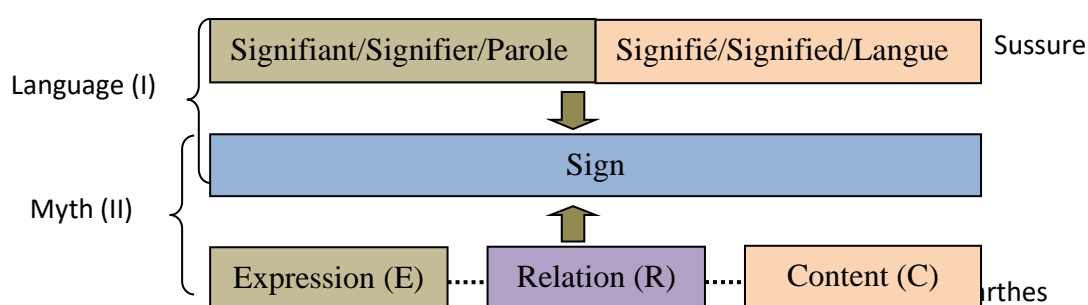
LITERATURE REVIEW

The study of semiology in linguistics was first introduced by structuralists in the early 20th century, and one of the figures was Ferdinand de Saussure (Maknun et al., 2020). He concludes that the systems of linguistic signs comprise two elements, namely signifier (sound and image) and signified is the idea/concept associated with the signifier. According to him, the signifier is the material element of the signified, and the signified is an abstract element that represents the signifier, according to Saussure, both elements are important in the sign system in creating meaning, but Saussure is not concerned with the role of the sign in the unity of the process.

Saussure's concept was later criticized by Barthes, one of the post-structuralist figures in the mid-20th century, who argued that the sign is an inseparable part of the sign system, "For what we grasp is not at all one term after the other, but the correlation which unites them: there are, therefore, the signifier, the signified and the sign, which is the associative total of the first two terms," (Barthes, 1972: 111). This concept became a benchmark for the development of semiology in the mid-'20s so that many figures were born such as Michel Foucault, Jacques Lacan, Julia Kristeva and many others including the radical figure Jaques Derrida with his binary-opposition model.

The author's view on Barthes' semiotic concept is that the elements of the signifier and the signified are formal media informing and creating meaning, both elements represent the material, namely something/object, therefore the sign cannot be separated into a single unit of significance. In addition, the sign-in Barthes' semiotic concept is very open to experiencing the expansion of meaning to produce new signifiers and signifiers due to the context and the wishes of the speaker himself. Barthes not only considers the heuristic element (language text) but also considers the hermeneutic element (interpretation), assuming that there is a mythical ideology behind the signifier and the signified. Barthes' semiological sign system recommends the second-order of signification, meaning that signs can build their system to produce new meanings as in the schematic image below.

The Signification Scheme of Saussure and Barthes



Explanation:

The first-order of signification is Saussure's model, at this level consisting of a signifier and a signified (signifiant/signifies, signifier/signified, parole/langue), the meaning is referential and general or called denotation. Then, the second-order of signification is Barthes' model, Barthes' model uses another term with an explanation that expression (E) = signifiant (signifier) builds a relationship (R) with content (C) = signifié (signifiant) to produce ERC-1 (significance), and to construct a new signifier and signified the new signifier and signified must construct the significance of ERC-2, and the building of ERC-2 by Barthes, the meaning of the signifier and signified constructs an ideology called myth.

Semiotics scheme in Saussure theory has a constant, explicit significance and will not change and is generally understood, as, in the meaning of the lexicon (dictionary), Hasyim states that denotative meaning is a meaning with a high level of the convention (Hasyim, 2021: 23) in other words, the meaning is understood by most people (general). Then, the second signifier and signified (connotation) are partial and very open to intervention by speakers in constructing new meanings, and although they are also conventional, the convention level is lower than the denotative meaning.

Systems of the signification of Barthes describe that the relationship between the signifier and the signified does not only stop at the denotation level but also generates meaning to a higher level, namely at the connotation or mythical level. The creation of connotative meaning is the process of redefining the signifier and signified on the sign to produce new meaning, and the new meaning is created by the ideological construction of meaning (mitosis) on the signifier and signified.

The definition of myth in linguistics is distinguished from the myth in the legend that is understood by most people, myth in linguistics is defined as a way (how does language make the meaning) in constructing the meaning of the signifier and the signified myth in creating meaning, Barthes in *Mythologies* defines that, myth is not the object of its message, but by how it utters this message to something (object) arbitrarily, and this method or process is not something of substance (Barthes, 1972). Myth is implied information on symbols or signs, it can contain non-linguistic elements that are built by an ideology based on the context of the speech, including in representing the ideology of signifiers and signified metaphorical symbols in ma'pandan ritual speech for adherents to Alukta/aluktodolo.

Myth does not have a definitive concept of meaning and remains as in denotative meaning, myth is very open to being interpreted by every speaker. Constructing the signifier and signified of myth is an attempt to construct ideological relations into a collection of meanings and that collection of meanings constructs a substantial meaning. Myth reflects the function and role of language in the language universe because language is ideational which can construct meaning through ideas that come from the speaker's conscious thought and emotional attitude towards his experience, Halliday in Sudaryanto states that the ideational function of language enables speakers to reveal meanings and messages based on their real-world and virtual world (mind) experience based on the speaker's awareness, (Sudaryanto, 2017).

Myths in the language of metaphorical symbols can occur because of the intervention of value aspects, psychological aspects and mystical aspects of a belief such as in the ma'pandan ritual speech. The metaphorical symbol is an ideational manifestation of the language contained in the utterances of *singgi' tedong* utterance or verse which is the topic of discussion. This metaphorical utterance is used as part of the liturgy of alukta/aluktodolo belief in carrying out the ma'pandan ritual procession, and to get an understanding of the meaning of the metaphorical symbols, it will be discussed in the analysis section.

RESEARCH METHODOLOGY

The study focuses on the myth of metaphorical symbols in the ritual speech of rambu solo' (ma'pandan) by adherents of alukta/aluktodolo in Sumarorong District, Mamasa Regency. Primary data was obtained from the utterances of *singgi'* secondary data were in the form of literature references such as theory books and scientific journals. Arguments and data were analyzed using descriptive qualitative with the semiotic theory approach of Roland Barthes.

FINDINGS AND DISCUSSION

Analysis and discussion of myths of metaphorical symbols in the ritual speech of ma'pandan, namely the utterances of *singgi'*, and the *singgi'* verse which is the subject of discussion is the utterances of *singgi' tedong*. The term *singgi'* means praise, so *singgi' tedong* means buffalo praise, it is spoken during the slaughter of buffalo at the pebabaran rites (the culmination of the rite), *singgi' tedong* is spoken by *toma'kada* (rituals' performers) with the following verse:

Verse 1

Indedekke indesau, tarapalembang padolotu'tuntanetesanggattu'; (1)
anna masing murrangimalesolanpenawammu; (2)
umbaidemmoma'kadama'bissiklanpenawanna; (3)

mendakeanaktedao sola tomendadianna; (4)
tangkundaidiawakna, tangbayu sambo boko'na; (5)
tangmasirri'namoiaukkalangngan paya mallun, pandungdibekkudayai. (6)

The first order of signifier and signified(denotation) of the singgi' verse 1 above are information to the public about the implementation of the pebabaran rites, in this speech there is a metaphorical symbol in the verse (5) tangkundaidiawakna, tangbayu sambo boko'na (the child and his parents not wearing gloves and clothes). The signifier and signified of myth are paradoxical expressions, comparing the context of the child and his parents not wearing sarong and clothes with the status of honour he is currently experiencing. The ideology of the myth means that the child and his parents are economically established because they can carry out the ma'pandan ceremony with a high cost.

Verse 2

Sapoanggarikukualannatondoktallulaonadilandolalanni; (7)
sola dipa'lonanganniakkumellaoribambakusullukrirombeao'ku; (8)
akkusaeindelandamba-dambamo, lasulenapobuamasiri'ku; (9)
sapoanggarinakuaanaknatomasara' sola appotodidadian; (10)
aka ikomukasiri' indena' tomasiru'musissareanmatoto'mu; (11)
napomaringnganpenakku, napotiakkalettekku; (12)
akkusaeindeteukkalangngan paya mallun, padangdibekkudayai; (13)
aka innangalukna' nene'kubisarakisiosaei. (14)

The metaphorical symbols of Verse 2 are found in line (8) akkumellaoribambakusullukrirombeao'kuand in line (11)indena' tomasiru'musissareanmatoto'mu. The utterances of akkumellaoribambakusullukrirombeao'ku (I departed from the gate along the bamboo grove) is the information conveyed by toma'kada (the performer of the ritual). The meaning of the signifier and the signified is that toma'kada departs from the house and leaves the family for ma'pandan ritual ceremony. The ideology of the myth is an expression of a toma'kada's sense of responsibility to lead the rites. Then, the utterancesindena'tomasiru'musissareanmatoto'mu (I am a shameless person who supports your shame), this speech is conveyed by the children and parents who carry out the ceremony. The substance of the meaning of the signifier and the signified is the advice and reinforcement conveyed by children and parents to toma'kada to be strong in leading the ritual ceremony. The ideology of the myth stems from the respect of children and their parents for toma'kada.

Verse3

E.... ikoindebatinakatonggo, turingannalandotanduk, (15)
da'naporassoara'mu, da'naleleinawammu, uttingngayo paya mallun; (16)
siada' simbuangbolong, innangaluknanene'mu, bisaramusiosaei, (17)
kedennitokalando mamma'. (18)

The metaphorical symbols in Verse 3 are found in line (18) tokalando mamma' (long sleeping). The substance of the meaning of the signifier and the signified refers to the condition of the

person who has died. The ideology of the myth is an understanding that people who are lying or sleeping and do not wake up are understood as having died.

Verse4

Lakusinggimokotedonglakololloarrara';(19)
lakugentekandauremokomodoko-dokoikan;(20)
musala-salaikan tang mupetauokan; (21)
ammutangpopettaukanmanda' kileseulangmu; (22)
kikalukkungrendenammu, kitoilamba-lamba'mu. (23)

The metaphorical symbols of the utterances of *singgi'* in Verse 4 are found in line (19) *Lakusinggimokotedonglakololloarrara'* (I will praise you, O buffalo with a gold necklace), in line (20) *lakugentekandauremokomodoko-dokoikan* (I will wrap your back with a gold cloth), in line (22) *ammutangpopettaukan, manda' kileseulangmu*(why don't you consider us human, we trample your rope), and in line (23) *kikalukkungrendenammu, kitoilamba-lamba'mu*(we tie your rope, we control your freedom). The meaning of the metaphorical signifiers and symbols for the four lines above are praises to the buffalo that will be slaughtered.

The ideology of the myth is built on the concept of *alukta/aluktodolo* belief which believes that buffalo must be treated with respect when they are about to be slaughtered in *thema'pandan* ceremony, as stated by Kathleen that buffalo is a symbol of life for the dead souls in *puya/puyo*, [...] after the culmination of mourning rituals, the soul travels to *puya* (the land of the souls), bringing with it all of the wealth and livestock sacrificed at the funeral, Kathleen (1993:58). The myth of the slaughtered buffalo is also mentioned by Nooy-Palm in *The Sa'dan-Toraja: A Study of Their Social Life and Religion 1, Organization, Symbols and Beliefs* , "Sacrificed buffaloes accompany the deceased to *Puya*; a special buffalo path stretches through the kingdom of the dead. Life in the hereafter is imagined as an extension of life on earth, and the deceased must be able after death to comport himself at the level to which he was accustomed during life,"(Nooy-Palm, 1979:196).

Bait 5

Kedennibulummakarra, palisummusala'torro, pa'tindoikouaitimbin,
mammaikokalimbuangre'de, anna timbinsamalele; (24)
kedenni pole bati'mutamannatandunganolako-lakoan, lamembealappasangna,
lalobo' lattandunganna, latukametabangburak, lasolomekkalutteong; (25)
sukebulawantandukmu, sukebulawannatoma'raputallang; (26)
kombongpamuttulilamu, kombongpamuttunnatoma'raputallang; (27)
bissakbulawanisimmu, bissakbulawantoma'raputallang; (28)
guttumumaeranalang, eranalangnatoma'raputallang; (29)
gasingbulawanbuamu, gasingbulawannatoma'raputallang; (30)
sumbungsaritaekko'mu, sumbungsaritannatoma'raputallang; (31)
gannaloloannatedongsiri-siri'naewanan; (32)
lakusinggisalaroko, lakusa'bu' tangtonganraka; (33)
gannatapomasakke, siruannatapomarudindin. (34)

The utterances of *singgi'* in verse 5 contain several metaphorical symbols, namely in line (24) *Kedennibulummakarra*, *palisummusala'torro*, *pa'tindoikouaitimbin*, *mammaikokalimbuangre'de*, *anna timbinsamalele* (if your hair is stiff, your swirl hair is not suitable, dream of puddle water, sleep in boiling puddle water so that it overflows), in line (25) *kedenni pole bati'mutamannatandungankoko-lakoanlamembealappairna*, *lalobo'lattandunganna*, *latukametabangburak*, *lasolomekkalutteong* (if your family is in the bush, they will thrive and fat, fertile like a pine tree and bent like elephant grass), in line (26) *sukebulawantandukmu*, *sukebulawannatoma'raputallang* (your horns golden bamboo segments, like family clumps of bamboo), in line (27) *kombongpamuttulilamu*, *kombongpamuttunnatoma'raputallang* (your tongue is like the curve of a big cauldron, the curve of a family crock pot), in line (28) *bissakbulawanisimmu*, *bissakbulawantoma'raputallang* (your teeth are like gold bars, gold sticks are clumps to family), in line (29) *guttumumaeralang*, *eranalangnatoma'raputallang* (your knee is like a barn ladder, barn ladder, barn ladder is family clump), in line (30) *gasingbulawanbuamu*, *gasingbulawannatoma'raputallang* (your heart is like a top gold, golden tops of a family clump), in line (31) *sumbungsaritaekko'mu*, *sumbungsaritannatoma'raputallang* (your tail is like a shawl, a shawl of a family clump).

The ideology of the myth of the metaphorical symbols that are constructed in verse 5 above is interpreted as compliments or praises of the buffalo, this is intended to honour the buffalo for its role and function as a continuation of the soul's life within the condition of *puya/puyo*, said by Nooy-Palm that, "buffalo sacrificed in the course of a funeral of high order is the *sumbungpenaa*" [...] (Nooy-Palma, 1979:197), *sumbungpenaa* means life-sustainers. Thus, the idea of meaning constructed in verse 5 above is essentially compliments or praises and respect for the function and role of the buffalo for the perfection of *thema'pandan* ritual.

Verse6

Lakutekenammoko doke tariwan, *disolabannangpassoanbassimataran*; (35)
gori-gori kanukunnaeranbulawanlettekna, *tolambubukulappana*;
darunbulawanbulunna, *dandanabakatambukna*, *takinangayangusukna*; (36)
piring-piringtalinganna, *suku' bulawantanduknalolatibakka*; (37)
lilannakombogpamuttu, *buahnagasingbulawan*; (38)
buanaladisanglangnganpuang, *ditanggulangnganbatara*. (39)

The metaphorical symbols in verse 6 are found in line (36) *darunbulawanbulunna*, *dandanabakatambukna*, *takinangayangusukna* (his hair is like gold needles), in line (37) *piring-piringtalinganna*, *suku' bulawantanduknalolatibakka* (his ears like plates, his horns like a gold bracelet), and in line (38) *lilannakombogpamuttu*, *buahnagasingbulawan* (his tongue is like the curve of a cauldron, her heart is like a golden top). The ideology of the myth in the three lines of verse 6 is the same as the previous verse 5, namely compliments or praises and respect for the buffalo because of its role and function as a life-sustainer in *puya/puyo*.

Verse7

Ambe di ... di Sumarorong, *anakma'dikamarappan tau mekasolatiku*; (40)
kematangngaibonggisamantanda masing, *tang mesa-mesa natangnga'*; (41)
tang dualaninawanna, *landokadawangnatangnga'*, *tappangruranaukkunni*,

ummanasipiakbuttupadangna; (42)

sisesetanetenaneiuukkaesugi, uttimbatikuewanan, anna pasakkaipuang
nabawamendaunsugi', solametta'biewanan. (43)

The metaphorical symbols in verse 7 are found in line (42) tang dualaninawanna, landokadawangnatangnga', tappangruranaukkunni, ummanasipiakbuttupadangna(only one in his heart, he thinks a lot, the end of the mud is his power, his rice field is half of the land).This utterance is addressed to someone who gives a slaughtered buffalo to be sacrificed, the metaphorical symbols in the utterance of tappangruranaukkunni, ummanasipiakbuttupadangna. The signifier and signified of the myth are compliments and praises to the person, that he is a rich man, has a vast estate of land. The next metaphorical symbols in line (43) sisesetanetenaneiuukkaesugi, uttimbatikuewanan, anna pasakkaipuangnabawamendaunsugi', solametta'biewanan(half of a mountain where he dug up wealth, got treasure, and was blessed by God to be rich, and very abundant). The metaphorical symbols in the utterances of sisesetanetenaneiuukkaesugi, uttimbatikuewanan. The signifier and signified of the myth are expressions of compliments and praises for how he obtained abundant wealth from his fields and gardens.

Verse8

Ringngananmokotoda' pa'lokumu, ammubuangpettekkamu;(44)

tanabambadatunna, sola tandungkalonaran, laundiopemala'naambe;(45)

lanapemalaranlangnganpuangmatua, naposundunkaboro' lakoindo'; (46)

anna benni tua'sandaparaya, lellualangnganroko' todingsamalele. (47)

The metaphorical symbols of Verse 8 are found in line (46) lanapemalaranlangnganpuangmatua, naposundunkaboro' lakoindo' (as a request to God, to fulfill the longing for mother), the metaphorical symbols are in the utterances of naposundunkaboro' lakoindo'. his utterance is addressed to the buffalo which will be slaughtered at the pebabaran rites, the marker and the sign of the myth is the hope for the buffalo to be loyal to be sacrificed to perfect aluk (teaching). The next metaphorical symbols are in line (47) anna benni tua' sandaparaya, lellualangnganroko' todingsamalele(to give palm wine (tuak) water, overflowing all over the puddle). The ideology of the myth of the line (47) is also advice, that hopefully the self-sacrifice of the buffalo will bring abundant hope to the dead souls in puya/puyo world in the future.

CONCLUSION

Singgi' tedong speech is a part of the rite carried out in ma'pandan ceremony, and the metaphorical symbols in singgi' tedong speech is an aesthetic expression that has mystical value in ma'pandan liturgy. The pattern of meaning that is constructed in singgi' tedong through metaphorical symbols in essence constructs three relations between the signifier and the signified of myth. First, the relation between the signifier and signified of myth and the role of toma'kadaprofession (rituals' performers) in the implementation of the ma'pandan ritual. Second, the relation of signifier and signified of myth between the role and function of buffalo as sumbungpenaa(life-sustainer) of dead bodies in the realm of the soul (puya/puyo). Third, the

relation of the signifier and the signified of myth between compliments or praises for the buffalo and the blessing that is the hope of the family when offering a number of slaughtered buffalo.

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