

Elong Poto in the Mappogau Hanua Ritual in Karampuang

Sinjai Regency



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Sinjai Regency**

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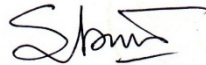
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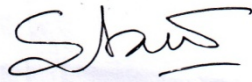
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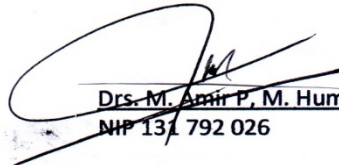
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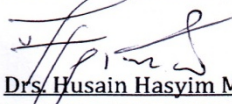
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Abstrak

FITRIANI. *Elong Poto in the Mappogau Hanua Ritual in Karampuang Sinjai Regency* (Supervised by Stanislaus Sandarupa dan Muh. Amir)

Penelitian ini bertujuan untuk mengetahui makna dari Elong Poto sebagai sarana hiburan, dan penggunaan simbol dan makna dari simbol tersebut yang terdapat dalam instrumen atau peralatan yang digunakan dalam ritual Mappogau Hanua di Kabupaten Sinjai.

Dalam penelitian ini penulis menggunakan metode kualitatif. Data penelitian diambil dari hasil wawancara dengan beberapa informan dan narasumber di lapangan. Data yang diperoleh penulis dari lapangan kemudian disusun dalam sebuah deskripsi tentang pelaksanaan ritual dan instrumen yang digunakan serta makna simbol yang terkandung dalam instrumen tersebut.

Hasil penelitian menunjukkan bahwa dalam makna Elong Poto terkandung nilai-nilai religius dan juga inti dalam pelaksanaan ritual Mappogau Hanua adalah sebagai ungkapan rasa terimakasih kepada para leluhur yang telah memberkahi kesejahteraan dan kesuburan tanah serta dijauhkan dari berbagai musibah. Dalam ritual tersebut menggunakan alat-alat tradisional yang memiliki makna yang berkaitan dengan tentang makna kehidupan manusia dan pemujaan terhadap leluhur. Makna yang terkandung dalam instrumen tersebut ditetapkan secara konvensional berdasarkan pemahaman masyarakat adat Karampuang terhadap nilai-nilai sejarah yang ditinggalkan oleh nenek moyangnya.

Abstract

FITRIANI. *Elong Poto in the Mappogau Hanua Ritual in Karampuang Sinjai Regency* (Supervised by Stanislaus Sandarupa and Muh. Amir)

The present study aims to analyze the meaning of *Elong Poto* as the entertainment media, and also observe the usage of symbol in instrument and its meaning in Mappogau Hanua ritual in Sinjai regency.

The researcher applies qualitative methods. The data were taken from the interview with some informant and resource person in the field research. The data were taken by researcher was arranged in a description of the conduction the ritual, the instrument and its meaning that used in ritual.

The result of the research shows that the meaning of the *Elong Poto* contains religious values, beside that the core of Mappogau Hanua ritual is to express the feel thank to the ancestor who give prosperity and fertility of land and also restrained from the several of accident. In ritual uses traditional appliances which have meaning related to about human life and worship to ancestor. Meaning which implied in the instrument specified conventionally pursuant to understanding of custom society of Karampuang to history values left by their ancestors.

CHAPTER I

INTRODUCTION

1.1 Context

Some definition of culture as cited in Mohammad Sharif Zami's online journal; according to Mabogunje *et al* (1978) cultures are based on empirical knowledge gathered through trial and error involving the interrelationship between the natural environment, social organization and technical knowledge. According to Hofstede (1997), culture refers to the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of times, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual and group striving. Hofstede in Sharif online journal said that culture consists of patterns, explicit and implicit, of and for behavior acquired and transmitted by symbols, constituting the distinctive achievement of human groups, including their embodiments in artifacts; the essential core of culture consists of traditional ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, on the other hand, as conditioning influences upon further action. Culture is symbolic communication. The meanings of the

symbols are learned and deliberately perpetuated in a society through its institutions.

There are some manifestations of culture. They are:

- a. Cultural differences manifest themselves in different ways and differing levels of depth. Symbol represents the most superficial and values the deepest manifestations of culture, with heroes and rituals in between.
- b. Symbols are words, gestures, pictures, or objects that carry a particular meaning which is only recognized by those who share a particular culture. New symbols easily develop, old ones disappear. Symbols from one particular group are regularly copied by others. This is why symbols represent the outermost layer of a culture.
- c. Heroes are persons, past or present, real or fictitious, who possess characteristics that are highly prized in a culture. They also serve as models for behavior.
- d. Rituals are collective activities, sometimes superfluous in reaching desired objectives, but are considered as socially essential. They are therefore carried out most of the times for their own sake (ways of greetings, paying respect to others, religious and social ceremonies, etc.).

Semiotic is a subject that concerns in a sign. The culture phenomenon in semiotic perspective is a system of sign that related each other conventionally to get their meaning. In an online source said that semiotic consists of nine kinds of semiotic, they are analytic semiotic, structural semiotic, descriptive semiotic, faunal *zoosemiotic*, narrative semiotic, normative semiotic, natural, social, and cultural semiotic (Pateda in Sobur, 2004)

Analytic Semiotic represent semiotic which is sign systems analysis. Peirce says that semiotic have sign object and analyzing it become idea, meaning and object. Idea can be told as symbol, while meaning is burden in symbol which relate at certain object. Structural Semiotic is special semiotic analyze sign system which is manifested through language structure. Descriptive Semiotic is kind of semiotic that focuses on the present sign system though there is sign which since ahead remain to such as those which witnessed now. *Zoosemiotic* is the lower of semiotic, concerns on communicative non human communication, represent special semiotic that pay attention sign system yielded by animal. Narrative semiotic is semiotic which is studying signs system in extant narration of myth and oral story (folklore). Normative semiotic is specific semiotic which is studying of sign system that made by human being in form of norms. Natural Semiotic is a specific semiotic that analyze sign system yielded by nature.

Social semiotic represent special semiotic analyze sign system yielded by human being in form of symbol. Cultural semiotic represent special semiotic which analyze existing sign system in culture of society. (cited from Ni Wayan Sartini's Journal).

Indonesia as multicultural country is consists of 300 different cultures, as diverse as the number of ethnic groups. The diversities of these cultures are caused by the diversity of cultural background of history. The culture and human cannot be separated. A human being is supporter of a culture and the culture is a result of though, feeling, and activities in human life. Each ethnics in Indonesia has unique culture and Some of indigenouse ethnic groups such as Mentawai, Asmat, Dani, Dayak, Toraja, Buginese, Javanese are still practicing their ethnic rituals, customs and wearing traditional clothes.

There are some various cultures in South Sulawesi. The traditional culture expresses the meaning of human activities that interacts symbolically with nature and supernatural power. Each ethnic group has it own culture and its people will try to develop and increase their culture realized in their tradition.

Some of researches have been done in Sinjai. Those researches include the linguistic research, anthropological, and historical with using several of approach. One of them is "Makna Simbol dalam Elompugi

Bahari” written by Mullar (1994). The research described about a Buginese text song and analyzed semiotically. The song text is classified to the symbol, icon and index (trikotomi of Peirce) then he explained the meaning of symbol as it established conventionally by society of Sinjai.

Sinjai as one of Buginese ethnic has some unique cultures. This town which located in South Sulawesi, about 200 km from Makassar is still practicing many rituals. One of them is *Mappogau Hanua*, the ritual that is usually held in Karampuang. The originality of the culture is still maintained there. There are many things interesting to reveal about this ritual and the curious of writer about this ritual is a reason why she decide to make a research of it. So far, there has not been a research conducted on *Mappogau Hanua*.

One of the fascinations in *Mappogau Hanua* ritual in Karampuang is Elong Poto. Elong Poto is a traditional song sung by indigenous peoples of Karampuang with Guru as the leader. Elong Poto previously is only sung by the indigenous people of Karampuang during the activity of Mappoto (bound) corn because it is considered as sacred song that can't be sung in any event except in Mappoto event. However due to environmental conditions led to the planting of corn is now as much in advance so that Elong Poto rarely sung. To prevent the extinction of Elong Poto, there was made policy by traditional leaders of Karampuang that Elong Poto can be sung at several events including the ritual of

Mappogau Hanua in addition to the terms that not sing the whole elong. So, the presentation of elong in this research only consisting eleven of a number verses in original Lontarak of Elong Poto. Elong Poto in Mappogau Hanua ritual is to enliven the event. Elong poto should only be sung before implementation of the ritual when the preparation for the culmination event Mappogau Hanua ritual.

In this paper, the writer will explain the meaning and the values of those lyrics that implicit in Elong Poto. The writer also describes the processes of the ritual and the instrument symbol through semiotic analysis.

1.2 Research Question

1. What the meaning of the Elong Poto?
2. What the significance of Elong Poto?
3. What is *Mapoogau Hanua ritual*?
4. How are the processes of *Mappogau Hanua*?
5. What is the symbol's meaning of each process and instrument in this ritual?

1.3 Rationale

There are many rituals in Sinjai which one of them is Mappogau Hanua, the object of this research. From some of study that found by writer only few students write about culture especially culture in Sinjai. Based on this fact, the writer decides to express of culture in Sinjai

through this research. The writer is interested to reveal the significance of Elong Poto and Mappogau Hanua ritual semiotically to show the literary symbol. The writer expects that through this research can give contribution in preserve the precious culture in Sinjai. Hopefully, this research can give more information and knowledge of this ritual. Furthermore, the thesis would be helpful for the future researcher in their study.

1.4 Data of Location

Karampuang is a name of sub-village, located in Tompo Bulu Village of Kecamatan Bulupoddo approximately 30 km from the downtown of Sinjai. Karampuang can be reached by using motorcycle or others public transportation. The history of name Karampuang comes from the word *Karampulue*. *Karampulue* means to stand up the hair nape caused feel suddenly frightened. As the story in *Lontara Karampuang*, expresses the appearance *To Manurung*. *To* means the people and *Manurung* means something/someone going down or sudden emerges and it is unknown. From the word of *Karampulue*; then it turns into Karampuang represent word among Karaeng and of Puang. Karampuang was meeting place between the Gowa Empire and Bone Empire on the happening of coup. Karaeng is mention for the clan of Gowa kingdom and Puang is mention for the clan of Bone kingdom.

Karampuang administratively is a hamlet with amount of inhabitant about 400 people. Amount of house in Karampuang including its custom house were 93 by 103 families. Wide of its region 4,2 km with street length 5,8 km. the condition of its regional topography is plateau. As long as the journey met by many rice field and grove making atmosphere of Karampuang cold with clean air. This condition supports its resident living that is mostly breeder and farmer. Residents of Karampuang believe in Islam and use Buginese language as colloquial.

In custom tradition of Karampuang, its leader structure divided in four. The four of the leader structure in Karampuang are Arung / tomatoa, Ade / Gella, Sanro and Guru. This leader structure is described in a statement "*Api Tettong Arung, Tana tudang Ade, Anging rakko Sanro, Wae Suju' Guru*". The leader structure represents materialization from four important aspects of life namely fire, land, water and wind. To facilitate activity as prominent custom, the custom leaders stay in custom house of Karampuang as their palace. In Karampuang, there are two custom houses namely custom house of *Tomatoa* and *Gella*. While others prominent custom have separate chamber in custom house. Custom leaders have assistant in running its duty. The highest chairmanship is holded by Tomatoa assisted by Gella, Sanro and Teacher. Ministrant of Tomatoa have its assistant each so-called *Bali Tudangeng*. Ministrant of Gella are *Pinati, Pakkita ita, Suro and Pabbilang* who has

skill in certain sector. Ministrant of Sanro are Pappajo, Paggenrang and Pattolo while Guru is assisted by *Katte*, *Bilala*, and *Doja*. As leader of custom, they have responsibility as leader of certain ritual. Tomatoa/ arung holds responsible to ritual related to the deities or ancestor like Mappogau Hanua, Gella holds responsible to ritual related to land or which concern on the prosperity the people of Karampuang; such as the ceremony when the farmer start cultivation and cropping paddy, Sanro holds responsible to the ritual related to health of people and or other small rituals the like Mappalessa Ase and Mabbali Sumange while Guru holds on religious ritual like Maulu' and Miraje. Pursuant to custom, hence the position of Tomatoa/Arung, Gella, and Guru must be man and Sanro must be woman. Leader in the eyes of people of Karampuang is someone who can be made as good example (*ajjoareng*) for all citizens. For that, in selection the leader of custom of Karampuang must fulfill criterion like:

1. Mabbali Pangngara (have married)
2. Maummuru (about 35 years old)
3. Paisseng ri ade (understand to the custom)
4. Nacoe tau (followed by people/ an example for someone else)
5. Temmakara-kara (do not have any case)
6. Mappalece (persuading)

If one of the custom figures dead, he/she shall not be buried until his/her substitution is found. In choosing the candidate substitution of dead custom figure, is not absolute the child of custom figure. If the custom figure dies is Arung, the person who determines his substitution is *Gella*, on the contrary if *Gella* dies, Arung must determine his substitution. If Guru or Sanro dies, both of Arung or *Gella* can determined his/her substitution

In custom area of Karampuang, the ritual is still conducted intensively. This fact represents strong evidence that is the existence of big trust citizen of Karampuang to its ancestor. Even all actions, the way of living and the mind pattern relate to its ancestor. In custom concept of Karampuang, the ancestor life and real life is two active lives in running their activity in different world but interact or connect each others. Link of both lives is in the form of holy ritual. They consider that fixed recall the strength of ancestor can become impeller in doing, working, and thinking to increase the quality of life. This reason is assured by the message of ancestor that if citizen do not execute ritual hence "*tenna solong waede, tenna loloang raung kaju'e, lele sai'e*". The meaning is the water will not emit a stream of, leaves will not become green and disease will be rampant.

CHAPTER II

THEORITICAL BACKGROUND

2.1 Literary Review

There are some theories that writer uses to support the thesis. These theories are used to guide the writer to expand and enrich the analysis. The theories to be dealt with the section are semiotic, lontarak and elong, and also definition of ritual.

2.1.1 Semiotic

The term semiotic usually defined as study of study of sign. The study of semiotic called *semiology* (from Greek's word *semeion* "sign"). It is possible to conceive the science which studies the role of sign as part of social life. Semiotic is study that having the character of scientific symbolism system related to comments in masterpiece. There linguist Ferdinand de Saussure is known as founder of semiotic (in his *Course in General Linguistics*, 1916). Other figures in the early development of semiotics were the American philosopher Charles Sanders Peirce (1839-1914) and later Charles William Morris (1901-1979), who developed a *behaviorist* semiotics. Leading modern semiotic theorists include Roland Barthes (1915-1980), Algirdas Greimas (1917-1992), Yuri Lotman (1922-1993), Christian Metz (1931-1993), Umberto Eco (b 1932) and Julia Kristeva (b 1941). A number of linguists other than Saussure have

worked within a semiotic framework, such as Louis Hjelmslev (1899-1966) and Roman Jakobson (1896-1982). It is difficult to disentangle European semiotics from structuralism in its origins; major structuralists include not only Saussure but also Claude Levi-Strauss (b. 1908) in anthropology (who saw his subject as a branch of semiotics) and Jacques Lacan (1901-1981) in psychoanalysis.

Semiotics is not widely institutionalized as an academic discipline. It is a field of study involving many different theoretical stances and methodological tools. One of the broadest definitions is that of Umberto Eco, who states that 'semiotics is concerned with everything that can be taken as a sign' (Eco 1976, 7). Semiotics involves the study not only of what we refer to as 'signs' in everyday speech, but of anything which 'stands for' something else. In a semiotic sense, signs take the form of words, images, sounds, gestures and objects. Whilst for the linguist Saussure, 'semiology' was 'a science which studies the role of signs as part of social life', for the philosopher Charles Peirce 'semiotic' was the 'formal doctrine of signs' which was closely related to Logic (Peirce 1931-58, 2.227). He declared that 'every thought is a sign' (Peirce 1931-58, 1.538; cf. 5.250ff, 5.283ff). Contemporary semioticians study signs not in isolation but as part of semiotic 'sign systems' (such as a medium or genre). They study how *meanings* are made: as such, being concerned not only with communication but also with the construction and

maintenance of reality. Semiotics and that branch of linguistics known as semantics have a common concern with the meaning of signs, but John Sturrock argues that whereas semantics focuses on *what* words mean, semiotics is concerned with *how* signs mean (Sturrock 1986, 22).

Saussure definition on semiotic consist of signifier or the *sign vehicle* and signified (meaning). Sign is simplicity regarded as communicative device taking place between two human beings intentionally aiming to communicate or to express something. The definition of semiotic given by Peirce as he say "I call *semiotic* that is the doctrine of the essential nature and fundamental varieties of possible semiosis. By semiosis I mean an action, an influence, which is, or involves, a cooperation of *three* subjects, such as a sign, its object, and its *interpretant*, this tri-relative influences not being anyway resolvable into action between pairs". The definition proposed by Morris (1938) "something is a sign only because it is interpreted as a sign of something by some interpreter. The Morris definition introduces that interpretation by an interpreter which would characterize a sign must be understood as the *possible* interpretation by a *possible* interpreter.

Semiotics began to become a major approach to cultural studies in the late 1960s, partly as a result of the work of Roland Barthes. Writing in 1964, Barthes declared that 'semiology aims to take in any

system of signs, whatever their substance and limits; images, gestures, musical sounds, objects, and the complex associations of all of these, which form the content of ritual, convention or public entertainment: these constitute, if not *languages*, at least systems of signification' (Barthes 1967, 9).

In John Lyons (1977: 95), some of linguists have drawn the distinction between the signs and symbol, or between signal and symbols, or between symbols and symptom. Ogden and Richards (1923: 23) distinguish symbol as those signs which men use to communicate with one another. Whereas, Peirce (1940: 104) treats symbol as subclass of signs, defines them the basis of the conventional nature of the relation which holds between sign and significatum. Morris (1946: 23-7) says that symbol is a sign, which acts as substitute for some other sign with which it is synonymous and that all signs not symbol are signal. Bühler (1943: 24-33) describes the utterance as symptom of what is in the speaker's mind, a symbol of what is meant or signified, and a signal to hearer. Cherry (1957: 7) employs the word sign for any physical event used in communication and reserves symbol for religious and cultural interpretable only in specified historical context.

The various studies *semi-anthropological* shows that the whole of culture is signification and communication, and that humanity and

society exist only when communicative and significative relationships are established. This type of study can be articulated through two hypotheses. They are: (i) the whole culture *must* be studied as semiotic phenomenon. (ii) All aspect of culture *can* be studied as he contents of semiotic activity.

Culture consists of facts that the principle is different from sounds, bricks, textile or gestures. Culture probably has a physical structure. We process to discover and explain this structure with identify the phenomenon. A representation, and it is here that we touch upon semiotic theorizing, is a kind of behavior, of "doing". It (for example, the architecture, or the organization) is something, which stands, *for somebody*, for something else, in some respect. The characterization will probably ring a bell.

The unity of semiotic to be found in common object: signs and the use of signs in semiosis. Within the semiotic field it is possible to distinguish a restricted number of theoretical paradigms. Signs refer to a world, real and imagined, present and absent, concrete and abstract. They make possible knowledge. But signs have also been studied as cultural *conventions*. Language now becomes the prototypical sign system. Signs convey messages; we use them to share our experience within a community. The theoretical basis for this perspective may be found in *Saussurean* linguistics, more specifically in the

work of Louis Hjelmslev (1943), who worked out a strictly formal glossematics, and in Karl Bühler's *Sprachtheorie* (1934). The basic tenets are formulated by Umberto Eco, in his *Theory of semiotics* (1976). (Cited from Barend van Heusden. 2000 www.semioticon.com/frontline/pdf/van.pdf)

In this research uses theory semiotic of Peirce. The theory sign of Peirce in *Philosophical Writings of Peirce* (1955: 99) said a sign, or *representamen* is something which stands 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 he calls the *interpretant* of the first sign. The sign stands for something, its object. Cited from Irzanti Susanto's journal: "*Peirce called the perceivable part of the sign a representamen (literally "something that does the presenting") and the concept that is encodes the object (literally "something cast outside for observation"). He termed the meaning that someone gets from the sign the interpretant.* In other words, the function of *representamen* is as the sign. Object is that is represented by *representamen*. Object can be mentally (or thought) or something the fact in outside of sign. *Interpretant* is meaning of sign.

The trichotomies of signs by Peirce are divided in three divisions. First division is: (i) an icon is a sign which refers to the object that is denote merely by virtue of characters of its own, and which possesses just the same whether any such object actually exists or not. (ii) An Index is a sign which refers to the object

that is denotes by virtue of being really affected by that object. (iii) a symbol is a sign refers to the object that is denotes by virtue of law, usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to that object.

The second division, a sign may be termed a *Qualisign*, a *Sinsign*, or a *Legisign*. A *Qualisign* is a quality which is a sign. A *Sinsign* (the syllable *sin* is taken as meaning "being only once" as in *single*, *simple*, Latin *semel*, etc.) is an actual existent thing or event which is a sign.

The third trichotomy, a sign may be termed a *Rheme*, a *Dicisign* or *Dicent sign*, and *argument*. A *Rheme* is a sign a sign which for its interpretant is a sign qualitative possibility that is understood as representing such a kind of possible object. A *Dicisign* is a sign which for its interpretant is a sign of actual existence. An *Argument* is a sign which is for its interpretant is a sign of law.

The typology of Peirce can be seen in table below (from Danesi dan Perron, *Analizyng Culture*. 1999:74-75 in jurnal *Metode Semiotika*)

MODE OF REPRESENTATION	TYPE OF REPRESENTAMEN	RELATION OF THE SIGN TO ITS REFERENT	TYPE OF INTERPRETANT THE SIGN EVOKES
firstness: icons (physical substitute for the referents)	qualisigns: refers to qual-ities of objects (adjectives, colors, shape, etc.)	iconic: representation through resemblance (photo, diagram, image, metaphor, etc.)	rheme: interpretants of qualisigns
secondness: index (they are not substitute for their referents)	sinsigns: indicate objects in time-space (pointing finger, here, there, etc.)	indexical: representation through indication	dicisign: interpretants of sinsigns
thirdness: symbols (the sign-user and the referent are linked to each other by the force of historical and social convention.)	legisigns: refer to objects by convection	symbols: representation by convention (word, symbols, etc.)	argument: interpretant of legisigns

Specifically, this research will analyze the meaning of the Elong and describe the using of symbol in the ritual. There are many things in this

ritual is represented as a symbol. The things can be the instrument or the words. Everything will be reveal the symbol's meaning.

The term "symbolism" is derived from the word "symbol" which derives from the Latin *symbolum*, a symbol of faith, and *symbolus*, a sign of recognition, in turn from classical Greek *symbolon*, an object cut in half constituting a sign of recognition when the carriers were able to reassemble the two halves. In ancient Greece, the *symbolon*, was a shard of pottery which was inscribed and then broken into two pieces which were given to the ambassadors from two allied city states as a record of the alliance. In oxford dictionary symbolism is the use symbols to represent things especially in art and literature.

2.1.2 Lontarak and Elong

Lontarak is a manuscript containing a wide variety of cultural values Makassar – Buginese. When we look Lontarak then we will find different types of which is Lontarak Attoriolong, Lontarak Bilang, Lontarak Pappangaja, Lontarak Kutika, Lontarak Palakia, Lontarak Pabbura, and lontarak containing literature in which there is lontarak Elong.

Lontara Elong is also commonly used as Elong - kelong (song) by the most Buginese. Elong also use as entertainment medium in certain events like the procession of events applying to attract attention and exciting atmosphere.

Elong can be divided in some types according to it purposes as:

1. Elong Bawang is a poem that consists of words with the clear meaning, so it is easy to understand its intent or content.
2. Elong Maliung Bettuanna, a poem that has deep meaning and requires special attention to interpreted.
3. Elong Osong is a poetry used to assign the spirit in warfare.
4. Elong Tomalolo including in it, namely: Elong Assissengeng, Elong-carring Sicanring, Elong Sibokori, Elong Messebebbua, Elong Mapparere, Elong Mappaddicawa, Elong Toto.
5. Elong Eja Eja, is a entertainment or limerick poem.
6. Elong Pappangaja is a poetry or song that contains the advice that we are aware and follow the good.
7. Elong Topanrita is a namely poetry containing religious advice, guiding the human life in the world and the Hereafter.

2.1.3 Ritual

The online book of Philip A. Pecorino "Perspective of Die and Dying" is explaining some the ritual definitions. Ritual is behavior; it is "religion in action" (Wallace: 102). It is personal and private behavior, as it is social. A sick patient praying for strength to endure pain and the soldier praying for protection while undergoing bombardment exemplify solitary ritual.

Ritual may involve sacred or secular symbols. It is "stereotyped

communication, which reduces anxiety, prepares the organism to act, and (in social rituals) coordinates the preparation for action among several organisms..."(Wallace: 236)

Ritual generally requires a sacred context, says Lessa, although the prime requisite is that it be attended by sentiments, values, and beliefs which transcend the utilitarian. Behavior is ritualistic if it is habitual, socially sanctioned, symbolic and without any practical consideration. (Lessa 1971).

Gluckman emphasizes the social attributes of ritual and the importance of supernatural sanction in enforcing conformity. Ritualization refers to the performance of prescribed actions with the expectation that the behavior will "express and amend social relationships" and help to secure mystical "Blessing, purification, protection and prosperity" (Gluckman: 24)

A ritual is a formalized, predetermined set of symbolic actions generally performed in a particular environment at a regular, recurring interval. The set of actions that comprise a ritual often include, but are not limited to, such things as recitation, singing, group processions, repetitive dance, manipulation of sacred objects, etc. The general purpose of rituals is to express some fundamental truth or meaning, evoke spiritual, numinous emotional responses from participants, and/or

engage a group of people in unified action to strengthen their communal bonds. The word ritual, when used as an adjective, relates to the noun 'rite', as in *rite of passage* (cited from <http://www.wordiq.com/definition/Ritual>).

Rituals can have a more basic sociological function in expressing, inculcating and reinforcing the shared values and beliefs of a society. Rituals range from the grand and ceremonial (such as royal coronations) to the trite and every day. Rituals have formed a part of human culture for tens of thousands of years. Among other rituals that are not religious in nature are graduation ceremonies, presidential inauguration ceremonies, and oaths of allegiance

Rituals are episodes of repeated and simplified cultural communication, in which the direct partners to a social interaction, and those observing it, share a mutual belief in the descriptive and prescriptive validity of the communication's symbolic contents and accept the authenticity of one another's intentions. It is because of this shared understanding of intention and content, and in the intrinsic validity of the interaction, that rituals have their effect and affect. Ritual effectiveness energizes the participants and attaches them to each other, increases their identification with the symbolic objects of communication, and

intensifies the connection of the participants and the symbolic objects with the observing audience, the relevant “community” at large.

If there is one cultural quality that marks the earliest forms of human social organization, it is the centrality of rituals. From births to conjugal relationships, from peaceful foreign relations to the preparation for war, from the healing of the sick to the celebration of collective well being, from transitions through the age structure to the assumption of new occupational and political roles, the affirmation of leadership and the celebration of anniversaries – in earlier forms of society such social processes tend to be marked by ritualized symbolic communication. If there is one cultural quality that differentiates more contemporary, large-scale, and complex social organizations from earlier forms, it is that the centrality of such ritual processes has been displaced. Contemporary societies revolve around open-ended conflicts between parties that do not necessarily share beliefs, frequently do not accept the validity of one another’s intention, and often disagree even about the descriptions that people offer for acts. (Jeffrey C. Alexander, et al. 2006: 30)

CHAPTER III

METHODOLOGY

The object of this research is ritual ceremony that named Mappogau Hanua in Karampuang, Sinjai regency. The present study uses a qualitative method. In analysis the data, the writer uses the semiotic approach, to know what the symbol and the meaning of the symbol in this ritual.

3.1 Data Collecting Technique

In a research, the method of collecting data is required. Through the data collecting technique, the writer shows how the data were collected, before they were analyzed in her research. The writer uses two approaches in collecting data.

3.1.1 Library Research

To get the accurate data which support her writing, the writer used library research. The writer obtained and selected the information which concerned with theory of her topic. In the library research, the writer uses a number of references such as books, journals, thesis, articles that related to the research. Besides that, the writer also browses some online references; such as Semiotic for Beginner by Daniel Chandler and other documents from internet in completing data of the research.

3.1.2 Field Research

I. Observation

Observation is one of method that used by writer in collecting data. In this method, the writer comes to the object location to observe directly. The result of data observation will be written in a note to make a description.

II. Recording and interview

Beside the library research above, the writer also has held a field research in fulfilling needs in the research. The writer will interview some of interviewee from the local society of Karampuang to get more information about the research object, especially the people which relate with this ritual. The writer will use semistructural interview by listed some of question that relates with the ritual. All data will record by using recording instrument and it transcribed. Then all of items and ritual step will be analyzed with using semiotic approach.

3.2 Method of Analyzing Data

In this research, the writer uses qualitative method to analyze the collected data. The qualitative method was used to get more specific data and reveal the significance of the data. As Sugiyono states in Sukmawaty thesis:

Metode penelitian kualitatif dinamakan sebagai metode baru. Metode ini disebut juga metode artistik, karena proses penelitian lebih bersifat seni

(kurang terpola), dan disebut sebagai metode interpretive karena data hasil penelitian lebih berkenaan dengan interpretasi terhadap data yang ditemukan di lapangan. Metode kualitatif digunakan untuk mendapat data yang mendalam, suatu data yang mengandung makna.

Before the writer analyzes the data, the first step is read the relevant literature.

Then, the data of the research object are transcribed. Every sub ritual and sits components will analyses the symbol (semiotic approach) according to the theory

CHAPTER IV

PRESENTATION AND DATA ANALYSIS

4.1 Elong Poto in Mappogau Hanua ritual

One of the fascinations in Mappogau Hanua ritual in Karampuang is Elong Poto. Elong Poto is included in Elong Panrita, which is Elong has religious values.

The text of Elong Poto as following:

1. Tabe matu kuakkelong
Idi maneng laleng bola
Risaliweng topa
Mappamulani makkelong
Elongna Panritae
Tomappijeppue
 2. Puang dampengeka' mai
Idi mitu' missengngi
Patuju pasalae
3. Mau luttu mallumpajang
Uki siputanrae
Silolongeng mua
 4. Siputanra-tanra memeng
simpolong tettongede
Songko rambotie
5. Atutuo riteppemu
Aja mubelengpilang
Rikasuwiangmu
 6. Tunruwiro kasuwiang
Mappuji temangingi
Sadda mannengungeng
7. Cucipi pacceliribi
Junnue satinjae
Riakkunaeto
 8. Pajeppui tongengsai
Isseng manei toi
Riakuanna
9. Issengngi riakuanna
Muajeppui toi

- Riraddakennae
10. Buangnga risengeede
Kusanre ritotoku
Kutajeng pammase
11. Dua pammase kutajeng
Pammase Puanggede
Sibawa Surona

4.2. The translation and analysis of Elong Poto

1. Tabe matu kuakkelong
Excuse me to sing
- Idi maneng laleng bola
To people in the house
- Risaliweng topa
And also in outside
- Mappamulani makkelong
Let's start to sing
- Elongna Panritae
The song of intellectual
- Tomappijeppu
The people who know (everything)

The first verse is the part to start the song or opening part of song. In this verse of first line, the singer is asking for permission to start sing a song. It is sign by the word "*tabe*" which the meaning is *excuse*. At the second and the third line, the singer calls the all people in the house and also outside to sing together, where in four line is persuaded to sing. The five and last lines is only tell about the kind of song, that is *elong topanrita* (the song an intellectual).

2. Puang dampengeka' mai
Oh my God, forgive us

Idi mitu' missengni
Only You know

Patuju pasalae
The truth and the mistake

At the first line *puang dampengeka' mai*, Human beings realize their limitation, so that they request pardon of its mistake. That is why at second line expressing *Idi missengi mitu* (only You know) that is the meaning only God Know. *Idi* here refer to the God, that only God which Know anything, while knowledge of human being is limited. *Patuju pasalae* (at the third line), that is the meaning mistake and truth only Allah which can determine.

3. Mau luttu mallumpajang
Though fly away

Uki siputanrae
The certain couple

Silolongeng mua
Will be together

At first line, *mau luttu mallumpajang* is expressing someone go far. The word *luttu* this here represent an imagery. Human being is figure as bird which flies far away. *Uki siputanra* has a meaning that every human being has been determined its couple. In conclusion that wherever someone reside if they met their couple, *silolongeng mua* (surely together at the last) as expressed in Indonesian proverb "*asam di gunung garam di laut bertemu dalam belanga*". Tamarind in the mount, salt in the sea, met in the pan.

4. Siputanra-tanra memeng

It is a couple

simpolong tettongede
simpolong tettong

Songko rambotie
songkok rambotie

This verse is continuation from the third verse. At the first line *siputanra-tanra memeng* that the meaning, that the thing have been determined its couple. The second line *simpolong tettong* (it is a kind of Buginese standing hair bun) is worn Buginese bride and *songkok rambotie* is a kind of Buginese songkok that worn by bridegroom. Both second and third line explain that people who have a couple is like *simpolong tettong* and *songkok rambotie*. *Simpolong tettong* is symbol for women and *songkok rambotie* is symbol for men which will meet in a nuptial.

5. Atutuo riteppemu
Be careful in your belief

Aja mubelengpilang
Don't be insecure

Rikasuwiangmu
In your life

At the first line *atutuo riteppemu*, is an order or a message from the song to the people to be careful in their belief. They people is asked to believe in one God, that there is no other is worshipped except the God. At the second line, *aja' mubelengpilang* has the meaning that the human have been testified to the

existence of the God and His messenger, so they must persistent to their belief during their lifetime.

6. Tunruwiro kasuwiang
Strive for your life

Mappuji temangingi
Untire praising

Sadda mannengungeng
The endless voice

Tunruwiro kasuwiang is has same meaning taking effort in lifetime. Human being is ordered to try hard and strive for its life in the world. *Mappuji temangingi*, its meaning is praise the name of Allah as sign feel thanks to the enjoying given by Him. *Sadda mannenungeng* is a sign of continuous human voice in praising to the God.

7. Cucipi pacceliribi
Clean clearly

Junnue satinjae
Junub istinja'

Riakkunaeto
Because its origin

Cucipi paceliiribi has meaning to wash something until it really clean. *Junnue satinjae* is a loan word from Arabic to Buginese that is *Junub* and *Istinja'*, both of these words have meaning that related to the chastity. *Junub* is a ritual to sanctify body with taking a bath because menstruation, sexual and after bear.

Istinja' is a way to eliminate the dirt or excrement with using water or stone. The core of this verse is about chastity as condition in running religious service

8. Pajeppui tongengsai
Take (everything) really

Isseng manei toi
Know everything

Riakuannae
The origin

At the first line *pajeppui tongengsai* express that the human must learn hard in their life to know everything in their life, so they will know their origin. As the second line *isseng manengtoi*, the human is asked to learn in order that they know everything about the life; about the Creator of them and the truly reason why they are created; that the human is created by God and

9. Issengngi riakuanna
Know the origin

Muajepui toi
So, you'll know

Riraddakennae
The final

This verse is talking about the existence of human life. As the first line *issengi riakuanna*, means that Human being suggested knowing where from he come. There is a deep meaning from that statement, which is human being is a created by God from the soil. Then the next both of second and third lines *muajepui toi riraddakenna*, means that if the human can understand where

they are come from, they will also know the goal or the final of the life. The conclusion that the human is created by God from the soil and their body will be back to the ground as their origin and the soul back to the God as the owner of His creature.

10. Buangnga risengeede
Throw me to the mercy

Kusanre ritotoku
Relying on my destiny

Kutajeng pammase
Waiting for bless

At the first line, the lexical item of *buanganga* means throw me means throw me, *risengeede*, to the affection. This line expresses the human hopes for the blessing. As we know that the after the death of human, they can't do anything, they only can wait the mercy. *Kusanre ritotoku*, means that they accept what the God has determined for them

11. Dua pammase kutajeng
Waiting for two blesses

Pammase Puangngede
The God bless

Sibawa Surona
And His Messenger

At the first line of the last verse expresses somebody wait for the blessings. In the religious teachings of Islam, Muslims believe in the coming Day of Judgment. Judgment Day is the end of human life and all creatures that exist in the

world. Believe the coming of the Hour is that the five pillars of faith. Islamic religion requires in order believing the coming of Judgment Day, the day when humans will be faced in the court of God. All human deeds will be judged according to his deeds while living in the world. That's when people expect the blessing of God and the intercession of the Prophet Muhammad as written in the second and third lines of this verse.

4.3 The Description of Mappogau Hanua ritual

Mappogau Hanua is party of performed by custom society of *Karampuang* every year as form feel thanks to their ancestor for prosperity live as farmer society and it is as appeal to be obviated from various accidents. Ritual ceremony of *Mappogau Hanua* is the biggest ceremony which executed by society of *Karampuang* in Sinjai, South Sulawesi. Actually in custom society of *Karampuang*, there is a lot of custom ceremony this divided in four big categories with the each underwriter. As *Paseng* of its ancestor express that “*Mappogau Hanuai Arungnge, Mabbissa Lompui GellaE, Makkaharui SanroE, Mattula Balai GuruE*”. Thereby, all sacred rituals related to the deities, become part responsibility of *Tomatoa* or *Arung*. All rituals relate to problem of land, agriculture, and the life of publics, become part responsibility of *Gella*. The ceremony related to prosperity, health of society become responsibility of *Sanro*, while religious rituals become responsibility *Guru*. But in procession of *Mappogau Hanua* include all part of rituals;

hence in its execution also entangle *Arung*, *Gella*, *Sanro* and *Guru* in its execution.

Ritual ceremony of *Mappugau Hanua* take place in a few phases, they are;

1. *Mabbahang* (custom deliberation)

Mabbahang is a custom deliberation entangling all society components. The core of event of *Mabbahang* is *Mattanra esso* or determination the day execution of the ritual. In determining execution day, there is two-day which thought well by custom society of *Karampuang* namely Thursday or Monday as according to calculation of their custom. In determination the good day is based on the calculation of *pabbilang*; he is the assistant of *Gella*. *Mabbahang* conducts at custom house of *Gella* to determine the good day as *pabbilang* said; then it continues at custom house of *Tomatoa* as inauguration of decision of *Tomatoa* who keep highest position on the custom. *Mabbahang* is attended by all custom figures and their assistant who known as *Ana malolo* or *Bali tudangeng*; and also the society of *Karampuang*. *Mabbahang* may be passed off, if all of rice fields in *Karampuang* start from custom rice field until resident rice field are have been harvested. After the determination of execution day, all of society and custom conduct preparation. The women of *Karampuang* prepare the sticky rice to be used, as known

with term "*Mallampu*". All paddy type to be used must be treated better pursuant to custom norm. During preparation, food-stuff may not be wasted on, may not speak bad, burst out, and may not bicker etc. the food-stuff and the cakes are contribution from all citizens. Besides preparation of food-stuff, custom figure also prepare chickens with special fur pursuant to custom. The chickens represent offerings materials for the ancestor; divide into two parts, so-called with *dua takke* which one part for the ancestor who has the power in the earth and another for the ancestor who has the power in the water. The interesting matter in this *Mabbahang* is to forming two groups that is women group and men. The opinion or decision of them must be allied before determination of execution day.

2. Mappaota

Mappaota is permission ritual to do the *Mappogau Hanua* ritual. *Mappaota* is done after five, seven, or nine days after *Mabbahang* depends on the good days that have calculated by *Pabbilang*. This *Mappaota* ritual takes place only one day. In its execution, all custom figures and partly of society visit sanctums bring mini baskets contain *ota'* or *sirih*. All this materials is brought by two small girls as follower of *Sanro*. The amount of *ota'* is six basket, two baskets of *ota'* is put down in *Barugae*, two baskets of *ota'* in *Batu Ragae* and two baskets in *Embae*. This amount of six *ota'* as according amount of *To*

Manurung which ever existed in *Karampuang*, and then walk off the place after putting down custom bases of *Karampuang*. Thereby, the core of execution of this ritual *Mappaota* is to recall again its ancestor. Besides that, the amount of six *ota'* are as commemoration of death to all supporters of its culture. The people in *Karampuang* believe six form process obsequies in death, that is: *mallayang*, *digattung ditunu*, *dibalaburu*, *diwae*, and *maseddi-seddi*.

3. *Mabbaja-baja*

Mabbaja-baja is obligation all citizen to clean all lawn of house, arranging house, cleaning school, market, public road, and location passing off of ritual. The process of *Mabbaja-baja* is done during three days. Through the phase of *Mabbaja-baja* is expected the environment of *Karampuang* become cleanness before entering the top moment.

4. *Menre ri bulu*

Menre ri bulu is the top moment of *Mappogau Hanua* ritual. It is conducted about three days after *Mabbaja-baja*. At the night before its execution, all offerings food and the food to be eaten by guest and also peripheral of event is prepared. Before morning, all chickens are slaughtered. Partly chickens prepared as offerings, some again for the consumption of guest or visitor who attend the ritual. At the same time of preparation food-stuff, *Sanro* with its assistants prepare

Mattuli ritual, it is a ritual of giving benediction to the paddy which is just is harvested. This *Mattuli* ritual is accompanied with *Gendang Sanro*, *Jong-jong* and *Gamaru* and other musical instrument. Another part, there is event of *Mappadekko* that is a kind of activity pounds pestle done by local citizen. This *Mappadekko* is as entertainment to enliven the event and also welcoming activity for the all functionary of local government or visitor who attend to the ritual. After *Mattuli* ritual has been conducted by *Sanro*, then *Sanro* with others custom figures go to the location of ritual at the top of mountain. Before climb started, *Sanro* or *Gella* rings the gong seven times as sign the ritual will start, and for the society immediately gather and conduct climb to go to the top of mountain. The process of climbing this mount is preceded by *Sanro* and other custom figures and then followed by citizen and visitor. All ceremony materials including the food for offerings are brought to the top of mount and go to *Embae*. *Embae* is stone formation in form of rectangle trusted by citizen as the place or house of ancestor. While *Sanro* prays to bless the offering which be dedicated to the ancestor, *Gella* brings water with use *Bila'* and then sprinkling water around *Embae* as sign cleaning of ancestor residence. The ritual in *Embae* is accompanied with *Gendang* (drum) and others traditional musical instrument to add the sacred of the ritual. In this place is also conducted *Mallohong* ritual

by the society; it is a ritual conducted with spread white cloth above the stone and release animal like chicken or goat according the vow of society as sign of grateful to ancestor because their desire is answered. This ritual is led by *Tomatoa*. The symbol of this ritual is to remind the obsequies death of *Mallajang* and also to fulfill the vow to the ancestor which has been said previously. Above *Embae* is also hung white cloth which there is an offering in it; as symbol the obsequies death of *Digattung*. After the *Mallohong* ritual, then continued with an event as according to the tradition; that is burning an offering which consist of *songkolo* and chicken led by *Sanro*. This event is as symbol obsequies death of *Ditunu*. The offerings which have been burned, is kept in special place that is *maca-maca*, a kind made place of bamboo braid. The offerings which have been burned are usually fought over by citizen because it is trusted as drug of *attikeneng* at children. While *Sanro* run her ritual at the top of the mountain, *Pinati* (ministrant of *Gella*) executes *Mappaleppe bola* ritual at custom house that is preparing an offering at custom house to be dedicated to the power of ancestor in the water that is called *Cinna gaue*. The ritual in top of mountain is to gift offerings for the custodian of mount namely *Cinna bolongnge*. Afterwards, everybody will go down from the mount and then go to the *Barugae* to do *Maddahung* ritual. In *Barugae*, will be executed the ritual to

remember the type obsequies of *Balaburu* and *Maseddi-Seddi*. *Balaburu* is an obsequy by heaping dead body one grave and then it is piled up; and *Maseddi-seddi* is an obsequy of people one by one into grave hole. The ritual in *Barugae* takes place with *Gendang Dedde Pangngaru* accompaniment with quick rhythm; reason that in this place is appointment of custom of *Karampuang* for the first times; that is in *punden berundak* (stone compile three). In this *Maddahung* ritual; the people encircle the Menhir thrice to the right having a meaning father that is the symbol of fire. And then rotate the Menhir thrice to the left as mother symbol; the meaning is land as place of life. Hereinafter, encircle the born again to the right as symbol child; has meaning water or peacefulness. Smoke of fire brought by *Paddahung* (carrier of fire) representing wind symbol. The offerings in this *Barugae* are also devoting to *Dewata ri tuli* or the custodian of forest. While *Gella* run the ritual in *Barugae*, *Sanro* go to the Lamole River to release the offerings as devoting to custodian of water which have been provided by *Pinati* before. The ritual in the Lamole River may not be followed by many people. After all ritual end, will be continued with event of *Manre ade'* at the night; that is event eat together the dishes with all guest and chieftains of custom.

5. *Mabbali sumange'* or also called *Massulo Beppa*

Mabbali Sumange or *Massulo Beppa* is the ritual to return the *sumanga'* (spirit) of human. This ritual executed two days after *Menre ri bulu*. The special matter of this ritual is *Bali Sumange'* cake which only made special for the ritual of *Mabbali Sumange*. The cakes are kept in special place namely *Halaja* that is made from leaf tip of palm sugar tree. *Mabbali Sumange'* ritual is conducted with prepares materials medicines from made 40 foliage type which is collected by bachelor and girl. This ritual led *Sanro* accompanied by accompaniment of hilarious musical instrument. This event goes on all night and before dawn, the cakes re-taken by its owner and brought to return their home with medicine that is provided before by *Sanro*. Before morning, will be performed *Mabbacce* ritual at custom well of *Karampuang*. All children even old fellow is patched (*dibacce*) on their forehead with turmeric mixed white chalk for the giving of blessing by *Sanro*; hopefully if the child is sick, his/her disease will recover. This *Mabbacce* ritual is also as symbol of initiation to become the member of *Karampuang* custom community.

6. Malling

Malling is the last phase of *Mappogau Hanua* ritual. The core of *Malling* is prohibition; starting three days after *Mabbali Sumange* ritual. The people of *Karampuang* are forbidden to *temmappaccera* (slaughtered animal), *temmaraungkaju* (cooking vegetables) and also

mapparumpu (making smoke) or performing own ritual. Malling take place nine day at custom house of *Tomatoa*, seven days at custom house of *Gella* and five days for the society of *Karampuang*. After the series of rituals are over, the people will perform Mabbahang to evaluate the conduction of Mappogau Hanua and to specify next execution plan.

4.4 Symbols in Mappogau Hanua Ritual

In *Mappogau Hanua* ritual there are symbols that have philosophic meaning from the process and the materials that used in this ritual. There are many symbols which give symbolic meaning; like combustion of frankincense, the symbol in materials of offerings and also other ritual materials, the music of *gendang* (drum), the wearing of custom clothes of *Karampuang* etc.

1. Banana (Utti)

Banana is the symbol continuity of life. Banana tree usually only planted once but from one that tree will grow new shoots which can bear fruit again later. The meaning of the banana symbol is implied in human life; that the human life which is going on and can yield children which good for others.

2. Chickens

The chickens in *Mappogau hanua* ritual are one of the offerings materials. The chicken is cut to be dedicated to the ancestor. In this

chicken there are meaning trusted by local society of *Karampuang*. For *Tomatoa* and *Sanro* is signed to provide a couple of *Manu Lapping* (rooster) with the black foot and *Manu Karame* (hen). *Manu Lapping* trusted as leader symbol which growing on at heart its people, while *Manu Karame* trusted as fertility symbol which *Manu Karame* trusted as chicken yields many egg and chicks and *Manu Karame* represents good chicken type in taking care of its chicks. For *Gella* provide *Manu Cella*/chicken with red fur. It trusted by *Karampuang* society as symbol good leader which provide shelter of society; he is expected as obstinate and brave leader which has authoritative in his people eye. *Ana Tomatoa* and *Ana Gella* are signed to prepare *Manu bulu sirua* (cock) and *Manu betti bole* (hen). The fur meaning of those chicken are as the position symbol of *Ana Tomatoa* and *Ana Gella* as connector the society, hope they are fair ever to everybody.

3. Patekko'

Patekko' is a small wood stick. Usually this stick is hold by *Sanro* at the ritual. The *patekko* is made from *Aju anni'* or other strong wood. This *Patekko* represents strength symbol. At the moment of *Sanro* read prayer, it is intention all citizens of *Karampuang* always are hale and hearty like the *patekko*.

4. Dupa' (Frankincense)

Frankincense used in certain ritual as respect event ancestor. Frankincense is as an appliance to communicating with the ancestor. The people opinion that frankincense aroma which is disseminating on the air is sign the respect form to whom is worshiped. Smoke of frankincense is also a symbol that our intention in worship and honor of ancestor will till to its target the worshipping ancestor.

5. Ota'

Ota is made from betel leaf. It is as symbol *ammula pasieha ada'* or starting communication and fastener of relationship. According to epoch history, ancestors use *ota'* as mouth wash to strengthen tooth after eating like someone who usually smoke after eating. Ancestor use the *ota'* to start to communicate or relate to others by offering or giving *ota'* so that intertwine relationship.

6. Kelapa (coconut)

Coconut fruit has delicious fruit and sweet water. In coconut fruit philosophy there are society expectation can feel enjoyment of life. Besides that, coconut represents multipurpose fruit where every part of coconut shares start from root until its leaf can be exploited by human being. In human life expected can become one who is good for human being and can give contribution to the people life.

7. Tuli'

Tuli' is one of the ritual materials used at ritual *Mattuli'*. *Tuli'* [is] made from three paddy types consist of black, red and white soft rice. Three types scattered circle above *makkiaje kappara*. Those three type rice as icon of three paddy crop type planted by farmers of Karampuang. This *Mattuli* is meant to give benediction to agricultural produce of citizen Karampuang that deputized through *Mattuli* ritual

8. Sulo ampiri (candlenut light)

Human being requires appliance of light in their life to see in darkness. In earlier period, the ancestor used *sulo ampiri* (a light made candlenut) as a means of appliance of light. This ampiri sulo is signed as symbol life light which always enlighten human being life; enlightening soul and mind to guide a human being to the correct way of life

9. *Sesajian* or offering

This offerings consists of *Songkolo* that made from white, red and black soft rice; there are also chicken, banana and coconut. The offerings are arranged in the *tefak* (a kind of basket) which the food is wrapped with *Raung Paru* or *Raung Utti'*. Besides that foods, they have to make offerings in the form of multifarious kinds of traditional cakes such as: *Beppa pitu*, *timpo-timpo*, *kalole*, *doko-doko toriolo* and *katupe'*. *Songkolo* signed as staple food, chicken as its side dish, coconut as drinking water, Banana as the appetizer food and the

Raung Paru or *Raung Utti* as its saucer. While the cakes offerings signed as snack for the ancestor

10. Sound or music Gendang adat or Custom drum

In *Mappogau Hanua* ritual used drum accompanying the ritual procession. The drum that is sounded in *Mappogau Hanua* ritual represents special drum property of Karampuang custom. The drum is sounded especially to accompanying the execution of custom rituals in Karampuang. The usage of this drum not just for adding the sacred or simply enlivening the ritual but it is as signer the ritual started and ending.

11. Custom clothes of Karampuang

All custom figure of Karampuang with their assistants wear custom clothes of Karampuang at the moment of ritual. The custom clothes with white nuance have a meaning *ati mapaccing* or purity of heart. All man custom figures wear red turban on their head as bravery symbol.

4.5 Values and the meaning of Mappogau Hanua ritual

The people have value system to arrange its life into societal life. The value system represent abstraction concept in people's mind into a society. The value system has function as guidance and attitude impeller of human being in their life. The society of Karampuang perpetuates and still run the tradition of *Mappogau Hanua* which contains good value for its citizen. There are a lot of values in *Mappogau Hanua* ritual like

solidarity value, philosophy and religious value, discipline value, the preserve of nature and environmental caring value, and also art value

1. solidarity value

As a big ritual, the Mappogau Hanua which consists of ritual series requires big energy and cost. But for the society of Karampuang, it is not an obstacle to not doing this ritual because all of citizen is ready to help each others to work together and defraying the event.

2. philosophic and religious value

Religion value implied in the ritual that every human is guided to remember God which have created us and focus at mind and heart to request seriously to God so that we are given kindness, prosperity, amenity of life, and also restrained from all disaster and accident. Thus also with all devoting materials and object that is used in this ritual is not quit of philosophic value which has deep meaning to its follower.

3. Discipline value

Mappogau hanua consist of several ritual runs by custom citizen of Karampuang according to network sequence of ritual. Although Mappogau hanua ritual involve all society member and also external society of Karampuang, but in its execution can go on pursuant to custom without happened quarrel.

4. The preserve nature and environmental caring value

In running tradition of Mappogau Hanua, the society of Karampuang must care their environment. Event of Mappogau Hanua will not be executed before all custom area cleaned. The material in this event may not be taken from forest promiscuously. Before it takes or use; people have to permit to the custodian of forest which is called *Dewata ri tuli*

5. Art value

The art value in Mappogau Hanua ritual is very uppermost especially the music art. This matter can be seen from usage various traditional castanets accompanying the ritual like drum, jong-jong and others traditional castanets. Artistic value in executing Mappogau Hanua ritual is also can be seen in *Mappadekko* with fully artistic value as well as entertainment amusement medium to add hilarity of event.

The tradition of *Mappogau hanua* is worship ritual to the ancestor with land fertility and prosperity motif. Meaning of Mappogau hanua ritual can be interpreted as human effort to be close to their God and ancestor. In Mappogau hanua ritual is mentioned safety pray and better future expectation facilitated by Sanro. The pray is mentioned as harmony form of relationship between human being with God and human being with humanity.

The core of execution of Mappogau Hanua is worshipped to the ancestor by devoting offerings. The devoting of offerings as form devotion of human being to its ancestor whom is worshiped and contain elementary meaning that is as symbol inauguration of emotional link between citizens with its ancestor. This relation is very important in their mind; in their opinion that by keep this emotional relation hence ancestor will increase the land fertility to execute their life as farmer

The existence of this ritual requires getting attention caused by friction of value cause of modernity epoch which can bring this ritual in extinction. Many people now do not know philosophic values implied in the ritual and just running as culture heritage which must be done. Besides, *Mappogau Hanua* ritual and also its supporter materials require to preserve as one of area asset had by Sinjai regency and as one of the area which is has potency to become tourist area

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

Karampuang represents eldest culture sites in Sinjai regency. The culture still is defended the including commemorative Mappogau hanua ritual every year in this place. The core of Mappogau Hanua ritual is as thanks to ancestor for successful of paddy crop by farmer in Karampuang. The form feel thank is expressed through the ritual of giving offering to ancestor.

Mappogau Hanua represent biggest ritual in Karampuang include various life dimension, so that in its execution also entangle all custom figures of Karampuang as well as all culture supporter of Karampuang custom. in its execution, this ritual take place some phase with in a series of ritual that is starting from Mabbahang (custom deliberation) Mabbaja-Baja, Mappaota ritual (a ritual to ancestor), Menre ri Bulu as the top moment, Mabbali Sumange and Malling as last step.

In execution of Mappogau Hanua ritual is used some appliance of instrument and also materials of ritual representing which have symbol meaning related to ancestor which is worshipped according to history culture of Karampuang that known by society of Karampuang.

In execution of Mappogau Hanua ritual consist in august values to its society namely There are a lot of values in Mappogau Hanua ritual like solidarity value, philosophy and religious value, discipline value, the preserve of nature and environmental caring value, and also art value

One of the attractions at the event Mappogau Hanua Karampuang is elong Poto. Elong Poto is a traditional song that is singing during mappoto activity (binding) of agricultural products carried out. elong poto is included in type of elong topanrita that is containing about religious teachings.

5.2 Suggestion

Karampuang represents area in Sinjai regency which still maintains the original values of its culture. This culture is the ancestor heritage which ought to be preserved. Karampuang is also the oldest culture site in Sinjai and it has potency to become tourist area Sinjai; and special to government of Sinjai to be more pay attention on the culture site of Karampuang by repairing the road as the access to go to this place and the writer expects to the government of Sinjai more active in introducing and socialize the cultures which exist in Sinjai especially the culture of Karampuang to the external world.

The writer suggests the other students who want to do a research about illocutionary acts to learn and improve more their knowledge about it so that they can find the new things beside of what the writer has researched. The

writer also suggests them who are interested to do research about the culture of Sinjai in literary work to use another literary work, such film, poetry, short story and etc as their object research.

The last, the writer hopes that the other students who are interested in researching the topic of culture especially culture in Sinjai for the next research to analyze more about it as our participation in preserve the heritage culture more than the writer has done.

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Appendix

Data of Informants

1. Name : Jenne'
Age : 65
Occupation : Sanro
Address : Karampuang
2. Name : Mangga
Age : 45 years old
Occupation : Gella
Address : Karampuang
3. Name : Drs.Muhannis
Age : 42 years old
Occupation : Cultural observer of Karampuang, headmaster of SMAN 1
Sinjai Timur
Address : Sungai Tangka, Balangnipa
4. Name : Pattola
Age : 68 years old
Occupation : Tomatoa (the custom leader of Karampuang)
Address : Karampuang

Documentation



Gambar 1

Ket: gambar rumah adat karampuang yang menjadi tempat tinggal para pemuka adat di Karampuang.



Gambar 2

Ket : gambar sanro saat memulai ritual adat di embae (sanro memegang patekko saat ritual).



Gambar 3

Ket: gambar sanro saat melakukan ritual mattunu yang membakar bahan sesajian untuk memperingati kematian leluhur dengan jalan ditunu (dibakar).



Gambar 4

Ket: gambar bahan sesajian yang disajikan dalam tefak yang akan dipersembahkan bagi para leluhur.



Gambar 5

Ket: gambar ritual mallohong yang dilakukan oleh warga dipimpin oleh tetua adat yang memiliki nazar dan biasanya mereka (warga) yang bernazar tersebut melepaskan hewan tertentu seperti yang ia niatkan setelah keinginannya yang diucapkan terkabul saat mallohong.



Gambar 6

Ket: gambar ritual mappadeko yang dijadikan sebagai media hiburan bagi para pejabat dan warga yang menghadiri ritual adat Mappogau Hanua agar suasana bertambah semarak.