ENTEXTUALIZATION AND GENRE TRANSFORMATION OF KAJANG DEATH RITUAL SPEECH

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MAKASSAR
2017
STATEMENT OF ORIGINAL AUTHORSHIP

The work contained in this dissertation has not been previously submitted for a degree at any other education institution. To the best of my knowledge, the dissertation contains no materials previously published by another person expected where due reference is made.

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PERNYATAAN

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ACKNOWLEDGEMENT

Praise be to the Almighty Allah, God of the worlds, and peace and blessings of Allah be upon the Noblest of the Messengers and Prophets, Prophet Muhammad.

The dissertation entitled, Entextualization and Genre Transformation of Kajang Death Ritual Speech discloses a thorough analysis of interpreter’s interpretation which is revealed by Kajang ethnic. The data are done by extracting text from its original form and applying it in the new context called decontextualization and recontextualization process. In analyzing the data the writer implemented Peirce’s indexical semiotic theory developed by Silverstein to interprete the textual meaning of Kajang death ritual speech (denotational text). The analysis goes further to cover interactional text and together with the previous denotational text and his interactional text are then related by indexical semiotic (mediational text).

This writing goes without asaying that the writer has undergone large number of internal as well as external difficulties. Those difficulties, however, are successfully overcome as the writer has obtained assistances in the form of proper inputs and guidances. The witer would like to express her deepest gratitude to her supervisors and examiners. Prof. Drs. H. Burhanuddin Arafah, M. Hum., Ph. D., Prof. Dr. Marthin L. Manda, M. A, M. Phil and Prof. Dr. H. Hamzah A. Machmoed, M. A as well as Prof. H. M. Asfah Rahman, M.A, Ph. D. (her external examiner), Dr. H. Mustafa Makka, M.S, Dr. H. Fathu Rahman, M. Hum, Dra. Herawaty Abbas, M.Hum, M.A, Ph.D., whose assistance, correction, and constructive advice which made it possible to complete this dissertation.

The writer also wishes to to express her sincere thanks to Prof. Drs. H. Burhanuddin Arafah, M. Hum., Ph.D, the Dean of Faculty of Cultural Sciences, Prof. Dr. Tadjuddin Maknun, SU., Vice Dean for Academic Affairs, Prof. Dr. Akin Duli M.A, Vice Dean for Administration and Financial Affairs, and Dr. Andi Ahmar, M. Hum. Vice Dean for Students and Alumni affairs, Dr. Ikhwan M. Said, M. Hum, the head of Linguistics Programme, Dra. Nasmila Yunus, M. Hum, Ph.D and Abbas, S.S., M. Hum (The chairwoman and Secretary of English Department of Faculty of Cultural Sciences, Hasanuddin University).

She is also grateful thank to Jumardy, S. Hum, M. Rizal, S.Hum. Mutmainnah, S.S., M. Hum, Dyna Fauziah Amran and Luky Permana Putra for their assistance to examine her valuable data. They are also with pleasure helped her arrange her dissertation’s typing.

Special acknowledgements are due to the Rector of Hasanuddin University, Prof. Dr. Dwia Aries Tina P., M.A. Vice Rector for Academic Affairs, Prof. Dr. Junaedi Muhidong MSc., Vice Rector for Administration and Financial Affairs, Prof. Dr. Syamsul Bachri, SH, MS. And Vice Rector for Students and Alumni Affairs, Dr. Abd. Rasyid, MS. In the same way the grateful thank is also respectively directed to the former Rector, Prof. Dr. Dr. Idrus A. Paturusi, SP. BO and his deputies, Prof. Dr. Dadang Suriamiharja, M. Eng, Prof. Dr. dr. A. Wardihan Sinrang, M. Sc., Dr. Nasaruddin Salam, MT for the support of administration at the time of the initial process of his study.

To the management of Postgraduate Program of Hasanuddin University; Prof. Dr. Muh. Ali, Ms (Director), Prof. Dr. dr. Suryani As’ad, M.Sc (Assistance Director for Academic and Research Affairs), Prof. Dr. ssH.Hamka Naping, M.A (Administration and Financial Affairs) and Prof. Dr. Ir Herman Parung, M.Eg (Assistance Director for Students Alumni Affairs) the writer expresses his gratitude for their subtle service and management of administrative support.

The writer also would like to express thanks to her beloved parents, the late Muhammad Sahib and the late Hj Sitti Zuhriah, her respective sisters, Hj.Hatija Sahib, the late Hj. Haspidah Sahib, Hartini Sahib and Hasrani Sahib and their husbands, for their moral and material support during her study.
Last but not least, she wishes to offer her thanks to her beloved husband the late Drs. Zainuddin D and her two sons, Syah Rahmat and Syah Afdhal.

Finally, it must not be omitted, in any list of acknowledgement, many of assistance, too indirect to be named, have had a part for which no writer could effectually thank to them.
ABSTRAK

HARLINAH SAHIB. Entekstualisasi dan Genre Transformasi Tuturan Ritual Kematian Etnik Kajang (dibimbing oleh Burhanuddin Arafah, Marthin L. Manda, dan Hamzah Machmoed).

Penelitian ini bertujuan mengungkap (1) fitur-fitur linguistik yang ada dalam tuturan ritual kematian etnik Kajang; (2) proses entekstualisasi (pengangkatan unit teks) Pasang ri Kajang ke dalam pembagian teks secara hirarki (dekontekstualisasi dan rekontekstualisasi); dan (3) proses entekstualisasi berkontribusi terhadap transformasi Pasang ri Kajang.

Penelitian ini menggunakan metode deskriptif kualitatif dan teknik penelitian observasi dan wawancara di lapangan yang berkaitan dengan fitur-fitur linguistik dalam tuturan ritual kematian etnik tersebut. Proses entekstualisasi diuraikan ke dalam dua pembagian teks secara hirarki. Interpretasi informan tentang topik-topik yang dipilih berupa kelong (nyanyian), wejangan awal dan penutup. Tema utama diambil dari tuturan ritual kematian dan diformulasikan dalam bentuk pertanyaan semi struktur. Pendekatan yang digunakan adalah semiotika fungsional (indexical semiotics). Data dianalisis berdasarkan tiga hal yang berbeda yaitu: teks denotasi, teks mediatis dan teks interaks. Akan tetapi, ketiga hal tersebut tetap saling berkaitan.


Kata kunci: entekstualisasi, genre transformasi, tuturan ritual kematian, Kajang
ABSTRACT

HARLINAH SAHIB, Entextualization and Genre Transformation of Kajang Death Ritual Speech (Semiotic Indexical Approach). (Supervised by Burhanuddin Arafah, Marthin L. Manda and Hamzah Machmood).

The aims of the study were to find out (1) the linguistic features of Kajang death ritual speech; (2) the process of entextualization of Pasang ri Kajang elaborated into hierarchical textual division; and (3) the process of entextualization contribution on Pasang ri Kajang transformation.

The research methods were qualitative research with observation and interview in revealing linguistic features of Kajang death ritual speech. The process of entextualization of Pasang ri Kajang was elaborated into two hierarchical divisions (decontextualization and recontextualization). Data sources were utterances analyzed with indexical semiotics. The data were analyzed at three distinctive texts, interconnected in textual levels: denotational, mediational and interactional text.

The results indicated that linguistic features in Kajang death ritual speech were observed in parallelisms and metaphors, process entextualization. Pasang ri Kajang could be elaborated into hierarchical divisions by extracting text decontextually and recontextually. Process of entextualization could contribute to the transformation of Pasang ri Kajang such as observed in the death ritual (dangang dampok) (the highest death ritual). Social relations constructed were humbleness, harmonization, social power and kinship.

Keywords: entextualization, genre transformation, kajang, death, ritual speech.
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CHAPTER I

INTRODUCTION

A. Background

The concept of ritual speech is well known in *Pasang ri Kajang* and it is one of the focuses in the discipline of linguistic anthropology as the study of language in the context of anthropology (Hymes, 1964:4). Fox (1971:215) generalizes that the ritual languages of eastern part of Indonesia have widely different cultural context, however, they share common characteristics. They are all ‘formal, formulaic, and parallelistic.

Kuipers (1998:149) claims that ritual speech is related to register that has special values and honorific language. He further suggests that ritual speech is a good medium to look for ideology since it is a focus of a number of beliefs.

Poedjosudarmo (2001:160) also asserts that ritual speech generally uses metaphor. The use of metaphor can create a certain meaning and makes ritual speech is more sacred and charismatic. He also states that using metaphor very often diverts from lexical meaning that result in vagueness. The vagueness mentioned above provides a place in clarifying the meaning of language in ritual language.

Customary ritual, such as death ritual, wedding, and life cycles uses a specific language and vocabulary in conducting ritual event. Ritual speech has different forms, meaning, and functions from ordinary speech.
This kind of speech has also different speaking styles from ordinary language. Sandarupa (1989: 9) states that in non-ritual context such as daily conversation and in public meeting, the speakers communicate in comprehensible, ordinary, and low registers. However, such low registers are avoided in the ritual context. Instead, they use a high register (ritual language) which is difficult for commoners to understand because it incorporates into its lexicon florid expression, parallelism, metaphors, and highly elaborated speech forms.

Fox cited in Ola (2009: 2) also suggests that ritual language has some characteristics which are not owned by ordinary language. Ritual language has consistent dictions and poems, uttered by only an extraordinary person; it contains magical power used to communicate with God and ancestors. He further suggests that ritual language has cultural context which must be explained textually, contextually, and culturally.

Based on the explanation above, it can be inferred that ritual language or ritual speech has a specific utterance which is strongly maintained from one generation to the next. The utterance has a purpose and certain meaning which is suitable with context or its usage.

Ritual speech has functions as a medium of interaction between human beings and their creator, and interaction done between humans and their ancestors’ spirits. In relation to the statements above, Ola (2009: 3) states that interaction conducted between human and their creator is usually called vertical relationship. Meanwhile, interaction done between
human and human, human and nature is usually called horizontal relationship. In line with Ola’s perspectives above, the researcher would like to infer that vertical relationship might be called *Hablamminallah*, whereas horizontal relationship or social aspect might be called *hablumminannash*.

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

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

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

Some obstacles are encountered by ritual speech actors and ritual devotees in preserving the ritual speech. The researcher observes, the speakers of ritual are becoming fewer and fewer nowadays because it tends to regard the speech of elderly people. The youths also say, it is difficult to learn ritual speech as it needs language with specific vocabulary, not a daily speech or ordinary speech and a necessity to learn ritual speech as well as local culture. As an example, the singers and the customary devices acted in the death ritual event are mostly elder people.

The implied concept of ritual language stated above is supported by Fox (1988:13) that ritual language or ritual speech can be seen as “the
words of the ancestors”. It is seen contradicted to ordinary individual speech. The reason for this research, the researcher states the challenges of conducting the ritual speech in general.

Based on those reasons mentioned above, the researcher chooses this study as the object of the research.

Such speech characterized above is simply used as a means of implementing the ritual. Bell (1997: 19) argues that the ritual is not only composed of unique actions that only occur in the context of rite, but a way of acting, which is different from other ways of acting and contrasting types. The ritual aspect has attracted many researchers, such as Geertz (1973: 132) who approached it from symbolic aspect.

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

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

Semantics is generally defined as the study of meaning (Lyons, 1977: 1). It deals with the expression of linguistic objects, such as words, phrases and sentences. Semantic meaning encompasses denotative and connotative meaning. Denotative meaning is the word’s actual meaning while connotative meaning is a secondary meaning in addition to its primary meaning. Kridalaksana (1983:22) also stated that denotative meaning is a meaning of a word or a group of words which are objective and are based on certain convention. In contrast, connotative meaning is an aspect meaning of a word or a group of words in which they can appear on the speakers and the hearers’ feelings or thought.

If semantics focuses on the sentence meaning, pragmatics discusses how the ability of language users to pair sentences with the context. It is much concerned precisely with such mechanisms whereby a speaker can mean more than, or something quite different from, what he actually conveys, by inventively exploiting communicative conventions (Levinson, 1983: 27). In short, pragmatics discusses the language which is used beyond ordinary language or everyday communication.
The pragmatic aspect of ritual speech can be seen in three concepts: text, co-text and context. Text in this fashion is linked to the utterance said in the ritual or, co-text covers the tools or goods used in performing the ritual, and context is associated with the event of the ritual itself. Furthermore, text is related to denotative meaning, co-text is concerned with cultural meaning, and context is linked to ritual performance.

It can be said that pragmatic is one of important aspects in ritual speech. This aspect is in line with a group of analysts’ opinions who state that language such as ritual speech can be related to a non linguistic aspect.

In this research, ritual speech will be analyzed by using semiotic mediation to relate between text and context. This relationship conjures the process of entextualization and genre transformation.

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

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

Besides, Bakhtin (1986:18) approaches genre from cultural aspect. It examines genres regarding with the dynamic relationship between literary texts and socio-culture. He further describes two aspects of this relationship which comprise the dialogic nature of genres in sphere of communication and the formation of new genre derived from the real utterances (Bakhtin, 1986:18).
Language is realized in the form of individual concrete utterances (oral and written) by participants in various areas of human activity. These utterances reflect specific conditions and goals of each area not only through their content (thematic) and linguistic style, that is, the selection of the lexical, phraseological, and grammatical resources of the language, but above all through their compositional structures. All three of these aspects—thematic content, style, and compositional structure—are inseparably linked to the whole of the utterance and is equally determined by the specific nature of the particular sphere of communication. Each separate utterance is individual, of course, but each sphere in which language is used develops its own relatively stable types of these utterances. These utterances we may call speech genres (Bakhtin, 1986: 80). Bakhtin did not pay specific attention to tools or artifacts as mediating concepts, to participant as objects, but instead focused on language action as a living source of insight renewal.

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

1. Framing. The transformation is from performance or writing to reported speech frame.
2. Form. It is a genre transformation of discourse i.e. from drama genre to poetic.
3. Function. This aspect is linked to the effect of illocutionary and perlocutionary acts. Illocutionary act emphasizes that ‘by saying something, we do something’ for instance, promising, ordering, or bequeathing. Meanwhile, perlocutionary act tends to be actual effect, such as persuading, convincing, scaring, enlightening, inspiring or getting someone to do or realize something.

4. Indexical grounding. Its transformation is related to deixis marker of person, space and time.

5. Translation. The transformation encompasses inter-lingual translation from one language into another language.

6. The emergent structure. The transformation is embodied in the situational context from original context of discourse – i.e. in context of poetic performance to new situational context of text in which they are produced- i.e. in context of rewriting of the poem.

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

*Pasang ri Kajang*, wise saying, can be defined as message, guidance, testimony, advice as well as warning. This message is obligatory to be followed, obeyed, conducted and it can impact on negative aspects if the community does not conduct it. It is a kind of oral tradition which is implemented in ethnic Kajang and it is also believed as knowledge system. This kind of tradition is instructed hereditarily from one generation to the next. Therefore it is strongly obeyed and preserved by the customary community of Kajang (Usop, 1978: 42).

Since *Pasang* is considered as their ways of lives, the community have to obey the rules which are instructed by their ancestors hereditarily. The instructions are related to command (prohibition and offer). The prohibition and offer are addressed to ethnic Kajang, where every one will get sanctions if he or she cuts trees in the forests (*takbang kaju*), *tattak uhe* (cut rattans) *rao doang* (catch shrimps) and *tunu bani* (burn bees) without *Amma towa*’s permission.

The causes of prohibiting to do those things above are to damage environment. Apart from spoiling the environment, forest cutting (*takbang kaju*) for example, must be strongly preserved or no one is allowed to cut because if someone tries to do the cutting the other ones will also do the same thing. In addition, *rao doang* is also prohibited to do because it is used for a big feast ritual (*aknganro*). Some prohibited words that are usually uttered by *Amma towa* in forbiding his community to cut trees are
ako takbangngi kajua ka ia paturung ere bosī na timbo lamung-lamunga
“don’t cut the trees because they can bring in rainwater”.

One of Amma towa community said that so far, there have no people expelled from community due to not conducting death ritual. However, a sanction can be dropped to those who want to conduct a party including death ritual, but they have ever made mistakes before. Such as, to cut trees, catch shrimps, cut rattans and burn bees. The sanction given to them are varied, depending on their sanction’s weighty and light.

According to informant 1 (2011), there are three kinds of sanctions which are usually given to those who made mistakes; cappak babbala “light sanction”(Rp.3. 000. 000, tangnga babbala “middle sanction”(Rp. 6. 000. 000 and pokok babbala or heavy sanction. (RP. 12. 000. 000).

Regarding the offers of Pasang ri Kajang, ethnic Kajang c are asked to learn and implement this kind of oral tradition to all Kajang people since they were still 18 years old because these generations are expected to preserve their ancestors’ messages.

The process of transferring the Pasang from one generation to the next one proceeds when someone’s age is 18 and their parents think that they are able to implement the given instruction. Then their close relatives usually meet together with those who want to learn pasang and it is then transferred to the youth who want to learn the pasang. This pasang transfer is usually done on Sunday night and Thursday night.
There are some ritual speeches expressed by ethnic Kajang, for examples, wedding, life cycles, death ritual speech and many other rituals. However, in this study, the researcher would like to focus on death ritual speech.

The use of ritual speech is likewise to Kajang ritual and socio-cultural system focuses on “Entextualization and Genre Transformation of Kajang Death Ritual Speech”. Entextualization is very possible to occur because ritual speeches are taken from *Pasang ri Kajang*. An informant states that Kajang ritual is an implementation of *Pasang ri Kajang*, It has been held at the beginning by the head of community (Amma Towa) until the present Amma Towa or since the world has been existing until present time. In literal or denotative meaning. *Pasang ri Kajang* is related to all knowledge and experiences about lives’ aspects. In relation to knowledge and experience of *Pasang*, the researcher assumes, *Pasang ri Kajang* is actually conveys dynamic aspects, however static impression is seemed in daily activity of ethnic Kajang.

It has been talked previously that *Pasang ri Kajang* is a kind of oral tradition which is strongly preserved from one generation to the next generation. In an effort to maintain this wise saying, it must be taught continuously to young generation. This kind of oral tradition is taught since someone is 18 years old. Since pasang contains many aspects of lives, it must be taught one by one. For example, pasang is having connection to
conserving is *katutui nurieknu ri gentengang tambattuna palarayya* “take care of your belonging before period of food shortage comes. In relation to the term of naming, *Amma Towa*, the denotative *Amma* means father and *towa* means old, but *Amma Towa* as a conotative meaning may also mean an honorable man, a wise man, a man who has a wide knowledge of Kajang tradition.

Basically ritual (death ritual speech) comes from *Pasang ri Kajang* in the aspect of religious system. The idea of religious system extracted from *Pasang ri Kajang* can be seen in Usop research (1978: 122) *Tu riek Akrakna ammantangi ri pangakrakkanna* (the almighty God resides or does based on its wish). *Sittē maki anjo punna nigaukangi passuroanna nani liliang papisangkana* (we regard to meet the Almighty God if we carry out its command and leave its prohibition). *Angngerang memang ko suruga ri ammantannu ri lino anak riek nu erang mange riahērē* (you bring many merits when you are still alive in order that there is something you can bring to hereafter).
B. Scope of the Problems

Based on the focus of problems mentioned above, it is necessary to restrict and elaborate the problems as the main point and the scope of analysis. The researcher would like to limit the discussion on “Entextualization and Genre Transformation of Kajang Death Ritual Speech”. The scope of problems could make the object of study is easier to explain. The researcher would also like to give the point of view and the unity of more clear understanding.

In this study, death ritual speech is entextualized from Pasang ri Kajang by the process of decontextualization and recontextualization into another context. Entextualization is known as the process of rendering discourse extractable of making a stretch of linguistic production into unit-a text can be lifted out of its interactional setting such as place, time and space. One of the purposes of entextualizing Pasang ri Kajang into death ritual speech is to elaborate the ways of genres’ transformation occur.

In this research, the researcher would like to lift out or extract the original text from Pasang ri Kajang which are mostly related to religious system such as death ritual speech and re-inserting the original text into another context. According to Katu (2005:32) the instruction of Pasang ri Kajang considers the world where we live on is a temporary place whereas the hereafter is an eternal or everlasting place. The extracted text (entextualization) becomes the object of this research suitable for the problems to discuss. Hence the scope of the problems in this research
only focuses on the entextualization of *Pasang ri Kajang* into death ritual speech.

**C. Formulation of the Problems**

In attempting to provide detailed analysis regarding the formulation of the problems, various things are formulated in relating to the study of ritual speech. It has aims to make the problems of analysis easy to explain in detail. In order to make this research reliable, the researcher discussed three main aspects that need to be taken into account.

The first aspect is the linguistic features or devices as denotational text found in the death ritual speech. This part presents every feature related to the utterance, and speaking style such as, parallelism, metaphors, and similes. The second one elaborates how the text of *Pasang ri Kajang* is decontextualized then recontextualized into hierarchical textual division of death ritual. The third is to describe the process of entextualization contributes to *Pasang ri Kajang* genre in death ritual speech.

Based on the explanation above, the problems can be formulated as follows:

1. What are linguistic features that exist in Kajang death ritual speech?
2. How is death ritual speech entextualized into hierarchical textual division?
3. How does the process of entextualization contribute to the transformation of *Pasang ri Kajang* genre in Kajang death ritual speech?

**D. Rationale**

The rationale of the research provides a better understanding on the consciousness of human particularly on meta-language competence in doing social interaction and it is able to provide theoretical contribution. Hence, it is needed to develop a paradigm which focuses on relational concept which can relate language and parole or competence and performance. This paradigm can disclose the closeness and the rigidity of language systems and relate it to another world (situation) which is called context.

The object of this research is oral language, in this case, the texts of *Pasang ri Kajang* (wise saying). The words or language used in ritual is actually taken from the *Pasang ri Kajang* (entextualization). Then the text is recontextualized into death ritual speech.
E. Objectives of the Research

This study is designed in order to increase a better understanding about the knowledge of ritual speech in general, and the death ritual speech in particular. This study tries to analyze the denotational and interactional text of Kajang death ritual speech. This study also relates the two texts by using indexical mediation approach. In order to understand the relationship, it is needed indexical cues (verbum-descendi) or meta-pragmatic descriptors such as, the use of verbs in sentence structure. Thus the objectives of this study are designed as follows:

1. To delineate linguistic features that exist in Kajang death ritual speech
2. To elaborate the process of death ritual speech that is entextualized into hierarchical textual division.
3. To reveal the process of entextualization that contributes to the transformation of *Pasang ri Kajang* genre in Kajang death ritual speech.
F. Significance of the Research

This research is hoped to provide some theoretical and practical contributions as follows:

The research develops a theory of ritual speech using functional semiotic approach in the process of relationship between denotational and interactional text use indexical mediation approach. The research is also expected to get better understanding of progress in ritual speech. To some extent, it may give additional illustration of Saussure’s and Peirce’s theory.

Practically, the research provides more knowledge for those who want to develop their performance through entextualization ideas in writing and speaking in the form of ritual speech.
CHAPTER II

LITERATURE REVIEW

A. Previous Studies

Ritual speech is one of interesting areas of studies which enticed many researchers to know the death ritual speech deeply. As mentioned in the previous discussion that there have a number of researchers been talking about ritual and ritual speech. Geertz (1973: 147) focuses his research on the ritual as a part of culture. He asserts that cultural paradigm is the way a group of people using symbols in everyday lives. Then, he elevates those symbols to the metaphors of text, describing culture as ensembles of text that people use to say something about something to one another.

Geertz (1973: 141) further proposes the notion of symbolic approach. Symbolic approach or often called interpretative approach sees symbols as leading action. Symbols are objects, speech sounds, or other forms of writing given meaning by humans. Primary form of symbolization used by humans is conveyed through language however humans also communicate using signs and symbols such as in painting, clothing, rituals, religion, and so forth.

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

In relation to ritual speech, Fox (1988: 14) emphasizes that ritual languages at the eastern part of Indonesia have full of parallelisms in traditional communication. Parallelisms are largely asserted in oral poetry and understanding of linguistic phenomenon which is strongly important to the insight of oral literature. His writing deals with the forms of dyadic language which is more concern on language symbols. He also asserts that pattern of dyadic compositions are involved in various types (forms) of communication.

This remarkable important thing is regarded a necessity to understand the ethnography of rhetoric and ritual as well. Despite widely differing cultural context, he claims that ritual language of eastern part of Indonesia shares common characteristics. They are all formal, formulaic, and parallel styles. It can be inferred that, Fox (1988: 121) focuses his analysis on the symbolic aspect.

Similarly, Atkinson (1992: 79), in *Wana Mabolong* elaborates the shamanic practice and ritual which is principally using symbolic approach. However, she also aims to show how shamanic ideas and practices
figured not only in ritual but also in non-ritual context. She finds that ritual does not only talk about the ritual itself, but indexes the social and political dimension.

In line with ritual speech, Sandarupa (1989: 95) also asserts that in the discussion of ritual speech, it is very important to work at the context level of the text which focuses our attention on “the message form”. In other word, his research indicates the contribution of linguistic phenomenon of the analysis of ritualized language, parallel construction to Torajan dualistic thought the analysis of the available surface structure forms as the unit of structured time adding to and in fact motivating the coding of dualism in the paradigmatic of language.

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

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

In this research, the researcher developed a paradigm which focuses on the relationship between the concept langue and parole. In other words, this research focuses on texts-contexts called mediational text, which was introduced by Silverstein (2001: 275).

This paradigm can reveal the closeness of language systems and relate it to outer world called context. Some differences found between Sandarupa and this research can be seen in the funeral process, the aims of delivering speech in death ritual speech.

Apart from the funeral process and the purposes of advisories, the points distinguished from Sandarupa’s research and this research are laid on the belief on human’s death and life’s process. Sandarupa, (1984: 27) states that Torajan people’s origins were from the firmament (the sky) then they go down the earth and then go up to the sky again. Ethnic Kajang on the other hand, believes that human beings' lives and death’s process come from the soil (alang cakdia) or in their mothers' pregnancy, then they go to the earth (alang lompoa) and then go to the soil again (return to their mothers' womb again) or die (Katu, 2005: 21). This is relation to its ideology.
Semiotic indexicality has functions to relate between denotational text and interactional text. It aims to avoid the gap between text and context. In other words, ritual language in this fashion, has to consider symbolic approach as well as the context (what is really happening).

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

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

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

The concept of *Pasang ri Kajang* is stated by three researchers below. Rasyid (2000: 14) focusses his analysis on forest preservation management and the system of traditional wisdom education in Kajang district.

Katu (2008: 82) focusses his discussion on Folklore analysis in Kajang and Basrah (2010:178) concentrates to how ethnic Kajang manages its sustainable forest. He also focusses his research on comparing between the sustainable customary forest management systems and state forest management systems. Those researchers mentioned above use *Pasang ri Kajang* as a guideline in conducting their researches.

This research, on the other hand, focusses on the analysis of death ritual speech, which is revealed through *pasang* as Kajang people’s guidance of lives. *Pasang ri Kajang* (death ritual speech) is entextualized into hierarchical textual divisions namely decontextualization and recontextualization process. In short, Kajang death ritual speech is recontextualized into another context of *Pasang*. 
B. Theoretical Framework

The textual data of ritual speech of Kajang are analyzed in the perspective of functional semiotics based on Silverstein theory (2001). This theory is developed within the field study of linguistic anthropology, which is sometimes called anthropological linguistics. Functional semiotics is developed to argue against the structural paradigm. The structuralism has originated from Saussure focuses on internal relation of linguistic elements based on Saussure (1965). This has been further developed by Chomsky who takes a stance on the langue level or grammatical competence in the analysis of syntactic sentential unit.

In functional semiotic theory, the investigation focuses on the language functions rather than the referential function. It is associated with the approach that relates language to context of situations (Malinowski 1954; Sapir 1921). Language is analyzed as text and the emphasis on the relation between text and context. Text then, is seen as consisting of three levels, denotational text answers the question of ‘what is being said’, interactional text answers the question of ‘what is really happening’. Finally, the relation between the two texts is mediated by semiotic indexicality. In this approach, form, meaning, function and structure are not in the language but arise out of the interaction. There are some theories applied in this research:
1. Culture

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

According to Tyler (1974: 1), culture is that complex whole which includes knowledge, belief, art, morals, law, customs and any other capabilities and habits acquired by a member of society. Avruch (1998: 17) states that culture consists of the derivatives of experience, more or less organized, learned or created by individuals of population, including those images or encodements and their interpretations (meanings) transmitted from past generation, from contemporaries, performed by individuals themselves.

Banks and McGee (1985: 5) state that nowadays, culture is viewed as consisting primarily of the symbolic, ideational, and intangible aspects of human societies. The essence of culture is not its artifacts, tool, or other tangible cultural elements but how the members of the group interpret, use and perceive them.

On the other hand, Geertz (1973 : 452) describes the concept of culture from different aspects. He explains the concept of how an understanding of cultural paradigms is necessary to document the way people from different parts of the world negotiate changes in society.
2. Ritual Speech

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

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

a. It has a consistent diction and poem.

b. It is uttered by particular person or extraordinary person.

c. It is uttered in sacred ritual

d. It is used to communicate to God and the ancestors.

e. The language used in ritual has magical power.

These language characteristics used in ritual are also found in Kajang ritual speech.
He further states that ritual language has cultural context which must be explained textually, contextually, and culturally. Although he did not discuss the contextual aspect of ritual speech in detail.

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

3. Concept of Pasang ri Kajang

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

Akib (2008: 25) generalizes *Pasang ri Kajang* as the highest way of life of ethnic Kajang which functions to arrange, provide direction, forms as well as the actual meaning of human’s life. It can also decide which direction can be fairly allowed and which one is forbidden.

According to Katu (2005: 19) *Pasang ri Kajang* means messages which convey a number of traditions, beliefs, spiritual norms, oral traditions, abstain, or taboo which is usually called *kasipalli*. 
The instruction of *Pasang ri Kajang* obligates its followers to believe and maintain whatever is inherited by their ancestors. *Pasang ri Kajang* is regarded as the only source and knowledge. The pattern and their behavioral attitudes are fully based on the passage. Therefore, *Pasang ri Kajang* can be said as a philosophy and a way of life for ethnic Kajang.

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

Vasina (1985: 27) defines oral tradition as verbal messages which are reported statements from the past beyond the present generation which specifies that the messages must be oral statement, spoken, sung, or called out on musical instruments only.

In line with *Pasang ri Kajang*, the researcher presents four examples of *Pasang* related to the leader’s criteria in leading his people. According to informant *Pasang ri Kajang* is firstly instructed by Turie’ *Akrakna* (Almighty God) to the first *Ammatowa* (*mula tau*) or the first mankind in the world. In relation to the process of the instruction of *Pasang ri Kajang* to its followers, Turie’ *Akrakna* (almighty God) conveys Pasang to
Amma Towa (mula tau) as the first human being in the world and he delivers the wise saying to the next Amma Towa respectively from one generation to the next. In short, Amma Towa has a role as a mediator between human being and Tu Riek Akrakna (the almighty God) and between Tu Riek Akrakna and the human being. Therefore, Pasang ri Kajang is not instructed directly to the common people but through Mulatau (the first mankind). Amma Towa has functions to mediate ethnic Kajang expectations and divinity conception (Akib, 2008: 39).

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

**Corpus:** Lambusu’ nu ji nu karaeng  
**Morpheme break:** :lambusu’ nu ji nu karaeng  
**Gloss:** Honest you because you king  
**Part of speech:** Adj. 2\textsuperscript{nd} Pl Conj. 2\textsuperscript{nd} Pl N  
**Free translation:** Due to the honesty, you are called a King.

**Corpus** : Gattannu ji nu ada’  
**Morpheme break** : Gattang nu ji nu ada’  
**Gloss** : Firm you because you custom  
**Part of speech** : Adj. 2\textsuperscript{nd} Pl Conj. 2\textsuperscript{nd} Pl N  
**Free translation** : Because of your being firm, you said customary.
As it has been shown above that Amma towa 1 until the present leader, the head of ethnic Kajang addressed- nu (you) to his community because of his closeness to his community. Besides, he is a leader of community who has authority to deliver the messages. Although it can be expressed by anyone, it may not be done in any context or situation. For example, the wise saying of lambusuknuji or lambusuttaji “because of honesty you are called a king. Those messages were at the first time uttered by Amma towa as the head of community. Therefore, those pilars of lives above are not uttered by any people in motivating their followers. but only by a certain person. Those utterances of Pasang ri Kajang above are in line with Austin theory (1962: 6) who asserts that to say something is to do something. For example, I take this woman to be my lawful wedded wife as uttered in the course of a marriage ceremony. She further states
that in saying this words we are doing something, namely marrying, rather than reporting something, namely that we are marrying.

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

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

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

4. **Rite System of Ethnic Kajang**

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

In this study, this research presents the second type of the rite systems namely *dalle’lasa’ra* (misery or sadness). In other words, the researcher would like to present death ritual speech of ethnic Kajang.
5. General Description of Kajang Death Ritual

When someone passes away in ethnic Kajang, people usually chime a drum (*palingoro*) to inform that one member of the community passes away. During three months and ten days there are some activities done by the dead person’s family.

A dead person is usually handled by a person with magical powers called (*tu pparuru tu mate*) which the total number, is between three until five, depending on the financial ability of family members because at the end of three hundreds and ten days, there will be a death ritual namely *akdampok* for wealthy family, *a’lajo-lajo* for family who has not high income and *dangang biasa* for commonners.

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

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

Dangang lajo-lajo as a medial level of Kajang death ritual is usually attended by 26 of customary devices such as, Amma towa, Gallak Pantama, Sullehatang, Kali Gallak Kajang and many other customary devices and local government. This medial level of death ritual of ethnic Kajang usually spends 1500 litres or 1.5 tones of sticky rice, one buffalo, varieties of traditional cookies and medium cooked meat. If dangang biasa is advised by Gallak Putok, dangang lajo-lajo is delivered by Gallak Kajang.

Dangang dampok as the third kind of death ritual is usually presented by 37 customary devices and added by 4 customary witnesses called pattola adak. For example, Amma towa, Gallak Pantama, Gallak Kajang, Puto Towa Sangkala, Lombo Karaeng, a number of customary devices and local government. Dangang dampok usually spends more materials than the two death ritual mentioned before (dangang biasa and lajo-lajo). This ritual usually spends 2000 litres of sticky rice or 2 tons, two buffalos, various traditional cookies and medium cooked meat.
Based upon the performance of death ritual in ethnic Kajang, it can be inferred that it is not easy to conduct death ritual, *dangang dampok* in particular since it needs high costs, more workers, and properties consideration may not be neglected too. *Dangang dampok* is one of the biggest death rituals performed by ethnic Kajang. This type of death ritual is usually performed for two days. The ritual of *dangang dampok* is usually conducted together (once in two death ritual programs). In other words, in the first day, the family members conduct *dangang lajo-lajo* in the evening but *dangang dampok* is usually conducted by the family members in the next day. *Dangang dampok* is usually called the biggest ritual of death in Kajang district because of flurry of activities. Due to lots of people attend the ritual, the family members usually need a lot of preparations. There is no basic difference *dangang biasa, lajo-lajo*, and *dangang dampok* in the process of the death ritual performance, except in the number of customary devices presenting the ritual and material used (I.2 : 3: 2016).
6. Rituals

Many researchers have studied ritual, with the focus on the symbolic aspect. Geertz in Bell (1922: 175) declares that ritual is a symbolic modeling of the social order, with this image or iconic quality as the basis of its efficacy.

In general, the rituals can be seen as a form of prayer, meditation, or art and can help people connect their inner being, to others, and to a divine spirit or higher power. Rituals help to provide awareness, meaning, intention, and purpose in life.

Turner (1969: 1) defines a ritual as a stereotyped sequence of activities involving gestures, words, and objects, performed in a sequestered place and designed to influence preternatural (magical) entities or forces on behalf of the actors’ goals and interests.

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

**a. Initiation:** Into any group, organization, cult, and so forth. There are certain rites and rituals of initiation, in which the seeker or aspirant must partake in, in order to join. These may include vows of secrecy, a ceremonial "rebirth" of some kind into the group, and an oath of loyalty to the group.
b. Magical: Magical rituals may be practiced with a group, or by oneself. Normally, magical rituals require special ritual tools and an understanding of the nature of correspondence.

c. Worship: Rituals of worship include prayer, consecration of food and drink towards a deity, invoking the name of a deity.

d. Celebration: Rituals of celebration are much like rituals of worship, except that they usually fall on a specific reoccurring day of the year, much like Yule or Halloween.

e. Protection: A protection ritual, like the Lesser Banishing Ritual of the Pentagram, is aimed at directing divine energy for protection of the ritualist.

f. Healing: A healing ritual is often performed in private, with one person acting as the healer of another.

g. Transformation: This type is considered a ritual to transform the self.

h. Storytelling: Also called a Bardic, this ritual involves the telling of stories, through narrative or through song.

i. Fire Ritual: A ritual that involves the element of fire, whether as a bonfire, a candle, or some other method.

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

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

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

At the beginning, the dead person’s family meets customary devices *Lompo adak* and present their plans or wishes. Next, *Lompo adak* and the dead person’s family meet *Lompo Karaeng* to talk about the plan. Then the dead person’s family with *Lompo Adak*, and *Lompo Karaeng* meet *Gallak Pantama* to present their death ritual wish.

Finally, *Lompo Adak*, *Lompo Karaeng*, and *Gallak Pantama* meet together to investigate if or wether the family has ever made customary mistakes or not. If the dead person’s family has ever made the customary rules, they have to rectify their mistakes before getting permission to perform death ritual.

If the dead person’s family has really no problems with the customary, *Lompo Adak*, *Lompo Karaeng*, and *Gallak Pantama* show the
way the dead person’s family (Baco) to meet Amma Towa and presents their wishes. After that, Amma Towa asks Gallak Putok to announce the time of conducting his wish or plan. Before conducting dangang dampok, lajo-lajo and dangang biasa, the family has to carry away the knot (poto/simpul) into running water.

In addition, before performing death ritual, the family should decide the types of death ritual that they want to conduct whether they want to carry out dangang lajo-lajo or dangang dampok. If they choose dangang lajo-lajo as their family member’s ritual, they should not state the dead person’s original descendants (pappisakbi). However, for people who want to conduct dangang dampok, they have to state their origins in front of the customary devices. This statement also symbolizes that this family has ability not only in the form of financial aspect but also in social status’ aspect. Therefore, performing dangang dampok is more complex than dangang lajo-lajo and dangang biasa.

Dangang dampok (the biggest death ritual) in Kajang district is commonly performed by people who live outside area where Amma Towa lives called tau kuasayya. However, this kind of ritual is less conducted inside the place where Amma Towa resides. Dangang lajo-lajo, on the other hand, is normally performed by people who live inside and outside the area where Amma Towa lives. Meanwhile, dangang biasa is mostly carried out inside the area of Amma towa lives.
Although the researcher obtained data in the two areas, butta kamase-masea and butta kuasayya, this research focuses on dangang dampok which is mostly conducted outside the region of Amma Towa or butta kuasayya. This research focuses on dangang dampok as it has more speeches than dangang biasa and dangang lajo-lajo. In addition, the performance of death ritual of the two community either inside or outside the area of Amma Towa are alike. However, the land or the village, where people live in the area where Amma towa lives is called butta kamase-masea, whereas people who live outside the place where Amma towa lives is called butta kuasayya. (I. 6-. August: 2016).

The attendance of customary devices in death ritual dangang biasa, lajo-lajo and dangang dampok is very important since they have to state and witness the legality of death ritual. Those customary devices are Amma Towa, Sallihatang or Kali, Lompo Karaeng, Gallak Pantama, Gallak Kajang, Tutowa Sangkala, and many others. Although they have different ways of worshipping from moslems in general, they do not want to be called non-moslems (I.10: 4). Therefore, Sallihatang or Kali is presented in death ritual.

Several things are also done at the time of death ritual. The first step is, the son of the dead person delivers a container containing lime and gambir, betel vine leaf, matches and cigarettes to tau paruru tumate (a person with magical power) and then the container containing gambir,
betel vine leaf are recited mantra by tau *apparuru tumate*. After that, tau *paruru tumate* also recites mantra for the *basing* (long flutes).

Death ritual of Kajang is usually presented by a lot of people either people who live far from the dead person’s house or close relatives of a dead person. There are some prerequisites must be obeyed by those who live inside the area of *Amma Towa* who are going to follow death ritual is that people must wear black cloth; sarong (*topē*), head ban (*passapu*), black shirt for men, black blouse and sarong for women without exception. Yet, people who live outside the region of *Amma Towa* are more flexible. Other than member of the family, *Amma Towa* as the head of community and his assistants also attend this ritual. The attendance of *Amma Towa* and his devices are very expected because they will lead the ritual performance. Yet, if *Amma Towa* can not do it, he may appoint one of the customary apparatus.

Since *basing* is a very important speech in Kajang death ritual, no death ritual without *basing*. In short, if there is a death, there must be a *basing*. 
8. Semiotics

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

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

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

De Saussure further states that clarifying meaning (meaning given) is formed socially. This clarifying meaning is based on what is usually called “collective memory” (collective consciousness) of society. Collective memory might be said langue and its performance is usually called the parole.

The core of Saussurean contribution to semiotics is his project of a general theory of sign systems which he called semiology.

De Saussure also states that semiology is a science that studies the life within society is conceivable called it semiology (from Greek semeion ‘sign). Semiology would show what constitutes signs, what laws govern them. Since the sign does not yet exist, no one can say what it would be; but it has a right to existence, a place staked out in advance. (1916: 16).

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

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

1. Representamen of signs is done through the five human senses.
2. A sign user relates representamen spontaneously with experiences in human cognition which explain or clarify it. (the object).
3. The sign users interpret objects based on their wishes. This third step is usually called interpretant. Signs clarifying process through representamen and object relations are based on consideration that objects are not always similar with reality given by representamen objects emerged because experiences explain signs (Merrell, 2000: 28). Thus, *semiosis* is a process of forming signs which is based on representamen and it is also spontaneously related to objects inside human cognition. And then human gives a certain interpretation called interpretant.
Peirce states that there are three steps in explaining signs. These steps are called triadic (three aspects). Since semiotics originates from concrete things, this semiotic is called pragmatic semiotics.

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

Index is a sign which relates between representamen and its object to have a causal characteristic. For example, *tallang si pahua* “drown mutually heighten”. This sentence has causal meaning if someone is drowning, please be heightened. Icon is a category of sign which its representamen has similar identities with object to resenting inside the human’s cognition. For example, someone’s picture constitutes as icon of him/her self. Then symbol is a sign which its representamen given based upon social convention. For example, a red flag in the sea is a representamen which its social meaning is prohibiting to go through the object (violence). Various language systems, verbal, and non-verbal is a symbol system since the message or meaning of each representamen is
obtained through social convention. This category of sign is similar with Saussure’s idea about symbols.

Various language systems, such as, verbal, and non verbal language are symbolic systems because the meaning of each representamen is perceived through social convention.

According to Peirce (1960: 58) “sign is something which stands to somebody for something in some respects or capacity”. Something is used in order that sign can function, it is called “ground” its consequence, sign or representamen is always found in relation to triadic, which is ground, object, and interpretant. For the basis of this relation, Pierce makes a classification of sign.

The sign connected to the ground is separated into quali-sign, sin-sign, and legi-sign. Quali-sign is the quality that exists on sign. Sin-sign is the existence of actual thing or event that exists on sign, Legi-sign on the other hand, is the norm, which is included by sign. Pierce distinguishes three concepts of the basis of semiotics, namely syntax semiotics, semantic semiotics, and pragmatic semiotics. In addition, syntax semiotics studies the relation of inter-sign. This relation is not restricted to the same system. For example text and picture in advertisement discourse in the form of two different sign systems, but both of them are inter-cooperating to form the intact of discourse of advertisement.

Semantic semiotics studies the relation among sign, object, and its interpretant. The third form relates to the process of work of semiotics.
This concept of semiotics will be used to view the relation of signs in advertisement, in this case, non-language sign, which supports the intact of discourse.

Saussure’s weakness in developing semiotics is that he does not discuss the pragmatic aspect of the language, while Pierce’s weakness is that he does not explain the langue aspect of the language. In short, Saussure does not see the contextual aspect of language (interactional text, or what is really happening), whereas Pierce does not discuss denotational text of language (what is being said).

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

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

a. Language as text and context

1) Denotational texts

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

As we know that focusing on propositional aspects has weaknesses since they reduce language to Saussure's langue aspect. It can be said that point of view of propositional aspect negate basic characteristic of language is relational. Language is a text which relates to context. Besides propositional aspect, there are other pragmatic functions of language.
Nevertheless, people may not deny the importance of such structure. It is one of important functions of language. It is even said that structure is only one of them. In using language, speakers also use other structures. Therefore, in this approach, text sentence analysis is done surpassed relational meaning (sense’ relation). It means that, attention is aimed at thematic structure and informative structure (Halliday, 1985:397).

Therefore, denotational text considers text sentence as a propositional representation, it is a way to communicate information about situation or things which are related to language. Those things are references or denotata. For such things, our attentions are directed to the use of various modality, illocutions’ token, propositional stance, epistemics (nomic). This matter relates to pragmatic status of our utterances such as speakers choices in adapting its utterance on context.

In doing interaction with other people, as a speaker we always pay attention to two things: (a) to consider a hearer’s mental situation (psycho), for example, what people have understood about something before, what they are paying attention to, what make them pay attention to things and many others, (b) in order to construct influence messages to the hearer, we have to adapt our messages to what we want to, for example, we emphasize what we want the hearers to pay attention to (Payne 1997: 105). This can be seen as follows:
(a) Topicalization: it is how to introduce something for subsequent coherent denotational text is going to be the topic, a particular entity about which all information is centered.

(b) Topic marker: it is something that is marked as a topic which may last for some duration of time. This topic may last and the listener is remained that something is the topic. This is related to the structure of information, theme-rheme, old -new information.

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

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

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

2) Context

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

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

In order to avoid the separation between text and context, Sandarupa (2013) cited in Silverstein (1985: 256 ) developed context to contextualization to show an active dynamic aspect of it. Other problems are related to what Briggs calls inclusiveness and objectivity. It may include many things and it may include objective description of everything that surrounds a set of utterances (Bauman, 1990 : 60).

Contextualization is an active process of negotiation in which participants reflexively examine the emerging discourse in interaction. Besides, Bauman and Briggs say that communicative contexts are not dictated by the social and the physical environment, but they emerge in negotiations between participants in social interaction (Bauman and Briggs, 1990 : 68).

This is why it is important to perform a detailed of text to understand context. With this shift performance analysis has moved towards an agent-centered view. Contextualization is an active process of negotiation in which participants reflexively (Silverstein 1993; 2001) examine the emerging discourse in interaction.

In other words, the performance analysis has become more textually and more contextually focused. Within the functional semiotics, contextualization equals indexicalization which signals the feature of the settings used by interacting in making the interpretative frames. Context is indexical relationship built in the event of speaking. It shows the active role
of an agent in the act of speaking. It points to two directions, the cotextuality, a special kind of contextualization in general sense.

(b) Entextualization

Entextualization is a text different from contextualization. It involves the decontextualization of discourse from context. Bauman & Briggs define entextualization is the process of rendering discourse extractable, of making a stretch of linguistic production into a unit of-text – that can be lifted out of its interactional setting. The text is discourse rendered decontextualizable. It is then recontextualized in another context (Bauman & Briggs, 1990 :73).

Haviland in Young (2001: 8) observes that a text is talk that “has been ripped from its physical setting‖ and the social, historical, and physical environment in which the original talk happened is absent in the text. Thus, pragmatic features of the original speech context, especially the organization of its participants and the social relations between speaker and audience are normalized in the process of entextualization.

It is reflexive capacity of discourse, ‘to turn or bend back upon itself ‘and this is clearly seen in meta-lingual and poetic function. In general meta-lingual function objectifies discourse by making discourse its own topic. Poetic function manipulates the formal features of the discourse by making discourse to call attention to the formal structures by which the discourse is organized (Young, 2001: 8).
The process of decontextualization and recontextualizations is called transformational. For examples, text likes *tallang sipahua*’ (drown is mutually heightened) means Kajang community has to help each other. This sentence or text is taken from *Pasang ri Kajang*. This text is decontextualized from the original text. So that it is not a *Pasang ri Kajang* (wise saying) anymore, but it is an ordinary word. Then this text is re-disclosed by a politician and an inspired man by using his strategies in encouraging and supporting his followers to reach his goals. This strategy can be called recontextualization.

(c) Intertextuality

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

The other ways to see the difference from minimizing and maximizing, intertextual asymmetry is done by considering the flexibility of
recontextualization texts. In contrast, the asymmetry is said wide, when it is opened to any kinds of interpretations. For example, academic papers are opened with a phrase "one day". Kuipers has implemented this theory of intertextual asymmetry by comparing ritual speech of ritual specialty in Weyewa community. Kuipers’s writing was inspired by (Ricour 1976; 1991).

(d) Interactional Text

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

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

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

This interactional text is not discussed in structural point of view because the dominant function of utterance is referential function for example, a woman says to her daughter,“ it is raining”. In the structural paradigm, this text is included in informative genres. Its referential meaning is grain water falls from the sky. This meaning is never adequate because besides, denotational meaning, utterance events are also considered as it has non-referential function. Non-referential communication has purposes to denote someone’s social level, to cure
diseases, to give common and to modify status and many others. In uttering sentences we can denote social relation with other speakers or hearers or a person is talked about.

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

(e) Medialional Text

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

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

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

Mediation is a concept to relate or connect utterance/words (text) and its contexts. Utterances or words contain indexes about how the contexts are understood. Semiotics studies about sign and its uses. Semiotic mediation theory proposes cohesive and coherent cues as a former of regular contextual text, a poetic structure, which index relevant context and interactional position. For example, \textit{it rains} relevant context of social relation has not been able to decide. It is needed text utterances which can develop poetic structure in establishing relevant social relation.

Peircean semiotics develops a triadic relationship which relating sign and object and interpretant. Saussure develops level signs type, whereas Peirce does token level analysis which can be seen as follows:

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

To clarify the definition, Sandarupa (2013:14) describes the two triadic relationships as follows:
The diagrams show sign complements and relations through sign, ground (idea), and object as the following explanations:

(1) **Sign**

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

(2) **Object**

According to Peirce, “the sign stands for something, it is object. It stands for that object, not in all respects, but in reference to a sort of idea, which is sometimes called the ground of the representamen.” Note here
that the sign stands for the object in the world; the class of things (extension) via the ground of representamen which is similar to Saussurean’s ‘signified’.

(3) Interpretant

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

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

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

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

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

Peirce also gives another definition. An index as a sign which refers to the object that it is denoted by virtue of being really affected by that object. (Peirce, 1955: 102).

An index is the sign object relation based on contiguity, causality, and coexistence, for example, it is important to note here the coexistence between an index and its object at the same place and time. Hanks (1996) in Sandarupa (2015: 04) points out that because of dynamical relation,
index direct the attention of the interpretants as if by blind compulsion to the visitor. He further notes that the token level is especially weighted toward the index because of its focus on dynamical relation of coexistence.

10. Genre Transformation

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

In addition to historical approach to genre, cultural studies approach to examine genre in the dynamic relationship between literary texts, and socio-culture—in particular, the way genres organize, generate, normalize, and help reproduce literary as well as non-literary social actions in dynamic, ongoing, culturally defined and defining ways. An important aspect of cultural studies approaches to genre is the way they define and use genres to examine dynamic relations between literary texts and historically situated social practices and structures.
Genre formations and transformations are linked to social formations and transformations in ideological, powerful ways; to take “genre seriously enough,” according to cultural studies approach, means both examining how genres reflect and participate in legitimizing social practices and recognizing how generic distinctions maintain hierarchies of power, value, and culture.

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

a. **Horizontal relations**

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

b. **Vertical relations**

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

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

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

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

By referring to Bakhtin’s statement: “during the process of novel and drama’s formation, secondary genres absorb and digest various primary genres”, it can be inferred that death ritual speech is also formed by absorbing the relevant text from Pasang ri Kajang. Therefore, Pasang ri Kajang can be categorized as a primary and secondary genre. It is considered as primary genre because it is a sort of advice or advisory which can be implemented in death ritual. On the other side, it is regarded
secondary genre since it is a philosophy or way of life of ethnic Kajang. _Pasang ri Kajang_ is the main source of every aspect of life for Kajang community including death ritual.

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

On the other hand, though, a literary genre can supply an alternative vision of how everyday legal or public genres can be used, thereby transforming their cultural use values. That is, literary genres such as the novel have the potential to “de-form” or destabilize the realities represented by the genres they recontextualize. As it is explained that, “In terms of the theory of genre as use-value, the purpose of the novel would be to provide a discursive space for the different genres to critique one
another". In this way, literary genres can reveal cultural ideologies by denaturalizing and reconfiguring relations between everyday genres and their use values.
C. Conceptual Framework

Death Ritual Speech

- Denotational Text (Text)
  - Entextualization (decontextualization and recontextualization)
  - Narrating and Narrated Event
    - Linguistic Features
      - Corpus, MB, GL, PS & FT,
      - Parallelisms & Metaphors
    - Transformation Adaptive Process

- Semiotic Indexical Approach (Text-context)
  - Indexicality
    - Deictic
      - (Person, social, place & time)
  - Genre Transformation

- Interactional text (context)
  - Interactional Text Positioning
    - Humbleness
    - Kinship
    - Sorrow
    - Social power
    - Togetherness
Based on the conceptual framework, two parts of analysis are done: denotational and interactional text. Denotational analysis was done to answer the question of what is being said. The denotational text of death ritual speech *kelong basing*, advisory of *pappisakbi* and *deppok* encompasses entextualization, narrating and narrated event. After describing the three kinds of death ritual speeches, the researcher analyzed linguistic features by categorizing them into four characteristics of analyzing the ritual speech such as corpus, morpheme break, gloss, part of speech and free translation. Besides, linguistic features of Kajang death ritual speech can also dominate parallelisms and metaphors.

In addition, interactional text or what is really happening encloses to social relation which is constructed by denotational text. Interactional text can construct a number of daily activities in a variety of social domains. Interaction done between locutors and interlocutors can result in humbleness, misery, harmonization, intimacy, fraternity, and kinship.

If denotational text discusses what is being said which is usually called a text, interactional text talks about what is really happening in the real situation. Mediational text on the other hand tries to relate text and
context (denotational text and interactional text). Those two texts can be related or connected by deixis.

**D. Definition of Terms**

There are some terms used in this research. Those are presented as follows:

1. **Entextualization** is a process of extracting the original text and applying it into a new context.
2. **Decontextualization** is a process of taking or extracting the original text.
3. **Recontextualization** is a process by using the extracted text into a new context.
4. **Genres transformation** is a transformation text types due to the entextualization process.
5. **Ritual speech** is a specific language used in ritual event.
6. **Mediational text** is the text relating the denotational and interactional text.
7. **Representamen** is a sign done through five human senses.
8. **Object** is a sign which relates representamen with experiences in human cognition.
9. **Icon** is a sign connected to its object because of its correspondence (similarity).
10. Index is a sign connected to its object because of its causality.

11. Symbol is a sign similar to language system in Saussure’s semiology.

12. Informant is people who give the researcher information about the topic of the research.
CHAPTER III

RESEARCH METHODOLOGY

This chapter presents the approach and type of research, research role, research setting, data sources, techniques of data collections, techniques of analyzing data, research instruments, and data validation.

A. Approach and Types of Research

Entextualization is a new term in the study of linguistics. This study is different from other approaches that focuses its attention merely on symbolic, interpretation, and pragmatic approach. The entextualization is under the functional semiotic theory developed by Bauman & Briggs (1990) and Silverstein (2001: 286) cited by Sandarupa (2013: 15). This text as a part of functional semiotic theory involves decontextualization and recontextualization.

Entextualization is done by extracting a piece of text or discourse from the original text such as the text of Pasang ri Kajang or death ritual speech. It means the extraction of original text can be in the form of decontextualization which is to lift out the text from its original text. Then the extracted text (death ritual speech) is brought into a new context called recontextualization.
The type of this research is qualitative research that tries to explore issues, understand the phenomena, and answer questions by analyzing and making sense the unstructured data. The qualitative research is a method which would like to investigate the causes (why) and the ways (how) of decision making with not just to ask what, where, and when. As a qualitative research it produces descriptive rather than predictive and interpretation.

It is widely known that qualitative research states indirectly the data taken from original text. As an example, it is in the form of words as opposed to numbers.

In this part, there are three kinds of ritual speech obtained in Kajang death ritual. They are kelong basing traditional song for death, pakpisakbi, and deppok (advisory) which can be seen below:

Firstly, the data of kelong basing were gained by pak basing the players of basing and pakelong basing (basing singers).

Next, the data of advisory (pakpisakbi) were obtained from customary devices called Lompo Karaeng and Gallak Pantama. In this fashion, Lompo Karaeng and Gallak Pantama delivered a speech or advisory one after another. It means that Lompo Karaeng delivered a speech previously in the way of saying that the dead person’s family such as (Bacok) came to Gallak Pantama and he himself disclosed Bacok’s plan. Meanwhile, Galla Pantama as Lompo Karaeng’s partner responds
Lompo Karaeng’s speech which is almost similar utterances to Lompo Karaeng’s. The differences are in the purpose of their speech.

Ritual speech (pakpisakbi) is firstly uttered by Lompo Karaeng in front of customary devices and the dead person’s family or it is before doing akdedek (putting black and red sticky rice as high as adult person’s elbows in a big plate) in front of customary devices.

In addition to kelong basing and pakpisakbi (advisory), deppo’ or nideppo’, the final type of Kajang death ritual speech is delivered by one member of customary devices called Gallak Kajang. This advisory is uttered by Gallak Kajang after finish putting black and red sticky rice in front of customary devices. This advisory also symbolizes the completion of all sequences of death ritual.

There are some various reasons taken into account to use entextualization: (1) through entextualization (decontextualization) the data of Kajang death ritual speech (recontextualization) can be understood its primary text or genre; (2). through entextualization process, the reducted data from the original or primary genre can be recontextualized into ritual speech (death ritual speech); (3) the acquiring data obtained through interviewing and recording were transcribed; (4) the transcribed utterances (song and advisory) were transliterated by the researcher.; (5).the data gathered through interviewing, recording, and note taking were done accordingly; (6) the transcribed and transliterated data are done by the researcher.
In addition, data can also be obtained through written data such as the ones that can be obtained in government offices as supplementary data. Based on the explanation above, Lexi.J. (2000: 15) states that the primary data resources in qualitative research are in the form of words and actions. In addition, additional data as a secondary data cannot be ignored such as documents.

**B. Researcher’s Role**

Since this research is individual research, the role management of the researcher is very important. In qualitative research, the researcher herself acted as a key instrument which has to master the field being researched and the preparation to come to the object of the research which encompasses academical and financial preparation.

1. At the beginning, the presence of the researcher in the setting of the research is told directly to the source of data (Amma Towa and his assistants) so that they know the researcher’s purpose of coming.

2. After deciding the focus of the research about death ritual speech, the researcher is present at the scene of action but she does not interact or participate in the ritual. Her presences at the scene is as of the following:
   a. To extract the text (decontextualize) of *Pasang ri Kajang*.
   b. To recontextualize the text of *Pasang ri Kajang* death ritual speech into another context
c. To have field note data which are included in genres transformation;
d. To have note taking of the text of death ritual;
e. To find out cultural symbols that are in ritual speech;
f. To pay full attention of denotational text in death ritual speech
g. To have note taking of interactional text of death ritual speech
h. To transcribe linguistic features of death ritual.
i. To translate the data into English.
j. To classify the data based on their parts.

C. Research Setting

1. Location of the Research

This research was carried out in Kajang district, Bulukumba regency South- Sulawesi province. It is precisely at the eastern part of Bulukumba. This place was selected, as it is well known with its unique culture including its death rituals. One of traditional features usually worn by ethnic Kajang is the black color clothes. For example, sarong, dress, head band for men. Furthermore, this ethnic prefers to go bare foot without wearing sandals when he or she wants to go any where.

Some places occupied as the location of research are Bonto Baji, Bonto Rannu, Pattiroang, Sangkala, Pantama, Sapanang and Malleleng sub-districts because the community in this places perform similar rituals to those who live in the region where Amma Towa resides. Yet, the
community live in these places is more free in wearing clothes because they may wear other colors of dress.

In addition to those places mentioned above, *Tana towa* sub-district is also used as a place where the researcher collected data. This place is selected due to the main implementation of specific or unique culture called *pasang ri Kajang*. In relation to death ritual, the community lives in *Tana towa* sub-district usually prefers to conduct *dangang biasa* and *dangang lajo-lajo*. Meanwhile, other sub-districts such as, *Sangkala*, *Bonto Baji*, *Pattiroang*, *Bontorannu*, *Malleleng* prefer to conduct *dangang lajo-lajo* and *dangang dampok*.

2. Time of Research

The appropriate time of obtaining the data of death ritual should be at the first day of someone’s death. Due to the distance, the researcher could not arrive at the dead person’s house on time. Therefore, the researcher often asks the informant if or whether someone is died. After, getting news, the researcher comes and follows the process of the ritual toward the peak time. The researcher usually comes again on the 20th days, the 70th days, 90th days or the date of *kelong basing* is usually conducted. In addition to those nights above, the researcher also comes in the peak day of death ritual in 102, 104 or 106 days of someone’s death.

Data collected are not enough if the research depends only on the ritual event or ritual time. Hence, after following the rituals, the researcher
also visited different places to obtain data. It means that the data are also obtained beyond the ritual event, which are usually based on sources’ readiness. Hence, the data are also very often collected in the sources’ house. As it has been mentioned in the previous discussion that Kajang death ritual speech comprises of three kinds: dangang biasa, lajo-lajo and dampok. However, this research focusses on dangang dampok the number of speech delivered in this kind of death ritual are more than the other two kinds of death ritual.

3. Informants

The informants were selected with varied. Some considerations are taken that not all information can be explained by any ethnic Kajang. This ritual speech can only be uttered by extraordinary people, such as Amma Towa, pakbasing, pakelong basing, tau apparuru tumate (a person with magical powers), customary devices: Lompo Karaeng, Gallak Pantama, and Gallak Kajang, culturalists of Kajang (budayawan Kajang) and teachers are also selected as informants because they know and can provide the researcher much information about Pasang as well as death ritual.

There were twenty five informants interviewed in this research. Ten informants explain the primary text of death ritual speech (kelong basing) and then those ten informants decontextualize or recontextualize the death ritual speech into another context in this case (ICP) of Pasang, three
informants answer the questions of *pappisakbi* as the previous advisory or witnessing in death ritual, one informant answers the questions of *deppok* or *nideppok* (encouragement). Seven informants explain *kelong basing* and five informants provide information about *Pasang ri Kajang*.

The informants selected were varied. Some considerations taken that not all information can be explained by any *Amma Towa* community. In addition to *Amma Towa* and customary devices, *pakbasing*, and *pakelong basing*, *tau apparuru tumate* (a person with magical powers), *Lompo Karaeng*, *Gallak Pantama*, and *Gallak Kajang*, culturalists of Kajang and teachers are also selected as informants because of their knowledge of *Pasang*. The total number of informants used in this research was twenty five people.
D. Data Sources

This research uses two kinds of data, primary and secondary data as follows:

1. Primary Data

The primary data of death ritual speech were obtained by following death rituals. Besides, data of death ritual speech are also collected beyond the death ritual event. Furthermore, this research was conducted by visiting some death ritual events, either the ritual conducted inside the area where Amma Towa resides or outside the area.

The primary data are in the form of kelong (songs), advisories (pappisakbi and deppok) which were collected by using some techniques of data collection. One of the techniques used in obtaining the data was recording. Data are firstly recorded orally. However, due to the song’s lyrics sung by the basing singers which could not be heard clearly, the recording was also conducted out of death ritual performance. Regarding the utterances of songs and advisory, they reveal similarities and differences in uttering them. The differences are in the song’s lyrics but the meaning remains the same. In other words, one group of pakelong basing prefer to say for example, kajuara rappassaki lani parekki pakkeke lani keke sai moncong nipaklengukia “Banyan tree please be ruined down we will dig the mountain that we can make it a shelter”. In other words, we will dig the mountain also means a place where people can shelter. Another
group of singers would like to say kajuara rappassaki lani parekki pakkeke lani keke sai passimabangenna lino ahere “banyan tree please be ruined down we will dig the border of the world and hereafter” in other words, the border of the world and hereafter means a place. All Kajang people have a right to sing the basing song. The problem is not all Kajang people know the pasang as the prerequisites to become a singer. Kelong basing as the first speech is a death song comprises of eleven songs with specification that one kelong (song) called tempa sorong (kelong kamangeang) has no lyrics. Another song called kelong rikong is a song for life and death (kelong kamangeang and kamaeang). The other nine songs (kelong pakbaruga) such as hammancia, palamojong, and others are songs for entertaining the dead person’s family or kelong pakbaruga.

The second form of utterances or speech in death ritual or death ritual speeches are advisory (pappisakbi) which are uttered in dangang dampok (the biggest death ritual) in ethnic Kajang is usually conducted outside the region of Amma Towa.

Deppok / nideppok as the third speech of death ritual is usually performed by community who lives inside and outside where Amma towa resides. If pappisakbi is delivered by two customary devices, Lompo Karaeng and Gallak Pantama. Deppok as the last advisory in Kajang death ritual is usually delivered by only one customary device called Gallak Kajang.
In addition to *kelong basing*, *pappisakbi*, and *deppok*, *Pasang* (wise saying or messages in Kajang) as the source of all lives aspects of ethnic Kajang. Death ritual speech is one of that aspects, this ritual speech is derived or decontextualized from death ritual speech and recontextualized into another context. The death ritual speech is as follows:


The data of *kelong basing* were obtained from *pakbasing* the players of (*basing*) and *pakelong basing* or the singers of *basing*. The types of *Kelong Basing* can be seen as follows:

1) *Kelong Basing Tempa sorong* (a song for the death which has no lyrics because of worship). Ethnic Kajang feels reluctant to mention the invocation because they consider that they are very respectful to the almighty god.

2) *Kelong basing rikong* (a song for a death and life)

3) *Kelong basing io-io’* (it is a lullaby).

4) *Kelong basing tingke-tingkere* (pampered song)

5) *Kelong basing leko’-leko’* (entertaining song)

6) *Kelong basing hammancia* (entertaining song)

7) *Kelong basing palamojong* (entertaining song)

8) *Kelong basing ati-ati raja* (entertaining song)

9) *Kelong basing donda’* (entertaining song)

10) *Kelong basing Sio sayang* (entertaining song)
11) Kelong basing cui-cui didi (guesses, entertaining song).

b. Pappisakbi (By Lompo karaeng and Gallak Pantama)

The data of utterances pappisakbi were obtained from customary devices called Lompo Karaeng, and Gallak Pantama.

c. Deppok (advisory by Gallak Kajang)

The data of deppok were obtained from Gallak Kajang. The data of Pasang ri Kajang were obtained from Amma Towa, customary devices such as adak lima, Karaeng tallu, teachers and culturalist who know much about the Pasang.

2. Secondary Data

Different from primary data, secondary data were taken by information at the district office, rural district office, and education and culture office as well as information obtained from internet.
E. Techniques of Data Collection

1. Observation.

At the beginning, the researcher visited Amma Towa as the head of community, introduced the researcher’s name, and presented the purposes of coming while observed his daily activities. Next, the researcher also visited some of Amma Towa’s assistants (Customary devices) such as Gallak Putok called Paranrang bicara (Amma towa’s secretary), Gallak Pantama, Lompo Karaeng and Gallak Kajang. Then the researcher observed their activities or physical acts. After that, the researcher followed death rituals either in Tana towa sub-district or non Tana towa sub-district.

2. Interview

Apart from observation, the researcher also interviewed Amma towa, Gallak Putok (Amma towa’s secretary), customary devices, pakbasing, kelong basing (two women who have also important roles in the death ritual performance) and tau paruru tumate who were involved in the ritual. Since the situation was not convenient to conduct in such a busy people, the interviewing was very often done after the ritual was finished. In this moment the researcher did in depth interview by asking about kelong basing. Since kelong basing is sung almost every ten days, during one hundred days it caused the researcher felt easier to get data of the
death song. Contrary to *kelong basing, pappisakbi* and *deppok* as advisory can only be obtained in the peak time of death ritual. Yet, the researcher has to interview them after the death ritual finished. The researcher also interviewed the informants who can give information about the primary text or *Pasang* (messages) of the death ritual speech.

### 3. Recording

Obtaining data in the region of *Amma Towa* has its own individual challenge. Since the utilizing of modern tools are prohibited, the researcher used hidden recording in obtaining the data. The researcher recorded *Amma Towa’s* utterances without lighting the recorder’s blitz. This is similar to the previous statement that electronic tools are strongly forbidden in this area. Besides, recording tools, camera usages are also prohibited. In short, modern tools are not allowed in this area. Yet, different from those who live outside the region of *Amma Towa*, the researcher was allowed to use electronic tools as they accept the presence modern tools.

### 4. Note taking

It is a natural thing that not all data given by the informants through the techniques of interviewing and recording can be well understood by the researcher. Therefore, note taking was also used in the data collection.
F. Techniques of Analyzing Data

The data of death ritual speech are addressed by pakbasing, pakelong basing, Lompo Karaeng, Gallak Pantama, and Gallak Kajang. The data of ritual speech are actually extracted from Passang ri Kajang in this case death ritual speech. Every couplet of kelong basing is explored or examined its forms of Passang which is suitable with another context of Passang ((ICP)) of Passang. After that the researcher also investigated the genres of ritual speech.

The research also explores theory of the extraction of wise saying (Pasang) containing in the death ritual speech, Either the extraction uttered by the owner of wise saying (Pasang) is a primary text or extraction is found in society as secondary text.

The textual data were analyzed from the perspective of functional semiotic approach which is developed by Silverstein (2001: 275) cited in Sandarupa (2013: 18). The theory of semiotics is basically derived from Pierce’ triadic: icon, index, and symbol. This study applies indexical mediation text which emphasizes on “the relation between denotational and interactional text (text-context).

Classification of data analysis is classified into three categories: they are denotational, interactional, and meditational text. Denotational text (what is being said) focuses the analysis on linguistic features, entextualization, recontextualization, narrating and narrated event, parallelisms, and metaphors. Interactional text (what is really happening) concentrates the analysis to “the nature related to social relation of interlocutor in speech event”. Meditational text or indexical mediation text focuses on how to relate denotational text and interactional text. While, the data of death ritual is also classified in to three parts: kelong basing, pappisakbi and deppok or nideppok.

2. Data Reduction.

Since the amount of data obtained from the field of the research are too much, the researcher needs to note them in detail and accurately, thus data can be more easily analyzed.

Some data that were reduced in this research are as follows: for example, the data of denotational text, interactional text. Denotational text encompasses narrating and narrated event. Data also occurs in the narrating and narrated event. Besides, the reduction of data is also done to the topic of parallelisms and metaphors. The same things also done to interactional text that not all data were analyzed. In addition, the denotational text can be seen in the aspect of linguistic features involves all data in kelong basing, pappisakbi and nideppok as advisory.
3. Data Display

In this research, the data of death ritual were displayed in the form of explanation. The data of ritual speech were displayed by explaining some points of death ritual speech: kelong basing, pappisakbi and deppok or nideppok as advisory.

In addition, the data of narrating event are mostly found in kelong basing rikong and kelong cui-cui didi. In contrast the data of narrated event are mostly found in kelong basing dondak and kelong basing sio-sayang.

Meanwhile, narrating event mostly exists in the data of pappisakbi as a previous advisory such as in the sentence napariha ri bongga, napattingulung ri pakelekesang, lana kekkese sepa’ katambunganna, lana haummi batu-batu tanganra’bana and so on.

Narrating event is mostly found in the data of Deppok as a final advisory in the sentence kunni-kunnina lakkusisisinga, apaka rie’ inranna iareka pappinranranna?, “Now, I would like to ask about your parent’s death; does he have a debt or financial claims?” anre’ inranna anretto’ja pappinranna “answered his son and daughters”, injo ka anre’ja inranna, kusuroko ammoto’, gitte buru’nea tattaro lemaranga ri salangganta, na gitte bahinea tattaro songianga ri kulu-kulunta. “because he has no debt and financial claims, As I asked you to make a knot. We, the men, released the burden on our arms and we, the women, released the burden on our heads.
Data discussed are about entextualization or the process of extracting data by decontextualization or recontextualization. The data of parallelisms and metaphors are also included in the data reduction and it also involved in entextualization, recontextualization (ICP). Then, the interactional text or what is really happening focuses the analysis on the features of social relations of interlocutor in speech event. This interactional text also consists of interactional positioning which can impact positive and negative relationship. The positive impacts or effects of social relations can be seen in the form of humble life principles (*tallasak kamase-mase*) harmonization between life and death, togetherness, mutual assistance, kinship, brotherhood, goodness, invocation, happiness etc. Meanwhile, the negative effects can be seen in the form of dispute, social sanctions, impoliteness, sadness, debating, riot or confusion, and many other. Furthermore, the indexical cues can be seen in the form of person deixis, place deixis, and time deixis.
G. Research Instruments

In order to obtain valid data, it is very important to prepare research instruments as follows:

1. Note books were used to note or copy the utterances which were obtained during the observation and the data which are unclear during the interview.
2. Recorder was used to record the data
3. Camera or candid was used to take picture and data when the researcher was talking to the informants.

H. Data Validation

The data obtained from the informants or informants were validated by using triangulation technique. It means that data required from informants were previously checked or rechecked:

1. The transcribed utterances were read in front of informants.
2. The researcher asked them if the utterances were wright or wrong.
3. If the utterances are correct the informants say yes and they agreed that the utterances belong to them.
4. If they say no, the researcher corrects the utterances
5. The primary text (*Pasang*) as a reference of death ritual speech is explained by the informants.
CHAPTER IV

FINDINGS AND DISCUSSIONS

A. Findings

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

*Kelong basing*, a song for Kajang death ritual is usually uttered or sung by two women called *pakelong basing* and two men (players) of *basing* called *pa‘basing*. *Basing* itself is a blown instrument (long flute) made from bamboos.

What do Kajang community usually do at the time of the death? At the time of a person's death, people usually beat the drum called *palingoro*. Then one of the dead person's family visits customary devices to inform about the death of his family. They are *Amma Towa* (the head of community), *Gallak Putok* or *paranrang bicara* (*Ammatowa's* secretary), *Puto towa Sangkala* (an honorable man in a certain place of Kajang area). This name is provided to an honorable man who arranges the customary in one sub-district in Kajang district called *desa Sangkala*. 
In relation to the death song, *kelong basing* is usually sung when a dead person was still at home or before buried and it is proceeded almost every ten days until one hundred days or three months and ten days.

1. The Structure of Kajang Death Ritual Speech

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

- **a. Kelong basing**

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

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

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

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

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

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

Ethnic Kajang believes that dead person is similar to children who want to be entertained before sleeping. Therefore *basing* song as *pakdojong-dojongna* (*its entertainment*) is present in the process of death ritual (three months and ten days). *Keleng basing* is a ballad song or chanted verses, which is presented in certain night events (informant 4, 2016). *Basing* is also regarded by ethnic Kajang as a mediator between human in the earth and human in other nature (hereafter) (informant 5, 2016).
In this part the researcher presents the classifications of *Kelong basing* as follows:

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

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

According to informant 15 (2016) *tempa sorong* means a sincerity to send or to dispatch the dead person to *Tu Riek Akrakna* (Almighty God) aiming to entertain the dead person's family and to please the smoothness of the dead person's departure from cemetery (*alam barza*) to hereafter. In other words, this song is an invocation. This song in one hand, can be a rhythm and it is also a song on the other hand. It can be said a rhythm (*loanganna*) because what we heard is merely sounds and intonation without lyrics. *Kelong tempa sorong* is not pronounced because of its ideology consideration. In line with ideology, ethnic Kajang acknowledges that they are moslems. They believe that prophet Adam Alaihissalam is the first prophet in Islam and Muhammad sallallahu alaihi wasallam is the last one. Yet, they are reluctant to mention the name of the two prophets since they think they will be sinful. This perspective is quite different from us that we are taught to mention Allah SWT and prophet Muhammad every time.
*Tempa sorong* can be said by the owners of this culture (ethnic Kajang) a song since its sounds directly follows the next songs, such as *kelong rikong, iok-iok, hammancia, palamojong* and many other *basing* songs.

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

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

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

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

3) Kelong Pakbaruga (entertaining song).

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

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

a) Firstly, at the time of someone's death, one of the family members visits pabasing and pakelong basing to inform about the death. Then pabasing and pakelong basing come to dead person's house to sing kelong basing.

b) At the same time pakelong basing which is accompanied by pak basing (the players of basing) is conducted before the dead person is buried.

c) On the 3rd day, the family member of a dead person usually makes pammunjurang tumate (to fence the place of dead person with a net).

d) During three months and ten days, kelong basing is sung in the certain nights such as the 7th, 14th, 20th, 30th, 40th, 70th.
80\textsuperscript{th}-90\textsuperscript{th} and the day after a hundred days of someone's death in odd numbers.

e) On the 20\textsuperscript{th} days of someone's death, the dead person's family arranges dead song or *kelong basing*. The next day, the family and common people fence the grave. It is the time to know the dead person's process of dying.

f) On the 30\textsuperscript{th} day of someone's death the family conduct *appabasing* (arrange death song again). Then on the 40\textsuperscript{th} day of a dead person leaving his/her family, the family re-arrange *appabasing* (arrange death song again) and waters the dead person's grave.

g) Afterwards, on the 70\textsuperscript{th} day the family arrange *basing* and *tau apparuru tumate* or a person with magical powers pours holy water into the grave. In addition, on the 80\textsuperscript{th} day the family prays to God which is led by *tau apparuru tumate* and present *kelong basing*.

h) Finally, on the 90\textsuperscript{th} day *tau apparuru tumate* leads the prayer to God and the family also presents *basing*.

i) After one hundred days, it is either in the 102\textsuperscript{th}, 104\textsuperscript{th}, or the 106\textsuperscript{th} days of a dead person, *kelong basing* is also presented by the dead person's family. The days mentioned above is called *lettummi* (it's been enough) to carry out *dangang biasa* (ordinary level of death ritual), *dangang*
lajo-lajo (medial level of death ritual), and dangang dampok (highest level of death ritual). Before carrying out the ritual in the 102 days until 106, the family of a dead person went to drift potok (a knot made from lontar leaves) in speed running water.

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

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

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

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

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

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

After finishing all the sequences of ritual, tau apparuru tumate’ a person with magical power usually informs the dead person’s family that their father’s death process was completed. In addition, the dead person’s family and relatives usually go to the river to take a bath and eat as the requirements of their wishes. (I. 1, 2: 2016)

b. Pappisakbi (Advisory)

The ritual speech (pappisakbi) is a testimony to Amma Towa and his customary devices as well as common people. This speech is a beginning advisory usually uttered in the peak day of death ritual namely akdangang (dangang dampok). This advisory is usually conducted when Amma Towa, customary devices, Adak lima, Karaeng tallu were present in the ritual place.
Dangang biasa is usually performed for two nights as well as dangang lajo-lajo, and dangang dampok. Dangang biasa is usually presented by nine customary rituals added by local government such as the head of sub-district, RW (a village level classification of household). Dangang lajo-lajo is usually presented by 26 customary customary devices and dangang dampok is usually presented by 37 customary devices added by customary witnesses (pattola adak atau cappak cidong). Yet, before performing dangang dampok, dangang lajo-lajo had to be performed previously.

There is no basic difference between dangang biasa, lajo-lajo, and dangang dampok except it is only in the number of customary devices, advisory in dangang dampok and material using in the death ritual. It means that dangang dampok is signed by akdekdek (to put sticky rice and other food on trays), and cost more than the other two kinds of death rituals.

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

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

c. Deppok/ ni deppok (final advisory)

The next death ritual speech delivered in ethnic Kajang is deppok
(Advisory). If pappisakbi is addressed in the initial advisory in dangang
dampok, deppok as a final speech is usually uttered after akdekdek
(putting red and black sticky rice in 41 big plates (ponggang) and 41 half
cooked meat (tolong) in the big plates, and varied traditional cookies in the
ordinal plates and those plates are put on the trays called kappara added
by 41 big plates containing black sticky rice, half cooked meat, cookies are
for customary witnesses or pattola adak or cappaccidong. This speech is
performed after Amma Towa and the customary devices finished the death
ritual. Depok/ni deppok (advisory) as the final advisory has a purpose to
announce whether the dead person has a debt / financial claims or not.
Besides debt and financial claims, deppok has also an aim to provide the
family some spirits due to their burdens.

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

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

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

a. Kelong basing

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

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

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

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

This kind of song has a purpose to remind us about death and to entertain the family members of the dead person. This song comprises of 22 lines which has reciprocal meaning. The denotational text of kelong basing rikong is as follows:
(1) Hajik tojeki matěa paklingkaanga ri anja
(What a good death a journey to hereafter)

(2) Rakjingl rōlo nampa lumbak balasakna
(It is difficult at the beginning, but easy it results)

(3) Akpasangi bedek anjayya linōa napappasangngi
(The spirit conveys messages, the earth that he sent messages)

(4) Akrai bēdēk nilonjoki ang topena
(The spirit wanted its sarong to be arranged)

(5) Manna mappasang anjayya linoa napappasangngi
(Even though the spirit sends messages to the earth)

(6) Anrekpa bēdēk nakingka ri anja
(The spirit has not moved to the final destination yet)

(7) Assa tōjēkmi jammenna lingka tojekmi rianja
(It has really died, it has left to hereafter)

(8) Anrek minjoke ri jalik pammene anna
(It does not exist inside its mattress)

(9) Naiai tokmo tanga susa, tanga simpung pakmaiknma
(Who is not miserable, not worried about its heart)

(10) Ka tulajammeng tu laklingkamo rianja
(Because someone is going to die)

(11) Kajuara rappassaki lani parekki pakkēkē
(Banyan tree, please be ruined down we will make you a digger)

(12) la nikeke sai moncong nipaklengukia
(It will be excavated the mountain where we can hide)

(13) Talia keke- kekeang moncong nipaklengukia
(It is not any mountains that we dig but the mountains where we hide)

(14) Nakammik nabi natarinti malekak
(Since it is looked after by prophets and angels)

(15) Punna jammengki ammukoang teaki angkana sareenna
(If you die later don’t say because of his destiny)

(16) Angkana jakia jammeng ri pakrisikna
(Just say died because of his misery)

(17) Malekak turukki cidong gae-gaemi kalenta
(The angels, please take a seat, please take your seat a side)

(18) la nicinik sai suruga lollong bonena
(We will see the heaven and its contents)

(19) Terek minjo la nicinik la nilangngere sakranna
(Where we can see and hear his song )

(20) Tallu moncong napaklenguki
(Three mountains that he considered a place to hide)

(21) Anjoke- jokeji bolana, oroji Passimbangngenna
(It is just close his house from here, only bamboos as its borders)

(22) Kunjungta allalalo kunjunta nipakkusissingang
(Why you passed and not asked)

3) Kelong basing lok-lok (a song for life)

This song is sung after kelong basing rikong. Kelong iok-iok means a song that is sung before sleeping. The dead person is likened as a baby.

The lyrics of kelong iok-iok are as follows:

(23) Upa-upak jaki jammeng kanadojong jaki basing
(Feeling grateful to die because we can be entertained by kelong basing)

(24) Kinatinroli uni-uni patang pulo.
(We are accompanied by 40 rhythm and sounds)

(25) Patang pulo uni-uni ri dallekanna matea
(Rhythm and sounds in front of the death)
(26) Takbello hello  
(Keep imagined)

(27) Tuju ji kalewangngangna uni- uningna matea  
(Only seven decisions of the death rhythm)

(28) Basing pakdojong – dojonna kunrēji sakranna nangjorengang bakkasakna  
(basing is entertainment basing singers sing in the earth but its sounds can reach or be heard until the cemetery)

4) Kelong basing Tingke-tingkere.

(29) Akraksa a lakkusissing lakkutaknang tojek-tojek  
(I want to ask, ask truly)

(30) Sikura kale bola ri Mangarabombang?  
(If you want to ask about it)

(31) Punna iaikikusissing bolayya ri Mangarabombang  
(How many houses are there in Mangara Bombang)

(32) Tuju batunna makdallek manraik ngasēk  
(There are seven houses, all facing to the west)

5) Kelong basing Lekok-lekok (a song for life)

(33) Tala jammengi matea maklingkanaja ri anja  
(Not every death is passed away but only journey to the hereafter)

(34) laji jammeng nuntaklea ri Jampea  
(What is called jammeng, is a person who went to Jampea)

(35) Inakke kunni- kunnina sekre mami takgalakku  
(To die is only journey to hereafter.)

6) Kelong basing Hammancia

(37) Ka ri anja bedek borik suruga pammempoannna
(It is said that hereafter is a paradise is a place where he resides)

(38) la ri lino tumanginrang jaki borik
(We only borrow a place in the world)

(39) Pada nginrang jaki borik padattiro pakrasangeng
(We all only borrow a place to live and a place to reside)

(40) Talia tokja borik nikale-kalei
(It is not our own place)

7) Kelong basing Palamojong.

(41) Manna kale naboritta teaki taklibak-libak
(Although it is our own village, don't be very proud)

(42) Lamminro jinni ri bali pakrasangenna
(Because all things will return to its original)

(43) Mangku mamo mammene ri ranjang
(Although I lie down in bed)

(44) Mappaklungang renda-renda
(With beautifully laced pillow)

(45) Kuukrangi tok ji paklungang polongkajungku
(I keep remembering my wooden pillow)

8) Kelong basing Ati-Ati Raja

(46) Sia-sia mi mate a paracuma tallasa yya
(Useless death, useless life)

(47) Longgang i lino na seppang pang miti kang na
(World is wide but narrow its turning)

(48) Sibola-bola mintoi simpunga sale-salea
(Misery and joy are hand in hand)

(49) Sipammeneang kakkalak jeknek matayya
(Laughing and crying are also hand in hand)
(50) Kelong kinni ka pirau kakkalak ka jeknek mata
(We sing because of crying, laughing because of tears)

(51) Tak muri kinni na pirau cakdi-cakdi
(We smile but crying in inner heart)

9) Kelong basing Dondak

(52) Jappa tojekmi daengku
(My elder brother or sister has really gone)

(53) Murung - murungmi otona
(His car is making sound).

(54) Nipajappa teak jappa Nipalolok tea lolok Nipa enrek teammenrek
(It makes run but does not want to, it starts but it does not want to move up)

10) Kelong basing Sio Sayang

(55) Barang ri anja pisallang ri bangkennapi dunia
(Who knows at the end of the world)

(56) Na tassak lalang tuteayya makkusissing
(Someone regrets because they do not want to ask about good deed)

(57) Makkusissing jintu sallok punna jammengki mukoang
(They will ask if you die someday)

(58) Lapparikodong punna laklingka rianja
(To say pity if you want to leave the earth)

(59) Riek tokmo makkusissing riek tokmo pakrikodong
(Some people ask deeply some other say pity)

(60) Riek tokmong kua kasarennamo sikua
(Some others say because their destinies are likewise)

(61) Erokki jammeng nitoak, garring nipakkusissingang
(You want to be visited and asked when you are sick)
(62) Kitangang nanro pau hajik ri taua
(But you did not do good deeds to other people)

(63) Nanro memangki pakmaik ri gentengang tallasatt
(Run good behavior when we are still)

(64) Jammengki sallok buttayya mami larua
(When we die later only soil that has power)

(65) Kuanna buttayya larua anjayya nipaka sunggu
(Let the soil has power, the spirit will be joyful)

(66) Kala patokong battung ngohe- ngoheang
(Rather than eagles come to tear up repeatedly)

(67) Barak anrekja nisurung mattenang- tanang pakmaik
(Who knows, no advantage to invest virtual character)

(68) Takbu nilamung bojok mangbua paria
(Cane sugar to be planted, cucumber yields pariah)

11) Kelong basing Cui-Cui Didi (entertaining song)

(69) Cui-cui didi ngurako nudidi
(Hi, little bird why is your feather yellow?)

(70) Ka pangritaa dok ka pangritaa dok
(Because I am learning a religious way of life)

(71) Ka pangrita jako palek tannu bunduk balandayya;
(You are a person with a religious way of life Why didn’t you attack the Dutchman?)

(72) Ka sianaka dok, ka sianaka dok
(Because they are my siblings)

(73) Ka sianaka jako palek tannu pattunuang tedong
(You are brothers and sisters why didn’t you cut buffalo for him?)

(74) Kasia –si adok, kasia- asi adok
(Because I am poor, because I am poor)
(75) Kasia- si jako palek namalomboja bolanu  
(You are poor in fact, but your house is very big)

(76) Ka uragi ka dok, ka uragi ka dok  
(Because I am a house bulder a builder of a house)

(77) Ka uragia jako palek, nanutekbak kulantuknu  
(Bulider or a house paranormal)

(78) Ka takbessolo dok ka takbessolo dok  
(You are a house paranormal)

b. Pappisakbi

The denotational text pappisakbi (Advisory) is uttered by Lompo Karaeng dan Gallak Pantama can be seen below:

Here is Lompo Karaeng’s advisory below:

(1) Tabēk puk Gallak Pantama,  
(Excuse me puk Gallak Pantama)

(2) Riekmin dēkēk maē sianakkia I Bacok  
(At the moment Bacok s brothers and sisters)

(3) Rēkmi napariha ri bongga,  
(They are coming to entrust their wishes)

(4) Napattingulung ripalēkēsang,  
(Provide us responsibility)

(5) Riēkmi lana kēkkēsēk sēpak katambunganna  
(They will finish their parent’s death ritual)

(6) La napaka lompomi nu lompoa  
(They will conduct their parent’s death ritual much more bigger)

(7) Napaccidongang mi adak lima karaēng tallu,  
(They will present five elements of customary witness)

(8) Ia tokka ri pattola tallu ngngulorang ri karaēng ia
(or three elements of the king (government witness))

(9) La na allēmi pakmana- manakēnna battu ri KaraēngJala.
(they will take their family tree from Karaeng Jala.)

In addition Lompo Karaeng's speech is replied by Gallak Pantama as follows:

1. **Rikēmin dēkē’ maē sianakkia I Bacok**
   (At the moment Bacok and his brothers and sisters are coming)

2. **Riëkmi napariha ri bongganna galla’ Pantama**
   They are coming to entrust their wishes to Gallak Pantama

3. **Napattingulung ripalēkēsang,**
   To lie down their wishes

4. **Riëkmi lana kēkkēsēk sēpak katambunganna**
   (Provide us responsibility)

5. **La nahaummi batu-batu tangang rakbana.**
   (They are coming to rectify their mistakes)

6. **La napaka lompomi nulompoa**
   (They will finish their parent’s death ritual)

7. **La napaka langkasa nulangkasayya**
   (They will make their death ritual much bigger)

8. **Napaccidong mi adak lima karēng tallu,**
   (They will make the death ritual much higher than before)

9. **La tokka ri pattolaimangngulorang ri adak ia**
   (They will present five elements of customary witness)

10. **La tokka ri pattolatallu angngulorang ri karaēnga**
    (Or three elements of the king (government witness) they will take their family tree)

11. **La na allēmi pangmana- manakēnna**
    (They will take their family tree)
(12) Battu ri Karaēng Jala.
(They will take from Karaeng Jala)

(13) Kutarimai
(I accept it)

(14) Kaassanna dangang dampok
(Death ritual (dangang dampok) is legal)

c. Deppok

(1) Kunni-kunni na lakkusissinga
(Well, now I would like to ask you)

(2) Kamuayya batēna nahokoi lino injo mange tutowanu
(It is about your parent's death)

(3) Apaka riēk inrangna? iarēka pakpinrangna?
(Does he/she have monetary obligation or financial claim (credit)?)

(4) Anrek inrangna anrek tokja pakpinrangna, Pappi halinna anakna ngasek
(He has no monetary obligation and no financial claim either answer his sons and daughters answer)

(5) Injoka ka anrēkja inrangna, anrēk tokja pappinrangna,
(Well, because he has no monetary obligation and financial claim)

(6) Injo sikua alonna sikua bulangna kusuro ki angmotok.
(As I have asked you to make a knot for several months and days)

(7) Batēna kusuro ki angmotok
(The way I asked you to make a knot)

(8) Tallung bulang sampulo alonna.
(Three months and ten days)

(9) Cidong nalanggaki, Ammēnē napularakki.
(You will be obstructed when sitting and lying down)

(10) Mingka inni, kamaemmi kamua nupattēpu bola tutowanu
(Since you have finished your parentsk death ritual like building a house)

(11) Nupacidommi adak lima karaēng tallu
(You also present customary devices and customary witnesses)

(12) la tokka ri pattola lima ngngulorang ri adaia
(Five elements are in customary ritual or customary witnesses)

(13) la tokka ri pattola tallu ngulorang ri Karaengia
(Three elements are in the king)

(14) Gittē buruknēa tattaro lēmbaranga ri salangganta
(we the men, as if failed the burdens in our shoulder)

(15) Nagittē bahinēa tattaro.songianga ri kulu-kulunta
(We the women as if failed the burdens in our heads)

(16) Punna riēkgarriang ammukoang
(If there is still a problem one day)

(17) Taliami garring batēna nahoko lino injo mangē tutowanu.
(It is not caused by your parentsk death)

(18) Garring maraēngang mami
(But it is beyond of it)

(19) Sakbi pangadakkang
(Witness of high official of customary ritual)

(20) Kalakbirang kunrēangang kunjoangang
(Glorious world and here after)

(21) Naia bambanna naērammi nabi 70 lampa kalauk ri pambuakkang
(Regarding its heat, it has been taken by prophet 70 to go to the east (sun rises))

(22) Naērang tokmi nabi 40 lampa anraik ri kasakrakkang
(And it has also been taken by prophet 40 to the west (sun sets)
(23) Naia pandinginginna. riekkmi napapolēangki patanna tau
   (Concerning its blessing, it has been shown by the almighty God)

(24) Appak mami lani tajang Makasēkrēna pallakbui amuru
   (Thus only four things will be waited)

(25) Makaruanna pappidallēkna
   (Secondly, halal prosperity)

(26) Makatallunna panynyēmpoinna taha
   (Thirdly, plenty of prosperity)

(27) Makaappakna pandinginginna
   (Lastly, health or his blessing)

(28) Sēmpo dallēknu nihokoiangki, Sēmpoampa ni dallēkanga
   (Easy prosperity left by your parent before, it will be much easier in the future)

(29) Dinging eraa dingingangngang passé batena nahokoi lino injō mange tutoanu.
   (Cooler water before, it will be much cooler in the future)

(30) Lēkbak, maēntoi.
   (I think that's all, Thank you.)
3. Entextualization

Entextualization is a process of rendering discourse extractable of making a stretch of linguistic production into unit- a text- that can be lifted out of its interactional setting. The text is discourse rendered decontextualization. It is then recontextualized into another context. (Bauman and Briggs, 1990:73).

How is a text of death extracted from its context? A death text (kelong  basing, pappisakbi, deppok) in the pasang ri Kajang, the text of ritual speech above is extracted from its context through decontextualization and recontextualization process. In other words, the text of death above does not have a context for a while or it is no longer a ritual context. Then the text of death are redisclosed/ retold by someone (recontextualized) into another context of pasang which is abbreviated (ICP). The text of death can be seen in kelong  basing, pappisakbi and deppok text as follows:

a. Kelong basing (basing song)

Assa tojekmi jammeng na lingjka tojekmi ri anja
Anrekmi anjoke ri jalik pangmeneangna
(The person or someone has already passed away as he or she is not in his or her bed yet)
The text containing introduction of *pasang* context is *maemmi nipattepu bola tu matea* “the family members has performed death ritual for the dead person”

**a. Pappisakbi**

*Lana kekkesemi sepak katambunganna* (they will dig their drainage ditch). The text containing (ICP) is *lana pasalai batang tappalang na* “they will rectify their mistakes.

**b. Deppok or Ni deppok**

*Cidong na langgaki, ammene napularakki* (we are obstructed when we sit and lie down). The text containing introduction or preface context of *pasang* is *nagarringiki battuanna punna tala maengi nipattepu bola tumatenta* “the family members will be sick or face difficulties if they do not conduct their family members ritual as well as his debts. The text mentioned above is recontextualized into the introduction or preface context of *pasang ri* Kajang.

According to Sandarupa (2013: 14), cited from Bauman and Briggs, (1990: 73) the process of decontextualization and recontextualization is transformational, which can be repetitions or quotations, The song below (*kelong basing*) is taken or entextualized or extracted from its context,
then it is recontextualized into another context in the form of introduction of *pasang ri* Kajang. This song is analyzed in two or three lines each, since all the lyrics are embedded to the preceding lyrics, which has syntactic connection which cannot stand alone. Otherwise, it would be meaningless. Each group of lines in the songs imply different meaning as follows:

Ten informants have provided the researcher some information about Kajang death ritual speech, particularly on *kelong basing* which are extracted or entextualized from *Pasang ri Kajang*. The text of death ritual or death ritual speech are then searched their similar meaning in the *Pasang*. The death song (*kelong basing*) comprises of eleven songs; *kelong tempasorong, rikong, io’-io’ tingke-tingkere, leko’-leko’, hammancia, palamojong, ati-ati raja, dondak, sio-sayang and cui-cui didi*. This song (*kelong basing*) consists of 78 lines. In addition, advisories are called *pappisakbi, deppok or nideppok* (advisory) were provided by Gallak Pantama, Lompo Karaeng and Gallak Kajang. The ways of the informants inform the researcher are by explaining each line of *kelong basing, pappisakbi* as well as *deppok* (advisory). One line of *kelong basing* is mutual relationship with one another. For example when the singers pronounce *hajik tojei matea paklingkaanga ri anja* “what a good death is, the journey to hereafter.” This line is not completed only by expressing sentence no 1. Yet, its message can be clearer or understandable when it is added by the next line, line 2 *rakjingi rolo nampa lumba balasakna*. “If someone ran good deeds in the world, he or she will be exited or pleasant
when he dies one day. It can also say hardship and endless efforts will bring endless happiness” ..

Informant 1 (I1) 2, August 2016

**a) Kelong basing tempa sorong (kelong kamangeang).**

*Kelong tempa sorong* is usually called *kelong kamangeang* (a song for death). This song is aimed at following the spirit to hereafter.

**b) Kelong basing Rikong (a song for dead and for life)**

This kind of song is extracted from death ritual context then it recontextualized into (ICP) (*pasang ri Kajang*) as follows:

Informant 6 (I.6 : 2- August : 2016)

1. *Hajik tojek i matea paklingkaanga ri anja*

2. *Rakjingi rolo nampa lumbak balasakna*

The lyrics of the song in lines 1 and 2 above is *punna matemaki na balloja gautta ri lino sannang jaki kunjoang* we will be exited if we had a good deed when we were still alive. Someone who had a virtue in the world, will be excited. This perspective is related to his or her life principles, called *tallasak kamase-mase*. The sentence mentioned above is a recontextualization of the songs in lines 1 and 2.

3. *Appasangi bedek anjayya linoa na pappasangngi*
(4) Akrak I bedek nilonjokiang topena

The song’s lyrics in lines 3 and 4 above is *akrak i ni paka sannang anjayya*“ the spirit gave messages to the living people to invocate him”. This sentence is also a recontextualization of the song in lines 3 and 4.

(5) Manna mappasang anjayya linoa napappasangngi

(6) Anrek pa bedek nak lingka ri anja

The introduction context of *pasang* in the song of lines 5 and 6 is *battuanna anre’ja namate tarrusu injo tumatea, mingka lamminroji pole* “ethnic Kajang believes the dead person does not die forever. It means the spirit of the dead person is still around the house”.

(7) Assa tojekmi jammenna lingka tojekmi ri anja

(8) Anrek mi injo ke ri jailk pammeneang na

The song in lines 7 and 8 above can be recontextualized into (ICP) which sounds *maemmi ni pattepu bola* “the dead person has removed to another place because he has been cared for three months and ten days”. In other words, the man spirit is no longer around the house because the family has conducted death ritual.

(9) Nai tokmo tanga susa tanga simpung pakmaikna

(10) Katula jammeng tu laklingkamo ri anja
The song’s lyrics in lines 9 and 10 above can be recontextualized into (ICP) which sounds *pakrisiki punna lamatemaki* “every one who faces death must be sorrow”

(11) *Kajuara rappassaki la niparekki pakkeke*

(12) *Lani keke sai moncong ni paklengukia*

The (ICP) of the song in lines 11 and 12 above is *ngngeraki-nggeraki mange ri Tu riek Akrakna barak na sareang jaki pangerata* “people appeal in God in order that God can realize our wishes. *Kajuara* is a big tree (banyan tree) is likened as a place to shelter. This big tree is also compared with a creator and people hope God can accept their appeal.

(13) *Talia keke-kekeang moncong ni paklengukia*

(14) *Nakammi nabi natariinti malekak*

The song in lines 13 and 14 above are recontextualized into (ICP) in the form of replying of the questions which can be illustrated in a sentence *punna balloji gau a ri hattunta attallasa nakammik jaki nabi siurang malekak. Mingka punna kodii buttayya mami niurang akbela-bela*. “if the dead person ran good behavior when he or she was still alive in the world, he will be cared by prophets and angels. However, if they did not have good deed, it is only the soil is his friend.

(15) *Punna jammengki ammukoang teaki angkana sarennna*
(16) Angkana jakia jammeng ri pakrisikna

The (ICP) of the song in lines 15 and 16 above is matea nu maeng nipattantu ri Tau riek Akrakna “the death definitely occurs in every human being” and the message for jammengi ri pakrisikna is mate ri pantarang ka akrakkanna Tau paretta (the Almighty God) “someone who passess away beyond the creator's wish. For example, someone who kills himself (suicide). The sentence of matea nu maeng nipattantu ri Rau riek Akrakna is a recontextualization of the song in lines 15 and 16.

(17) Malekak turukki cidong gae-gaemi kalenta

(18) Lanicinik sai suruga lollong bonena

The song in lines 17 and 18 above may be recontextualized into (ICP) as we can see in the statement of punna mateki nipitteangjaki suruga lollong bonena punna balloji gautta “If some one passes away with good deed, he will be shown the heaven and the things inside it.” In other words, people who have run virtue when they are still alive, the creator will show them the heaven.

(19) Terek minjo la nicinik la nilangngere sakranna

(20) Tallu moncong napaklenguki

The (ICP) of the song in lines 19 and 20 above is mallimmi matenna injo taua, jari tassikali-kali mamaki assitte lalang tinro ia reka nisoknai. “he
died a long long time ago". Therefore, the dead person’s family only meet him in a dream. The sentence above is a recontextualization of the song in lines 19 and 20.

(21) Anjoke-jokeji bolana oroji passimbangenna

(22) Kunjing ta allalo kunjing tang nipakkusissingang

The song mentioned in lines 21 and 22 can be recontextualized into (ICP) such as ambani-baniji pammantanganna matea angngurai nulakkutaknang “the message of the song above, is close to the death’s place. Why did you ask about it’? The word anjoke-joke can be decontextualized from its original text which can also mean ambani-baniji “it is only close from here”

Kelong basing rikong above is mostly talking more about anja, “the spirit“ which can be illustrated in lines 1, 2, 3, 4 and lines 5 and 6. To notice those lines talking about anja above, it can be infered that this community is sure for the presence of the spirit.
c) Kelong basing lok-iok

(23) Upak-upak jaki jammeng ka nadojong jaki basing

(24) Ki natingroli uni-uni patang pulo

The (ICP) of the song in lines 23 and 24 is sukkurujaki mate ka nakapakrisang jaki turibokota “the message of the song is the dead person thanks his family because they can conduct kelong basing for him”.

(25) Patang pulo uni-uni ri dallekang na matea

(26) Tak bello- hello,

The (ICP) says lohe buanganna uni-uni punna matemaki “there are many music sounds when someone passed away including crying sounds” is a recontextualization of death ritual speech or it is entextualized from the song in lines 25 and 26 above

(27) Tujuji kalewanganna unu-uninna matea

(28) Basing pakdojong-dojongna kunreji sakranna nang jorengang bakkasakna.

The song in lines 27 and 28 above is recontextualized into (ICP) as we can see in a sentence tujuji passala uni-uninna kelong basinga. “There are only seven primary points of kelong basing kunreangki akkelong basing na kunjoang ni langngere alusukna sakranna tau akkelong basinga “people sing basing song in the world, but its soft messages can be heard
at the cemetery”. In other words, because kelong basing is so sacred that people can hear it at the cemetery”.

The singers of this song (kelong basing io-io) are all talking about the benefit or the importance of kelong basing as can be seen from lines 23 to 28 as they believe, kelong basing can hand over and the spirit or the dead person in God and it can also entertain the spirit”

**d) Kelong basing Tingke-tingkere**

(29) Akrak sa a la kusissing la kutaknang tojek-tojek

(30) Sikura kale bola ri Mangarak bombang?

The (ICP) of the song in lines 29 and 30 above is sikura buanganna pammantangngang anjorengang? “How many places where we can live in hereafter? Mangarak bombang is a place to live in hereafter that people can smell sea water’s odor”.

(31) Punna ia ki kususissing bolayya ri Mangarak bombang

(32) Tuju batunna makdallek manraik ngasek

The (ICP) in the song of lines 31 and 32 above is tuju buanganna pammantangngang ri ahere, tuju mange ri naraka, tuju todok mange ri suruga “there are seven kinds of places where we can live in hereafter. Seven places prepared for those allowed to go to heaven, and seven places are also for those ought to go to hell.” In other words, ethnic
Kajang believes that after the death, people knew that their place to stay is either in heaven or in hell.

In this section, the singers are holding questions and answers about the place where people can live in Mangarak bombang. Mangarak bombang is another name for hereafter. Tau kamase-masea believes that there are seven places where we can inhabit in the human’s final destination.

e) Kelong basing Lekok-Lekok

(33) Tala jammengi matea maklingkana ja ri anja

(34) la ji jammeng nung taklea ri Jampea

The song in lines 33 and 34 above can be recontextualized into (ICP) as we can see in the sentence nikuayya jammeng tala mate buttulu jaki “what is called jammeng is not die forever. Yet, someone is really called jammeng or died is someone who wants to do sailing to one place (Jampea) but he does not have any preparation."

(35) Inakke kunni-kunni na sekre mami takgalakku

(36) Jammenga mami, lingkayya mami ri anja

The (ICP) about the song in lines 35 and 36 above is akbuangki mange ri Tu riek Akrakna “we just hand over every thing in God. Injo
matea nipainroi mange ri Tu riek Akrakna.”the death is surrendered to the creator”.

The singers of kelong basing lekok-lekok talk about jammeng “death”. They said that if someone dies, he or she will not die forever, what is called jammeng is someone who wants to make a journey across the sea, but he does not have good preparation to do sailing. The singers further say, they have a principle that they have to make a good preparation before dying”

f) Kelong basing Hammancia

(37) Karianja bedek borik suruga pang mempoang na

(38) Ia ri lino tu manginrang jaki borik

The (ICP) of the song in lines 37 and 38 is lino pang mari-mariangji ahere pang mantangngang karakrakkang “earth is a place where people can live only for a short time, hereafter is a place to live forever. We can also say maeta ja akdanggang ri lino. Living in the world is similar to conduct business. Therefore we have to help one another.”

(39) Pada nginrang jaki borik, pada tiro pakrasangeng

(40) Tania tokja bori ni kale-kalei
The song in lines 39 and 40 above can be recontextualized into "tallang si pahuak manyuk si parampe" “to sink is mutually raised up and drifted is mutually grounded”

The song’s lyrics in lines 37, 38, 39 and 40 above are mostly sharing information that we, the human being, should realize the importance of social relation or togetherness as we will not live forever.

g) Kelong basing Palamojong

(41) Manna kale na boritta teaki tak liba-libak

(42) Lamminro jinni ri bali pakrasangenna

The song shown in lines 41 and 42 above is "manna intu pau ni pitopeiji" “we should filter our speech when we speak”

(43) Mangku mamo mammene ri ranjang

(44) Mappaklungang renda-renda

(45) Ku ukrangi tokji paklungang polong kajungku

The (ICP) in the song of lines 43, 44 and 45 above is recontextualized in the sentence "sanging ni ukrangi injo pattallassanga ri olo” “Although we have lived well-established, we should always remember our plain life before, therefore we do not feel arrogant in life”.

The song in lines 41 and 42 contain a satire or insinuation for an arrogant person, as if the earth we live on is his or her personal own. On
the contrary to the songs in lines 41 and 42, the song in lines 43, 44 and 45, asked us to be more simple or plain lives or not arrogant.

**h) Kelong basing Ati -ati raja**

(46)  *Sia-sia mi matea paracuma tallasayya*

(47)  *longgangi lino na seppang pammitikanna*

The (ICP) in the song of lines 46 and 47 above is *sia-sia i kamateanna tutaka’boro appau* “this song is intended to someone who usually hurts other people.

(48)  *Sibola-bola ming toi simpunga sale-salea*

(49)  *Sipang meneang kakkalak jeknek matayya*

The (ICP) in the song of lines 48 and 49 above is *inni tallasayya aklekbasai maeng sannang, maeng susa* “life is up and down.. It is sometimes happy, sometimes unhappy”. *la minjo na appassadiako bokong ri gentengang tallasaknu*. Therefore, make a good preparation before dying”.

(50)  *Kelong kinni ka pirau kakkala ka jeknek mata*

(51)  *Takmuri kinni na pirau cakdi-cakdi*
The (ICP) in the song of in lines 50 and 51 above is *akkelong ki ka tumate, numakkalaki mingka pakrisi nyaha* “someone sings *kelong basing* because of death, smiling but crying in her heart” The song above can also mean that *kelong basing* is very important in death ritual.

The song sung by *pakelong basing* “*basing’s singers*” in lines 46, 47, 48, 49, 50 and 51 have different messages. The song in lines 46 and 47 is also an insinuation for a person who has only few friends because he or she is boastful. In addition, the song in lines 48 and 49 provide us advice of patience and awareness that life is up and down. Yet, happiness and hardness must be faced. Lastly, the song in lines 49, 50 and 51 share a message of deep sadness.

**i) Kelong basing Dondak**

(52) *Jappa tojekmi daengku*

(53) *Murung-murung mi otona*

The song shown in lines 52 and 53 above is *mate tojekmi injo mange kakangku* “someone has just realized that his brother already passed away” this sentence also means someone has just realized that everyone will die. The sentence above is a recontextualization of death ritual speech.

(54) *Ni pajappa tea jappa, nipalolok tea lolo, ni paenrek tea menre*
The (ICP) of the song in line 54 above is *talak lingkai ka tumatemo* “some one can not walk because he has passed away”. The song in lines 52, 53 and 54 shares messages of awareness. In other points, someone has just truly realized that death comes without knowing by anyone.

**j) Kelong basing Sio Sayang**

(55) *Barak ri anja pi sallang ri bangkennapi dunia*

(56) *Natasassak lalang tuteayya makkusissing*

The (ICP) of the song in lines 55 and 56 above *tau nasassala kalenna talanagaukang nuhajik a ri tallasakna* “someone will regret because he did not do good deed when he was still alive” This song can also mean someone regreted because he or she did not want to look for good things when he was still alive.

(57) *Makkusissing jintu sallo punna jammengki ammukoang*

(58) *Lapparikodong punna laklingka ri anja*

The song in lines 57 and 58 above can be recontextualized into (ICP) which can be seen in the sentence of *tunasassala kalenna tala nagaukang nuhajik a ri lino* “the message of the song is the dead person regretted as he did not do good deed when he was still alive”.

(59) *Riek tokmo makkusissing riek tokmo pakrikodong*

(60) *Riekmo angkua ka saremma mo sikua*
The (ICP) of the song in lines 59 and 60 above is *riek tau akkutaknang, riek todok tau akкамase, riek todok angkua ka dalleknamo sikua jari katantuanna battu ri Tu riek Akrakna* “there is a question, there is a pity, it is also said because of his destiny. Hence everything we hand over to Almighty God”.

(61)  *Eroikki jammeng nit toak, garring nipakkusissingang*

(62)  *Nu tangang nanro pau hajik ri taua*

The (ICP) of the song in lines 61 and 62 above is *anrek ampe hajikna ri parang na tau* “The dead person never says good words or never acts good deed to one another when he was still alive”. We can also say someone hopes another one’s help, but no one cares him because of his arrogance.

(63)  *Nanro memangki pakmaik ri gentengang tallasakta*

(64)  *Jammengki sallok buttaya mami la rua*

The (ICP) of the song in lines 63 and 64 above is, *igitte tau tallasayya pa ka hajiki laloi ampe-ampe ta ri taua* “the dead person reminds the living person to invest good manners to one another because when someone dies one day no one can help except, the dead person himself.

(65)  *Kuang na buttayya la rua anjayya nipaka sunggu*
Kala patokong battu angngoho-ngoheang.

The (ICP) of the song in lines 65 and 66 above is buttayya mami na anjayya uranna punna anrek uranna patokong lang kanrei “the dead person makes friends only with soil and the spirit” otherwise, birds will victimize him.

Barak ri anrek ja nisurung mattanang-tanang pakmaik

Takbu nilamung bojok mambua paria

The (ICP) of the song in lines 67 and 68 above is ako lalo pakrisii nyahana tumaenga nu sare kahajikang “the message of the song above is the dead person gives a message to the living person for not hurting someone’s heart.”

The song in lines 55, 56, 57 and 58 send messages of regretting. The dead person regrets because he or she did not use his or her opportunity to study good things or virtues when he was still alive. Furthermore, the song in lines 61 and 62, the singers share the messages of satires. In this case, someone is expected to help, but he himself never helps the others. He has no good character. Meanwhile, the song in lines 63 and 64 conveys messages of advice. The song’s lyrics in lines 65 and 66 convey messages that if someone does not obey the advice, he died uselessly. Finally, the song in lines 67 and 68 share
messages that help given to another one is useless or has no profit because the giver talks his donation to other people.

**k) Kelong basing Cui-Cui Didi**

*Kelong basing cui-cui didi* is a kind of an entertaining song in *basing* song. In this death song, there are two people and one bird called *cui-cui didi* (a little bird with yellow feather) talk about their greatness. One person would like to learn a religious way of life (*tarekat*) another one is a house builder.

(69)  *Cui-cui didi ngurako nu didi*

(70)  *Ka panritaa dok, ka panritaa dok*

The *(ICP)* of the song in lines 69 and 70 above is, *akkutaknangi tau akra appilajara attarekak ricui-cui didia, nakua mo cui-cui didi angngurako nu didi jari appihali tokmi cui-cui didi a angkua ka pang rita a dok* “So, the meaning of the two lines (67 and 68) is a person who wants to learn a religious way of life (*tarekat*) asks the yellow feather bird (*cui-cui didi*), he asks the *cui-cui didi*: “why is your feather yellow?” *Cui-cui didi* replies: “I refer to a person who wants to learn a religious way of life.”

(71)  *Ka pangrita jako palek tang nu bunduk balandayya*

(72)  *Ka sianak a dok, ka sianak a dok*
The (ICP) of the song in lines 71 and 72 above is \textit{akkutaknangi pole tau akarak a boja pangissengang angkua ka pangrita jako palek tannu bunduk balandayya}. Appihali issek cui-cui didia angkua ka sia na a dok, ka sianak a dok. “\textit{Well, the messages of the song is a religious way of life, the learner said: “you are a paranormal indeed, why didn’t you fight the Dutchmen?”}. The bird or cui-cui didi answers because they are my siblings, because they are my siblings.”

(73) \textit{Ka sianak jako palek tang nu pak tunuang tedong}

(74) \textit{Ka siasi a dok, ka sia si a dok}

The (ICP) of the song in lines 73 and 74 above is \textit{akkutaknangi injo tu bojayya pangissengang ka sianak jako palek balandayya angngurai tala nupattunuang tedong? Jari appihalimi cui-cui didia angkua ka sia-as} \textit{i a dok. Ka sia- si a dok}. This song’s message is that the person who wants to learn a religious way of life asks \textit{cui-cui} that you say they are your sibling, but why don’t you slay buffalo for them. \textit{Cui-cui didi} (the yellow feather bird) answers because “I am poor, because I am poor.”

(75) \textit{Kasi asi jako palek na malombo ja bolanu}

(76) \textit{Ka uragi a dok, ka uragi a dok}

The (ICP) of the song in lines 75 and 76 above is \textit{rua mami la siba-bali battuangnganna tau akbojayya pangissengang na uragia (haouse paranormal) akkutaknangmi tau akbojayya pangissengang}
angkua kasia asi jako na bakkak ja bolanu? Appihalimi uragia angkua ka uragia dok, ka uragi a dok. " So, in this song there are two people asked and answered their questions. Those are the person who wants to learn a religious way of life and a house paranormal (uragi). The religious way of life learner said you are poor indeed but your house is so big Then the house paranormal answers because I am a house paranormal, because I am a house paranormal.

(77) Ka uragi jako palek na nu tekbak kulantuknu

(78) Ka takbessolo dok, ka tak bessolo dok

The (ICP) of the song in lines 77 and 78 above is akkutaknangi tau bojayya pangissengang ka uragi jako palek angngurai na nutekbakja kulantuknu. Appihali i uragia ka tak bessoloi dok, ka tak bessoloi dok. The song means the person who wants to learn a religious way of life asks to uragi (a house paranormal) you are a house paranormal indeed, but, why do you slash your knees. The house builder answers because it misses, because it misses. The song’s lyric in lines 69 until 78 share messages of greatness of each narrator.

Informant 7 (I.7) 3, August 2016

a) Kelong basing tempa sorong (kelong kamangeang).
*Kelong* tempa sorong is usually called *kelong kamangeang* (a song for death). This song has a purpose to follow the spirit to the hereafter. This song has no lyrics, this song contains invocation.

**b) Kelong basing Rikong (a song for dead and for life)**

The death ritual speech or recontextualization is taken from the (ICP) (pasang ri Kajang). The text that is entextualized from (ICP) and recontextualized into Kajang death ritual speech is as follows:

1. *Hajik tojek i matea paklingkaanga ri anja*

2. *Rakjingi rolo nampa lumbak balasakna*

The lyrics of *pasang* in the song of lines 1 and 2 above *punna matemaki sannammaki.*” When we pass away, we will be pleasant“

3. *Appasangi bedek anjayya linoa na pappasangngi*

4. *Akrak I bedek nilonjokiang topena*

The (ICP) in the song of lines 3 and 4 above is akra i nipangera-ngerang “the spirit wants to be prayed“

5. *Manna mappasang anjayya linoa napappasangngi*

6. *Anrek pa bedek nak lingka ri anja*

The (ICP) in the song of lines 5 and 6 is *anreppa nak limbang ri ahere* “the dead person has not been in hereafter yet“
(7) Assa tojekmi jammenna lingka tojekmi ri anja

(8) Anrek mi injo ke ri jailk pammeneang na

The (ICP) in the song of lines 7 and 8 maemmi ni pattepu bola “the dead person has removed to another place because he has been cared for three months and ten days”.

(9) Nai tokmo tanga susa tanga simpung pakmaikna

(10) Katula jammeng tu laklingkamo ri anja

The (ICP) of the song’s lyrics in lines 9 and 10 above is sikuntu tau lak lampayya nyahana pakrisi i “every one who faces death must be sorrow”

(11) Kajuara rappassaki la nipareikki pakkeke

(12) Lani keke sai moncong ni paklengukia

The (ICP) of pasang in the song of lines 11 and 12 above is angngera-ngeraki mage ri Tu riek Akrakna barak na sare jaki pangngamaseang “banyan tree is compared with a creator and the dead person hopes God can give him affections.”

(13) Talia keke-kekeang moncong ni paklengukia

(14) Nakammi nabi natarinti male kak
The song in lines 13 and 14 above can be recontextualized into (ICP) punna  hajik ji gautta  ri lino, nakammik jaki nabi siurang malekak “if the dead person leads good behaviour in the world, he will be cared by prophets and angels.

(15) Punna jammengki ammukoang teaki angkana sarenga

(16) Angkana jakia jammeng ri pakrisikna

The (ICP) of the song in lines 15 and 16 above is matea nu maeng nipattantu riTau riek Akrakna”the death has been decided by Tu riek Akrakna. The message for jammengi ri pakrisikna is mate ri pantarang ka akrakkanna Tau paretta (the Almighty God). Died beyond the God’s allowance. for example, someone who kills himself (suicide).

(17) Malekak turukki cidong gae-gaemi kalenta

(18) Lanicinik sai suruga loliong bonena

The (ICP) of the song in lines 17 and 18 above is punna balloji gautta nipitteang jaki suruga lollong bonena “If some one does good deed in the world he will be shown heaven and the things inside it.

(19) Terek minjo la nicinik la nilangngere sakranna

(20) Tallu moncong napaklenguki
The (ICP) of the song in lines 19 and 20 above is *mallimmi matenna* “he has passed away for so long”. Therefore, the dead person’s family seldom dream of him.”

(21) Anjoke-jokeji bolana oroji passimbangenna

(22) Kunjung ta allalo kunjung tanni pakkusissingang

The (ICP) of the song in lines 19 and 20 above is *riek jinturi batang kaleng nu* “the message of the song, it is close to the death place. Why did you ask it?

**c) Kelong basing lok-lok**

(23) Upak-upak jaki jammeng ka nojojung jaki basing

(24) Ki natingroli uni-uni patang pulo

The (ICP) of the song in lines 23 and 24 is *sukkurujaki mate ka nialleang jaki kelong basing ri bija-bijayya* “the message of the song is the dead person thanks his family because they can conduct *kelong basing* for him”.

(25) Patang pulo uni-uni ri dallekang na matea

(26) Tak bello- hello,
The (ICP) of the song in lines 25 and 26 above is *lohe buanganna uni-uni punna mateki* “there are many music sounds when someone passed away, including crying.

(27) *Tujuji kalewanganna unu-uninna matea*

(28) *Basing pakdojong-dojongna kunreji sakranna nang jorengang bakkasakna*

The (ICP) of the song in lines 27 and 28 above is *kunreangki akkelong basingna kunjoang ni langngere alusukna* “people in the world sing *basing* song but its soft messages are heard until the cemetery”.

**d) Kelong basing Tingke-tingkere**

(29) *Akrak sa a la kusissing la kutknang toje-tojek*

(30) *Sikura kale bola ri Mangarak bombang?*

The (ICP) of the song in lines 29 and 30 above is *sikura buanganna pangmantangngang anjorengang?* “how many places where we can live in hereafter? *Mangarak bombang* is a place where the dead person can smell sea water”

(31) *Punna ia ki kususissing bolayya ri Mangarak bombang*

(32) *Tuju batunna makdallek manraik ngasek*
The (ICP) of the song in lines 31 and 32 above is *tuju buanganna pammantanggang ri ahеre, tuju mange ri narakа, tuju todok mange ri suruga*" there are seven kinds of places where we can live in hereafter. Seven places are prepared for those allowed to go to heaven, and also seven places for those obliged to go to hell.

**e) Kelong basing Lekok-Lekok**

(33) *Tala jammengi mateа maklingkana ja ri anja*

(34) *Iа ji jammeng nung taklea ri Jamпеa*

The (ICP) of the song in lines 33 and 34 above is *mate ri dallekanna bijа-bijantai* “what it is called mate, the death cared by our family. Yet, what is meant by jammeng is someone who wants to do sailing to one place but he does not have any preparation."

(35) *Inакке kunni-kunni na sekre mаmi takgalakku*

(36) *Jammenga mаmi, lingkayya mаmi ri anja*

The (ICP) of the song in lines 35 and 36 above is *nipainro mange ri Tu riek Akrakna*”we just hand over every thing to God”.

**f) Kelong basing Hammancia**

(37) *Karianja bedek borik surуга pang mempoang na*
(38) *Ia ri lino tu manginrang jaki borik*

The (ICP) of the song in lines 37 and 38 is *lino pang mari-mariangji ahere pang mantangngang karakrakkang* “live in the world is only for a short time. Hereafter is a place to live forever. Therefore we have to help one another.”

(39) *Pada nginrang jaki borik, pada tiro pakrasangeng*

(40) *Tania tokja bori ni kale-kalei*

The (ICP) of the song mentioned in lines 39 and 40 above is *mate si rokokbunting sipubasa* “died is mutually wrapped and married is mutually helped”

**g) Kelong basing Palamojong**

(41) *Manna kale na boritta teaki tak liba-libak*

(42) *Lang minro jinni ri bali pakrasangenna*

The (ICP) of the song in lines 41 and 42 above is *nilapik-lapii punna pauki* “although it is only speech, it needs to be filtered”

(43) *Mangku mamo mammene ri ranjang*

(44) *Mappaklungang renda-renda*

(45) *Ku ukrangi tokji paklungang polong kajungku*
The (ICP) of the song in lines 43, 44 and 45 above is *sanging ni ukrangi injo pattallassanga nullaloa* “we should always remember our plain life before”.

**h) Kelong basing Ati -ati raja**

(46) *Sia-sia mi matea paracuma tallasayya*

(47) *longgangi lino na seppang pammitikanna*

The (ICP) of the song in lines 46 and 47 above is *tau takkaluppa ripattallassanna allaloa.* “this song is intended for someone who forgot his life situation before”

(48) *Sibola-bola ming toi simpunga sale-salea*

(49) *Sipang meneang kakkalak jeknek matayya*

The (ICP) of the song in lines 48 and 49 above is *bangkenga aklekbasi aklingka* “feet are stepped one after another or we can also say life is mutual change. It is sometimes happy, sometimes unhappy”

(50) *Kelong kinni ka pirau kakkala ka jeknek mata*

(51) *Takmuri kinni na pirau cakdi-cakdi*

The (ICP) of the song in lines 50 and 51 above is *akkelong ki ka tumate, numakkalaki mingka pakrisi nyahayya* “someone sings *kelong basing* because of death, smiling but crying in her heart”
i) **Kelong basing Dondak**

(52) *Jappa tojekmi daengku*

(53) *Murung-murung mi otona*

The (ICP) of the song in lines 52 and 53 above is *tau nampayya mo angngukrangi mate* “someone has just realized that every one will die”

(54) *Ni pajappa tea jappa, nipalolok tea lolo, ni paenrek tea menre*

The (ICP) of the song in line 54 above is *talak lingkai ka tumatemo* “some one does not walk because he has passed away”

j) **Kelong basing Sio Sayang**

(55) *Barak ri anja pi sallang ri bangkennapi dunia*

(56) *Natasassak lalang tuteayya makkusissing*

The (ICP) of the song in lines 55 and 56 above is *tau nasassala kalena tala nagaukang nuhajik a ri lino* “the dead person regretted because he did not do good deed when he was still alive”

(57) *Makkusissing jintu sallo punna jammengki ammukoang*

(58) *Lapparikdong punna laklingka ri anja*

The (ICP) of the song in lines 57 and 58 above is *tunasassala kalenna tala appilajara pasang* “the message of the song is the dead person regretted as he did not do good deed when was still alive”
(59) Riek tokmo makkusissing riek tokmo pakrikodong

(60) Riekmo angkua ka sarenna mo sikua

The (ICP) of the song in lines 59 and 60 above is nipainroi mange ri Patanna tau “to accept whole heartedly every thing is to return to the Almighty God”.

(61) Erokki jammeng ni toak, garring nipakkusissingang

(62) Nu tangang nanro pau hajik ri taua

The (ICP) of the song in lines 61 and 62 above is anrek ampe-ampe hajikna ri parang na tau “The dead person never says wise words to one another”

(63) Nanro memangki pakmaik ri gentengang tallasakta

(64) Jammengki sallok buttaya mami la rua

The (ICP) of the song in lines 63 and 64 above is, igitte tau tallasayya pa ka hajik ampe-ampe ta ri taua “the dead person reminds the living person to invest good manners to one another”

(65) Kuang na buttayya la rua anjayya nipaka sunggu

(66) Kala patokong battu angngohe-ngoheang.
The (ICP) of the song in lines 65 and 66 above is *punna mateki buttayya mami na anjayya uranta* “the dead person makes friends only with soil and the spirit”

(67) *Barak anrek ja nisurung mattanang-tanang pakmaik*

(68) *Takbu nilamung bojok mambua paria*

The (ICP) of the song in lines 67 and 68 above is *ako lalo pakrisii nyahana tumaenga nu sare kahajikang* “the message of the song above is the dead person gives a message to the living person not to hurt someone's heart.”

k) **Kelong basing Cui-Cui Didi**

*Kelong basing cui-cui didi* is a kind of an entertaining song in *basing* song. In this death song, there are two people and one bird called *cui-cui didi* (a little bird with yellow feather) talk about their greatness. One person would like to learn a religious way of life (*tarekat*) another one is a house paranormal.

(69) *Cui-cui didi ngurako nu didi*

(70) *Ka panritaa dok, ka panritaa dok*

The (ICP) of the song in lines 69 and 70 above is, *akkutaknangi tau akra akpilajara attarekak ricui-cui didia, nakua mo cui-cui didi angngurako nu didi jari appihali tokmi cui-cui didi a angku a ka pang rita a dok* “So, the
meaning of the two lines (69 and 70) is a person who wants to learn a religious way of life (tarekat) asks the yellow feather bird (cui-cui didi), he asks the cui-cui didi: “why is your feather yellow?” Cui-cui didi replies: “I am a religious way of life learner, because I am a religious way of life learner”.

(71) Ka pangrita jako palek tang nu bunduk balandayya

(72) Ka sianak a dok, ka sianak a dok

The (ICP) of the song in lines 71 and 72 above is akkutaknangi pole tau akrak a boja pangissengang angkua ka pangrita jako palek tannu bunduk balandayya. Appihali issek cui-cui didia angkua ka sia na a dok, ka sianak a dok. (Well, the messages of the song is a religious way of life learner says: “you are a paranormal indeed, why didn’t you fight the Dutchmen?. The bird or cui-cui didi answers because they are my siblings, because they are my siblings.

(73) Ka sianak jako palek tang nu pak tunuang tedong

(74) Ka siasi a dok, ka sia si a dok

The (ICP) of the song in lines 73 and 74 above is akkutaknangi injo tu bojayya pangissengang ka sianak jako palek balandayya angngurai tala nupattunuang tedong? Jari appihalimi cui-cui didia angkua ka sia-asi a dok. Ka sia-si a dok. This song message is that the person who wants to learn a religious way of life asks cui-cui that you say they are your sibling,
but why don’t you slay buffalo for them. *Cui-cui didi* (the yellow feather bird) answers because I am poor, because I am poor.

(75) *Kasi asi jako palek na malombo ja bolanu*

(76) *Ka uragi a dok, ka uragi a dok*

The (ICP) of the song in lines 75 and 76 above is *rua mami la siba-bali battuangnganna tau akbojayya pangissengang na uragia* (haouse paranormal) *akkutaknangmi tau akbojayya pangissengang angkua kasia asi jako na bakkak ja bolanu? Appihali imi uragia angkua ka uragia dok, ka uragi a dok.* “So, in this song there are two people asked and answered their questions. Those are the person who wants to learn a religious way of life and a house paranormal (*uragi*). The religious way of life learner asks you are poor indeed but you house is so big? Then the house paranormal answers because I am a house paranormal, because I am a house paranormal.

(77) *Ka uragi jako palek na nu tekbbkulantuknu*

(78) *Ka takbessolo dok, ka tak bessolo dok*

The (ICP) of the song in lines 77 and 78 above is *akkutaknangi tau bojayya pangissengang ka uragi jako palek angngurai na nutekbakja kulantuknu. Appihali i uragia ka tak bessoloi dok, ka tak bessoloi dok.* The song means the person who wants to learn a religious way of life asks to *uragi* (a hose paranormal) you are a house paranormal indeed, but, why
do you slash your knees. The house builder answers because it misses, because it misses.

Informant 8 (I8) 3-August-2016.

(1) Hajik tojek i matea paklingkaanga ri anja

(2) Rakjingi rolo nampa lumbak balasakna

The lyrics of the song in lines 1 and 2 above kasia-asi ri linokalumanynyang kalupepeang ri allo ri boko “we live plainly in the world, but will get rich when we pass away”

(3) Appasangi bedek anjayya linoa na pappasangngi

(4) Akrak I bedek nilonjokiang topena

The (ICP) of the song’s lyrics in lines 3 and 4 above is akrak i nini pangera-ngerang anjayya “the spirit wishes an invocation”

(5) Manna mappasang anjayya linoa napappasangngi

(6) Anrek pa bedek nak lingka ri anja

The (ICP) of the song’s lyrics in lines 5 and 6 is riek iji malekak tallasakna tumatea ri bola “the dead person spirit is still around the house”

(7) Assa tojekmi jammenna lingka tojekmi ri anja

(8) Anrek mi injo ke ri jailk pammeneang na
The (ICP) of the song’s lyrics in lines 7 and 8 *maemmi ni pattepu bola* “the dead person has removed to another place because he has been cared for three months and ten days”.

(9) *Nai tokmo tanga susa tanga simpung pakmaikna*

(10) *katula jammeng tu laklingkamo ri anja*

The (ICP) of the song’s lyrics in lines 9 and 10 above is *anrek tau tala pakrisi punna lamatemi* “every one who faces death must be sorrow”

(11) *Kajuara rappassaki la niparekki pakkeke*

(12) *Lani keke sai moncong ni paklengukia*

The (ICP) of the songs’ lyrics in lines 11 and 12 above is *kajuara ni rapangi Tau riek Akrakna* “banyan tree is compared with a creator, to him the dead person hopes can be given affections.

(13) *Talia keke-kekeang moncong ni paklengukia*

(14) *Nakammi nabi natarinti malekak*

The (ICP) of the song in lines 13 and 14 above is *punna balloji gauk a ri lino nakammik jaki nabi siurang malekak* “if the dead person leads good behavior in the world, he will be cared by prophets and angels.

(15) *Punna jammengki ammukoang teaki angkana sarenna*

(16) *Angkana jakia jammeng ri pakrisikna*
The (ICP) of the song in lines 15 and 16 above is *matea nu maeng nipattantu ri Tau riek Akrakna* “the death is definitely occurred in every human being” *jammengi ri pakrisikna simpada toi tu mate tang ni tarahang* “died without being cared by his family.

(17) *Malekak turikki cidong gae-gaemi kalenta*

(18) *Lanicinik sai suruga lolliong bonena*

The (ICP) of the song in lines 17 and 18 above is *punna mateki na hajikja gautta ri lino nipitteang jaki suruga lollong bonena* “If someone behaves well in the world, he will be shown the heaven and the things when he passes away”.

(19) *Terek minjo la nicinik la nilangngere sakranna*

(20) *Tallu moncong napaklenguki*

The (ICP) of song in lines 19 and 20 above is *mallimmi matenna tassikali-kali mami nisokna* “he died a long long time ago”. Therefore, the dead person’s family only meet him in their dream.

(21) *Anjoke-jokeji bolana oroji passimbangenna*

(22) *Kunjung ta allalo kunjung tanni pakkusissingang*

The (ICP) of the song in lines 20 and 21 above is *riek ji intu ri kau* “the message of the song, it is close to the death place. Why did you ask it?

a. *Kelong basing lok-lok*
(23) Upak-upak jaki jammeng ka nadojong jaki basing

(24) Ki natingroli uni-uni patang pulo

The (ICP) of the song in lines 23 and 24 is sukkuru jaki mate ka naurusu jaki turibokota “the message of the song is the dead person thanks his family because they can care him”

(25) Patang pulo uni-uni ri dallekang na matea

(26) Tak bello- hello

The (ICP) of the song in lines 25 and 26 above is that lohe buanganna uni-uni punna mateki “there are many music sounds when someone passed away including crying.

(27) Tujuji kalewanganna unu-uninna matea

(28) basing pakdojong-dojongna kunreji sakranna nang jorengang bakkasakna

The (ICP) of the song in lines 27 and 28 above is ri bolaki akkelong basingna ni langngere alusukna sakranna basinga kunjoang “pakelong basing (the singers) sing basing in the dead person's house but its soft messages are heard until the cemetery”.

b. Kelong basing Tingke-tingkere

(29) Akrak sa a la kusissing la kutaknang toje-tojek

(30) Sikura kale bola ri Mangarak bombang?
The (ICP) of the song in lines 29 and 30 above is *sikura buanganna* *pammantangngang ri ahere?* “how many places where we can live in hereafter? *Mangarak bombang* is a place where the dead person can smell sea water”

(31) *Punna ia ki kususissing bolayya ri Mangarak bombang*

(32) *Tuju batunna makdallek manraik ngasek*

The (ICP) of the song in lines 31 and 32 above is *tuju buanganna* *tampak pammantangngang ri ahere, tuju mange ri naraka, tuju todok mange ri suruga* “there are seven kinds of places where we can live in hereafter. Seven places prepared for those are allowed to go to heaven and also seven places for those whom are obliged to go to hell.

c. *Kelong basing Lekok-Lekok*

(33) *Tala jammengi matea maklingkana ja ri anja*

(34) *Ia ji jammeng nung taklea ri Jampea*

The (ICP) of the song in lines 33 and 34 above is *nikuayya jammeng tala mate buttuлу jaki* “what it is called *jammeng* is not die forever. Yet, what is meant by *jammeng* is someone who wants to do sailing to one place but he does not have any preparation.

(35) *Inakke kunni-kunni na sekre mami takgalakku*

(36) *Jammenga mami, lingkayya mami ri anja*
The (ICP) of the song in lines 35 and 36 above is *ni painroi mange ri Tau riek Akrakna*. “Every thing is returned to the Almighty God”.

d. **Kelong basing Hammancia**

(37) Karianja bedek borik suruga pang mempoang na

(38) *la ri lino tu manginrang jaki borik*

The (ICP) of the song in lines 37 and 38 is *maetaja ammari-mari ri linoa* “we live in the world only for a short time.

(39) *Pada nginrang jaki borik, pada tiro pakrasangeng*

(40) *Tania tokja bori ni kale-kalei*

The (ICP) of the song mentioned in lines 39 and 40 above is *tallang si pahuak manyuk si parampe* “to sink is mutually raised up and drifted is mutually grounded”.

e. **Kelong basing Palamojong**

(41) *Manna kale na bortita teaki tak libak-libak*

(42) *Lamminro jinni ri bali pakrasangenna*

The (ICP) of the song in lines 41 and 42 above is *ni tapis-tapis i bicarayya punna appauki* “we should filter our speech”

(43) *Mangku mamo mammene ri ranjang*

(44) *Mappaklungang renda-renda*
The (ICP) of the song in lines 43, 44 and 45 above is *sanging ni ukrangi injo pattalassanga ri olo* “someone is hoped to remember his plain life he has been in luxurious life”

**f. Kelong basing Ati-ati raja**

(46) *Sia-sia mi matea paracuma tallasayya*

(47) *longgangi lino na seppang pammitikanna*

The song in lines 46 and 47 above may be recontextualized into (ICP) which can be shown in the sentence of *assuka i pantarang biring baku* “this song is intended for someone who does not have friends because of her impoliteness”.

(48) *Sibola-bola ming toi simpunga sale-salea*

(49) *Sipang meneang kakkalak jeknek matayya*

The (ICP) of the song in lines 48 and 49 above is *pattalassanga ri lino si sambe-sambei, maeng sannang, maeng susa* “life in the world takes turns. It is sometimes happy, sometimes unhappy”

(50) *Kelong kinni ka pirau kakkala ka jeknek mata*

(51) *Takmuri kinni na pirau cakdi-cakdi*
The (ICP) of the song in lines 50 and 51 above is *akkelong ki ka tumate, numakkalaki mingka pakrisi nyaha* “someone sings *kelong basing* because of death, smiling but crying in her heart”

**g. Kelong basing Dondak**

(52) Jappa tojekmi daengku

(53) Murung-murung mi otona

The (ICP) of the song in lines 52 and 53 above is *nampami sadara angkua matea nu maeng nipattantu* “someone has just realized that death must come”

(54) Ni pajappa tea jappa, nipalolok tea lolo, ni paenrek tea menre

The (ICP) of the song in line 54 above is *anrekmo na lingka ka matem* “some one does not walk because he has passed away”.

**h. Kelong basing Sio Sayang**

(55) Barak ri anja pi sallang ri bangkennapi dunia

(56) Natasassak lalang tuteayya makkusissing

The (ICP) of the song in lines 55 and 56 above *tau nasassala kalenna tala nagaukang nuhajik a ri tallasakna* “the dead person regrets, he did not do good deed when he was still alive”

(57) Makkusissing jintu sallo punna jammengki ammukoang
(58) *Lapparikodong punna laklingka ri anja*

The (ICP) of the song in lines 57 and 58 above is *tunasassala kalenna tala gauk haji ri lino* “the message of the song is the dead person regretted as he did not behave good deed when was still alive”

(59) *Riek tokmo makkusissing riek tokmo pakrikodong*

(60) *Riekmo angkua ka sarenna mo sikua*

The (ICP) of the song in lines 59 and 60 above is *riek tau akkutaknang, angkapakrisangi, riek todok angkua ka maeng sarenna mo* "some people asked, some others say pity and the others say we just hand over to God”

(61) *Erokki jammeng nit toak, garring nipakkusissingang*

(62) *Nu tangang nanro pau hajik ri taua*

The (ICP) of the song in lines 61 and 62 above is *anrek pau-pau hajik ri taua* “The dead person has never said wise words to one another”

(63) *Nanro memangki pakmaik ri gentengang tallasakta*

(64) *Jammengki sallok buttaya mami la rua*

The (ICP) of the song in lines 63 and 64 above is, *rigentengang tallasatta pa ka hajik pau-punta mange ri paranta tau* “the dead person reminds the living person to invest good manners to one another”
(65) Kuang na buttayya la rua anjayya nipaka sunggu

(66) Kala patokong battu angngohe-ngoheang.

The (ICP) of the song in lines 65 and 66 above is buttayya mami na anjayya na urang akbela-bela “the dead person makes friends only with soil and the spirit”

(67) Barak  anrek ja nisurung mattanang-tanang pakmaik

(68) Takbu nilamung bojok mambua paria

The (ICP) of the song in lines 67 and 68 above is ako lalo pakrisii nyahana tumaenga nu sare kahajikang” the message of the song above is the dead person gives a message to the living person for not hurting someone's heart.”

i. Kelong basing Cui-Cui Didi

Kelong basing cui-cui didi is a kind of an entertaining song in basing song. In this death song, there are two people and one bird called cui-cui didi (a little bird with yellow feather) talk about their greatness. One person would like to learn a religious way of life (tarekat) another one is a house paranormal.

(69) Cui-cui didi ngurako nu didi

(70) Ka panritaa dok, ka panritaa dok
The (ICP) of the song in lines 69 and 70 is, *akkutaknangi tau akra appilajara attarekak ricui-cui didia, nakua mo cui-cui didi angngurako nu didi jari appihali tokmi cui-cui didi a angkua ka pang rita a dok* “So, the meaning of the two lines (67 and 68) is a person who wants to learn a religious way of life (*tarekat*) asks the yellow feather bird (*cui-cui didi*), he asks the cui-cui didi: “why is your feather yellow?” *Cui-cui didi* replies: “I am a religious way of life learner, because I am a religious way of life learner”.

(71) *Ka pangrita jako palek tang nu bunduk balandayya*

(72) *Ka sianak a dok, ka sianak a dok*

The (ICP) of the song in lines 71 and 72 above is *akkutaknangi pole tau akrak a boja pangissengang angkua ka pangrita jako palek tannu bunduk balandayya*. *Appihali issek cui-cui didia angkua ka sia na a dok, ka sianak a dok*. (Well, the messages of the song is a religious way of life learner say you are a paranormal indeed, why didn’t you fight the Dutchmen?. The bird or *cui-cui didi* answers because they are my siblings, because they are my siblings.

(73) *Ka sianak jako palek tang nu pak tunuang tedong*

(74) *Ka siasi a dok, ka sia si a dok*

The (ICP) of the song in lines 73 and 74 above is *akkutaknangi injo tu bojayya pangissengang ka sianak jako palek balandayya angngurai tala*
nupattunuang tedong? Jari appihalimi cui-cui didia angkua ka sia-asi a dok. Ka sia-si a dok. This song message is that the person who wants to learn a religious way of life asks cui-cui that you say they are your sibling, but why don't you slay buffalo for them. Cui-cui didi (the yellow feather bird) answers because I am poor, because I am poor.

(75) Kasi asi jako palek na malombo ja bolanu

(76) Ka uragi a dok, ka uragi a dok

The (ICP) of the song in lines 75 and 76 above is rua mami la siba-bali battuangnganna tau akbojayya pangissengang na uragia (haouse paranormal) akkutaknangmi tau akbojayya pangissengang angkua kasia asi jako na bakkak ja bolanu? Appihalimi uragia angkua ka uragia dok, ka uragi a dok. “So, in this song there are two people asked and answered their questions. Those are the person who wants to learn a religious way of life and a house paranormal (uragi). The religious way of life learner asks you are poor indeed but your house is so big? Then the house paranormal answers because I am a house paranormal, because I am a house paranormal.

(77) Ka uragi jako palek na nu tekbkulantuknu

(78) Ka takbessolo dok, ka tak bessolo dok

The (ICP) of the song in lines 77 and 78 above is akkutaknangi tau bojayya pangissengang ka uragi jako palek angngurai na nutekbakja
kulantuknu. Appihali i uragia ka tak bessoloi dok, ka tak bessoloi dok. The song means the person who wants to learn a religious way of life asks uragi (a house paranormal) you are a house paranormal indeed, but, why do you slash your knees. The house builder answers because it misses, because it misses.

Informant 9 (I.9: 4-August-2016).

1) Hajik tojek i matea paklingkaanga ri anja

2) Rakjingi rolo nampa lumbak balasakna

The lyrics of the song in lines 1 and 2 above" pakrisi tallasayya ri lino, mingka punna mateki sannangjaki “ we experience plain life in the world, but when we pass away, we will be pleasant”

3) Appasangi bedek anjayya linoa na pappasangngi

4) Akrak i bedek nilonjokiang topena

The (ICP) of the song’s lyrics in lines 3 and 4 above is akrak i ni paka sannang anjayya “the spirit wants to be pleasant”

5) Manna mappasang anjayya linoa napappasangngi

6) Anrek pa bedek nak lingka ri anja

The (ICP) of the song’s lyrics in lines 5 and 6 is anrekja na la mate attarrusu “the dead person does not die forever”
(7) Assa tojekmi jammenna lingka tojekmi ri anja

(8) Anrek mi injo ke ri jalik pammeneang na

The (ICP) of the song's lyrics in lines 7 and 8 *maemmi ni alleang bangnginna* “the dead person has been cared for three months and ten days.”

(9) Nai tokmo tanga susa tanga simpung pakmaikna

(10) katula jammeng tu laklingkamo ri anja

The (ICP) of the song's lyrics in lines 9 and 10 above is *pakrisiki punna* lambatemakki “every one who faces the death must be sorrow”

(11) Kajuara rappassaki la niparekki pakkeke

(12) Lani keke sai moncong ni paklengukia

The (ICP) of the song's lyrics in lines 11 and 12 above is *angngeraki mange ri Tu riek Akrakna* “banyan tree is likened as a creator and the dead person hopes God can realize his wishes”.

(13) Talia keke-kekeang moncong ni paklengukia

(14) Nakammi nabi natarinti male kak

The (ICP) of the song in lines 13 and 14 above is *punna balloji gau a ri lino nakammik jaki nabi siurang malekak* “if the dead person ran good behavior in the world, he will be taken care of by prophets and angels.”
(15) Punna jammengki ammukoang teaki angkana sarennna

(16) Angkana jakia jammeng ri pakrisikna

The (ICP) of the song in lines 15 and 16 above is matea nu maeng nipattantu riTau riek Akrakna “the death is definitely occurred in every human being” and the message for jammengi ri pakrisikna is mate ri pantarang ka akrakkanna Tau paretta (the Almighty God) for example, someone who kills himself (suicide).

(17) Malekak turukki cidong gae-gaemi kalenta

(18) Lanicinik sai suruga lolliong bonena

The (ICP) of the song in lines 17 and 18 above is punna mateki nipitteangjakisuruga lollong bonena punna balloji gauttari lino “If some one passes away he will be shown the heaven and the things are inside it.”

(19) Terek minjo la nicinik la nilangngere sakranna

(20) Tallu moncong napaklenguki

The (ICP) of song in lines 19 and 20 above is mallimmi matenna “he has died for so long. Therefore, the dead person's family only meet him in a dream”.

(21) Anjoke-jokeji bolana oroji passimbangenna

(22) Kunjung ta allalo kunjung tanni pakkusissingang
The (ICP) of the song in lines 19 and 20 above is *angngura na nulakkutaknang na riekji intu ri kau* “why do you want to ask about death, whereas it is in yourself”

a. *Kelong basing lok-lok*

(23) *Upak-upak jaki jammeng ka nadojong jaki basing*

(24) *Ki natingroli uni-uni patang pulo*

The (ICP) of the song in lines 23 and 24 is *sukkurujaki mate ka naparakai jaki bija-bijayya* “the message of the song is the dead person thanks his family because they can take care of him”.

(25) *Patang pulo uni-uni ri dallekang na matea*

(26) *tak bello- hello,*

The (ICP) of the song in lines 25 and 26 above is *lohe buanganna uni-uni punna mateki tak bajang-bajang* “there are many music sounds, reflecting when someone passed away including crying.

(27) *Tujuji kalewanganna unu-uninna matea*

(28) *basing pakdojong-dojongna kunreji sakranna nang jorengang bakkasakna*

The (ICP) of the song in lines 27 and 28 above is *tuju pokok ri kelong kamangeanga, kunreangki akkelong basingna kunjoang ni langngere alusukna* “only seven types the gist of *kelong basing*, the singers in the
world sing *basing* song but its soft messages can be heard until the hereafter”.

**b. Kelong basing Tingke-tingkere**

(29) Akrak sa a la kusissing la kutaknang toje-tojek

(30) Sikura kale bola ri Mangarak bombang?

The (ICP) of the song in lines 29 and 30 above is *akrack i naisseksikura buanganna* tampak *pammantangngang kunjoang*? Some one wants to know “how many places where we can live in hereafter? *Mangarak bombang* is a place where the dead person can smell sea water”

(31) Punna ia ki kususissing bolayya ri Mangarak bombang

(32) Tuju batunna makdallek manraik ngasek

The (ICP) of the song in lines 31 and 32 above is *tuju buanganna pammantangngang ri ahere, tuju mange ri naraka, tuju todok mange ri suruga*” there are seven kinds of places where we can live in hereafter. Seven places are prepared for those allowed to go to heaven, and also seven places for those obliged to go to hell.

**c. Kelong basing Lekok-Lekok**

(33) Tala jammengi matea maklingkana ja ri anja

(34) la ji jammeng nung taklea ri Jampea
The (ICP) of the song in lines 33 and 34 above is *nikuayya jammeng, mate niurusu ri bija-bijangna* “what is called *jammeng* is the death cared by the dead person's family. Yet, what is also meant by *jammeng* is someone who wants to do sailing across the sea but he does not have any life preserver”.

(35) *Inakke kunni-kunni na sekre mami takgalakku*

(36) *Jammenga mami, lingkayya mami ri anja*

The (ICP) of the song in lines 35 and 36 above is *lohe akrak ni gaukang mingka anrek mopakulle ka dodong maki* “someone has many plans to do, but he has no ability to do. Therefore they just return everything to Almighty God”

**d. Kelong basing Hammancia**

(37) *Karianja bedek borik suruga pang mempoang na*

(38) *Ia ri lino tu mangirrang jaki borik*

The (ICP) of the song in lines 37 and 38 is *inni linoa pangmari-marianji* “we only take a rest in the world, hereafter is a permanent place” Therefore keep social relationship to others”

(39) *Pada nginrang jaki borik, pada tiro pakrasangeng*

(40) *Tania tokja bori ni kale-kalei*
The (ICP) of the song mentioned in lines 39 and 40 above is *tallang si pahuak manyuk si parampe* “to sink is mutually raised up and drifted is mutually grounded”

(41) *Manna kale na boritta teaki tak liba-libak*

(42) *Lamminro jinni ri bali pakrasangenna*

The (ICP) of the song in lines 41 and 42 above is *manna ni kulle-kullemo kalea andaki lambusu pau* ” Although we are rich don’t be proud because every thing will return to its creator”"

(43) *Mangku mamo mammene ri ranjang*

(44) *Mappaklungang renda-renda*

(45) *Ku ukrangi tokji paklungang polong kajungku*

The (ICP) of the song in lines 43, 44 and 45 is *sanging ni ukrangi injopattallasang nu allaoa* “always remember our plain life before.”

e. **Kelong basing Ati -ati raja**

(46) *Sia-sia mi matea paracuma tallasayya*

(47) *longgangi lino na seppang pammitikanna*

The (ICP) of the song in lines 46 and 47 above is *tau kodi sipakna jari anrek angurangi akbela-bela* “this song is intended for someone who has no friends because she usually hurts another person”
(48) Sibola-bola ming toi simpunga sale-salea

(49) Sipang meneang kakkalak jeknek matayya

The (ICP) of the song in lines 48 and 49 above is inni tallasayya aklekbasi sisasbe-sambe bangkenga. maeng sannang, maeng susa “life is mutual change. It is sometimes happy, sometimes unhappy”

(50) Kelong kinni ka pirau kakkala ka jeknek mata

(51) Takmuri kinni na pirau cakdi-cakdi

The (ICP) of the song in lines 50 and 51 above is akkelong ki ka tumatea nidojong, numakkalaki mingka pakrisi nyaha “someone sings kelong basing because of death, smiling but crying in her heart”

f. Kelong basing Dondak

(52) Jappa tojekmi daengku

(53) Murung-murung mi otona

The (ICP) of the song in lines 52 and 53 above is mate tojekmi injo mange kakangku kodong “someone has just realized that everyone will die”.

(54) Ni pajappa tea jappa, nipalolok tea lolo, ni paenrek tea menre

The (ICP) of the song in line 54 above is talak lingkai ka tumatemo “some one does not walk because he has passed away”
**g. Kelong basing Sio Sayang**

(55) Barak ri anja pi sallang ri bangkennapi dunia

(56) Natasassak lalang tuteayya makkusissing

The (ICP) of the song in lines 55 and 56 above *ri aherepi nasassala kalenna tau tala nagaukang nuhajik a ri tallasakna* “the dead person regret because he did not do good deed when he was still alive”

(57) Makkusissing jintu sallo punna jammengki ammukoang

(58) Lapparikodong punna laklingka ri anja

The (ICP) of the song in lines 57 and 58 above is *tunasassala kalenna tala appak sadia bokong ri lino* “the message of the song is the dead person regretted as he did not behave good deed when was still alive”.

(59) Riek tokmo makkusissing riek tokmo pakrikodong

(60) Riekmo angkua ka sarenna mo sikua

The (ICP) of the song in lines 59 and 60 above is *rie tau akkutaknang, riek tau akkamase, riek todok angkua dallekna to injo katantuanna battu ri Tu riek Akrakna* “some people ask., some say pity, some other say his destiny. Thus we have to accept whole heartedly every thing to the Almighty God”.

(61) Erokki jammeng nit toak, garring nipakkusissingang
(62) Nu tangang nanro pau hajik ri taua

The (ICP) of the song in lines 61 and 62 above is anrek ampe hajikna ri parang na tau "The dead person never says wise words to one another"

(63) Nanro memangki pakmaik ri gentengang tallasakta

(64) Jammengki sallok buttaya mami la rua

The (ICP) of the song in lines 63 and 64 above is, igitte tau tallasayya pa ka hajik ampe-ampe ta ri taua “the dead person reminds the living person to invest good manners to one another”

(65) Kuang na buttayya la rua anjayya nipaka sunggu

(66) Kala patokong battu angngohe-ngoheang.

The (ICP) of the song in lines 65 and 66 above is punna mateki naanrek gau hajikta ri lino buttayya mami na anjayya uranta “the dead person’s friends are only with soil and the spirit” if he passes away .

(67) Barak ri anrek ja nisurung mattanang-tanang pakmaik

(68) Takbu nilamung bojok mambua paria

The (ICP) of the song in lines 67 and 68 above is ako lalo pakrisii nyahana tumaenga nu sare kahajikang” the message of the song above is the dead person gives a message to the living person not to hurt someone's heart.”
h. Kelong basing Cui-Cui Didi

Kelong basing cui-cui didi is a kind of an entertaining song in basing song. In this death song, there are two people and one bird called cui-cui didi (a little bird with yellow feather) talk about their greatness. One person would like to learn a religious way of life (tarekat) another one is a house paranormal.

(69) Cui-cui didi ngurako nu didi

(70) Ka panritaa dok, ka panritaa dok

The (ICP) of the song in lines 69 and 70 above is, akkutaknangi tau akra appilajara attarekak ricui-cui didia, nakua mo cui-cui didi angngurako nu didi jari appihali tokmi cui-cui didi a angkua ka pang rita a dok “So, the meaning of the two lines (67 and 68) is a person who wants to learn a religious way of life (tarekat) asks the yellow feather bird (cui-cui didi), he asks the cui-cui didi: “why is your feather yellow?” Cui-cui didi replies: “I am a religious way of life learner, because I am a religious way of life learner”.

(71) Ka pangrita jako palek tang nu bunduk balandayya

(72) Ka sianak a dok, ka sianak a dok

The (ICP) of the song in lines 71 and 72 above is akkutaknangi pole tau akrak a boja pangissengang angkua ka pangrita jako palek tantu bunduk balandayya. Appihali issek cui-cui didia angkua ka sia na a dok, ka
sianak a dok. (Well, the messages of the song is a religious way of life learner say you are a paranormal indeed, why didn’t you fight the Dutchmen?. The bird or cui-cui didi answers because they are my siblings, because they are my siblings."

(73) Ka sianak jako palek tang nu pak tunuang tedong

(74) Ka sia si a dok, ka sia si a dok

The (ICP) of the song in lines 73 and 74 above is akkutaknangi injotu bojayya pangissengang ka sianak jako palek balandayya angngurai tala nupattunuang tedong? Jari appihalimi cui-cui didia angkua ka sia-asia a dok. Ka sia- si a dok. This song message is that the person who wants to learn a religious way of life asks cui-cui that you say they are your sibling, but why didn’t you slay buffalo for them. Cui-cui didi (the yellow feather bird) answers because I am poor, because I am poor.

(75) Kasi asi jako palek na malompo ja bolanu

(76) Ka uragi a dok, ka uragi a dok

The (ICP) of the song in lines 75 and 76 above is rua mami la siba-bali battuangnganna tau akbojayya pangissengang na uragia (haouse paranormal) akkutaknangmi tau akbojayya pangissengang angkua kasia asi jako na bakkak ja bolanu? Appihalimi uragia angkua ka uragia dok, ka uragi a dok. “So, in this song there are two people asked and answered their questions. Those are the person who want to learn a
religious way of life and a house paranormal (uragi). The religious way of life learner asks you are poor indeed but your house is so big? Then the house paranormal answers because I am a house paranormal, because I am a house paranormal.

(77) Ka uragi jako palek na nu tekbulantuknu

(78) Ka takbessolo dok, ka tak bessolo dok

The (ICP) of the song in lines 77 and 78 above is akkutaknangi tau bojayya pangissengang ka uragi jako palek angngurai na nutekbakja kulantuknu. Appihali i uragia ka tak bessoloi dok, ka tak bessoloi dok. The song means the person who wants to learn a religious way of life asks uragi (a house paranormal) you are a house paranormal indeed, but, why do you slash your knees. The house builder answers because it misses, because it misses.

Informant 10 (I.10: 5- August-2016)

(1) Hajik tojek i matea paklingkaanga ri anja

(2) Rakjingi rolo nampa lumbak balasakna

The lyrics of the song occurred in lines 1 and 2 above pakrisiki rolo nampa ki nguppa kasannangngang“We run difficult life and then we will be happy at the end”

(3) Appasangi bedek anjayya linoa na pappasangngi
(4) Akarak I bedek nilonjokiang topena

The (ICP) in the song of lines 3 and 4 above is akarak i ni paka sannang anjayya “the spirit wants to be pleasant”

(5) Manna mappasang anjayya linoa napappasangngi

(6) Anrek pa bedek nak lingka ri anja

The (ICP) in the song of lines 5 and 6 is riek iji maleka attallasakna tumateya ilalang bola “the dead person is still around us”

(7) Assa tojekmi jammenna lingka tojekmi ri anja

(8) Anrek mi injo ke ri jailk pammeneang na

The (ICP) in the song of lines 7 and 8 maemmi ni pattepu bola “the dead person has removed to another place because he has been cared for three months and ten days”.

(9) Nai tokmo tanga susa tanga simpung pakmaikna

(10) Katula jammeng tu laklingkamo ri anja

The (ICP) in the song of lines 9 and 10 above is pakrisiki punna lamatemaki “every one who faces death must be sorrow”

(11) Kajuara rappassaki la nparekki pakkeke

(12) Lani keke sai moncong ni paklengukia
The (ICP) in the song of lines 11 and 12 above is *angngerakangeraki mange RiTu riek Akraakna barak na sare jaki pangngamaseank* “banyan tree is likened as a creator and the dead person hopes God can give him affections.”

(13) *Talia keke-kekeang moncong ni paklengukia*

(14) *Nakammi nabi natarinti male kak*

The (ICP) of the song in lines 13 and 14 above is *punna balloji gau a ri lino nakammik jaki nabi siurang malekak anjorengang* “if the dead person ran good behaviour in the world, he will be cared by prophets and angels.”

(15) *Punna jammengki ammukoang teaki angkana sarenna*

(16) *Angkana jakia jammeng ri pakrisikna*

The (ICP) of the song in lines 15 and 16 above is *matea nu maeng nipattantu riTau riek Akraakna* "the death definitely occurs to every human being" and the message for *jammengi ri pakrisikna is mate ri pantarang ka akrakkanna Tau paretta* (the Almighty God) for example, someone who kills himself (suicide).

(17) *Malekak turukki cidong gae-gaemi kalenta*

(18) *Lanicinik sai suruga lolliong bonena*
The (ICP) of the song in lines 17 and 18 above is *punna mateki nipitteang jaki suruga lollong bonena punna balloji gautta* “If some one passes away he will be shown the heaven and the things are inside it.”

(19) *Terek minjo la nicinik la nilangngere sakranna*

(20) *Tallu moncong napaklenguki.*

The (ICP) of the song in lines 19 and 20 above is *susa maki la sitte ka maraengmi pammantangnganna* “we find it difficul to see the dead person because he has his own place”

(21) *Anjoke-jokeji bolana oroji passimbangenna*

(22) *Kunjung ta allalo kunjung tanni pakkusissingang*

The (ICP) of the song in lines 21 and 22 is *angngura nu lakkutaknang na riekji ri kau* “why do you ask whereas it is inside your self.

b. *Kelong basing lok-loc*

(23) *Upak-upak jaki jammeng ka nadojong jaki basing*

(24) *Ki natingroli uni-uni patang pulo*

The (ICP) of the song in lines 23 and 24 is *sukkurujaki mate ka nakapakrisang jaki turibokota* “the message of the song is the dead person thanks his family because they can conduct *kelong basing* for him”.

(25) *Patang pulo uni-uni ri dallekang na matea*
(26) Tak bello- hello,

The (ICP) of the song in lines 25 and 26 above is *lohe buanganna kelong basing punna mateki* “there are many music sounds when someone passed away, including crying.

(27) Tujuji kalewanganna uni-uninna matea

(28) Basing pakdojong-dojongna kunreji sakranna, nang jorengang bakkasakna

The (ICP) of the song in lines 27 and 28 above is *kunreangki akkelong basing na kunjoang ni langngere alusukna* “people sing basing song in the world but, its soft messages are heard until the cemetery”.

c. Kelong basing Tingke-tingkere

(29) Akrak sa a la kusissing la kutaknang tojek-tojek

(30) Sikura kale bola ri Mangarak bombang?

The (ICP) of the song in lines 29 and 30 above is *sikura buanganna pangmantangngang ri ahere?* “how many places where we can live in hereafter? Mangarak bombang is a place where the dead person can smell sea water”

(31) Punna ia ki kususissing bolayya ri Mangarak bombang

(32) Tuju batunna makdallek manraik ngasek
The (ICP) of the song in lines 31 and 32 above is *tuju buanganna pammantanggang ri ahere, tuju mange ri naraka, tuju todok mange ri suruga*” there are seven kinds of places where we can live in hereafter. Seven places are prepared for those allowed to go to heaven, and also seven places for those obliged to go to hell.

d. **Kelong basing Lekok-Lekok**

(33) *Tala jammengi matea maklingkana ja ri anja*

(34) *La ji jammeng nung taklea ri Jampea*

The (ICP) of the song in lines 33 and 34 above is *mate niurusu ri bija-bijanta* “what is called *jammeng* is dead person is cared by the family and relatives. Yet, what is also meant by *jammeng* is someone who wants to go sailing to one place but he does not have any preparation.”

(35) *Inakke kunni-kunni na sekre mami takgalakku*

(36) *Jammenga mami, lingkayya mami ri anja*

The (ICP) of the song in lines 35 and 36 above is *nipainroi mange ri Turiek Akrakna*” we just hand over every thing to God”.

e. **Kelong basing Hammancia**

(37) *Karianja bedek borik suruga pang mempoang na*
(38) *Ia ri lino tu manginrang jaki borik*

The (ICP) of the song in lines 37 and 38 is *lino pang mari-mariangji ahere pang mantangngang karakrakkang* “to live in the world is only for a short time. Hereafter is a place to live forever. Therefore we have to help one another”.

(39) *Pada nginrang jaki borik, pada tiro pakrasangeng*

(40) *Tania tokja bori ni kale-kalei*

The (ICP) of the song mentioned in lines 39 and 40 above is *tallang si pahuak manyuk si parampe* “to sink is mutually raised up and drifted is mutually grounded”

**f. Kelong basing Palamjong**

(41) *Manna kale na boritta teaki tak liba-libak*

(42) *Lamminro jinni ri bali pakrasangenna*

The (ICP) of the song in lines 41 and 42 above is *nilapik-lapik I punna akbicaraki* “we should speak politely and filter our speech”.

(43) *Mangku mamo mammene ri ranjang*

(44) *Mappaklungang renda-renda*

(45) *Ku ukrangi tokji paklungang polong kajungku*
The (ICP) of the song in lines 43, 44 and 45 above is *sanging ni ukrang ni injo pattallassanga ri olo* “although we have lived luxuriously, don’t forget our life before,

**g. Kelong basing Ati-ati raja**

(46) *Sia-sia mi matea paracuma tallasayya*

(47) *longangani lino na seppang pammitikanna*

The (ICP) of the song in lines 46 and 47 above is *tala riek pau-pau hajikna ri taua* “this song is intended for someone whose words usually hurt the others”

(48) *Sibola-bola ming toi simpunga sale-salea*

(49) *Sipang meneang kakkalak jeknek matayya*

The (ICP) of the song in lines 48 and 49 above is *inni bangkenga aklekba-lekbasai nipalingkaaklekbasai* “life is mutual change. It is sometimes happy, sometimes unhappy”

(50) *Kelong kinni ka pirau kakkala ka jeknek mata*

(51) *Takmuri kinni na pirau cakdi-cakdi*

The (ICP) of the song in lines 50 and 51 above is *akkelong ki ka tumate, numakkalaki mingka pakrisi nyaha* “someone sings *kelong basing* because of death, smiling but crying in her heart”
h. Kelong basing Dondak

(52) Jappa tojekmi daengku

(53) Murung-murung mi otona

The (ICP) of the song in lines 52 and 53 above is *mate tojekmi injo mange kakangku* “someone has just realized that his brother already passed away”

(54) Ni pajappa tea jappa, nipalolok tea lolo, ni paenrek tea menre

The (ICP) of the song in line 54 above is *talak lingkai ka tumatemo* “some one does not walk because he has passed away”

i. Kelong basing Sio Sayang

(55) Barak ri anja pi sallang ri bangkennapi dunia

(56) Natasassak lalang tuteayya makkusissing

The (ICP) of the song in lines 55 and 56 above is *tau nasassala kalenna tala nagaukang nuhajik a ri tallasakna* “the dead person regret because he did not do good deed when he was still alive”

(57) Makkusissing jintu sallo punna jammengki ammukoang

(58) Lapparikodong punna laklingka ri anja
The (ICP) of the song in lines 57 and 58 above is *tunasassala kalenna tala gauk haji ri lino* “the message of the song is the dead person regretted as he did not do good deed when was still alive”

(59) *Riek tokmo makkusissing riek tokmo pakrikodong*

(60) *Riekmo angkua ka sarenna mo sikua*

The (ICP) of the song in lines 59 and 60 above is *katantuanna battu ri Tu riek Akrakna* “the decision is by God”

(61) *Erokki jammeng nit toak, garring nipakkusissingang*

(62) *Nu tangang nanro pau hajik ri taua*

The (ICP) of the song in lines 61 and 62 above is *anrek pau-pau hajikna ritaua* “The dead person never says wise words to one another”

(63) *Nanro memangki pakmaik ri gentengang tallasakta*

(64) *Jammengki sallok buttaya mami la rua*

The (ICP) of the song in lines 63 and 64 above is, *igitte tau tallasayya pa ka hajik ampe-ampe ta ri taua* “the dead person reminds the living person to invest good manners to one another”

(65) *Kuang na buttayya la rua anjayya nipaka sunggu*

(66) *Kala patokong battu angngohe-ngoheang.*
The (ICP) of the song in lines 65 and 66 above is *buttayya mami na anjayyana urang akbela-bela* “the dead person makes friends only with soil and the spirit”

(67) *Barak ri anrek ja nisurung mattanang-tanang pakmaik*

(68) *Takbu nilamung bojok mambua paria*

The (ICP) of the song in lines 67 and 68 above is *ako lalo pakrisii nyahana tumaenga nu sare kahajikang*” the message of the song above is the dead person gives a message to the living person not to hurt someone's heart.”

**j. Kelong basing Cui-Cui Didi**

*Kelong basing cui-cui didi* is a kind of an entertaining song in *basing* song. In this death song, there are two people and one bird called *cui-cui didi* (a little bird with yellow feather) talk about their greatnesses. One person would like to learn a religious way of life (*tarekat*) another one is a house paranormal.

(69) *Cui-cui didi ngurako nu didi*

(70) *Ka panritaa dok, ka panritaa dok*

The (ICP) of the song in lines 69 and 70 above is, *akkutaknangi tau akra appilajara attarekak ricui-cui didia,nakua mo cui-cui didi angngurako nu didi jari appihali tokmi cui-cui didi a angkua ka pang rita a dok* “So, the
meaning of the two lines (67 and 68) is a person who wants to learn a
religious way of life (tarekat) asks the yellow feather bird (cui-cui didi), he
asks the cui-cui didi: "why is your feather yellow?" Cui-cui didi replies “I am
a religious way of life learner, because I am a religious way of life
learner".

(71) Ka pangrita jako palek tang nu bunduk balandayya

(72) Ka sianak a dok, ka sianak a dok

The (ICP) of the song in lines 71 and 72 above is akkutaknangi pole
tau akrak a boja pangissengang angkua ka pangrita jako palek tannu
bunduk balandayya. Appihali issek cui-cui didia angkua ka sia na a dok, ka
sianak a dok. (Well, the messages of the song is a religious way of life
learner say you are a paranormal indeed, why didn’t you fight the
Dutchmen?. The bird or cui-cui didi answers because they are my siblings,
because they are my siblings.

(73) Ka sianak jako palek tang nu pak tunuang tedong

(74) Ka siasi a dok, ka sia si a dok

The (ICP) of the song in lines 73 and 74 above is akkutaknangi injo
tu bojayya pangissengang ka sianak jako palek balandayya angngurai tala
nupattunuang tedong? Jari appihalimi cui-cui didia angkua ka sia-asi a
dok. Ka sia- si a dok. This song message is that the person who wants to
learn a religious way of life asks cui-cui that you say they are your sibling,
but why didn’t you slay buffalo for them. *Cui-cui didi* (the yellow feather bird) answers because I am poor, because I am poor.

(75) *Kasi asi jako palek na malombo ja bolanu*

(76) *Ka uragi a dok, ka uragi a dok*

The (ICP) of the song in lines 75 and 76 above is *rua mami la siba-bali battuangnganna tau akbojayya pangissengang na uragia* (house paranormal) *akkutaknangmi tau akbojayya pangissengang angkua kasia asi jako na bakkak ja bolanu? Appihalimi uragia angkua ka uragia dok, ka uragi a dok.* “So, in this song there are two people asked and answered their questions. Those are the person who wants to learn a religious way of life and a house paranormal (*uragi*). The religious way of life learner asks you are poor indeed but your house is so big? Then the house paranormal answers because I am a house paranormal, because I am a house paranormal.

(77) *Ka uragi jako palek na nu tekbulantuknu*

(78) *Ka takbessolo dok, ka tak bessolo dok*

The (ICP) of the song in lines 77 and 78 above is *akkutaknangi tau bojayya pangissengang ka uragi jako palek angngurai na nutekbakja kulantuknu.* *Appihali i uragia ka tak bessoloi dok, ka tak bessoloi dok.* The song means the person who wants to learn a religious way of life asks uragi (a house paranormal) you are a house paranormal indeed, but, why
do you slash your knees. The house builder answers because it misses, because it misses.

**Informant 11 (I.11, 5-August-2016)**

(1) *Hajik tojek i matea paklingkaanga ri anja*

(2) *Rakjingi rolo nampa lumbak balasakna*

The lyrics of the song occurred in lines 1 and 2 above *kasiasi ri lino kalumanynyang kalupepeang ri ahere.*” When we pass away, we will be very rich in hereafter”

(3) *Appasangi bedek anjayya linoa na pappasangngi*

(4) *Akrak I bedek nilonjokiang topena*

The (ICP) of the songs lyrics in lines 3 and 4 above *isakrak ini paka sannang anjayya* “the spirit wants to be pleasant”

(5) *Manna mappasang anjayya linoa napappasangngi*

(6) *Anrek pa bedek nak lingka ri anja*

The (ICP) of the song’s lyrics in lines 5 and 6 is *anrekja na la mate attarrusu* “the dead person does not die forever”

(7) *Assa tojekmi jammenna lingka tojekmi ri anja*

(8) *Anrek mi injo ke ri jailk pammeneang na*
The (ICP) of the songs' lyrics in lines 7 and 8 *maemmi ni pattepu bola* “the dead person has removed to another place because he has been cared for three months and ten days”.

(9) *Nai tokmo tanga susa tanga simpung pakmaikna*

(10) *katula jammeng tu laklingkamo ri anja*

The (ICP) of the song's lyrics in lines 9 and 10 above is *pakrisiki punna* "every one who faces death must be sorrow”

(11) *Kajuara rappassaki la niparekki pakkeke*

(12) *Lani keke sai moncong ni paklengukia*

The (ICP) of the song's lyrics in lines 11 and 12 is *angnger-nger a kimange ri Tu riek Akrakna barak na rappakki jaki kajuara* “banyan tree is symbolized as a creator and the dead person hopes God can give him affections.”

(13) *Talia keke-kekeang moncong ni paklengukia*

(14) *Nakammi nabi natarinti malekak*

The (ICP) of the song in lines 13 and 14 above is *punna balloji gau a ri linonakammik jaki nabi siurang malekak* “if the dead person ran good behaviour in the world, he will be cared by prophets and angels.

(15) *Punna jammengki ammuoang teaki angkana sarennna*
(16) Angkana jakia jammeng ri pakrisikna

The (ICP) of the song in lines 15 and 16 above is matea nu maeng nipattantu riTau riek Akrakna “the death is definitely occurred in every human being” and the message for jammengi ri pakrisikna mate ri pantarang ka akrakkanna Tau paretta (the Almighty God) for example, someone who kills himself (suicide).

(17) Malekak turukki cidong gae-gaemi kalenta

(18) Lanicinik sai suruga lolliong bonena

The (ICP) of the song in lines 17 and 18 above is punna mateki nipitteangjakisuruga lollong bonena punna balloji gautta “If someone passes away he will be shown the heaven and the things are inside it.

(19) Terek minjo la nicinik la nilangngere sakranna

(20) Tallu moncong napaklenguki

The (ICP) of song in lines 19 and 20 above is mallimmi matenna “he died a long long time ago”. Therefore, the dead person’s family only meet him in a dream.

(21) Anjoke-jokeji bolana oroji passimbangenna

(22) Kunjung ta allalo kunjung tanni pakkusissingang
The (ICP) of the song in lines 19 and 20 above is *ambani-baniji pammantangannamatea*“ the message of the song, is close to the death place. Why did you ask it?

a. **Kelong basing lok-lok**

(23) *Upak-upak jaki jammeng ka nadojong jaki basing*

(24) *Ki natingrol uni-uni patang pulo*

The (ICP) of the song in lines 23 and 24 is *sukkurujaki mate ka nakapakrisang jakituribokota* “the message of the song is the dead person thanks his family because they can conduct *kelong basing* for him”.

(25) *Patang pulo uni-uni ri dallekang na matea*

(26) *tak bello- hello,*

The (ICP) of the song in lines 25 and 26 above is *lohe buanganna uni-uni punna mateki* “there are many music sounds when someone passed away including crying.”

(27) *Tujuji kalewanganna uni-uninna matea*

(28) *basing pakdojong-dojongna kunreji sakranna nang jorengang bakkasakna*

The (ICP) of the song in lines 27 and 28 above is *tuju ji intina kelong kamateanga, kunreangki akkelong basingna kunjoang ni langngere*
alusukna “people in the world sing basing song but its soft messages are heard until the cemetery”.

b. Kelong basing Tingke-tingkere

(29) Akrak sa a la kusissing la kutaknang toje-tojek

(30) Sikura kale bola ri Mangarak bombang?

The (ICP) of the song in lines 29 and 30 above is sikura buangannapammantangngang ri ahere? “how many places where we can live in hereafter? Mangarak bombang is a place where the dead person can smell sea water”

(31) Punna ia ki kususissing bolayya ri Mangarak bombang

(32) Tuju batunna makdallek manraik ngasek

The (ICP) of the song in lines 31 and 32 above is tuju buangannapammantangngang ri ahere”.there are seven kinds of places where we can live in hereafter”.

c. Kelong basing Lekok-Lekok

(33) Tala jammengi matea maklingkana ja ri anja

(34) la ji jammeng nung taklea ri Jampea
The (ICP) of the song in lines 33 and 34 above is *nikuayya jammeng tala mate butulu jaki* “what is called *jammeng* is not die forever. Yet, what is meant by jammeng is someone who wants to go sailing across the sea, but he does not have but he does not have life preserver”

(35) *Inakke kunni-kunni na sekre mami takgalakku*

(36) *Jammenga mami, lingkayya mami ri anja*

The (ICP) of the song in lines 35 and 36 above is *akbuangki mange ri Tu riek Akrakna*”we just hand over every thing to God”.

**d. Kelong basing Hammancia**

(37) *Karianja bedek borik suruga pang mempoang na*

(38) *Ia ri lino tu manginrang jaki borik*

The (ICP) of the song in lines 37 and 38 is *lino pang mari-mariangji ahere pang mantangngang simemangnganna* “live in the world is only for a short time. Hereafter is a place to live forever”. Therefore we have to help one another.

(39) *Pada nginrang jaki borik, pada tiro pakrasangeng*

(40) *Tania tokja bori ni kale-kalei*

The (ICP) of the song mentioned in lines 39 and 40 above is *tallang si pahuak manyuk si parampe* “to sink is mutually raised up and drifted is mutually grounded”
e. **Kelong basing Palamojong**

(41) Manna kale na boritta teaki tak liba-libak

(42) Lamminro jinni ri bali pakrasangenna

The (ICP) of the song in lines 41 and 42 above is *manna intu pau ni *pitopeiji*" although it is only speech, it needs to be filtered"

(43) Mangku mamo mammene ri ranjang

(44) Mappaklungang renda-renda

(45) Ku ukrangi tokji paklungang polong kajungku

The (ICP) of the song in lines 43, 44 and 45 above is *sanging ni *ukrangi injopattallassanga ri olo* “someone who has lived luxuriously, but he never forgets his life before such as keep making good communication with other people.

f. **Kelong basing Ati -ati raja**

(46) Sia-sia mi matea paracuma tallasayya

(47) longgangi lino na seppang pammitikanna

The (ICP) of the song in lines 46 and 47 above is *anre pau-pau* 
hajikna ri parangna rupa tau “this song is intended for someone whose words usually hurt the others"
(48) Sibola-bola ming toi simpunga sale-salea

(49) Sipang meneang kakkalak jeknek matayya

The (ICP) of the song in lines 48 and 49 above is *inni tallasayya aklekbasai maeng sannang, maeng susa* “life is mutual change. It sometimes happy, sometimes unhappy”

(50) Kelong kinni ka pirau kakkala ka jeknek mata

(51) Takmuri kinni na pirau cakdi-cakdi

The (ICP) of the song in lines 50 and 51 above is *akkelong ki ka tumate, numakkalaki mingka pakrisi nyaha* “someone sings *kelong basing* because of death, smiling but crying in her heart”

g. *Kelong basing Dondak*

(52) Jappa tojekmi daengku

(53) Murung-murung mi otona

The (ICP) of the song in lines 52 and 53 above is *mate tojekmi injo mange kakangku* “someone has just realized that his brother already passed away”

(54) Ni pajappa tea jappa, nipalolok tea lolo, ni paenrek tea menre

The (ICP) of the song in line 54 above is *talak lingkai ka tumatemo* “some one does not walk because he has passed away”
h. Kelong basing Sio Sayang

(55) Barak ri anja pi sallang ri bangkennapi dunia

(56) Natasassak lalang tuteayya makkusissing

The (ICP) of the song in lines 55 and 56 above tau nasassala kalenna tala gauk haji ri tallasakna “the dead person regretted because he did not do good deed when he was still alive”

(57) Makkusissing jintu sallo punna jammengki ammuoang

(58) Lapparikodong punna laklingka ri anja

The (ICP) of the song in lines 57 and 58 above is tunasassala kalenna tala gaukhaji ri lino “the dead person regretted as he did not behave well when was still alive”

(59) Riek tokmo makkusissing riek tokmo pakrikodong

(60) Riekmo angkua ka sarenna mo sikua

The (ICP) of the song in lines 59 and 60 above is katantuanna battu ri Tu riek Akrakna “every thing is handed over to the Almighty God”.

(61) Erokki jammeng nitoak, garring nipakkusissingang

(62) Nu tangang nanro pau hajik ri taua
The (ICP) of the song in lines 61 and 62 above is *anrek ampe hajikna ri parang na tau* "The dead person never says wise words to one another"

(63) *Nanro memangki pakmaik ri gentengang tallasakta*

(64) *Jammengki sallok buttaya mami la rua*

The (ICP) of the song in lines 63 and 64 above is, *pa ka hajik ampe-ampe ta ri taua* “the dead person reminds the living person to invest good manners to one another”

(65) *Kuang na buttayya la rua anjayya nipaka sunggu*

(66) *Kala patokong battu angngoho-ngoheang.*

The (ICP) of the song in lines 65 and 66 above is *buttayya mami na anjayyauranna* “the dead person makes friends only with soil and the spirit”

(67) *Barak ri anrek ja nisurung mattanang-tanang pakmaik*

(68) *Takbu nilamung bojok mambua paria*

The (ICP) of the song in lines 67 and 68 above is *ako lalo pakrisii nyahana tumaenga nu sare kahajikang* “don’t hurt someone’s heart.”

i. *Kelong basing Cui-Cui Didi*
Kelong basing cui-cui didi is a kind of an entertaining song in basing song. In this death song, there are two people and one bird called cui-cui didi (a little bird with yellow feather) talk about their greatness. One person would like to learn a religious way of life (tarekat) another one is a house paranormal.

(69) Cui-cui didi ngurako nu didi

(70) Ka panritaa dok, ka panritaa dok

The (ICP) of the song in lines 69 and 70 above is, akkutaknangi tau akra appilajara attarekak ricui-cui didia, nakua mo cui-cui didi angngurako nu didi jari appihali tokmi cui-cui didi a angkua ka pang rita a dok “So, the meaning of the two lines (67 and 68) is a person who wants to learn a religious way of life (tarekat) asks the yellow feather bird (cui-cui didi), he asks the cui-cui didi: “why is your feather yellow?” Cui-cui didi replies “I am a religious way of life learner, because I am a religious way of life learner”.

(71) Ka pangrita jako palek tang nu bunduk balandayya

(72) Ka sianak a dok, ka sianak a dok

The (ICP) of the song in lines 71 and 72 above is akkutaknangi pole tau akrak a boja pangissengang angkua ka pangrita jako palek tannu bunduk balandayya. Appihali issek cui-cui didia angkua ka sia na a dok, ka sianak a dok. (Well, the message of the song is a religious way of life
learner say you are a paranormal indeed, why didn’t you fight the Dutchmen? The bird or *cui-cui didi* answers because they are my siblings, because they are my siblings.

(73) *Ka sianak jako palek tang nu pak tunuang tedong*

(74) *Ka sia si a dok, ka sia si a dok*

The (ICP) of the song in lines 73 and 74 above is *akkutaknangi injotu bojayya pangissengang ka sianak jako palek balandayya angngurai tala nupattunuang tedong*? Jari appihalimi *cui-cui didia angkua ka sia-asi a dok*. *Ka sia- si a dok*. This song message is that the person who wants to learn a religious way of life asks *cui-cui* that you say they are your sibling, but why didn’t you slay buffalo for them. *Cui-cui didi* (the yellow feather bird) answers because I am poor, because I am poor.

(75) *Kasi asi jako palek na malompo ja bolanu*

(76) *Ka uragi a dok, ka uragi a dok*

The (ICP) of the song in lines 75 and 76 above is *rua mami la siba-bali battuangnganna tau akbojayya pangissengang na uragia (haouse paranormal) akkutaknangmi tau akbojayya pangissengang angkua kasia asi jako na bakkak ja bolanu*? Appihalimi uragia angkua *ka uragia dok, ka uragi a dok*. “So, in this song there are two people asked and answered their questions. Those are the person who want to learn a religious way of life and a house paranormal (*uragi*). The religious way of
life learner asks you are poor indeed but your house is so big? Then the house paranormal answers because I am a house paranormal, because I am a house paranormal.

(77) Ka uragi jako palek na nu tekbulantuknu

(78) Ka takbessolo dok, ka tak bessolo dok

The (ICP) of the song in lines 77 and 78 above is akkutaknangi tau bojayya pangissengang ka uragi jako palek angngurai na nutekbalja kulantuknu. Appihali i uragia ka tak bessoloi dok, ka tak bessoloi dok. The song means the person who wants to learn a religious way of life asks uragi (a hose paranormal) you are a house paranormal indeed, but, why do you slash your knees. The house builder answers because it misses, because it misses”

Informant 12 (I.12, 5- August-2016)

**a. Kelong basing Rikong (a song for death and for life)**

(1) Hajik tojek i matea paklingkaanga ri anja

(2) Rakjingi rolo nampa lumbak balasakna

The lyrics of the song in lines 1 and 2 above susaki ri lino, mingka punna mateki sannang maki. We run difficult life in the world but then we will get pleasure in hereafter”

(3) Appasangi bedek anjayya linoa na pappasangngi
(4) **Akrak I bedek nilonjokiang topena**

The (ICP) of the song’s lyrics in lines 3 and 4 above is *ni paka sannang anjayya* “the spirit wants to be pleasant”

(5) **Manna mappasang anjayya linoa napappasangngi**

(6) **Anrek pa bedek nak lingka ri anja**

The (ICP) of the song’s lyrics in lines 5 and 6 is *anre nak lampa tulusuk tumatea* “the dead person does not die forever”

(7) **Assa tojekmi jammenna lingka tojekmi ri anja**

(8) **Anrek mi injo ke ri jalik pammeneangna**

The (ICP) of the song’s lyrics in lines 7 and 8 *maemmi ni pattepu bola* “the dead person has removed to another place because he has been cared for three months and ten days”.

(9) **Nai tokmo tanga susa tanga simpung pakmaikna**

(10) **katula jammeng tu laklingkamo ri anja**

The (ICP) of the song’s lyrics in lines 9 and 10 above is *pakrisiki punna la matemaki* “every one who faces death must be sorrow”

(11) **Kajuara rappassaki la niparekki pakkeke**

(12) **La ni keke sai moncong ni paklengukia**
The (ICP) of the song in lines 11 and 12 above is kajuara nirapangi Tau rie Akrana, ia minjo naki angngera barak nasareanjaki pangerata “banyan tree is symbolized as a creator and the dead person hopes God can give him affections.”

(13) Talia keke-kekeang moncong ni paklengukia

(14) Nakammi nabi natarinti male kak

The (ICP) of the song in lines 13 and 14 above is punna balloji gau a ri linonakammik jaki nabi siurang malekak “if the dead person ran good behaviour in the world, he will be cared by prophets and angels.”

(15) Punna jammengki ammukoang teaki angkana sarennna

(16) Angkana jakia jammeng ri pakrisikna

The (ICP) of the song in lines 15 and 16 above is injo matea numaeng napattantu Tu riek Akrakna “the death definitely occurs to in every human being” and the message for jammengi ri pakrisikna mate ri pantarang ka akrakkanna Tau paretta (the Almighty God) for example, someone who kills himself (suicide).

(17) Malekak turukki cidong gae-gaemi kalenta

(18) Lanicinik sai suruga lolliong bonena
The (ICP) of the song in lines 17 and 18 above is \textit{na kellai riek malekak la hoja-hojai bonena suruga} “If someone passes away, there will be angels to show him the heaven and the things inside it.”

(19) \textit{Terek minjo la nicinik la nilangngere sakranna}

(20) \textit{Tallu moncong napaklenguki}

The (ICP) of song in lines 19 and 20 above is \textit{mallimmi matenna} “he died a long long time ago”. Therefore, the dead person’s family meet him only in a dream.

(21) \textit{Anjoke-jokeji bolana oroji passimbangenna}

(22) \textit{Kunjung ta allalo kunjung tanni pakkusissingang}

The (ICP) of the song in lines 19 and 20 above is \textit{angngura kale nu lakkutaknang na riekji intu ri kau} “the message of the song is, why did you ask about the creator? He is in yourself”

\textbf{b. Kelong basing lok-lok}

(23) \textit{Upak-upak jaki jammeng ka nadojong jaki basing}

(24) \textit{Ki natingroli uni-uni patang pulo}

The (ICP) of the song in lines 23 and 24 is \textit{sukkurujaki mate ka naparuru jaki tu ri bokota} “the dead person thanks his family because they can conduct \textit{kelong basing} for him”.
(25) Patang pulo uni-uni ri dallekang na matea

(26) tak bello- hello,

The (ICP) of the song in lines 25 and 26 above is *lohe buanganna uni-uni punna mateki* “there are many music sounds heard when someone passed away including crying.

(27) Tujuji kalewanganna uni-uninna matea

(28) basing pakdojong-dojongna kunreji sakranna nang jorengang bakkasakna

The (ICP) of the song in lines 27 and 28 above is *tujuji buanganna pokok kelong basing, kunreangki akkelong, nakunjoang ni langngere alusukna* “people in the world sing basing song but its soft messages heard until the cemetery”.

c. Kelong basing Tingke-tingkere

(29) Akrak sa a la kusissing la kutaknang toje-tojek

(30) Sikura kale bola ri Mangarak bombang?

The (ICP) of the song in lines 29 and 30 above is *sikura buanganna pangmantangngang ri ahere?* “how many places where we can live in hereafter? *Mangarak bombang* is a place where the dead person can smell sea water”

(31) Punna ia ki kususissing bolayya ri Mangarak bombang
(32) Tuju batunna makdallek manraik ngasek

The (ICP) of the song in lines 31 and 32 above is tuju buanganna pangmantangngang kunjoang, “there are seven kinds of places where we can live in hereafter.”

d. Kelong basing Lekok-Lekok

(33) Tala jammengi matea maklingkana ja ri anja

(34) Ia ji jammeng nung taklea ri Jampea

The (ICP) of the song in lines 33 and 34 above is nikuayya jamming tala mate buttulu jaki “what is called mate is not die forever. Yet, what is meant by jammeng is someone who wants to go sailing to one place but he does not have any preparation.”

(35) Inakke kunni-kunni na sekre mami takgalakku

(36) Jammenga mami, lingkayya mami ri anja

The (ICP) of the song in lines 35 and 36 above is akbuangmama ki mange ri Turiek Akrakna” we just hand over every thing to God”.

e. Kelong basing Hammancia

(37) Karianja bedek borik suruga pang mempoang na

(38) Ia ri lino tu manginrang jaki borik
The (ICP) of the song in lines 37 and 38 is *lino pang mari-mariangji ahere pang mantangngaŋ karakrakkaŋ* “live in the world is only for a short time. Hereafter is a place to live forever. Therefore we have to help one another.”

(39) *Pada nginrang jaki borik, pada tiro pakrasangeng*

(40) *Tania tokja bori ni kale-kalei*

The (ICP) of the song mentioned in lines 39 and 40 above is *tallang si pahuak manyuk si parampe* “to sink is mutually raised up and drifted is mutually grounded”. Therefore, we have to help one another.

f. **Kelong basing Palomoŋjong**

(41) *Manna kale naboritta teaki tak liba-libak*

(42) *Lamminro jinni ri bali pakrasangenna*

The (ICP) of the song in lines 41 and 42 above is *manna intu pau ni pitopeij* "although it is only speech, it needs to be filtered"

(43) *Mangku mamo mammene ri ranjang*

(44) *Mappaklungang renda-renda*

(45) *Ku ukrangi tokji paklungang polong kajungku*
The (ICP) of the song in lines 43, 44 and 45 above is *sanging ni ukrangi injo pattallassang nung laloa* “someone who has lived luxuriously, but he never forgets his life before.”

**g. Kelong basing Ati-ati raja**

(46) *Sia-sia mi matea paracuma tallasayya*

(47) *longgangi lino na seppang pammitikanna*

The (ICP) of the song in lines 46 and 47 above is *tau anrek pau-pau hajikna mange ri paranna tau* “this song is intended for someone whose words usually hurt the others”

(48) *Sibola-bola ming toi simpunga sale-salea*

(49) *Sipang meneang kakkalak jeknek matayya*

The (ICP) of the song in lines 48 and 49 above is *aklekbak-lekbasai bangkenga nipalingka maeng kanang, maeng kiri*. “life is mutual change. It is sometimes happy, sometimes unhappy”

(50) *Kelong kinni ka pirau kakkala ka jeknek mata*

(51) *Takmuri kinni na pirau cakdi-cakdi*
The (ICP) of the song in lines 50 and 51 above is *akkelong ki ka tumate, numakkalaki mingka pakrisi nyaha* “someone sings *kelong basing* because of death, smiling but crying in her heart”

**h. Kelong basing Dondak**

(52) *Jappa tojekmi daengku*

(53) *Murung-murung mi otona*

The (ICP) of the song in lines 52 and 53 above is *mate tojekmi injo mange kakangku* “someone has just realized that his brother already passed away”. The death happens to everyone.

(54) *Ni pajappa tea jappa, nipalolok tea lolo, ni paenrek tea menre*

The (ICP) of the song in line 54 above is *talak lingkai ka tumatemo* “some one does not walk because he has passed away”

**i. Kelong basing Sio Sayang**

(55) *Barak ri anja pi sallang ri bangkennapi dunia*

(56) *Natasassak lalang tuteayya makkusissing*

The (ICP) of the song in lines 55 and 56 above *tau nasassala kalenna tala riek gauk hajikna ri taua* “the dead person regretted because he did not do good deed when he was still alive”

(57) *Makkusissing jintu sallo punna jammengki ammukoang*
(58) *Lapparikodong punna laklingka ri anja*

The (ICP) of the song in lines 57 and 58 above is *tunasassala kalenna tala akra a akkutaknang ri tallasakna* “the message of the song is the dead person regretted as he did not do something good when was still alive”

(59) *Riek tokmo makkusissing riek tokmo pakrikodong*

(60) *Riekmo angkua ka sarenna mo sikua*

The (ICP) of the song in lines 59 and 60 above is *katantuanna battu ri Tu riek Akракna* “to accept whole heartedly every thing comes from the Almighty God”.

(61) *Erokki jammeng nit toak, garring nipakkusissingang*

(62) *Nu tangang nanro pau hajik ri taua*

The (ICP) of the song in lines 61 and 62 above is *anrek ampe hajikna niukrangiangi ri parang na tau* "The dead person never says wise words to one another”

(63) *Nanro memangki pakmaik ri gentengang tallasakta*

(64) *Jammengki sallok buttaya mami la rua*

The (ICP) of the song in lines 63 and 64 is “*akbajuko ampe hajik ritaua*”
(65) Kuang na buttayya la rua anjayya nipaka sunggu

(66) Kala patokong battu angngohe-ngoheang.

The (ICP) of the song in lines 65 and 66 above is buttayya mami na anjayya naurang akbela-bela “the dead person makes friends only with soil and the spirit”

(67) Barak ri anrek ja nisurung mattanang-tanang pakmaik

(68) Takbu nilamung bojok mambua paria

The (ICP) of the song in lines 67 and 68 above is ako lalo pakrisii nyahana tumaenga nusare kahajikang “the message of the song above is the dead person gives a message to the living person not to hurt someone's heart.”

j. Kelong basing Cui-Cui Didi

Kelong basing cui-cui didi is a kind of an entertaining song in basing song. In this death song, there are two people and one bird called cui-cui didi (a little bird with yellow feather) talk about their greatnesses. One person would like to learn a religious way of life (tarekat) another one is a house paranormal.

(69) Cui-cui didi ngurako nu didi

(70) Ka panritaa dok, ka panritaa dok
The (ICP) of the song in lines 69 and 70 above is, *akkutaknangi tau akra appilajara attarekak riciui-cui didia, nakua mo cui-cui didi angngurako nu didi jari appihali tokmi cui-cui didi a angkua ka pang rita a dok* “So, the meaning of the two lines (67 and 68) is a person who wants to learn a religious way of life (*tarekat*) asks the yellow feather bird (*cui-cui didi*), he asks the *cui-cui didi*: “why is your feather yellow?” *Cui-cui didi* replies: “I am a religious way of life learner, because I am a religious way of life learner”.

(71) *Ka pangrita jako palek tang nu bunduk balandayya*

(72) *Ka sianak a dok, ka sianak a dok*

The (ICP) of the song in lines 71 and 72 above is *akkutaknangi pole tau akrak a boja pangissengang angkua ka pangrita jako palek tannu bunduk balandayya*. Appihali issek cui-cui didia angkua ka sia na a dok, *ka sianak a dok*. (Well, the messages of the song is a religious way of life learner say you are a paranormal indeed, why didn’t you fight the Dutchmen?. The bird or *cui-cui didi* answers because they are my siblings, because they are my siblings.

(73) *Ka sianak jako palek tang nu pak tunuang tedong*

(74) *Ka sia si a dok, ka sia si a dok*

The (ICP) of the song in lines 73 and 74 above is *akkutaknangi injo tu bojayya pangissengang ka sianak jako palek balandayya angngurai tala*
nupattunuang tedong? Jari appihalimi cui-cui didia angkua ka sia-asi a dok. Ka sia-si a dok. This song message is that the person who wants to learn a religious way of life asks cui-cui that you say they are your sibling, but why didn’t you slay buffalo for them. Cui-cui didi (the yellow feather bird) answers because I am poor, because I am poor.

(75) Kasi asi jako palek na malompo ja bolanu

(76) Ka uragi a dok, ka uragi a dok

The (ICP) of the song in lines 75 and 76 above is rua mami la siba-bali battuangnganna tau akbojayya pangissengang na uragia (haouse paranormal) akkutaknangmi tau akbojayya pangissengang angkua kasia asi jako na bakkak ja bolanu? Appihalimi uragia angkua ka uragia dok, ka uragi a dok. “So, in this song there are two people asked and answered their questions. Those are the person who wants to learn a religious way of life and a house paranormal (uragi). The religious way of life learner asks you are poor indeed but your house is so big Then the house paranormal answers because I am a house paranormal, because I am a house paranormal.”

(77) Ka uragi jako palek na nu tekbak kulantuknu

(78) Ka takbessolo dok, ka tak bessolo dok

The (ICP) of the song in lines 77 and 78 above is akkutaknangi tau bojayya pangissengang ka uragi jako palek angngurai na nutekbakja
ku?antuknu. Appihali i uragia ka tak bessoloi dok, ka tak bessoloi dok. “The song means the person who wants to learn a religious way of life asks uragi (a hose paranormal) you are a house paranormal indeed, but, why do you slash your knees. The house builder answers because it misses, because it misses.”

Informant 13 (I.13, 6-August-2016)

(1) Hajik tojek i matea paklingkaanga ri anja

(2) Rakjingi rolo nampa lumbak balasakna

The lyrics of the song occurred in lines 1 and 2 above pakrisiki ri lino mingka punna mateki sannammaki ” we work hard in the world but, we will be pleasant when we pass away”

(3) Appasangi bedek anjayya linoa na pappasangngi

(4) Akrak I bedek nilonjokiang topena

The (ICP) of the songs lyrics in lines 3 and 4 above is akrak I nipaka sannang anjayya “the spirit wants to be pleasant”

(5) Manna mappasang anjayya linoa napappasangngi

(6) Anrek pa bedek nak lingka ri anja

The (ICP) of the songsk lyrics in lines 5 and 6 is anrekja na la mate attarrusu “the dead person does not die forever”
(7) Assa tojekmi jammenna lingka tojekmi ri anja

(8) Anrek mi injo ke ri jailk pammeneang na

The (ICP) of the song’s lyrics in lines 7 and 8 *maemmi ni pattepu bola* “the dead person has removed to another place because he has been cared for three months and ten days”.

(9) Nai tokmo tanga susa tanga simpung pakmaikna

(10) katula jammeng tu laklingkamo ri anja

The (ICP) of the song’s lyrics in lines 9 and 10 above is *pakrisiki punna lamatemaki* “every one who faces death must be sorrow”

(11) Kajuara rappassaki la niparekki pakkeke

(12) Lani keke sai moncong ni paklengukia

The (ICP) of the song’s lyrics in lines 11 and 12 above is *angngeraki ri Tu riek Akraakna barak na sareang jaki pangerata* “banyan tree is symbolized as a creator and the dead person hopes God can give him affections.

(13) Talia keke-kekeang moncong ni paklengukia

(14) Nakammi nabi natarinti male kak
The (ICP) of the song in lines 13 and 14 above is *punna balloji gau a ri linonakammik jaki nabi siurang malekak* “if the dead person ran good behaviour in the world, he will be cared by prophets and angels.

(15) *Punna jammengki ammukoang teaki angkana sarenna*

(16) *Angkana jakia jammeng ri pakrisikna*

The (ICP) of the song in lines 15 and 16 above is *matea nu maeng nipattantu riTau riek Akrakna* “the death time definitely occurs to every human being” and the message for *jammengi ri pakrisikna* is *mate ri pantarang ka akrakkanna Tau paretta* (the Almighty God) for example, someone who kills himself (suicide).

(17) *Malekak turukki cidong gae-gaemi kalenta*

(18) *Lanicinik sai suruga lolliong bonena*

The (ICP) of the song in lines 17 and 18 above is *punna mateki nipitteangjakisuruga lollong bonena punna balloji gautta* “If some one passes away he will be shown the heaven and the things inside it.

(19) *Terek minjo la nicinik la nilangngere sakranna*

(20) *Tallu moncong napaklenguki*

The (ICP) of the song in lines 19 and 20 above is *mallimmi matenna jari tassikali-kali mami nisokna* “someone has died for so long.” Therefore, the dead person’s family only meet him in a dream.”
(21) Anjoke-jokeji bolana oroji passimbangenna

(22) Kunjung ta allalo kunjung tanni pakkusissingang

The (ICP) of the song in lines 19 and 20 above is ambani-baniji pammantanganna matea “it is close to the death place. Why did you ask it?

a. Kelong basing lok-loc

(23) Upak-upak jaki jammeng ka nadojong jaki basing

(24) Ki natingroli uni-unin patang pulo

The (ICP) of the song in lines 23 and 24 is sukkurujaki mate ka nakapakrisang jaki turibokota “the dead person thanks his family because they can conduct kelong basing for him”.

(25) Patang pulo uni-unin ri dallekang na matea

(26) Tak bello- hello,

The (ICP) of the song in lines 25 and 26 above is that lohe buanganna uni-unin punna mateki “there are many music sounds when someone passed away including crying.

(27) Tujuji kalewanganna unu-uninna matea

(28) basing pakdojong-dojongna kunreji sakranna nang jorenggang bakkasakna
The (ICP) of the song in lines 27 and 28 above is kunreangki akkelong basingna kunjoang ni langngere alusukna “people in the world sing basing song but its soft messages are heard until the cemetery”.

b. Kelong basing Tingke-tingkere

(29) Akrak sa a la kusissing la kutaknang toje-tojek

(30) Sikura kale bola ri Mangarak bombang?

The (ICP) of the song in lines 29 and 30 above is sikura buanganna pangmantangngang ri ahere? “how many places where we can live in hereafter? Mangarak bombang is a place where the dead person can smell sea water”

(31) Punna ia ki kusissing bolayya ri Mangarak bombang

(32) Tuju batunna makdallek manraik ngasek

The (ICP) of the song in lines 31 and 32 above is tuju buanganna pammantangngang ri ahere, “there are seven kinds of places where we can live in hereafter”.

c. Kelong basing Lekok-Lekok

(33) Tala jammengi matea maklingkana ja ri anja

(34) la ji jammeng nung taklea ri Jampea
The (ICP) of the song in lines 33 and 34 above is *nikuayya jammeng tala mate buttulu jaki* “what it is called *mate* is not died forever. Yet, what is really meant by *jammeng* in this song is someone who wants to go sailing to one place but he does not have any preparation.”

(35) *Inakke kunni-kunni na sekre mami takgalakku*

(36) *Jammenga mami, lingkayya mami ri anja*

The (ICP) of the song in lines 35 and 36 above is *akbuangki mange ri Tu riek Akراكna*” we just hand over every thing to God”.

d. *Kelong basing Hammancia*

(37) *Karianja bedek borik suruga pang mempoang na*

(38) *Ia ri lino tu manginrang jaki borik*

The (ICP) of the song in lines 37 and 38 is *lino pangmari-mariangji ahere pangmantangngang karakrakkang* “living in the world is only for a short time. Hereafter is a place to live forever”. Therefore we have to help one another.

(39) *Pada nginrang jaki borik, pada tiro pakrasangeng*

(40) *Tania tokja bori ni kale-kalei*

The (ICP) of the song mentioned in lines 39 and 40 above is *tallang si pahuak manyuk si parampe* “to sink is mutually raised up and drifted is mutually grounded”
e. Kelong basing Palamojong

(41) Manna kale na boritta teaki tak liba-libak

(42) Lamminro jinni ri bali pakrasangenna

The (ICP) of the song in lines 41 and 42 above is that manna intu pau ni pitopeiji "we should filter our words"

(43) Mangku mamo mammene ri ranjang

(44) Mappaklungang renda-renda

(45) Ku ukrangi tokji paklungang polong kajungku

The (ICP) of the song in lines 43, 44 and 45 above is sanging niukrangi injo pattallassang allaloa "it is an advice for all of us to remember our humble life before. This sentence means don't be proud, if you are in prestigious life.

f. Kelong basing Ati -ati raja

(46) Sia-sia mi matea paracuma tallasayya

(47) Longgangi lino na seppang pammitikanna

The (ICP) of the song in lines 46 and 47 above is anrek uranna ka kodi ampe-ampe ri parangna tau "someone has no friends because of his bad character"

(48) Sibola-bola mingtoi simpunga sale-salea
(49) *Sipangmeneang kakkalak jeknek matayya*

The (ICP) of the song in lines 48 and 49 above is *inni tallasayya aklekbasai maeng sannang, maeng susa* “life is mutual change. It is sometimes happy, sometimes unhappy”

(50) *Kelong kinni ka pirau kakkala ka jeknek mata*

(51) *Takmuri kinni na pirau cakdi-cakdi*

The (ICP) of the song in lines 50 and 51 above is *akkelong ki ka tumate, numakkalaki mingka pakrisi nyaha* “someone sings kelong basing because of death, smiling but crying in her heart”

**g. Kelong basing Dondak**

(52) *Jappa tojekmi daengku*

(53) *Murung-murung mi otona*

The (ICP) of the song in lines 52 and 53 above is *iangasekna nung jaria numaeng napaktantu Tu riek Akrakna* “Everything is under the creature’s will”

(54) *Ni pajappa tea jappa, nipalolok tea lolo, ni paenrek tea menre*

The (ICP) of the song in lines 54 above is *talak lingkai ka tumatemo* “some one does not walk because he has passed away”
**h. Kelong basing Sio Sayang**

(55) Barak ri anja pi sallang ri bangkennapi dunia

(56) Natasassak lalang tuteayya makkusissing

The (ICP) of the song in lines 55 and 56 above *tau nasassala kalenna talanagaukang nuhajik a ri tallasakna* “the dead person regret because he did not do good deed when he was still alive”

(57) Makkusissing jintu sallo punna jammengki ammukoang

(58) Lapparikodong punna laklingka ri anja

The (ICP) of the song in lines 57 and 58 above is *tunasassala kalenna tala gaukhaji ri lino* “the message of the song is the dead person regretted as he did not do good deed when was still alive”

(59) Riek tokmo makkusissing riek tokmo pakrikodong

(60) Riekmo angkua ka sarenna mo sikua

The (ICP) of the song in lines 59 and 60 above is *katantuanna battu ri Tu riek Akrakna* “every thing is handed over to the Almighty God”.

(61) Erokki jammeng nit toak, garring nipakkusissingang

(62) Nu tangang nanro pau hajik ri taua
The (ICP) of the song in lines 61 and 62 above is *anrek ampe hajikna ri parangna tau* "the dead person never says wise words to one another"

(63) *Nanro memangki pakmaik ri gentengang tallasakta*

(64) *Jammengki sallok buttaya mami la rua*

The (ICP) of the song in lines 63 and 64 above is, *igitte tau tallasayya pa ka hajik ampe-ampe ta ri taua* “the dead person reminds the living person to invest good manners to one another"

(65) *Kuang na buttayya la rua anjayya nipaka sunggu*

(66) *Kala patokong battu angngohe-ngoheang.*

The (ICP) of the song in lines 65 and 66 above is *buttayya mami na anjayya uranna* “the dead person makes friends only with soil and the spirit"

(67) *Barak ri anrek ja nisurung mattanang-tanang pakmaik*

(68) *Takbu nilamung bojok mambua paria*

The (ICP) of the song in lines 67 and 68 above is *ako lalo pakrisii nyahana tumaenga nu sare kahajikang*” the message of the song above is the dead person gives a message to the living person not to hurt someone's heart."
i. **Kelong basing Cui-Cui Didi**

Kelong basing cui-cui didi is a kind of an entertaining song in basing song. In this death song, there are two people and one bird called cui-cui didi (a little bird with yellow feather) talk about their greatness. One person would like to learn a religious way of life (tarekat) another one is a house paranormal.

(69) *Cui-cui didi ngurako nu didi*

(70) *Ka panritaa dok, ka panritaa dok*

The (ICP) of the song in lines 69 and 70 above is, *akkutaknangi tau akra appilajara attarekak ricui-cui didia, nakua mo cui-cui didi angngurako nu didi jari appihali tokmi cui-cui didi a angkua ka pang rita a dok* “So, the meaning of the two lines (67 and 68) is a person who wants to learn a religious way of life (tarekat) asks the yellow feather bird (cui-cui didi), he asks hi cui-cui didi why is your feather yellow? Cui-cui didi replies “I am a religious way of life learner, because I am a religious way of life learner”.

(71) *Ka pangrita jako palek tang nu bunduk balandayya*

(72) *Ka sianak a dok, ka sianak a dok*

The (ICP) of the song in lines 71 and 72 above is *akkutaknangi pole tau akrak a boja pangissengang angkua ka pangrita jako palek tannu bunduk balandayya. Appihali issek cui-cui didia angkua ka sia na a dok, ka sianak a dok*. “Well, the messages of the song is a religious way of life
learner say you are a paranormal indeed, why didn’t you fight the Dutchmen?. The bird or cui-cui didi answers because they are my siblings, because they are my siblings.”

(73) Ka sianak jako palek tang nu pak tunuang tedong

(74) Ka siasi a dok, ka sia si a dok

The (ICP) of the song in lines 73 and 74 above is akkutaknangi injo tu bojayya pangissengang ka sianak jako palek balandayya angngurai tala nupattunuang tedong? Jari appihalimi cui-cui didia angkua ka sia-ası a dok. Ka sia- si a dok. This song message is that the person who wants to learn a religious way of life asks cui-cui that you say they are your sibling, but why didn’t you slay buffalo for them. Cui-cui didi (the yellow feather bird) answers because I am poor, because I am poor.”

(75) Kasi asi jako palek na malompo ja bolanu

(76) Ka uragi a dok, ka uragi a dok

The (ICP) of the song in lines 75 and 76 above is rua mami la siba-bali battuangnganna tau akbojayya pangissengang na uragia (haouse paranormal) akkutaknangmi tau akbojayya pangissengang angkua kasia asi jako na bakkak ja bolanu? Appihalimi uragia angkua ka uragia dok, ka uragi a dok. “So, in this song there are two people asked and answered their questions. Those are the person who wants to learn a religious way of life and a house paranormal (uragi). The religious way of
life learner asks you are poor indeed but your house is so big? Then the house paranormal answers because I am a house paranormal, because I am a house paranormal.”

(77) *Ka uragi jako palek na nu tek bulantuknu*

(78) *Ka tak bessolo dok, ka tak bessolo dok*

The (ICP) of the song in lines 77 and 78 above is *akkutaknangi tau bojayya pangissengang ka uragi jako palek angngurai na nutekbakja kulantuknu*. Appihali i uragia ka tak bessoloi dok, ka tak bessoloi dok. “The song means the person who wants to learn a religious way of life asks *uragi* (a house paranormal) you are a house paranormal indeed, but, why do you slash your knees. The house builder answers because it misses, because it misses.”

Informant 14 (I.14, 6-August-2016)

(1) *Hajik tojek i matea paklingkaanga ri anja*

(2) *Rakjingi rolo nampa lumbak balasakna*

The lyrics of the song occurred in lines 1 and 2 above *pakrisiki rolo nampa ki angnguppa kasannangngang*” When we run good deed in the world, we will be pleasant in hereafter”

(3) *Appasangi bedek anjayya linoa na pappasangngi*

(4) *Ak rak I bedek nilonjokiang topena*
The (ICP) of *pasang* in the song of lines 3 and 4 above is *akarak i nisare kasannangngang anjayya* “the spirit wants to be pleasant”

(5) *Manna mappasang anjayya linoa napappasangngi*

(6) *Anrek pa bedek nak lingka ri anja*

The (ICP) of *pasang* in the song of lines 5 and 6 is *anrekja na la mate attarrusu* “the dead person does not die forever”

(7) *Assa tojekmi jammenna lingka tojekmi ri anja*

(8) *Anrek mi injo ke ri jailk pammeneang na*

The (ICP) of *pasang* in the song of lines 7 and 8 *maemmi ni pattepu bola* “the dead person has removed to another place because he has been cared for three months and ten days”.

(9) *Nai tokmo tanga susa tanga simpung pakmaikna*

(10) *katula jammeng tu laklingkamo ri anja*

The (ICP) of *pasang* in the song of lines 9 and 10 above is *pakrisiki punna lamatemak*’“every one who faces death must be sorrow” Therefore we have to make good preparation”

(11) *Kajuara rappassaki la niparekki pakkeke*

(12) *Lani keke sai moncong ni pklengukia*
The (ICP) of the song in lines 11 and 12 above is *angngera-ngeraki injo mange ri Tu riek Akrakna barak na sare jaki pangngamaseang* “banyan tree is symbolized as a creator and the dead person hopes God can give him affections.”

(13) *Talia keke-kekeang moncong ni paklengukia*

(14) *Nakammi nabi natarinti male kak*

The (ICP) of the song in lines 13 and 14 above is *talia lomo-lomo angnguppayya kahajikang. mingka punna, balloji gau a ri lino nakammik jaki nabi siurang malekak* “if the dead person ran good behaviour in the world, he will be cared by prophets and angels.”

(15) *Punna jammengki ammukoang teaki angkana sarenna*

(16) *Angkana jakia jammeng ri pakrisikna*

The (ICP) of the song in lines 15 and 16 above is *matea nu maeng nipattantu ri Tau riek Akrakna* “the death definitely occurs to every human being” and the message for *jammengi ri pakrisikna is mate ri pantarang ka akrakkanna Tau paretta* (the Almighty God) for example, someone who kills himself (suicide).

(17) *Malekak turukki cidong gae-gaemi kalenta*

(18) *Lanicinik sai suruga lolliong bonena*
The (ICP) of the song in lines 17 and 18 above is *punna mateki nipitteang jaki suruga lollong bonena punna balloji gautta* “If some one passes away he will be shown the heaven and the things inside it.

(19) *Terek minjo la nicinik la nilangngere sakranna*

(20) *Tallu moncong napklenguki*

The (ICP) of song in lines 19 and 20 above is *mallimmi matenna* “he has passed away for so long. “Therefore, the dead person’s family only meets him in a dream.

(21) *Anjoke-jokeji bolana oroji passimbangenna*

(22) *Kunjung ta allalo kunjung tanni pakkusissingang*

The (ICP) of the song in lines 19 and 20 above is *angnguara nulakkutaknang na riekji ri kau* “the message of the song, it is close to the death place. Why did you ask it?"

a. *Kelong basing lok-lok*

(23) *Upak-upak jaki jammeng ka nadojong jaki basing*

(24) *Ki natingroli uni-uni patang pulo*

The (ICP) of the song in lines 23 and 24 is *sukkurujaki mate ka nakapakrisang jaki tu ribokota* “the message of the song is the dead person thanks his family because they can conduct *kelong basing* for him".
(25) Patang pulo uni-uni ri dallekang na matea

(26) Tak bello- hello,

The (ICP) of the song in lines 25 and 26 above is *lohe buanganna uni-uninna matea, takbajang-bajangi*. “there are many music sounds when someone passed away, including crying.

(27) Tujuji kalewanganna unu-uninna matea

(28) basing pakdojong-dojongna kunreji sakranna nang jorengang bakkasakna

The (ICP) of the song in lines 27 and 28 is *kunreangki akkelong basingna kunjoang ni langngere alusukna* “people in the world sing basing song but its soft messages are heard until the cemetery”.

b. Kelong basing Tingke-tingkere

(29) Akrak sa a la kusissing la kutaknang toje-tojek

(30) Sikura kale bola ri Mangarak bombang?

The (ICP) of the song in lines 29 and 30 above is *sikura buangannapammantangngang ri ahere*? “how many places where we can live in hereafter? *Mangarak bombang* is a place where the dead person can smell sea water”

(31) Punna ia ki kususissing bolayya ri Mangarak bombang

(32) Tuju batunna makdallek manraik ngasek
The (ICP) of the song in lines 31 and 32 above is *tuju buanganna pammantangngang ri ahere, tuju mange ri naraka, tuju todok mange ri suruga*" there are seven kinds of places where we can live in hereafter. Seven places are prepared for those allowed to go to heaven, and also seven places for those whom are obliged to go to hell."

c. *Kelong basing Lekok-Lekok*

(33) *Tala jammengi matea maklingkana ja ri anja*

(34) *Ia ji jammeng nung taklea ri Jampea*

The (ICP) of the song in lines 33 and 34 above is *nikuayya jammeng tala mate buttulu jaki* “what it is called *jammeng* is not died forever. Yet, what is meant by jammeng is someone who wants to go sailing to one place but he does not have any preparation."

(35) *Inakke kunni-kunni na sekre mami takgalakku*

(36) *Jammenga mami, lingkayya mami ri anja*

The (ICP) of the song in lines 35 and 36 above is *sekreji takgalakku, tallasak, lamatea*. "I have only one handle, alive and dead".
d. **Kelong basing Hammancia**

(37) Karianja bedek borik suruga pang mempoang na

(38) La ri lino tu manginrang jaki borik

The (ICP) of the song in lines 37 and 38 is *lino pang mari-mariangji ahere pang mantangngang karakrakkang* “live in the world is only for a short time. Hereafter is a place to live forever”. Therefore we have to help one another.

(39) Pada nginrang jaki borik, pada tiro pakrasangeng

(40) Tania tokja bori ni kale-kalei

The (ICP) of the song mentioned in lines 39 and 40 is *tallang si pahuak manyuk si parampe* “to sink is mutually raised up and drifted is mutually grounded or we have to help each other”.

e. **Kelong basing Palamojong**

(41) Manna kale na boritta teaki tak liba-libak

(42) Lamminro jinni ri bali pakrasangenna

The (ICP) of the song in lines 41 and 42 above is *manna intu pau ni pitopeiji* “we should filter our speech when speak to others”

(43) Mangku mamo mammene ri ranjang

(44) Mappaklungang renda-renda
(45) Ku ukrangi tokji paklungang polong kajungku

The (ICP) of the song in lines 43, 44 and 45 above is *sanging ni ukrangi injo pattallassanga ri olo* “we should remember our plain life before, although we live prosperously”

**f. Kelong basing Ati -ati raja**

(46) Sia-sia mi matea paracuma tallasayya

(47) Longgangi lino na seppang pammitikanna

The (ICP) of the song in lines 46 and 47 above is *assuka l pantarang biring bakuk* “someone has no friends because of his bad character”

(48) Sibola-bola mingtoi simpunga sale-salea

(49) Sipangmeneang kakkalak jeknek matayya

The (ICP) of the song in lines 48 and 49 above is *inni tallasayya aklekbasai maeng sannang, maeng susa* “life is mutual change. It is sometimes happy, sometimes unhappy”

(50) Kelong kinni ka pirau kakkala ka jeknek mata

(51) Takmuri kinni na pirau cakdi-cakdi

The (ICP) of the song in lines 50 and 51 above is *akkelong ki ka tumate, numakkalaki mingka pakrisi nyaha* “someone sings *kelong basing* because of death, smiling but crying in her heart”.
g. Kelong basing Dondak

(52) Jappa tojekmi daengku

(53) Murung-murung mi otona

The (ICP) of the song in lines 52 and 53 above is sikonjo nu anjaria battu ri kaakrakkanna Tu riek Akrakna “everything had been decided by the Almighty God”

(54) Ni pajappa tea jappa,nipalolok tea lolo, ni paenrek tea menre

The (ICP) of the song in line 54 above is talak lingkai ka tumatemo “some one does not walk because he has passed away”

h. Kelong basing Sio Sayang

(55) Barak ri anja pi sallang ri bangkennapi dunia

(56) Natasassak lalang tuteayya makkusissing

The (ICP) of the song in lines 55 and 56 above tau nasassala kalenna tala nagaukang nuhajik a ri tallasakna “the dead person regretted because he did not do good deed when he was still alive”

(57) Makkusissing jintu sallo punna jammengki ammukoang

(58) Lapparikodong punna laklingka ri anja
The (ICP) of the song in lines 57 and 58 above is *tunasassala kalenna tala tala appilajara pasang* “the message of the song is the dead person regretted as he did not learn the *pasang* when was still alive”

(59) *Riek tokmo makkusissing riek tokmo pakrikodong*

(60) *Riekmo angkua ka sarenna mo sikua*

The (ICP) of the song in lines 59 and 60 above is *katantuanna battu ri Tu riek Akrakna* “to accept whole heartedly every thing comes from the Almighty God”.

(61) *Erokki jammeng nit toak, garring nipakkusissingang*

(62) *Nu tangang nanro pau hajik ri taua*

The (ICP) of the song in lines 61 and 62 above is *anrek ampe hajikna ri parang na tau* ”The dead person never says wise words to one another”

(63) *Nanro memangki pakmaik ri gentengang tallasakta*

(64) *Jammengki sallok buttaya mami la rua*

The (ICP) of the song in lines 63 and 64 above is, *igitte tau tallasayya pa ka hajik ampe-ampe ta ri taua* “the dead person reminds the living person to invest good manners to one another”

(65) *Kuang na buttayya la rua anjayya nipaka sunggu*
(66) *Kala patokong battu angngohe-ngoheang.*

The (ICP) of the song in lines 65 and 66 above is *buttayya mami na anjayya uranna* "the dead person makes friends only with soil and the spirit"

(67) *Barak ri anrek ja nisurung mattanang-tanang pakmaik*

(68) *Takbu nilamung bojok mambua paria*

The (ICP) of the song in lines 67 and 68 above is *ako lalo pakrisii nyahana tumaenga nu sare kahajikang* "the message of the song above is the dead person gives a message to the living person not to hurt someone's heart."

### i. Kelong basing Cui-Cui Didi

*Kelong basing cui-cui didi* is a kind of an entertaining song in *basing* song. In this death song, there are two people and one bird called *cui-cui didi* (a little bird with yellow feather) talk about their greatnesses. One person would like to learn a religious way of life (*tarekat*) another one is a house paranormal.

(69) *Cui-cui didi ngurako nu didi*

(70) *Ka panritaa dok, ka panritaa dok*

The (ICP) of the song in lines 69 and 70 above is, *akkutaknangi tau akra appilajara attarekak ricui-cui didia, nakua mo cui-cui didi angngurako*
nu didi jari appihali tokmi cui-cui didi a angkua ka pang rita a dok “So, the meaning of the two lines (67 and 68) is a person who wants to learn a religious way of life (tarekat) asks the yellow feather bird (cui-cui didi), he asks the cui-cui didi:” why is your feather yellow?” Cui-cui didi replies: “I am a religious way of life learner, because I am a religious way of life learner”.

(71) Ka pangrita jako palek tang nu bunduk balandayya

(72) Ka sianak a dok, ka sianak a dok

The (ICP) of the song in lines 71 and 72 above is akkutaknangi pole tau akrak a boja pangissengang angkua ka pangrita jako palek tannu bunduk balandayya. Appihali issek cui-cui didia angkua ka sia na a dok, ka sianak a dok. “Well, the messages of the song is a religious way of life learner say you are a paranormal indeed, why didnkt you fight the Dutchmen?. The bird or cui-cui didi answers because they are my siblings, because they are my siblings.”

(73) Ka sianak jako palek tang nu pak tunuang tedong

(74) Ka siasi a dok, ka sia si a dok

The (ICP) of the song in lines 73 and 74 above is akkutaknangi injo tu bojayya pangissengang ka sianak jako palek balandayya angngurai tala nupattunuang tedong? Jari appihalimi cui-cui didia angkua ka sia-asi a dok. Ka sia- si a dok. This song message is that the person who wants to
learn a religious way of life asks *cui-cui* that you say they are your sibling, but why didn’t you slay buffalo for them. *Cui-cui didi* (the yellow feather bird) answers because I am poor, because I am poor”.

(75) *Kasi asi jako palek na malombo ja bolanu*

(76) *Ka uragi a dok, ka uragi a dok*

The (ICP) of the song in lines 75 and 76 above is *rua mami la siba-bali battuangnanna tau akbojayya pangissengang na uragia* (haouse paranormal) *akkutaknangmi tau akbojayya pangissengang angkua kasia asi jako na bakkak ja bolanu? Appihalimi uragia angkua ka uragia dok, ka uragi a dok.* “So, in this song there are two people asked and answered their questions. Those are the person who wants to learn a religious way of life and a house paranormal (*uragi*). The religious way of life learner asks you are poor indeed but your house is so big. Then the house paranormal answers because I am a house paranormal, because I am a house paranormal.

(77) *Ka uragi jako palek na nu tekbkulantuknu*

(78) *Ka takbessolo dok, ka tak bessolo dok*

The (ICP) of the song in lines 77 and 78 above is *akkutaknangi tau bojayya pangissengang ka uragi jako palek angngurai na nutekbakja kulantuknu.* *Appihali i uragia ka tak bessoloi dok, ka tak bessoloi dok.* The song means the person who wants to learn a religious way of life asks
uragi (a house paranormal) you are a house paranormal indeed, but, why do you slash your knees. The house builder answers because it misses, because it misses”

Informant 14 (I.14, 6-August-2016)

(1) Hajik tojek i matea paklingkaanga ri anja

(2) Rakjingi rolo nampa lumbak balasakna

The lyrics of the song occurred in lines 1 and 2 above appak sadiakobokong ri ammantannu ri linoa. Susa ri lino, pakrisi tallasayya, kamase-mase, kiasiasi ri pammantangngang butta kamase-masea, mingka kalumanynyang kalupepeang ri allo anjorengang. “make preparation when we still alive. we find it difficult to run it in the world such as humble and poor life but we will be rich in hereafter”

(3) Appasangi bedek anjayya linoa na pappasangngi

(4) Akrak I bedek nilonjokiang topena

The (ICP) of the songks lyrics in lines 3 and 4 above is akrak ini sare kasannangngang anjayya “anja is the living spirits of the dead person who wants to be given a pleasure, property and beauty after leaving in the world”
(5) Manna mappasang anjayya linoa napappasangngi

(6) Anrek pa bedek nak lingka ri anja

The (ICP) of the songk lyrics in lines 5 and 6 is anrekja na la mate attarrusu “the dead person does not die forever”. It has been requested to the world and hereafter, but it has not been a judgment day at the moment yet.”

(7) Assa tojekmi jammenna lingka tojekmi ri anja

(8) Anrek mi injo ke ri jailk pammeneang na

The (ICP) of the songk lyrics in lines 7 and 8 maemmi ni pattepu bola “someone is definitely dead. Dying in front of the family, that has been cared by the family members until 102,104 and 106 days length called lettung”

(9) Nai tokmo tanga susa tanga simpung pakmaikna

(10) Katula jammeng tu laklingkamo ri anja

The (ICP) of the songk lyrics in lines 9 and 10 above is pakrisiki punna lamatemaki “everyone faces death is very sorrow therefore, we should do good deed and prevent his prohibition”.

(11) Kajuara rappassaki la niparekki pakkeke

(12) Lani keke sai moncong ni paklengukia
The (ICP) of the song lyrics in lines 11 and 12 above is *pakkeke paappasisaklak*. "something separates between world and hereafter is only a digger.. A digger is similed as a shady tree which can shelter us..We look for the mountains which can be made as a good shelter. Kajuara is similed to God" *rappassako* means please reduce your mercy or charity.

(13) *Talia keke-kekeang moncong ni pklengukia*

(14) *Nakammi nabi natarinti male kak*

The (ICP) of the song in lines 13 and 14 above is *talia lomo-lomo angnguppaya kasannangngang anrek narappakki ki kaju ara punna kodi gauk a* “it is not easy to find the ease. Therefore, “if the dead person ran good behavior in the world, he will be cared by prophets and angels.

(15) *Punna jammengki ammukoang teaki angkana sarenna*

(16) *Angkana jakia jammeng ri pakrisikna*

The (ICP) of the song in lines 15 and 16 above is *matea nu maeng nipattantu riTau riek Akrakna*"the death definitely occurs to every human being" and the message for *jammengi ri pakrisikna mate ri pantarang ka akrakkanna Tau paretta* (the Almighty God) for example, someone kills himself (suicide).

(17) *Malekak turukki cidong gae-gaemi kalenta*

(18) *Lanicinik sai suruga lolliong bonena*
The (ICP) of the song in lines 17 and 18 above is *punna mateki nipitteangjakisuruga lollong bonena punna balloji gautta* “the heaven is cared by angels. Please give the holy spirit a way, who always run God’s instructions. If someone passes away he will be shown the heaven and the things inside it”

(19) *Terek minjo la nicinik la nilangngere sakranna*

(20) *Tallu moncong napaklenguuki*

The (ICP) of the song in lines 19 and 20 above is *tala sittemaki* “we have to pass three places. If we are unlucky, we can not see the heaven.

(21) *Anjoke-jokeji bolana oroji passimbangenna*

(22) *Kunjung ta allalo kunjung tanni pakkusissingang*

The (ICP) of the song in lines 19 and 20 above is *nijappui injo nikua Pung Alla Taala*. “the message of the song is we have to believe that the Almighty God is always with us”.

a. *Kelong basing lok-lok*

(23) *Upak-upak jaki jammeng ka nadojong jaki basing*

(24) *Ki natingroli uni-uni patang pulo*

The (ICP) of the song in lines 23 and 24 is *sukkurujaki mate ka nakapakrisang jakituribokota* “the message of the song is the dead person thanks his family because they can conduct *kelong basing* for him”.

(25) *Patang pulo uni-uni ri dallekang na matea*

(26) *Tak bello- hello,*

The (ICP) of the song in lines 25 and 26 above is *lohe buanganna uni-uni punna mateki* “there are many music sounds when someone passed away including crying. It is reflected as if a rainbow.

(27) *Tujuji kalewanganna unu-uninna matea*

(28) *basing pakdojong-dojongna kunreji sakranna nang jorengang bakkasakna*

The (ICP) of the song in lines 27 and 28 above is *kunreangki akkelong basing nakunjoang ni langngere alusukna* “people in the world sing *basing* song but its soft messages are heard until the cemetery”.

**b. Kelong basing Tingke-tingkere**

(29) *Akrak sa a la kusissing la kutaknang toje-tojek*

(30) *Sikura kale bola ri Mangarak bombang?*

The (ICP) of the song in lines 29 and 30 above is *sikura buanganna pammantangngang ri ahere?* “how many places where we can live in hereafter? *Mangarak bombang* is a place where the dead person can smell sea water”

(31) *Punna ia ki kususissing bolayya ri Mangarak bombang*

(32) *Tuju batunna makdallek manraik ngasek*
The (ICP) of the song in lines 31 and 32 above is *tuju buanganna pammantangngang ri ahere, tuju mange ri naraka, tuju todok mange ri suruga*” there are seven places where we can live in hereafter. Seven places are prepared for those allowed to go to heaven, and also seven places for those obliged to go to hell.

c. **Kelong basing Lekok-Lekok**

(33) *Tala jammengi matea maklingkana ja ri anja*

(34) *Ia ji jammeng nung taklea ri Jampea*

The (ICP) of the song in lines 33 and 34 above is *nikuayya jammeng tala mate buttulu jaki* “what is called *mate* is not die forever. Yet, what is meant by *jammeng* is someone who wants to go sailing to one place but he does not have any preparation.

(35) *Inakke kunni-kunni na sekre mami takgalakku*

(36) *Jammenga mami, lingkayya mami ri anja*

The (ICP) of the song in lines 35 and 36 above is *attallsa a lamate a” We are alive and then we die*. *nigaukang passuroanna nanililiang pappisangkana we do his instruction and prevent his prohibition”.

d. **Kelong basing Hammancia**

(37) *Karianja bedek borik suruga pang mempoang na*
(38) *Ia ri lino tu manginrang jaki borik*

The (ICP) of the song in lines 37 and 38 is *lino pang mari-mariangji ahere pang mantangngang karakrakkang* “live in the world is only for a short time. Hereafter is a place to live forever. Therefore we have to respect, remind and help one another.

(39) *Pada nginrang jaki borik, pada tiro pakrasangeng*

(40) *Tania tokja bori ni kale-kalei*

The (ICP) of the song mentioned in lines 39 and 40 above is *tallang si pahuak manyuk si parampe* “to sink is mutually raised up and drifted is mutually grounded. We should keep our social interaction. For example we should respect, remind and help each other”

e. *Kelong basing Palamojong*

(41) *Manna kale na boritta teaki tak libak-libak*

(42) *Lamminro jinni ri bali pakrasangenna*

The (ICP) of the song in lines 41 and 42 above is *manna intu pau ni pitopeijji* “we should filter our words. Bali is the opposite of the world. don’t be proud because everyone has different understanding about the words”.

(43) *Mangku mamo mammene ri ranjang*

(44) *Mappaklungang renda-renda*
(45) Ku ukrangi tokji paklungang polong kajungku

The (ICP) of the song in lines 43, 44 and 45 above is *sanging ni ukrangi injo pattallassanga ri olo. Katutui ri riekna ri tang battuna palarayya.* “We should always remember our plain life before”

f. Kelong basing Ati -ati raja

(46) Sia-sia mi matea paracuma tallasayya

(47) Longgangi lino na seppang pammitikanna

The (ICP) of the song in lines 46 and 47 above is *assuka I pantarang biring bakuk* “this song is addressed to someone who has no friends because she is very proud. Therefore we should behave well or run plain life”

(48) Sibola-bola ming toi simpunga sale-salea

(49) Sipang meneang kakkalak jeknek matayya

The (ICP) of the song in lines 48 and 49 above is *inni tallasayya aklekbasai maeng sannang, maeng susa* “life is mutual change. It is sometimes happy, sometimes unhappy”

(50) Kelong  kinni ka pirau kakkala ka jeknek mata

(51) Takmuri kinni na pirau cakdi-cakdi
The (ICP) of the song in lines 50 and 51 above is *katutui ri tallasaknu ri tang battuna kamateanga* “all created things will die”

**g. Kelong basing Dondak**

(52) *Jappa tojekmi daengku*

(53) *Murung-murung mi otona*

The (ICP) of the song in lines 52 and 53 above is *kamateanga numaeng nipattantu ri Tu riek Akrakn* “human wishes is always want to do many things in the world, but he has not enough ability to do it. Therefore, every thing is returned to or decided by God”

(54) *Ni pajappa tea jappa, nipalolok tea lolo, ni paenrek tea menre*

The (ICP) of the song in line 54 above is *talak lingkai ka tumatemo* “some one does not walk because he has passed away”

**h. Kelong basing Sio Sayang**

(55) *Barak ri anja pi sallang ri bangkennapi dunia*

(56) *Natasassak lalang tuteayya makkusissing*

The (ICP) of the song in lines 55 and 56 above *hojai ri rianrekna katuui ririekna* “the dead person regretted because he did not want to study when he was still alive”

(57) *Makkusissing jintu sallo punna jammengki ammukoang*
(58) *Lapparikodong punna laklingka ri anja*

The (ICP) of the song in lines 57 and 58 above is *rugi linona sapu palak aherekna* “the message of the song is the dead person is lost as he did not want to study when was still alive”

(59) *Riek tokmo makkusissing riek tokmo pakrikodong*

(60) *Riekmo angkua ka sarenna mo sikua*

The (ICP) of the song in lines 59 and 60 above is *tu ribokona mami angpakrikodongangi* “his family only took pity on him”

(61) *Erokki jammeng nit toak, garring nipakkusissingang*

(62) *Nu tangang nanro pau hajik ri taua*

The (ICP) of the song in lines 61 and 62 above is *anrek ampe hajikna ri parang na tau* "the dead person never says wise words to one another."

(63) *Nanro memangki pakmaik ri gentengang tallasakta*

(64) *Jammengki sallok buttaya mami la rua*

The (ICP) of the song in lines 63 and 64 above is, *igitte tau tallasayya pa ka hajik ampe-ampe ta ri taua* “the dead person reminds the living person to invest good manners to one another”

(65) *Kuang na buttayya la rua anjayya nipaka sunggu*
(66) *Kala patokong battu angngohe-ngoheang*.

The (ICP) of the song in lines 65 and 66 above is *buttayya mami na anjayya naurang akbela-bela* “the dead person makes friends only with soil and the spirit”

(67) *Barak ri anrek ja nisurung mattanang-tanang pakmaik*

(68) *Takbu nilamung bojok mambua paria*

The (ICP) of the song in lines 67 and 68 above is *ako lalo pakrisii nyahana tumaenga nu sare kahajikang*” the message of the song above is the dead person gives a message to the living person not to hurt someone who has given a help”.

### i. *Kelong basing Cui-Cui Didi*

*Kelong basing cui-cui didi* is a kind of an entertaining song in *basing* song. In this death song, there are two people and one bird called *cui-cui didi* (a little bird with yellow feather) talk about their greatnesses. One person would like to learn a religious way of life (tarekat) another one is a house paranormal.

(69) *Cui-cui didi ngurako nu didi*

(70) *Ka panritaa dok, ka panritaa dok*
The (ICP) of the song in lines 69 and 70 above is, *akkutaknangi tau akra appilajara attarekak ricui-cui didia, nakua mo cui-cui didi angngurako nu didi jari appihali tokmi cui-cui didi a angkua ka pang rita a dok* “So, the meaning of the two lines (67 and 68) is a person who wants to learn a religious way of life (tarekat) asks the yellow feather bird (*cui-cui didi*), he asks the *cui-cui didi:* “why is your feather yellow?” *Cui-cui didi* replies: “I am a religious way of life learner, because I am a religious way of life learner”.

(71) *Ka pangrita jako palek tang nu bunduk balandayya*

(72) *Ka sianak a dok, ka sianak a dok*

The (ICP) of the song in lines 71 and 72 above is *akkutaknangi pole tau akarak a boja pangissengang angkua ka pangrita jako palek tannu bunduk balandayya. Appihali issek cui-cui didia angkua ka sia na a dok, ka sianak a dok.* (Well, the messages of the song is a religious way of life learner say you are a paranormal indeed, why didn’t you fight the Dutchmen?. The bird or cui-cui didi answers because they are my siblings, because they are my siblings.

(73) *Ka sianak jako palek tang nu pak tunuang tedong*

(74) *Ka siasi a dok, ka sia si a dok*

The (ICP) of the song in lines 73 and 74 above is *akkutaknangi injo tu bojayya pangissengang ka sianak jako palek balandayya angngurai tala*
This song message is that the person who wants to learn a religious way of life asks *cui-cui* that you say they are your sibling, but why didn’t you slay buffalo for them. *Cui-cui didi* (the yellow feather bird) answers because I am poor, because I am poor.

(75)  
*Kasi asi jako palek na malompo ja bolanu*

(76)  
*Ka uragi a dok, ka uragi a dok*

The (ICP) of the song in lines 75 and 76 above is *rua mami la siba-bali battuangnganna tau akbojayya pangissengang na uragia (haouse paranormal) akkutaknangmi tau akbojayya pangissengang angkua kasia asi jako na bakkak ja bolanu?* Appihalimi uragia angkua ka uragia dok, ka uragi a dok. “So, in this song there are two people asked and answered their questions. Those are the person who wants to learn a religious way of life and a house paranormal (*uragi*). The religious way of life learner asks you are poor indeed but your house is so big. Then the house paranormal answers because I am a house paranormal, because I am a house paranormal.

(77)  
*Ka uragi jako palek na nu tekbkulantuknu*

(78)  
*Ka takbessolo dok, ka tak bessolo dok*

The (ICP) of the song in lines 77 and 78 above is *akkutaknangi tau bojayya pangissengang ka uragi jako palek angngurai na nutekbakja*
kulantuknu. Appihali i uragia ka tak bessoloi dok, ka tak bessoloi dok. The song means the person who wants to learn a religious way of life asks uragi (a hose paranormal) you are a house paranormal indeed, but, why do you slash your knees. The house builder answers because it misses.

Informant 15. (I.15, 6-August-2016)

a. Kelong basing Rikong (song for death and life)

(1) Hajik tojeki matēa paklingkaanga ri anja

(2) Rakjingl rōlo nampa lumbak balasakna

The (ICP) of Pasang in the song in lines 1 and 2 above is kasia-si ri lino kalumanynyang kalupepeang ri ahere “we run humble life in the world in order to enjoy happy life in hereafter”

(3) Appasanggi bedek anjayya linōa napappasangngi

(4) Akrai bēdēk nilonjoki ang topena

The message of the above lyrics is appassadiako bokong ri gentengang tallasaknu “prepare yourself with good deeds before you die”.

(5) Manna mappasang anjayya linoa napappasangngi

(6) Anreppa bēdēk nakingka ri anja

The implied message is susa ri lino pakrisik tallasayya, kamase-mase ri pammantangang butta kamase-masea “the spirit is still around but we cannot see it”.
The (ICP) of the song in lines 7 and 8 is *maemmi ni pattepu bola* (the dead person has been cared for three months and ten days). The spirit of the death is fully aware that it has been in a different world, a world of the spirits. The spirit has been removed from the place he had laid down in family house.

The (ICP) of the song in lines 9 and 10 above is *nigaukang passuroangna Tu riek arakna, na naliliang pappisangkana* (death is horribly difficult, therefore obey His commandment and disobey His prohibitions) Someone is in bitter grief when the time of leaving the world approaches. It may happen at any time without any possible delay due to the destination of living has come to an end. Any person would like to share whatever bitter unhappiness he or she is facing since the beloved one will be soon away forever.

The implied message is *Pakkeke ji pasisakla* (only a digger that separates world and hereafter). The family there is left behind by the death
feels so enthusiastically to conduct ceremony burial place that they expect Banyan tree to be used for digging a cemetery place.

(13) Talia keke kekeang moncong nipaklengukia

(14) Nakammik nabi natarinti malekak

The (ICP) of the song in lines 13 and 14 above is Talia lomolomo angnguppaiyya kasannangngang (Those who have passed away will be accompanied by the Angels in hereafter when they have been obeying the Prophet’s messages in their lives). Also, it is not easy to achieve happiness. We would like to remove mountainous areas if such areas restrict the way to our final destination. It is so difficult to arrive in heaven since various angels are assigned to guard it.

(15) Punna jammengki mmukoang teaki angkana saremma

(16) Angkana jakia jammeng ripakrisikna

The (ICP) of the song in lines 15 and 16 above is nikuayya mate rie sannang rie susa. (Never consider all people die in a proper way because there are also people who die in sorrow and grief. Therefore, prevent yourself from harmful deeds either for yourself or others)

(17) Malekak turukki cidong gae-gaemi kalenta

(18) la nicinik sai suruga lollong bonena
Punna ni tarimai tobatta lani pitteangi suruga (If our good deeds are accepted, The Almighty God will reward us heaven guarded by the Angels) Angels are around and please be aware of your existence since the illustration of heaven and all its facilities are available to look at.

(19) Terek minjo la nicinik la nilangngere sakranna

(20) Tallu moncong napaklenguki

Tallu moncong napaklenguki (There are 3 places to take shelter, they are the world of Barzakh, the bridge of Sirotal Mustakim and the eternal hereafter.

(21) Anjoke- jokeji bolana, oroji passimbangngenna

(22) Kunjunga allalalo kunjunta nipakkusissingang

The song in lines 21 and 22 conveys messages about Nijappui i nikua turiek Akkrakna (Looking for God by doing prayers, charity and good deeds)

b. Kelong basing lok-lok (a song for life)

This song sung after kelong basing rikong. Is kelong basing iok-io means a song that is sung before sleeping because the dead person is likened as a baby.

(23) Upa-upak jaki jammeng kana dojong jaki basing
(24) Kinatinrólí uni-uni patang pulo

The (ICP) of kelong basing in lines 23 and 24 above is upak jaki ka na parurui jaki tu ribokota (it’s such a luck because people behind us conduct basing for us). kelong basing is the most important in ceremony of death ritual but not all Kajang community deserve to conduct it. Kelong basing is a death song with various rhythms when it is sung.

(25) Patang pulo uni-uni ri dallekanna matea

(26) Takbello hello

The (ICP) of the song in lines 25 and 26 above is lohe buanganna uni-uni siurang pole karrang (there are many sounds, rhymes, tones, songs and tears that accompany the dead body). The rhythm and music instruments accompany the dead person reflected the death imagination throughout the period of the ceremony.

(27) Tuju ji kalewangngangna uni-uninna matea

(28) basing pakdojong-dojongna kunrēji sakranna nanjorengang bakkasakna ojonna

The (ICP) of the song in lines 27 and 28 above is Tuju gauk hajik tuju todok gauk kodi la nipitteangki ri ahere. (There are seven good deeds and bad deeds that will be shown to us in hereafter) The essence of rhythm and sound of musical instruments consist of only seven points of essences. Flutes are entertaining instruments for the death and the family.
We sing *kelong basing* in this world but the dead person can feel, hear until the cemetery.

The (ICP) of the song in line *Kunreangki akbasing na kunjoang nilangngere sakrangna*. (Although receiving the prayers or invocations came from the singers and family). It is big sounds that the plutes produce, thus the dead person in its cemetery seems to listen to.

c. *Kelong basing Tingke-tingkere.*

(29) *akraksaa lakkusissing lakkutknang tojek-tojek*  
(30) *sikura kale bola ri Mangarabombang?*

The (ICP) of the song in lines 29 and 30 above is *Sikura buanganna pammantangngang kunjoang*. (How many places where we can live in hereafter). It is assumed that the living person asks the dead how many places to reside in the place where the dead exists.

(31) *Punna ia kikusissing bolayya ri Mangarabombang*

(32) *Tuju batunna makdallek manraik ngasēk*  

The (ICP) of the song in lines 31 and 32 above is *Tuju batunna bola ri Mangarabombang* (There are seven houses in *Mangarabombang* to live in). In answering the question of how many houses exist in the place of the dead, there are actually seven houses face to the west. There are seven houses to heaven and seven houses to hell.
d. **Kelong basing Lekok-lekok (a song for life)**

(33) **Tala jammengi matea maklingkanaja ri anja**

(34) **Iaji jammeng nuntaklea ri Jampea**

The (ICP) of the song in lines 33 and 34 above is *Tala mate tulusuji jaki nikukaiyya mate, tu tanni tarimayyaji tobakna* (we will be raised again after death, however those who will die forever are those whose sins remain unforgiven by the Almighty God). The spirit of someone who has died is actually just separated from his or her physic and soul. People say that someone has died if the body is no longer inside the cemetery (flying away to heaven).

(35) **Inakke kunni- kunnina sekre mami takgalakku**

(36) **Jammenga mami lingkayya mami ri anja**

The (ICP) of the song in lines 35 and 36 above is *Nigaukan passuroanna na liliang pappiangkana* (we obey the God’s commandments and prohibitions). The bussiness is how to look forward to the hereafter and is encouraged to get more knowledge about death.

e. **Kelong basing Hammancia**

(37) **Ka ri anja bedek borik suruga pammempoannna**

(38) **Ia ri lino tumanginrang jaki borik**
The (ICP) of the song in lines 37 and 38 above is *Lino pammari-mariang ji, ahere pammantangngang karakrakkang* (the world is only a temporary place, hereafter is the eternal one. It is because the hereafter is the most comfortable place to reside.

(39)  *Pada nginrang jaki borik padattiro pakrasangeng*

(40)  *Talia tokja borik nikale-kalei*

The (ICP) of the song in lines 40 and 41 above is *Tallang sipahua manyu siparampe* (Respecting each other status and dignity) or it can also mean people should help each other.

f. *Kelong basing Palamojong.*

(41)  *manna kale naboritta teaki taklibak-libak*

(42)  *lamminro jinni ri bali pakrasangenna*

The (ICP) of the song above is *Manna pau nipitopei ji* (to rule our words from hurting other people). “In making communication with other people, the words spoken should be filtered in order to prevent us from hurting anyone) Also, although we live luxuriously in the world, we should not be proud of it because such luxurious possessions will not last longer in our ownership due to the trait of ownership is changeable”}

.
(43) Mangku mamo mammene ri ranjang
(44) Mappaklungang renda-renda
(45) Kuukrangi tok ji paklungang polong kajungku

The (ICP) of the song above is *Katutui lalo injo sumpae nulaloa* (don't be too proud of your wealth but always remember your life when living in poverty). Long way before, we were born without any goods and we will return to the previous and the eternal life. Therefore, we may not be arrogant to others for what we have in this temporary world.

g. *Kelong basing Ati-Ati Raja*

(46) sia- sia mi mate a paracuma tallasa yya
(47) longgang i lino na seppang pang miti kang na

The (ICP) of the song above in lines 47 and 48 is *Assukaki pantarang biring baku* (The world is so big but arrogance would make it feel so narrow). It is useless for someone's death because of his carelessness of being faithfully obey the instruction of God (*Turiek Akrak na*) throughout the period of his life in the world. Man lives in the world is useless without accompanying with religious life. The world is wide enough to reside, but it becomes narrow without providing with enough religious performances.
(48) Sibola-bola mintoi simpunga sale-salea
(49) Sipammeneang kakkalak jeknek matayya

The (ICP) of the song in lines 48 and 49 above is Ukrangi pakribokoanga ritambattuna palarayya. (Think twice before doing something)

(50) Kelong kinni ka piraukakkalak ka jeknek mata
(51) Tak muri king ni na pirau cakdi-cakdi

The (ICP) of the song in lines 50 and 51 above is Katutui ri riekna jagai ri tallasaknu, ri gentengang tammatennu. (We cry because of sorrow) All the living creature must pass away oneday. Therefore, someone must possess good deeds (before dying). Kajang people attend the performance of singers who sing kelong basing in the time of death ritual ceremony. They possibly laugh because they have to do such actions, but they are actually very sad in their deep hearts.
h. Kelong basing Dondak

(52) Jappa tojekmi daengku
(53) Murung- murungmi otona

The (ICP) of the song in lines 52 and 53 lya ngasekna nunjaria numaeng napattantu Tu riek akrakna (Everything in the world is determined by the destiny of the Almighty God including, inevitable death). The place and people will attend to accompany the dead person to burial place is already to proceed.

(54) Nipa jappa teak jappa, ni palolok tea lolok, Nipa enrek teammenrek

The (ICP) of the song in line 54 above is tallang si pahuak ,manyuk si parampe, mate si rokok, bunting sipubasa “We have to help one another in order to make difficult things that we are involved lighter than the previous difficulty or easily overcome or solved.

i. Kelong basing Sio Sayang

(55) Barak ri anja pisallang ri bangkennapi dunia
(56) Na tassak lalang tuteayya makkusissing

The (ICP) of the song in lines 55 and 56 above is Hoja rianrekna katutui ririekna, tulak memangngi ri tempona pakkullenu (Those who are blind of knowledge will regret it in the hereafter). Someone who is at the
closing time of his death termination, is very regretful to ask thing in connection with the death of his previous day times. Asking for death time of the early period of someone's life is indeed very helpful. If such request cannot be fullfiled, someone will be very disappointed.

(57) Makkusissing ji intu sallok, Punna jammengki ammukoang

(58) Lapparikodong punna laklingka rianja

The (ICP) of the song above is Rugi linona, sapu pala aherekna (Because someone does not have any knowledge, he or she will regret him/herself when he/she dies) If someone dies, he will be very regretful because he has not requested or learned anything about death.

Kamasena injo mange narapiki anre apa-apa (it is such a pity for that person because dying without anything, poor of knowledge and wealth).

(59) Riek tokmo makkusissing riek tokmo pakrikodong

(60) Riek tokmong kua kasarengnamo sikua

The (ICP) of the song in lines 59 and 60 is tahana mintokmo lanauppa tokji bate karesoanna “There are people who ask and compassionate, also others even say it is his destiny”

(61) Erokk jammeng nitoak, garring nipakkusissingang

(62) Kitangangnanro pau hajik ri taua
The (ICP) of the song in lines 61 and 62 above is *Gau haji nigaukkang haji todok balasakna, gau kodi nigaukkang kodi todok balasakna* (If we demand people to behave nicely to us, we need to behave the same as well)

(63) *Nanro memangki pakmaik ri gentengang tallasatta*

(64) *Jammengki sallok buttayya mami larua*

The (ICP) of the song in lines 63 and 64 above is *nipaka hajik gauk a na ampe-ampeya mange ri parangta tau* (Doing good deeds in our lifetime) People need to socialize, all people (whoever) should cooperate one another in order to live something which is permanent legacy. Someone who has passed way he/she has not got power anymore.

(65) *Kuanna buttayya larua anjayya nipaka sunggu*

(66) *Kala patokong battung ngohe- ngoheang*

The (ICP) of the song in lines 65 and 66 is *tala riek bokongna naerang mate*. (Those who die in vain will only fertilize the soil and get along with the spirits). Life in this world gives first priority to the humble life principal. The dead spirit belongs to the surrounding soil is more valuable than the eagle that sits on surface of soil.

(67) *Barak anrekja nisurung mattanang- tanang pakmaik*

(68) *Bakbu nilamung bojok mangbua paria*
The (ICP) of the song in lines 67 and 68 is nikatutui i ako pakrisi ik atinna parannu tau numaenga nusare kahajikang. don't hurt people you had helped by telling it to someone else. Good deeds are deserved differently.

### j. Kelong basing Cui-Cui Didi

*Kelong basing cui-cui didi* is a kind of an entertaining song in *basing* song. In this death song, there are two people and one bird called *cui-cui didi* (a little bird with yellow feather) talk about their greatness. One person would like to learn a religious way of life (*tarekat*) another one is a house paranormal.

(69)  *Cui-cui didi ngurako nu didi*

(70)  *Ka panritaa dok, ka panritaa dok*

The (ICP) of the song in lines 69 and 70 above is *akcutaknangi tau akra appilajara attarekak ricui-cui didia, nakua mo cui-cui didi angngurako nu didi jari appihali tokmi cui-cui didi a angkua ka pang rita a dok*. “So, the meaning of the two lines (67 and 68) is a person who wants to learn a religious way of life (*tarekat*) asks the yellow feather bird (*cui-cui didi*), he asks the *cui-cui didi:* ”why is your feather yellow?” *Cui-cui didi* replies: “I
am a religious way of life learner, because I am a religious way of life learner”.

(71) Ka pangrita jako palek tang nu bunduk balandayya

(72) Ka sianak a dok, ka sianak a dok

The (ICP) of the song in lines 71 and 72 above is *akkutaknangi pole tau akrak a boja pangissengang angkua ka pangrita jako palek tannu bunduk balandayya*. Appihali issek cui-cui didia angkua ka sia na a dok, ka sianak a dok. *(Well, the messages of the song is a religious way of life learner say you are a paranormal indeed, why didnkt you fight the Dutchmen?. The bird or cui-cui didi answers because they are my siblings, because they are my siblings.)*

(73) Ka sianak jako palek tang nu pak tunuang tedong

(74) Ka siasi a dok, ka sia si a dok

The (ICP) of the song in lines 73 and 74 above is *akkutaknangi injo tu bojayya pangissengang ka sianak jako palek balandayya angngurai tala nupattunuang tedong*? Jari appihalimi cui-cui didia angkua ka sia-asi a dok. *Ka sia- si a dok*. This songk message is that the person who wants to learn a religious way of life asks *cui-cui* that you say they are your sibling, but why didn't you slay buffalo for them. *Cui-cui didi* (the yellow feather bird) answers because I am poor, because I am poor.

(75) Kasi asi jako palek na malombo ja bolanu
(76)  *Ka uragi a dok, ka uragi a dok*

The (ICP) of the song in lines 75 and 76 is *rua mami la siba-bali battuangnganna tau akbojayya pangissengang na uragia* (haouse paranormal) *akkutaknangmi tau akbojayya pangissengang angkua kasia asi jako na bakkak ja bolanu? Appihalimi uragia angkua ka uragia dok, ka uragi a dok.* “So, in this song there are two people asked and answered their questions. Those are the persons who want to learn a religious way of life and a house paranormal (uragi). The religious way of life learner asks you are poor indeed but your house is so big. Then the house paranormal answers because I am a house paranormal, because I am a house paranormal.

(77)  *Ka uragi jako palek na nu tekbkulantuknu*

(78)  *Ka takbessolo dok, ka tak bessolo dok*

The (ICP) of the song in lines 77 and 78 above is *akkutaknangi tau bojayya pangissengang ka uragi jako palek angngurai na nutekbakja kulantuknu.* *Appihali i uragia ka tak bessoloi dok, ka tak bessoloi dok.* The song means the person who wants to learn a religious way of life asks *uragi* (a house paranormal) you are a house paranormal indeed, but, why do you slash your knees. The house builder answers because it misses.

After analyzing the death ritual speech in Kajang community, this research provides inference of each *kelong basing* which can be seen as follows:
a. *Kelong basing rikong*

*Kelong basing rikong* above are mostly talking more about *anja*, "the spirit" which can be found in lines 1, 2, 3, 4. and lines 5 and 6. To notice those lines talking about *anja* above, it can be inferred that this community believed about the presence of the man’s spirit.

b. *Kelong basing lok-lok*

The singers of this song (*kelong basing io-io*) are all talking about the benefit or the importance of *kelong basing* as can be seen from line 23 until line 28 as they believe, *kelong basing* can hand over the spirit or the dead person to God and it can also entertain the spirit"  

c. *Kelong basing Tingke-tingkere*

In this section, the singers are holding questions and answers about the place where people can live in *Mangarak bombang*. *Mangarak bombang* is another name for hereafter. *Tau kamase-masea* believe that there are seven places where we can inhabit the human’s final destination.

d. *Kelong basing Lekok-Lekok*

The singers of *Kelong basing lekok-lekok* talk about *jammeng* “death”. They said that if anyone dies, he or she will not die forever, what is called *jammeng* is someone who wants to make a journey across the sea, but he does not have preparation to go. The singers further say, they have a principle that they have to make a good preparation before dying"
e. **Kelong basing Hammancia**

The songs’ lyrics in lines 37, 38, 39 and 40 are mostly sharing information that we the human being, should realize the importance of social relation or togetherness as we will not live forever.

f. **Kelong basing Palamojong**

Although we have lived well-established we should always remember our plain life before, therefore we do not feel arrogant in life”. The song in lines 41 and 42 contain a satire or insinuation for an arrogant person, as if the earth we live on is his or her personal own. On the contrary to the songs in lines 41 and 42, the song in lines 43, 44 and 45, asked us to be more simple or plain lives or not arrogant.

g. **Kelong basing Ati -ati raja**

The songs sung by pakelong basing “basing's singers” in lines 46, 47, 48, 49, 50 and 51 have different messages. The song in lines 46 and 47 is also an insinuation for a person who has only few friends because he or she is boastful. In addition, the song in lines 48 and 49 provide us advice of patience and awareness that life is mutually changed. Yet, happiness and hardness must be faced. Lastly, the song in lines 49, 50 and 51 share a message of deep sorrow.
h. Kelong basing Dondak

The song in lines 52, 53 and 54 shares messages of awareness. In other points, someone has just truly realized that death comes without knowing by anyone.

i. Kelong basing Sio Sayang

The song in lines 55, 56, 57 and 58 send messages of regretting. The dead person regrets because he or she did not use his or her opprtunity to study good things or virtues when he was still alive. Furthermore, the song in lines 61 and 62, the singers share the messages of satires. In this case, someone is expected to help, but he himself never helps one another. He has no good character. Meanwhile, the song in lines 63 and 64 conveys messages of advice. The song’s lyrics in lines 65 and 66 convey messages that if someone does not obey the advice, he will die uselessly. Finally, the song in lines 67 and 68 share messages that help given to another one is useless or has no profit because the giver talks his donation to other people.

j. Kelong basing Cui-Cui Didi

The song’s lyric in lines 69 until 78 share messages of greatness of each narrator
After presenting one of the death ritual speeches is *kelong  basing*, the researcher would like to infer that in general, *kelong  basing* or a song for death conveys messages of advising to living people to make a good preparation before dying. The intended preparation is like to behave well such as help each other, to rule or filter our words when we do communication with other people, not to be so proud nor talk about aids that we provide to another since it can hurt him. In short, people should behave good deed when they want to be safe in the world and in hereafter as well.

**b. Pappisakbi (Advisory)**

In this analysis, the researcher found that not all texts in *pappisakbi*, advisory have multiple means. However, only some lines are referred to the (ICP) (*pasang ri* Kajang). Those utterances are in sentence: 1. *napariha ri bongga*, 2. *Na pattingulung ri palekesang* 3. *Lanakkese sepa katambunganna*, 4. *La nahaummi batu-batu tangan rabba'na*, 5. *La napakalompo ni nulompoa*, 6. *La napakalangkasa nu langkasayya* 7. *Lana pacidongmi Adak lima Karaeng tallu*. Those utterances can be seen its introduction of *pasang* as follows:

Informant 16 (I. 16, 20- March- 2016)

1) *Riëk mi napariha ri bongga, napattingulung ripalëkësang,*
The introduction text of pasang or (ICP) of this advisory is *la nagaukangng mi hakjakna/ tinja’na)*" Bacok and his brothers and sisters lean or entrust their wishes”

2) *Riēkmi lana kēkkēsē’ sēpa’ katambunganna,* The (ICP) of the song above is *lana pasalai batangtappalangna.*"Bacok and his brothers and sisters are coming to rectify their mistakes”

3) *La nahaummi batu-batu tangang rakhana* The (ICP) of the song above is *la na pakahajiki kasalahanna.*"this song has also the same meaning as line two. They want to rectify their mistake..

4) *Lanapaka lompomi nu lompoa* The advisory of *pakpisakbi conveys messages la napaka suara i pak danganganna*” Bacok will accomplish his parent’s death

5) *La napaka langkasa nulangkasa yya* The (ICP) of the advisory above is *pela la napaka lompo pakgauk-gaukanna “ Bacok will hold the biggest ritual.*

6) *Adak lima karēng tallu* The (ICP) of the advisory above is *sikuntu tau antonrangi ai Amma Towa ilalang jama-jamanna* The (ICP) above is “people who help Amma Towa in conducting customary."
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“ Tabe Puk Gallak Pantama, riekmi ndeke mae sianakkia l Bacok, riek mi napariha ri bongga, napattingulung ripalēkēsang, riekmi lana kēkkēsēk sēpak katambungann, lanahaummmi batu batu tangan rabbana, lana pakkalompomi nulompoa, lana pakalankasa nulangkasaya, napassidonganmi adak lima Karaeng tallu, la tokka ri pattola liman ngulorang riadaiya, ri pattola tallu ngulorang ri Karaengia. Lana allemi pakmana manakenna battu ri Karaeng Jala”

( Excuse me Puk Gallak Pantama, Now Bacok's brothers and sister are coming to put their hopes to our tight. They are coming to dig drainage ditch. They will rearrange his uncollapsed stones. They will make the death ritual much bigger. They will make the death ritual much bigger than before. They will present five elements of customary witness or three elements of the king (government witness). They will take line of descend from Karaeng Jala).

After explaining the death ritual speech of ethnic Kajang in the form of advisory (pappisakbi), this research provides inferenences that the family members are coming to entrust their hopes. They want to rectify their mistakes. The family members wish to perform the biggest ritual. Yet, conducting death ritual needs some requirements.
c. **Deppok/Nideppok**

After conducting akdekdek or putting some food in front of the customary devices, Gallak Kajang deliver a speech or advisory as follows:


(Well, I would like to ask you about your parent's death. Does he/she has monetary obligation or financial claim (credit)? He has monetary obligation and no financial claim either (answer his sons and daughters). Because he has no monetary obligation and no financial claim either, as I have ordered you to make a knot for three months and ten days (a hundred days) it (monetary obligation) will become a heavy burden to all of you. Since you have finished or completed your father's home there is hereafter that had been witnessed to *adak lima Karaeng Tallu* (customary devices).
In this analysis, the researcher also found not all text in *deppok* have multiple meanings. Therefore, only some lines are referred to the (ICP) (*pasang ri Kajang*). Those utterances can be seen as follows:

1. *Cidong nalanggaki, mene napularaki*

   The (ICP) of the advisory *deppok/ nideppok susa nyahayya* is that “We will be obstructed when lie down; don't you know about your parent's debt?

2. *Nupateppu bola tutoanu,*

   The (ICP) of the advisory above is *maemmi nialleang bangngi-banginna.* “Bacok has finished his parent's ritual”

3. *Tattaro lembarangnga ri salangganta,*

   The advisory above has messages *maemmi linganna l Bacok ri tutowana* “It is as Bacok's brothers and he himself have conducted their parent's death ritual.

4. *Tattaro songiangnga ri kulu-kulunta*

   The (ICP) of the advisory above is *maemmi linganna anak bahinea ri Ammannna.* Bacok's sisters have conducted their parent's death ritual.

5. *Nahokoi lino injo mange tutowanu*

   The (ICP) of the advisory above is *kamateanna tu towanu* “your parent's death.
After presenting the death ritual speech of ethnic Kajang (deppok), the research summarizes that the message of deppok is to encourage the members of family in order that they are not feeling for so long time.

4. Narrating and Narrated Event

a. Kelong basing

1) Narrating Event

The narrating event is the event occurs in the speaking framework. The song can be seen in lines 1 and 2 in kelong basing rikong. The speaker narrates the idea of the death song by expressing the goodness of death for someone who has a good preparation before dying. The song in lines 1 and 2 say hajik tojek l matea, paklingkaanga ri anja, rakjingi rolo nampa lumbak balasakna “what a good death is, human ran their lives hard, but then, they will get a good result in hereafter based on the speaker’s perspective expression. Next, the narrating event also occurs in lines 11 and 12 in the speaking framework. In this text of kelong basing rikong, the speaker narrates his appeal in God or the highest leader by the use of the speaker’s perspective expression, it is in the text kajuara rappassaki “banyan tree please be ruined down. The text of kelong basing rikong above indexes the speaker’s point of view. In functional semiotic theory this text is also called the metapragmatic descriptor or verbum discendi which describes the instances of language use. It has a feature of someone’s way of saying and someone else’s way of saying (Silverstein quoted in Sandarupa, 2013: 12). Therefore, the sentence
kajuara rappassaki has the text segment *ki* signals the speaker appeal directly to God in order that God may give him blessing. This sentence is similar to direct sentence since the expression is addressed directly by the speaker or narrator. Another important index in line (11) is also the text segment *ki* which index to second person (honorific form).

In line (12) the speaker also explains *lani keke sai moncong nipaklenguk kia* “we will dig the mountain where we shelter”. The text segment of this sentence which can be regarded as narrating text is *ni* suffix “-ed” or pronoun ‘we’. The pronoun we is included in narrating text since the speaker or the narrator narrates his expectation to the mountain that is simulated as a shelter.

The speaker narrates the narration in lines (14 and 15) *punna jammengki mukoang teaki angkana sarenya* “if we die one day don’t say it is because of our destiny” This text or sentence has a text segment *punna* or “if” which can be said that this segment of text is a narrating text. The text segment *punna* or *if* characterizes a possible result. Another important index causes the researcher to say that this text is a narrating text because the use of the text segment *ammukoang* “one day. The word or the text segment *ammukoang* characterizes that one event will occur in the future. In addition, the sentence In line (14), the speaker narrates that the text *angkana jakia jammeng ri pakrisikna* “just say someone dies because of his misery”. The text segment *ri* (on) usually
indexes places in Konjo language but especially in the text of song, ri can also mean reasons or causes.

Different from the previous lines, the sentence in lines 16 and 17 Malekak turkki cidong gae-gae mi kalenta. From this text, the speaker narrates the event by the use of his/her perspective expression, malekak turukki cidong gae-gaemi kalenta ‘the dead person conveys...’ which indexes the speaker’s point of view. In functional semiotic theory this text is also called metapragmatic descriptor or verbum discendi which describes instances of language use. It has a feature of someone’s way of saying and someone else’s way of saying (Silverstein (2001) quoted in Sandarupa, 2013: 12). Therefore, the text malekak turukki cidong gae-gaemi kalenta “The dead person wishes the angels to give him a way to pass. Hence, the expression malekak turukki cidong gae-gaemi kalenta... ... ‘the dead person says something in a certain way, that is according to the speaker’s own perspective signals the instance of speaking or narrating and his interpretation of the text segment that will follow. In sentence line 17 la nicinik sai suruga lollong bonena. The narrating text occurs in the speaking framework. In this line, the text of kelong basing, the speaker narrates the idea of the dead person by sending messages to the angels which represents human beings based on the speaker’s expression, la nicinik sai suruga lollong bonena. The dead person wishes to see the heaven and something inside it... The text
segment *ki* and *mi* (you as a honorific term) is a sign which indexes the angel.

The speaker in lines 16 and 17 narrates *maleka turukki cidong gae-gaemi kalenta lani cini sai suruga lollong bonena* “the angel is also present and take your sit aside, we will see the paradise and its contents”. In this narration the speaker or the narrator expects the angel to move. Whilst In line 18, the speaker narrates “*terek ming jo la ni cinik la ni langngere sakrangna*” the word “*ni*” indexes pronoun *we* as personal pronoun and “*na*” in the word “*sakrangna*” which has function as possessive adjective pronoun means her voice.

In line 21, the speaker narrates “*kunjung ta allalo kunjung tang ni pakkusissingang*” “why do you pass why don’t you ask? ”. The word “*ta*” indexes you which classified as personal pronoun of the second person. In addition, in the text “*kunjung ta allalo kunjung tanni pakkusissingang*” the speaker narrates the word “*an joke-joke*” as a place deixis which indexes the place where it is close to the speaker. Besides that, the word “*ji*” indexes “easy” which means it is not difficult to find the place”.

Furthermore the song in line 21, the speaker indicates the text *kunjung tang lalo kunjung ni pakkusissing ang* “It is just close to his house from here (the place where he is speaking), only bamboos as its border” as the narrating event from the word “*ta*” indexes passive form or “-ed” than the word “*ni*” represents the personal pronoun or prefix.”. In addition to *kelong basing rikong, kelong cui-cui didi* as an entertaining song also
belongs to narrating event since the speakers or the narrators tell their songs directly to their partners without quoting other narrators’ ideas.

2) Narrated Event

The narrated event in this fashion, occurs when the narrator renarrates someone’s ideas on the basis of the segment of death ritual speech. For example, the song of *kelong basing rikong and sio-sayang* belong to narrated event. The narrated event can be found in lines 3 and 4, 5 and 6, 55 and 56 of the song which talks about the content of the song (*kelong basing rikong and kelong sio-sayang. kelong basing rikong* in lines 3 and 4 says that *appasangi bedek anjayya, linoa napakpasangngi akrak l bedek nilonjokiantopena*. The narrator in the two lines 3 and 4 above does not tell his ideas directly, but narrates someone’s ideas. The same things occur in lines 5 and 6 *manna makpasang anjayya linoa napakpasangngi, anrek pa bedek nalingka ri anja*. “Although the spirit conveys messages to the world, the spirit has not removed to another place. he is still around the house”. In this sentence, the narrator does not express his own ideas to share his song, but he quotes someone’s ideas which are indexed by the use of word *bedek* (he says) and *ngi* (he/she) as person deixis. In relation to the speech of *kelong basing sio sayang*, the narrator says in lines 55 and 56 *barak ri anja pi sallang ri bangkenna pi dunia, natassak lalang tu teayya makkusissing* “who knows someone will regret because he does not want to learn about virtual thing when he was still living”. Narrated event is usually characterized by personal pronoun
third person singular and plural, *pi, na, tu mak*. Those cues above index person deixis.

**b. Pappisakbi (Advisory)**

The death ritual speech especially on *pappisakbi* uses more narrated event rather than narrating event.

**Narrating and Narrated Event**

*Pappisakbi* is another phase of the ritual which aims to give some advice regarding to someone’s death. In this point, the researcher identifies the speaker’s metapragmatic descriptors in delivering speech of *lompo Karaeng* and *Galla’ Pantama*’s advisory.

The narrated event is the idea that occurs in the way the narrator retells or rediscloses someone’s ideas before. As in line 3 *riēkmī napariha ri bongga*...“they are coming to entrust their hopes”, the speaker implies a statement about a their siblings to consult all about their family’s death. In this segment text, the *speaker* uses deixis *mi* and *na* “they” in *riekmi napariha* as a narrated event because *mi and na* are categorized as third person plural.

Next the utterance in line 5, “*napattingulung ripalēkēsang,*” “they lie down their difficulty on our arms,” or they are coming to entrust their hope or wishes to *Amma Towa* and customary devices the speaker indexes the feature of the setting used to produce interpretative framework deals with the pronoun. This segment text includes the narrated event because it is classified as indirect speech event, through the use of
morfem na, they in the word napattingulung and similarly in line 6 “lana kēkkēsē” “will dig out the clog in the drainage ditch.” which is also classified as deixis of person or third plural person.

In line 7, “la nahaummi” “they will rectify mistakes that can hinder their parent’s death ritual”. The speaker indexes the word na “they” in nahaummi as the specifically in the plural form of personal pronoun. Similarly to those segments of the advisory in lines 9 and 10 where the speaker constructs the two events through La napaka, “they will make”. While, in line 10, “Napaccidongmi” “they will present,” the speaker indexes the word na, they as the person deixis. It can be inferred from the text that the speaker mostly uses deixis prefix /na-/ like in la napaka, la nahaummi, la nakekkese, napattingulung, napaccidongmi are all constructed each in the initial position of the verbs. Although they refer to the same person, they have different role indeed because the speaker talks about the same referent person from the beginning.

In the narrated event, the family members of the dead person with Gallak Pantama regarding to Bacok’s brothers and sisters wishes”. They reveal their wishes to Gallak Pantama in line 6 riekmi ‘they have come’ and then again in line 12 Napaccidongmi ‘they have presented’ where he confirms that Bacok, and his brother and sister have fulfilled the 5 elements in customary devices or the 3 elements in local government which are the compulsory requirement of the ritual. In addition, narrating event can also be found in advisory of papisakbi such as morpheme la
(will) in lanahaungmi batu-batu tangang rakhana, la nakekkese sepak katambunganna. The morphem la explains something continuously.

c. **Deppok (Final Advisory)**

1) **Narrating Event**

A narrating event happens when the speaker is referring to the ongoing event as what is occurring in the first line, where the speaker says: Kunni-kunni na lakkusissinga… “Well, now I would like to ask about your parent’s death”. In this first utterance of the advisory, the speaker starts his advice with kunni-kunni “at the moment” followed with na to emphasize that he is speaking.

Another significant point that characterized the narrated event, is the use of person deixis singular ku “I” that indexes the upcoming utterances are all his questions regarding to their family’s death.

Similar to the previous advisory, there are several kinds of narrating event identified in deppok text. The first segment is found in line 3 “Apakariē’ inranna?Iarēka pappinranna?” “Does he/she have debt or financial claim (credit)?.” In this text, the speaker speaks directly to the family members of the dead person.

Furthermore, the other type of narrating event appears in line 9 “kusuro ki anmoto” “I ask you to make a knot”. Here ku ‘I’ is a person deixis indexes the first person singular and ki “you” indexes second plural person constructing as an active voice. The knot is used as a thing
which aims to know how long the death person has passed away. In this segment, the speaker indexes the word *kusuro* as the personal pronoun “I ask” which is deixis *ku* and *ki*. It implies that the speaker is speaking to the referent at the time of his speaking. Next, the sentence in line 19 “*Gittē buruknēa tattaro lēmbaranga ri salangganta*” “we the men, are as if failed the things which are in our shoulder,” the speaker use his perpective expression on the segment “*Gittē buruknea*” “*we the men*” as metapragmatic which conveys something in certain way. It is according to the speaker's own perspective that indexes the instance of speaking or narrating and his interpretation of the segment that will follow. Besides that, the word “*Gitte*” is classified as the person deixis which shows that the speaker only conveys the segment only for the men.

On the similar hand, in line 19 “*nagittē bahinēa tattaro songianga ri kulu-kulunta.*” “we the women, are as if failed the things which are in our heads,” the speak indexes his point of view from the word “*nagittē bahinēa*” “we the women”. it implies that the speaker describes his advisory through the women, where they have decreased their burdens. Beside that, in the segment text is also included the *gitte* “we” which indexes the women. It shows that the speaker expresses his advice only for the women.
2) Narrated Event

Additionally, another point that signifies the narrated particular segment also appears in line 14: *Mingka inni kamaēmmi*… “However, since now”. In this line, the researcher found that the speaker indicates a shifting point from an instruction to another new instruction through a contrasting conjunction *Mingka* “However” and time framing *inni kamaēmmi* “since now” to first ensuring that the family has completed the instruction to make knots before he gives the next instruction it is to present *adak lima, karaeng tallu* “the 5 elements in customary devices” and 3 elements in customary witnesses”. It is then continued to line 15, where the speaker uses another conjunction *ka maengmi* “because you have conducted” to utter his idea of *ka maengmi kamua* “as if, simulated” *nupattēpu bola tutowanu*… which implies Bacok’s parent’s death ritual has been already conducted like the completion of a house building.

Furthermore, another narrated event appears in this advisory when the speaker moves to talk about new particular text of segment. As in line 24, the speaker utilizes an indexical evaluative *mami* “only” to answer the reason of illness (if any) that he believes no more connections with their parents’ death. While, both sentences in lines 28 and 30, the speaker talks about two distinctive ideas about the causes or the factors of the death and its blessings by the use of word *naia*… “regarding”.

The last significant segment in this advisory, is when the speaker revealed the last one conducted by the family that he concludes into 4
points. In delivering this four substantial points, the speaker narrates them by narrated mark of sequences such as Makasēʳēṇa… “Firstly…”, Makaruanna… “Secondly…”, Makatallunna… “The Third…”, Makaappakna… “The fourth “to contextualize the event.

5. Linguistic Features of Death Ritual

a. Kelong basing

1) Kelong Tempa Sorong

Tempa sorong is an opening and closing song of a death ritual. It has no lyrics, but merely music sounds. This kind of death song is considered sacred by ethnic Kajang since its messages are considered to arrive to the spirit of the dead person. Since this song has no lyrics, it is not described like the following linguistic features.

2) Kelong basing Rikong (song for death and for life).

This song contains sad utterance since it reminds us the situation of the dead person when he/ she is still alive. The sentence of this song can be seen below:

Corpus : Hajik tojei matea paklingkaanga ri anja
MB : Hajik tojek i mate a pak lingka a nga ri anja
GL : Good true the death the journey to hereafter
PS : Adj. intensf .Imprs.N. N. Perp. N
FT : What a good death is the journey to hereafter

Corpus : Rakjingi rolo nampa lumbak balasakna
Rakjing i rolo nampa lumbak balasak na

Difficult it before then easy answer it

Hard ship and endless efforts will bring and less happiness in world and everlasting world after whatever good terms someone will achieve needs to follow what successive lives

Appasangi bedek anjayya linoa napappasangngi

To give messages the spirit. world that he/she messaged.

Message of the death is to provide some luxurious such assarong, candles mattress, carpet, and battle nut and vine leaves. pillow rattan together with area palm.

Akrai bedek nilonjokiang topena

Wish he/she said be arranged his/ her sarong

Apart from comfortable place with its supporting entertainment the death requests sincere prayers for the death in order to arrive safely at the destination

Manna mappasang anjayya linoa napappasangngi

Although gives messages the spirit creator the world that he/she gives messages

Although the spirit gives messages to the human beings.

Anreppa bedek naklingka ri anja

Not yet said he/she step/ walk to the hereafter
The death actually is not around physically in the family house. It is, therefore the spirit would like the singers of basing song (kelong basing) sing as the way to pray for the spirit and entertain those who are still alive.

Corpus: Assatojekmi jammenna lingka tojekmi rianja
MB: Assa tojek mi jammeng na. lingka tojek mi r i anja
GL: Really true his/her death, step or walk true he/she to hereafter
FT: The spirit really understands that it is not in the real world now, but in a different world of the spirits

Corpus: Anrēk minjokē ri jali̖k pammēnēanna
MB: Anrēk mi jokē ri jali̖ pan mēnēang na
GL: Not he/she that in mat his/her resting place
FT: The spirit of the death is fully aware that it has been in a different world – a world of the spirits. The spirit has been removed from the place he had laid down in the family house.

Corpus: Nai tokmo tanga susa, tanga simpung pakmaikna
MB: Nai tokmo tanga susa tanga simpung pakmaik na
GL: Who possibly not worried, not miserable his/her feeling
PS: Quest. word. neg. Adj. neg. Adj. posses..
FT: Someone is bitter grief when the time of leaving the world approaches. This happen at any time, without any possible delay due to the destination of leaving has come to an end.

Corpus: Katula jammēng tulak lingkamo ri anja
MB: Ka tu la jammēng tu la lingka mo ri anja
GL: :Because he/she will be died, he/she will step or walk to the hereafter
PS: Conj. N. Fut. V. N. Fut. V 3rd sg Fut. V 3rd Prep N.
Any person would like to share whatever bitter unhappiness she or she is facing it since the beloved will be soon away forever.

The family that is left behind by the death feel so enthusiastically to conduct ceremony of burial place that expect banyan tree to be used for digging cemetery place.

You will be made as a digger

We would like to remove mountainous area if such area restricts the way to our final destination.

It is difficult to dig the mountains to make them shelters

It is guarded by the prophet, it is watched by the angel.
It is difficult to arrange at the heaven since various angels are assigned to guard it.

If you are die somedays don't say his/her destiny

When someone will die, it is rec, but it is recommended that the death does not die because of it is to time to come, but it is because of bitter destiny of reminding alive.

Please just say because of his/her misery

Angles are around and please be aware of your existence since the illustration of the heaven and all its facilities are available to look at.

We would like to see or witness the heaven and its content

Where we will see, will listento its name
FT: Feeling of being confused where to look at the dead body and to listen to the dead sound.

Corpus: *Tallu moncong napaklēnguki*
MB: *Tallu moncong na pak lēnguk i*
GL: Three mountains that he/she inhibited to hide/shelter
FT: It is hard to meet due to three mountains preventing us from meeting with them.

Corpus: *Anjokē-jokē ji bolana, oroji passimabangēnna*
MB: *Ang jokē-jokē ji bola na, oro ji pak ssimbang ēng na*
GL: Close only is his/her house only bamboo its border
FT: It is close his/ her house from here only bamboos are its border

Corpus: *Kunjuntallalo kunjunta nipakkusissingang*
MB: *Kunjung ta lalo kunjung tang ni pak kussissing ang*
GL: Why you pass why you are asked
FT: It is ordinary that someone has not got any intention to ask about death (what *pasang* actually states)
3) **Kelong basing lok-lok**

**Corpus** : Upak-upak jaki jammēng ka na dojong jaki basing  
**MB** : Upak-upak jaki jammēng ka na dojong jaki basing  
**GL** : Grateful we/you are died because is entertained by basing  
**PS** : Adj. Adv, 2\textsuperscript{nd} pl. V. Conj. Pass. V. Adv... 2\textsuperscript{nd} Pl... N.  
**FT** : *Kelong basing* is most important in ceremony of death ritual because the goodness of death, people are intertained with basing.

**Corpus** : Kinatinroli uni-uni patampulo  
**MB** : Ki na tinroli uni-uni patang pulo  
**GL** : We are accompanied by fourty sounds  
**PS** : 3\textsuperscript{rd} pl.. Pass. V. N. Num.  
**FT** : *Kelong basing* is death song with various rhytms when it is sung.

**Corpus** : Patampulo uni-uni ri dallēkanna matēa takbēllo hēllo  
**MB** : Patang pulo uni-uni ri dallēkang na matē a tak bēllo- hēllo  
**GL** : Forty sounds are in front of death reflected  
**PS** : Num. N. Prep. N. N.  
**FT** : The rhythm and music instruments that accompany the dead person are reflected in the death imagination throughout the period of ceremony.

**Corpus** : Takbēllo- hēllo  
**MB** : Takbello- hello  
**GL** : Imagined  
**PS** : Adj.  
**FT** : It is imagined

**Corpus** : Tujuji kalēwangnganna uni-uninna matēa  
**MB** : Tuju ji kalēwang ang na uni-unin na matē a  
**GL** : Seven only conclusions the deathks sounds
The essence of rhythm and musical instruments consists of only seven points of essence.

Flutes are entertaining instruments for the death and the family.

It is so big sounds that the plutes produce, the dead person in its cemetery seems to listen to it. Here is the basing sung, but there is an effect of the sound.

This is assumed that the living persons ask the dead how many places to reside in the place where the dead exists.
Corpus: *Punna ia kikusissing bolayya ri Mangarabombang*

MB: *Punna ia kikusissing bolayya ri Mangarabombang*

GL: If you ask deeply the houses in Mangarabombang

PS: Cond. Conj. Impers. 2nd sg. Prep. N.

FT: In answering the question of how many houses exist in the place of the dead there are actually seven houses face to the west.

Corpus: *Tuju batunna makdallēk manraik ngasek*

MB: *Tuju batung na mak dallēk mang raik ngasēk*

GL: Seven numbers, all face to the place where the sun sets


FT: There are actually seven houses face to the west.

5) *Kelong basing Lekok-lekok*

Corpus: *Talajammēngi matēa maklingkanaja ri anja*

MB: *Tala jammēng i matē a mak lingka na ri anja*

GL: Not die the jamming walk it in hereafter


FT: The spirit of someone who has died is actually he or she just separates from his or her physic and soul (separation between body and soul).

Corpus: *Laji jammēng nuntaklēa ri Jampēa*

MB: *La ji jammēng nung takle a ri Jampēa*

GL: Who only died is someone cross over to Jampēa


FT: People say that someone has died, if the body is not anymore Inside the cemetery (flying away to the heaven)

Corpus: *Inakkē kunni-kunnina sēkrē mami takgalakku*

MB: *Inakkē kunni-kunni na sēkrē mami tak galak ku*

GL: I at the moment only one left handle my

FT: At the moment, I have only one principle. The business how to look forward to the hereafter and is encouraged to get more knowledge about death.

Corpus: *Jammēnga mami lingkayya mami ri anja*

MB: *Jammēng a mami lingka ya mami ri anja*

GL: Die only left walk only to hereafter


FT: The business is how to look forward to the hereafter and is encouraged to get more knowledge about death.

6) *Kelong basing Hammancia*

Corpus: *Karianja bedēk borik suruga pammēmpoanna*

MB: *Ka ri anja bedēk borik suruga pang ēmpo ang na*

GL: Because hereafter is said the place to live, paradise his/her place to sit down


FT: This is because of the hereafter is the most comfortable place to reside.

Corpus: *Ia ri lino tumanginranjaki borik*

MB: *Ia ri lino tu mang irrang jaki borik*

GL: In the world we borrow only place

PS: 1<sup>st</sup> Pl. Prep. N. 1<sup>st</sup> Pl. V. Adv. N.

FT: The world that we live in is temporarily we reside, the hereafter is the permanent residence.

Corpus: *Padanginrang jaki borik padattiro pakrasangēng*

MB: *Pada nginrang jaki borik, pada tiro pakrasangēng*

GL: All of us just borrow places, all observe a place to live

PS: Exps. Of Qn. 1<sup>st</sup> Pl. Adv. N. V. Exps. of Qn 1<sup>st</sup> Pl. V. N
It is therefore, man should not be proud of his property, due to all such ownership can not last longer. (temporarily undercontrol).

7) Kelong basing Palamojong.

**Corpus**: Manna kalēna boritta tēaki tak libak-libak
**MB**: Manna kalē na bori ta tēa ki tak libak-libak
**GL**: Although your place, don't be so excessive
**FT**: Although we live luxuriously in the world, we should not be proud of it because such luxurious possessions will not last longer to our ownership.

**Corpus**: Lamminro jinni ri balik pak rasangēnna
**MB**: Lang minro ji inni ri bali pakrasangēng na
**GL**: Will return just this in his/her place
**FT**: Luxurious ownership can not be last longer due to the trait of ownership is changeable.

**Corpus**: Mangku mamo mammene ri ranjang
**MB**: Mangku mamo mang mene ri ranjang
**GL**: Although I lie down in a bed
**PS**: Conj. 1st sg V. Prep. N.
**FT**: Although we live luxuriously in the world, we should not be proud of it because such luxurious possessions will not last longer to our ownership

**Corpus**: Mappaklungang renda-renda
**MB**: Mak pak lungang renda-renda
**GL**: Using laced pillows
**PS**: 1st sg. V. N.
**FT**: someone's life has been well-established
8) Kelong basing Ati-Ati Raja

Corpus: Kuukrangi tokji paklungang polong kajungku
MB: Ku uk rangi tokji pak lungang polong kajung ku
GL: I keep remembering my deducted wood
FT: I will always remember my humble life

Corpus: Sia-siami mata matēa paracuma tallasayya
MB: Sia-sia mi matēa paracuma tallas ya
GL: Useless the death futile the life
FT: It is useless for someone's death because of his carefulness of faithfully obey the instruction of the God (Tu riek Akrakna) throughout the period of his life in the world. Manks live in the world is useless without accompanying with religious life.

Corpus: Longgangi lino nasēppang pammkitkanna
MB: Longgang i lino na sēppang pang mitik an na
GL: Wide the world, but narrow its turning
FT: The world is wide, but it becomes narrow without providing with enough religious performances.

Corpus: Sibola-bola mintoi simpunga salē-salēa
MB: Sibola-bola ming toki simpung a salē-salē a
GL: The same house is basically misery and happiness
PS: N. Adv. N. N.
FT: Misery and happiness always keep up with throughout the man's life.

Corpus: Sipammeneang kakkalak jeknek matayya
Si pang mene ang kakkala jeknek mata yya

Lying down laugh together with tears

Successively changes between suffering and happiness

Kēlong kinni kapirau
Singing now because of crying
Ethnic Kajang attends the performance of singers who sing kelong basing in the time of death ritual.

Kakkala ka jēknēk mata
To laught because of tears
They possibly laugh or cry because they have to do such actions, but they are actually very sorrow in their hearts deep

Takmuri kinni napirau cakdi-cakdi
To smile because of little bit crying
In ethnic Kajang, people attend the performance of singers who sing kelong basing in the time of death ritual ceremony.
9) **Kelong basing Dondak**

**Corpus**: Jappa tojēkmi daēngku

**MB**: Jappa tojēk mi daēng ku

**GL**: Have walked  true my elder sister or brother or husband

**PS**: V. Adj. 3rd. sg Poss. Adj.

**FT**: We have to help one another in order to make difficult things that are involved is become lighter that the previous difficulty or easily overcome or solved. My elder brother has truly passed away.

**Corpus**: Murung-murummi otona

**MB**: Murung-murung mi oto na

**GL**: To make sounds his/or her car

**PS**: V  3st  Poss j.Ad

**FT**: The place and people who will attend to accompany the dead person to burial place are already proceeded.

**Corpus**: Nipajappa tēak jappa

**MB**: Ni pa jappa tēa jappa

**G**: It is operated but do not want to

**PS**: Passive. V. conj. V Neg. .V

**FT**: The above is not a real car as the line says, but the cars is a wooden box to place the dead body and can not move by itself, but people lift it up.

**Corpus**: Nipalolok tēa lolo

**MB**: Ni pa lolok tēa lolo

**GL**: Is run but does not want to

**PS**: Impers.. Pass. V. V.

**FT**: It proceeds to start moving, but it does not want to start by itself.

**Corpus**: Nipaēnrek tēa mēnrek
10) Kelong basing Sio Sayang

Corpus: Barang rianja pi sallang ribangkēnnapi dunia
MB: Barang rianja pi sallang ri bangkēn na pi duni a
GL: Perhaps in hereafter in the feet of duni (burial box for a corpse
FT: Someone who is at the closing time of his death termination we are very regretful to ask things in connection with the death in his previous day time.

Corpus: Natassak lalang tutēayya makkusissing
MB: Natassak lalang tu tēa yya mak kusissing
GL: Regrets someone who does not want to ask
PS: 3rd Pl. V. 3rd Pl. V.
FT: Asking for death time in the early period of someone’s life is indeed very helpful. If such request can not be fulfilled someone will be very regretful.

Corpus: Punna jammēng kimmuoang
MB: Punna jammēng ki am muko ang
GL: If you are die one day
PS: Conj. 2nd Pl. V. adv. of time
FT: If someone dies, he will be very regretful, he has not known about death.
Corpus: Lapparikodong punna laklingka ri anja

MB: Iak pak ri kodong punna lak lingka ri anja

GL: Will say pity if will die


FT: Will say pity when someone will die

Corpus: Riēttokmo makkusissing riēk tokmo pakrikodong

MB: Riēk tokmo mak kusissing, riēk tokmo pak ri kodong

GL: there also ask deeply. There also to say pity

PS: V. Adv. 3rd Pl. V. V. Adv. 3rd Pl. V.

FT: There is asking questions deeply, another one says pity

Corpus: Riēk tokmongkua kasarenna mo sikua

MB: Riēk tok mo ang kua ka sareng na mo sikua

GL: There also says because of his destiny


FT: Someone says because of his/her destiny

Corpus: Erokko jammēng nitoa, garring nipakkusissingang

MB: Erok ko jammēng ni toak garring ni pak kusissing ang

GL: want die is visited, sick is asked

PS: V. 2nd sg. V. Pass.V. Adj. Pass.V.

FT: You want to be visited before dying, want to be asked when you are sick

Corpus: Rutangannanro pau hajik ri taua

MB: Nu ta ngang nanro pau hajik ri tau a

GL: You do not say virtual words to others

PS: 2nd Sg. Neg. V. N. Adj. Prep. N.

FT: You never act good manner to others

Corpus: Nanro mēmangki pakmaik rigēntēngang tallasatta

MB: Nanro mēmang ki pakmai ri gēntēng ang tallasak ta

GL: Keep/save goodness during your life time.
Do good behavior something during the life

When we die later, only soil will be powerful

It is better to please the soil and spirit as we are basically from them

Than die without being buried

Who knows we regret to invest virtue to others

Repay evil for good
11) Kelong basing Cui-Cui Didi

Corpus: **Cui-cui didi ngurako nu didi kapanrita adok**

MB: **Cui-cui didi ngura ko nu didi ka panrita a dok**

GL: Hi, little birds! Why is your feather yellow? Because I am a clever man (paranormal).


FT: Some who wants to learn religious ways of life

Corpus: **Kapanrita a dok, kapanrita a dok**

MB: **Ka panrita a dok ka panrita a dok.**

GL: Because I am clever

PS: Conj. 1st Sg. Conj. 1st Sg Conj. Assert Words..

FT: Because I am clever (answered **cui-cui didi**) a bird's name..

Corpus: **Kapanrita jako palēk tannubundu Balandayya;**

MB: **Ka panrita jako palēk tang nu bunduk balanda yya**

GL: Clever you are indeed, why did not you attack the Dutchmen?

PS: Conj. Adj. 1st sg Adv. Neg..2nd Sg. V. N

FT: You are clever indeed, but you do not attack the Dutchmen asked the one who wants to study religious ways of life.

Corpus: **Kasia na a dok, kasi ana a dok**

MB: **Ka siana a dok ka siana a dok**

GL: Because they are my sibling, because they are my sibling.


FT: Because they are my siblings, because they are my siblings. answered **cui-cui didi**

Corpus: **Kasiaanak jako palēk tannu pattunuang tēdong**

MB: **Ka sianak jako palēk tang nu pak tunu ang tēdong**
GL: indeed you are sibling but why do not you cut buffalo for him

PS: Adv. 2nd sg. Adv. Neg. 2nd Sg V N

FT: Infact you are sibling but why don't cut them buffaloes (some who wants to study religious way of life asked again)

Corpus: Kasia-asi a dok, ka sia-asi a dok

MB: Ka sianak a dok, ka sianak a dok

GL: Poor I am, poor I am


FT: Because I am poor, I am poor.

Corpus: Kasia-si jako palek nama lompoja bolanu

MB: Kasia-si jako palek na ma lompo ja bola nu

GL: Adj. you infact big your house


FT: You said you are poor, but your house is so big asked someone who wants to study religious ways of life.

Corpus: Kauragia dok, kauragi adok

MB: Ka uragi a dok, ka uragi a dok

GL: Because I am a house science builder/paranormal, because I am a house builder/paranormal.

PS: Conj. 1st N., conj. 1st N. Assert. Word

FT: Because I am a house science builder/paranormal, because I am a house builder

Corpus: Kauragi jako palek nanu tēbkak kulantuk nu

MB: Ka uragi jako palek na nu tēbak kulantuk nu

GL: Infact you are a house builder/paranormal but you

hurt your knees

In fact you are a house science builder/paranormal, yet why you hit your knees? Asked the person who wants to study religious ways of life.

**b. Pappisakbi and Deppok as Advisories.**

Now the researcher would like to present linguistic features of death ritual speech (pappisakbi/ nideppok) or advisory uttered by Lombo Karaeng.

Corpus : *Tabēk puk Gallak Pantama, riēk mi ndēkē mae sianakkia l Bacok*
MB : *Tabek puk Gallak Pantama riē mi ndēkē mae sianakkia l Bacok*
GL : Excuse me Gallak Pantama Bacok and his brothers and sisters have come now
FT : Excuse me Puk Gallak Pantama, our brother Bacok has come

Corpus : *Riēkmi napariha ribongga,*
MB : *Riēk mi napariha ri bongga*,
GL : They have come to put their burdens in our tights,
PS : V 3rd Pl. Pass. V Prep.. N
FT : Baco and his brothers and sisters have come to suspend their wishes.

Corpus : *Na paktingulung ri palekesang*
MB: Na pak tingulung ri palekesang
GL: To lie down on arms
PS: 3rd Pl. V. Prep. N
FT: To suspend their expectation

Corpus: Lana kekkese sepak katambunganna
MB: La na kekkesemi sepak ka tambung an
GL: They will clean their drainage ditch
FT: They will rectify their faults

Corpus: Lana haummi batu-batu tangang rakbana,
MB: La na haung mi batu-batu tangang rakba na,
GL: He would like to build his upright stones,
FT: They will rectify their faults

Corpus: Lana paka lompomi nulompoa
MB: La na pa ka lompo mi nu lompo a
GL: They will make much more bigger something which had been bigger before
FT: They will realize their plans (expectation)

Corpus: Lana pakalangkasa nu langkasayya
MB: La na pa ka langkasa nu langkasa yya
GL: They will much more higher something which had been bigger before
FT: They will realize the plans.

Corpus: Lana pappisakbiammi adak lima karaëng tallu
MB: La na pak pi sakbi ang mi adak lima karaëng tallu
GL: Will present adak lima Karaeng tallu
Now the researcher would like to present linguistic features of death ritual speech (pappisakbi) which is uttered by Gallak Pantama.

Corpus: Riēkmi napariha ribongga, napattingngulung ripalēkēsang, riēkmilanakēkkēsē sēpak katambunganna

MB: Na pattingulong ri palēkēsang, riēk mi la na kēkkēsē sēpak ka tambung ang na.

GL: He has come to put his burden in our tights, to lie down in, he wants to dig his buried gutter

FT: They are coming to render their burden or authority to Gallakk Pantama.

Corpus: Lana haummi batu-batu tangang rambana, lanapakalompomi nulompoa, lanapakalangkasa nulangkasayya

MB: Lana haung mi batu-batu tangang rakba na, lana pa ka lombo mi nu lombo a, la na pa ka langkasa nu langkasa yya.

GL: He would like to build his upright stones, to make bigger something big, to make higher something high.


FT: They will reform their uncollapse stones, will make much bigger something has been bigger and do much higher something has been higher

Corpus: Lana pappisakbi ammi ada lima karaeng tallu ia tokka ripattola limangngulorang ri Karaeng a

MB: Lana pak pi sakbi ang mi adak lima karaeng tallu ia tokka ri pattola lima ngulorang ri Karaeng ia

GL: Will present to adak lima Karaeng tallu or in the witness five conclusions to the king.


FT: They will witness to adak lima Karaeng tallu or to pattola (customary witness) and five conclusions to the king.

Corpus: Lana allemi pakmanak manakenna battu ri Karaeng Jala

MB: La na alle mi pak manak-mana keng na battu ri Karaeng Jala

GL: Will take descendant line/scratch from Karaeng Jala


FT: He will take his descendant line from Karaeng Jala.

Corpus: Kutarimai

MB: Ku tarima i

GL: I accept it
Now the researcher would like to present linguistic features of death ritual speech (*ni deppok* which is uttered by *Gallak Kajang*) which can be seen below:

**Corpus**: Kunni-kunnina lakkusissinga kamuayya batēna nahokoi lino tutoanu

**MB**: Kunni-kunni na la kusissing a kamua yya batē na na hoko l lino tu towanu

**GL**: Now I would like to ask the way your parent leave the world.


**FT**: Well, now I would like to ask about your parent’s death. Does he/she have monetary obligation or has he financial claim? He has no monetary obligation and no financial claim either (answer his sons and daughters).

**Corpus**: Apakariē inranna iareka pappiranna?

**MB**: Apa ka riē inrang na iareka pak pinrang na?

**GL**: Does he have monetary obligation or credit?


**FT**: Does he/she have a debt or financial claim during his life?

**Corpus**: Injo kaanrēkja inranna anrēk tokja pakpinranna, injo sikua allonna, sikua bulanna kusuroki ammotok

**MB**: Injo ka anrēk ja inrang na anrēk tokja pak pinrang na injo sikua allo na, sikua bulang na, ku suro ki ang motok

**GL**: That because no his/her loan and no his/her credit for days and for months I ask you to

Because he has no monetary obligation and no financial claim either, I have asked you to make a knot for three months and ten days.

It (monetary obligation) will become a heavy thought burden to all of you.

Since you have finished or completed your father's death ritual, or you have completed your father's home there in hereafter

It had been witnessed to adak lima Karaeng tallu (customary devices)

Either witness five decisions to the customary devices
GL: Or witness three decisions to the King
FT: Or three elements are the King

Corpus: Gittē buruknēa tattaro lēmbaranga ri salangganta
MB: Gittē buruknēa tataro lēmba nga ri salanggang ta
GL: We the men are released carriage on our arms
FT: We, the men, have finished our burden/ responsibility

Corpus: Gittē bahinēa tattaro songianga ri kulu-kulunta
MB: Gittē bahine a tak taro song a ri kulu-kulung ta
GL: We the women are released carriage on our head
FT: We, the women, have finished our burden on our head

Corpus: Punna riēk garring ammukoang taliamo garring batēna nahokoi lino tutowanu
MB: Punna riēk garring ang muko ang talia mo garring batē na na hook l lino tu towa nu
GL: If there is disease one day not disease that your parent leaving you
FT: If there is a problem one day (later), it is not a disease that caused your parent's death

Corpus: Garring maraēngammami
MB: Garring maraēng ang mami
GL: Another disease
FT: It will be beyond his death or another problem only.

Corpus: Sakbi pangadakkang kalakbirang kunrēangngang, kunjoangngang
Sakbi pang adak kang ka lak biri ang kunrē ang ngang, kunjo ang ngang

Customary witness in the world and hereafter

Witness of highly official customary. Government official in the world and hereafter

Naia bambanna naērammi nabi 70 kalau ri pambuakkang, naērang tommi nabi 40 anrai ri kasakrakkang

Naia bambang na na ērang mi nabi 70 kalau ri pang buak kang, na ērang tokmi nabi 40 anraik ri ka sakrak kang

About its heat it has been brought by nabi 70 to east, and it has been taken by prophet 40 to the west

Regarding its heat (burden), it has been taken away by prophet 70 to the east and prophet 40 to the west.

Naia pandinginginna riēmi napapolēangki patanna tau

Naia panning nging na riēk mi na pa polē ang ki pata nna tau

About its cooler there has been appeared by the owner of human being

Regarding its blessing, it has been provided by the Almighty God.

Only four things we will wait

Only four sides we expect

Pallakbuai amuru

Pa llakbu i amuru

To longer our ages
Ps : N. V. N.
FT : Long life

Corpus : Pakpidallēkna
MB : Pak pi dallēk na
GL : Presenting prosperity
FT : Halal prosperity presented

Corpus : Panynyēmpoinna taha
MB : Pang nyēmpo l nna taha
GL : Plenty of prosperity
PS : Poss. Adj..
FT : Abundance of income or yields

Corpus : Pandinginginna
MB : Pan dinging ngin na
GL : Its cooler
PS : N.
FT : Peaceful life and full of blessing

Corpus : Sēmpo dallēknu nihokiangko, sēmpoangmpa nidallēkanga
MB : Sēmpo dallēknu ni hoko l ang ko, sēmpo ang pa ni dallē kang a
GL : Cheap your prosperity left by your parent, it is much more cheaper in the future
FT : Easy your prosperity before, it will be much easier in the future

Corpus : Dinging ērēa dingingang pa injo mangē batēna nahokoi lino tutowanu
MB : Dingingērē a dinging ang pa injo mangē batē na na hoko l lino tu towa
GL : Cool the water, much more cooler your parent leaving you
Peaceful your life before, it will be much more peaceful in the future

Lēbkak maêntoi

Lēbkak maêng to I

Finish death ritual

That's all, thank you
6. Parallelisms

Parallelism can be indicated as parallel structure or parallel construction. This parallel construction can be proved through parallelism of words, phrase, lines, in couplets line (Fox 1988: 12). In addition, the parallelism focuses on the uses of the required elements. We can see in the sentence such as structure; sound, meaning, or meter. The following analysis comprises of repetition, differentiation and the opposition as the characteristics of the parallelism. Moreover, Fox (1998) also said that the occurrence of the parallelism is realized in any verbal level such as morphemes, lexical, syntactic elements, this statement denotes an aspect of denotational text. Lexical parallel can be identified from word category repetition (noun, verb, etc.) and semantic class repetition (similar or conservatively paired words. Syntactic parallelism can be observed from repetition of similar phrasal structures.

Cook (1989: 15) states that parallelism is a device which suggests a connection, simply because the form of one sentence or clause repeats the form of another”. It’s often used in speeches, prayers, poetry, and advertisements. He also divided the parallelism into grammar parallelism, sound parallelism, and Semantic Parallelism. Grammar parallelism is the use of components in sentences that are grammatically the same or similar in their construction. Sound parallelism is defined as the use of word sequence to give sound impression as in the rhyme, rhythm or other
sound effects of verse. Also, semantic parallelism is the use of two or more sentences linked because they have the same meaning.

**a. Kelong basing**

Corpus : *Akpasangi bedek anjayya linōa napappasangngi* (line 3)

MB : *Akpasang i bedek anja ya lino a na pak pasang i*

GL : To give messages the spirit creature he/she said a world that he/she messaged

PS : V 3rd Sing.. V N. N. 3rd Sing. Pass. V.

FT : The spirit creature gives messages to the world

Corpus : *Manna makpasang anjayya linoappasangngi* (line 5)

MB : *Manna mak pasang anja yalino a na pakpasang i*

GL : Although gives messages the spirit creator the world that he/she gives messages

PS : Contrast. word . V. N. N. Pass. V.

FT : Although the spirit creator gives messages to the world.

From lines 3 and 5, it can be seen that there are several repetitions of words existing in those lines. The similar words found are *anjayya linōa napappasangngi* which means the spirit creature gives the message to the world. This is classified as syntactic parallelism. Besides that the word *appasangi* in the line 3 has the similar meaning with the word *mappasang* in the line 4. That can also be categorized as semantic parallelism.

Corpus : *Nipajappa teak jappa* (line 54 a)

MB : *Ni pa jappa tea ak jappa*
The text above is syntactically paralleled. The parallelism in both words is marked by repetition and opposition. The sentence “Nipajappa teak jappa”. The repetition happens in the word “Jappa”. Nipajappa means we want to make it go while teak jappa means it does not want to walk. It also included the opposition.

Corpus : Nipalolok tea lolok (line 54 b)
MB   : Ni pa lolok tea lolok
GL   : Is to walk do not want to walk
PS   : Passive. V. Aux. V.
FT   : We want to make it go but it does not want

Corpus : Nipa enrek teammenrek (line 54 c)
MB   : Ni paenrek tea menrek
GL   : Is heightened it does not want to
PS   : Passive. V. Aux. V.
FT   : We want to heighten but it does not want to

From similar lines it can also be seen that both sentences have similar pattern in which are classified as syntactic parallelism. In line 54 b, the sentence. Nipalolok tea lolok means “we want to make it go but it does not want to” and in the line 54 c., Nipa enrek teammenrekwe want to heighten but it does not want to. Those sentences can be classified as grammatical parallelism.
The sentence above contains repetition which involve grammatical parallelism. It can be seen from the words \textit{ka panritaa dok, ka panritaa dok} which means because I am clever, because I am clever.

The song in line 70 including the repetition. As can be seen from the words \textit{ka panrita} which means \textit{because I am clever}. This song is categorized as syntactic parallelism.

Similar with number 70, the sentence above comprises of full parallel repetition. It can be seen from the words \textit{ka panritaa dok, ka panritaa dok} which means because I am clever, because I am clever. Beside that, The sentence is also classified into grammatical parallelism since it has similar pattern.

Parallelism as one of the language aspects in the ritual speech is not only found in those lines mentioned above, but also in other lines in \textit{kelong} cui-cui didi. For example, the song in lines 76 and 78. \textit{Ka uragi a dok, ka
uragi a dok. Ka takbessoloi dok, ka takbessoloi dok. Those songs above are full of parallelism and syntactic parallelism as well.

Furthermore, parallelisms can also be seen in the advisory of *pappisakbi* and *deppok* as can be described as follows:

**b. Pappisakbi**

| Corpus | : La napaka lompominulompoa. (line 5) |
| MB     | : Lavna paka lompo mi nu lompoa      |
| GL     | : It will be made bigger something which has been bigger |
| FT     | : He wants to enliven his death ritual |

| Corpus | : La napaka langkasa nulangkasayya (line 6) |
| MB     | : La na pakalangkasai nu langkasayya |
| GL     | : We will keep following the customary rules |
| FT     | : We will keep following the customary rules |

In the texts above, there are two words that can be categorized as repetition. Those words are *la napaka* found in early lines 5 and 6 which means *we will*. This term is classified as syntactic parallel. In addition, the two lines above have similar patterns that can be identified as the grammatical parallelism.

| Corpus | : La tokka ri pattola lima ngngularang ri adakia (line 7) |
| MB     | : La tokkapattola lima ngulorang ri adak ia |
| GL     | : Either witness five decisions to customary |
| PS     | : Conj. N. N. Prep. N |
| FT     | : Either witness five decisions to the customary |
The two lines above can be classified as grammatical parallelism. It can be seen from lines that those sentences are constructed through similar pattern which can be seen as repetition la tokka ri pattola ngngulorang ri ..........kia.besides that, there are also opposite of words included such as the tallu and lima, adak and Karaeng.

c. Deppok

Two lines above are grammatical parallelisms. The parallelism in both lines is marked by repetition and opposition. The words in sentence 19 Gittē tattaro lēmbaranga ri salangganta is repeated in line 20.
Opposition occurs in both lines in words *buruknēa* (the women) in line 19 and *bahinēa* (the men) in line 20.

7. **Metaphors**

Metaphor is defined as poetic linguistic expression where words or phrases are comprehended out of the conventional meaning in order to convey similar point. In general, a metaphor is referred to a first subject (tenor) as being equal to the second subject (vehicle) in some way. Therefore, the first subject can be illustrated to the attributes of the second text whether implicitly or explicitly. In addition, from the interaction theory from Levinson (1983: 148) argues that metaphors are special uses of linguistic expression (or focus) is embedded in another “literal expression (or frame), and vice versa. Many theories are variants of the comparison view (Gentner, 2001:5), in which finding the meaning of a metaphor involves finding the set of features that the base and target share. The way people understand metaphors is through mapping the lexical fields that characterize the two domains. Metaphorically linking two domains alters one’s view of one or both domains and this restructuring of domain(s) makes inferences about the target domain possible (Kittay in Gentner 1982:7). The use of metaphor can also be found in the Kajang death ritual, as follows:
a. Kelong basing

Corpus: Akrai bēdēk nilonjoki ang topena (line 4)
MB: Akra”i bedekni lonjok ki angtope na
GL: Wish he/she said
PS: V Pers pron V.
FT: He/ she wishes to arrange his or her sarong.

The sentence in line 4 above has a literal meaning, the spirit is expecting his sarong (topena) to be arranged. Yet, the real meaning of this sentence is the spirit wants or wishes to be invocated by the living person.

Corpus: Kajuara rappasaki lani parekki pakkēkē (line 11)
MB: Kajuara rappak saki la ni parek ki pakkeke
GL: Banyan tree you fall down will/want to make you a tool to dig
FT: Oh God! Please give us Your mercy.

In the sentence line 11 the speaker mentions two significant cues to convey the contextual meaning. The researcher identifies Kajuara (Banyan tree) and rappasaki (fall down) as the keywords of this metaphoric expression. Culturally, Kajang community put the features of a high and huge Banyan tree with its wide branches which allow any living creatures to take shelter underneath. The feature of Banyan tree mentioned in the utterance before represents God as the Creator and Merciful where all living creatures rely on God in this temporary life. It is then supported by second word rappasaki which stands as ‘fall down that
signifies the hope of people to have the God’s mercy as they walk to the hereafter.

Corpus:  
:\textit{La n\i keke sai moncong nipaklengukia} (line 12)
MB:  
:\textit{La ni keke sa imoncong ni pak lenguk ia}
GL:  
: Will/want to dig mountain where we shelter
PS:  
: Fut.V.1st PL.N 1\textsuperscript{st} PL V
FT:  
: We want to dig the mountain (a place) where we all to shelter

Corpus:  
:\textit{Talia keke kekeang moncong nipaklengukia} (line 13)
MB:  
:\textit{Talia keke kekeang moncong nipaklengukia}
GL:  
: It is not any mountains, the mountains where we hide
PS:  
: Neg.V.N
FT:  
: In order to go to the hereafter, and obey the Messenger of God, we will be offered mercy by the Almighty God.

Corpus:  
:\textit{Tallu moncong napaklenguki} (line 13)
MB:  
:\textit{Tallu moncong napaklenguki}
GL:  
: Three mountains he/she hide/shelter
PS:  
: Numeral. N.N
FT:  
: Three mountains where he/she inhabited to hide/shelter

Those three successive sentences talk about \textit{moncong} (mountain). Metaphorically, the speaker uses word \textit{moncong} (mountain) is to symbolize a place to take shelter. It is because according to ethnic Kajang, there are three places where people will take shelter. They are Gunung Lompo Battang, Gunung Baha\textit{Karaeng} and \textit{gunung} or a mountain is between the two: Lompo battang and Baha\textit{Karaeng}.

Corpus:  
:\textit{Kinatinroli uni-uni patang pulo} (line 24)
Another metaphoric expression occurs in line 24 of Kelong basing io-io where the speaker uses the word 40 uni-uni (40 sounds) which symbolize the existence of many sounds in the process of death ritual. The 40 sounds comprises of singer’s voices, tones, rhythms and also cries of sadness.

The sentence in line 34 above carries another metaphoric word Jampea. In this text, the speaker describes that someone is said jammeng or dies when he or she wants to cross over the sea, but does not have a good preparation to do the crossing. Jampea is a name given by the speaker or the singers of kelong basing but it is not one of the places in Selayar regency. It is only compared or similated with Jampea.

Corpus: Mangku mamo mammene ri ranjang (line 43)
MB :Mangku mamomangmeneri ranjang
GL : Although i lay down on the bed
PS : Conj. Pron V Prep N
FT : I have prosperous life at the moment
Those sentences above are also successive lines that contain metaphors and convey messages of humble life. First, It is started in line 43 where the speaker employs a phrase *mammene ri ranjang* (lying down on the bed). This verb phrase carries a meaning of prosperous life since from the traditional point of view of ethnic Kajang, those who sleep on a bed are considered as prosperous people. This point is also supported by the second metaphorical phrase in line 44 which says *mappaklungang renda-renda* (using pillows with laces) that also carries the same meaning of prosperous life. While, in the last clause the speaker again employs a figurative language of metaphor in *paklungang polong kajungku* which literally means my wooden pillow. In this context, wooden pillow is symbolized as a humble life which is a reverse of the previous metaphorical phrases that indicate a prosperous life.
b. **Pappisakbi**

The text above also contains metaphoric words *na seppang pammitikangna* which has literal meaning its journey is hard. This figurative language occurs because the speaker tries to convey a message to socialize with others and not to be arrogant. To do so, the speaker starts by mentioning a comparation between the geographical state of the earth which is excessively wide and a narrow social intercourse of arrogant people that symbolized in *pammitikangna* (his/her intercourse).

The sentence in line 3 above occurs when *Lompo Karaeng* started the ritual and reported to *Gallak Pantama* about Baco's wishes. In his
report, the speaker also utilizes metaphoric expressions that can be identified in the sentence *napariha ri bongga* (he put on the tigh) and *na pattingulung ri palēkēsang* (he lays their wishes on the arm). Contextually, as the customary devices, such as *Gallak Pantama* is considered as the leader where all families entrust and consult about the death ritual only to him. Hence, *napariha ri bongga* and *na pattingulung ri palēkēsang* means Baco's brother and sister entrust all about his parent's death to *Gallak Pantama*.

According to ethnic Kajang the family member is responsible to rectify their mistakes. Therefore, in this text the speaker expresses that point in a metaphoric phrase *lana kēkkēsēk sēpak katambunganna* which means 'they want to dig their buried gutter. Metaphorically, the word *sēpak katambunganna* symbolizes the mistakes of the family members.

c. Deppok

<table>
<thead>
<tr>
<th>Corpus</th>
<th>: <em>Cidong nalanggaki, ammēnē napularakki</em> (line 12)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MB</td>
<td>: <em>Cidong na langga ki ang mene na pularak ki</em></td>
</tr>
<tr>
<td>GL</td>
<td>: Sitting we are covered, lying down we are disturbed</td>
</tr>
<tr>
<td>FT</td>
<td>: It (monetary obligation) will become a heavy burden to all of you .</td>
</tr>
</tbody>
</table>
As it has been mentioned in the previous point, the death ritual is a responsibility of the family members including debt or credit. Since it is a must to be conducted by the family, the speaker emphasizes the burden when it cannot be realized immediately. In metaphoric expression, the speaker implies that the death ritual must be conducted as fast as possible or it will become a terrible burden for the family.

Corpus : *Inni kamaēmmi nupattēpu bola tutowa nu* (line)
MB : *Ini ka maeng mi nu pak tepu bola tu toa nu*
GL : Now already completed your parent
FT : Since you have finished or completed your father's death ritual, or you have completed your father's home there in hereafter.

In this line, the speaker obviously equalizes the death ritual and building a house since it is a part of their faith. The Kajang community believes that when the children have accomplished the death ritual for their parent's death, it is the same as they have built a house for him which is recognized as a dedication.

Corpus : *Gittē buruknēa tattaro lēmbaranga ri salangganta*
MB : *Gitte buruknea tak taro lembarang a ri kulu-kulung ta*
GL : We the men are released carriage on our arms
FT : We, the men, have finished our burden/ responsibility
Corpus: Na gittē bahinēa tattaro songianga ri kulu-kulunta
MB: Na gitte bahine a tak taro songiang a ri kulu-kulung ta
GL: We the women are released carriage on our head
FT: We, the women, have finished our burden on our head

The two text of advisory above imply that the burden owned by the men and the women have been decreased. It would be a huge burden for the family if the death ritual has not been conducted, but when it has, all the burdens will relieve. This message is conveyed by the speaker through a metaphoric expression in lēmbaranga ri salangganta (carriage on our shoulders) and songianga ri kulu-kulunta (burden on our head). Both of these stylistic phrases symbolized the burden, is similarly relieved from our body either from men’s shoulders or from women’s heads.

Corpus: Naia bambanna naērammi nabi 70 kalauk ri pangbuakkang
MB: Naia bambang na na ērang mi nabi 70 kalauk ri pangbuakkang
GL: About its heat, it has been brought by nabi 70 to east, and it has been brought by prophet 40 to the west
FT: Regarding its heat (burden), it has been taken away by prophet 70 and prophet 40 to the west.

In this part of advisory, the speaker symbolized the cause of the death with bambanna (it’s heat)
This last metaphorlic word occurs in the closing part of the ritual (deppok), the speaker gives some advice about what to do when the ritual has been accomplished. One of the advice is pappidallekna (prosperity), followed with the word pandinginginna (it’s cool). The word pandinginginna here is symbolized as cool (blessing).

8. Mediational text

Before moving to the discussion of interactional text, it is necessary to comprehend mediational text. This text is to connect between denotational text (what is being said) and interactional text (what is really happening) or text - context aspects. Therefore, Silverstein (2001) formulated a notion, that introduced as indexicality or indexical cues. This kind of text has a purpose to identify the keywords or the features of indexicality in order to avoid the separation of text and context and also shows the way the text can reflect the context. Then, the context conveyed can be understood through semiotic indexicality.
Referring to the obtained data, Konjo Language in particular, there are specifically two kinds of second singular person 'youk that signifies the occurrence of indexicality. At this point, the researcher stands with Silverstein and Yule's proposition. Silverstein uses three kinds of deixis person, time and place deixis, added by interactional text positioning which similar with Yuleks concept of social deixis. The using deixis is classified into four types. Furthermore the distinctive point of Yule's theory is his fourth type of deixis which is social deixis affected by social status and politeness of speakers. Similarly in second singular person, there are suffix –ki and –ko occur for different reason in speaking event. In both Buginese and Makassarese culture, the use of suffix –ki conveys an esteem to the interlocutor which probably has a higher social status or older age than the speaker and it can be used as a polite term for people of the same age as well. On the other hand, suffix –ko occurs in a speech event when a speaker and hearer share a social status and age that indicate intimacy.

In the previous discussion, it is elaborated that the use of deixis contributes certain powers in powerk's construction delivered in language. Additionally, Yule (1996) states that indexical cues can be identified from types of deixis used within the speech in form of person, place and time. Accordingly, in Kajang death ritual the researcher finds the occurrences of all person, place, time and social deixis that indexes the speaker's position.
in context within the death ritual speech which can be seen in the following analysis.

a. Person Deixis

From the preceding, deixis can be indicated through the use of second singular person, yet it has more variant types like personal pronoun nakke/-ka “I”, second plural person –ki “we” and possessive adjective pronoun -nu “your”, -ku “my”. Further, he explains that a social situation around the speech event that may affect speaker to choose words which are described as social deixis. Through this type, it can be identified which of the speech event the participant has a higher or lower social status.

The most common sample of this deixis occur when a speaker speaks to unfamiliar . For instance, possessive adjective pronoun –ta and –nu. Both stand for “your” but have different use in terms of politeness and intimacy. –ta frequently used by speaker with different age, social status, background and to act politely. While –nu is uttered by speakers of the same age, to indicate intimacy or to break a clumsy communication. In conclusion, all people may have different form as the speaker prefers to use the polite one instead of the impolite one which is probably affected by social situation, politeness, intimacy or respect.
1) Person Deixis –ni/ -ki/ gitte (we)

Person deixis–ni is one of the personal pronouns performed to index the speaker's position and role in a speech event. It also indicates the speaker involvement in whatever context and situation being delivered since it is categorized as inclusive ‘we’. From three different speeches of basing, pappisakbi and deppok, the researcher discovers a plenty of this pronoun occurs in various forms like –ni, -ki and gitte but still carry the same meaning of personal pronoun ‘we’ that can be seen from the data below:

Corpus : La ni keke sai moncong nipaklengukia (line 12)
MB : La ni keke sai moncong ni pak lenguk ia
GL : Will/want to dig mountain we shelter
PS : Fut.. 3 rd Pl. V. N. Rel. Pron. N
FT : We want to dig the mountain (a place) where we all shelter

Corpus : Terek minjo la nicinik la nilangngere sakranna (line19)
MB : Terek minjo la ni cinik la ni langngere sakrang na
GL : Where we will see, will listen to its name
FT : Where we can see and listen to its name

Corpus : Upa-upak jaki jammeng kana dojong jaki basing (line 23)
MB : Upa-upak jaki jammeng ka na doyong jaki basing
GL : Lucky we/you are died because entertained by basing
FT : We/you are lucky to die because we/you are entertained by basing.
Corpus: **Kinatinroli uni-uni patang pulo** (line 24)

**MB**: Ki na tironi uni-uni patampulo

**GL**: We are accompanied sounds forty

**PS**: Pron. To be Pass. V. N. Numeral

**FT**: We are accompanied by forty music sounds.

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Corpus: **Kelong kinni ka pirau** (line 50)

**MB**: Kelong kinni ka pirau

**GL**: Sing now because of crying

**PS**: V. 1rd Pl. Adv. of time Conj. N

**FT**: We sing kelong basing because of sadness

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Corpus: **Jammengki sallok buttayya mami larua** (line 64)

**MB**: Jammeng ki sallang butta ya mami la rua

**GL**: Die later soil only have


**FT**: When we die later, only soil will be powerful

---

Corpus: **Takmuri kinni na pirau cakdi-cakdi** (line 51)

**MB**: Takmuri ki inni na pirau cakdi-cakdi

**GL**: We smile but cry inside


**FT**: The family smiles and cries inside at the same time as their relative has passed away.

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Corpus: **Gittē buruknēa tattaro lēmbaranga ri salangganta** (line 19)

**MB**: Gittē buruknēa tat tara lēmba ra ngi ri salanggang ta

**GL**: We, the men are released carriage on our arms


**FT**: We, the men, have finished our burden/ responsibility

---

Corpus: **Na gittē bahinēa tattaro songiangar ri kulu-kulunta** (line 20)

**MB**: Gittebahineatak tarosongiangarikulu-kulunta
GL: We the women are released carriage on our head
FT: We, the women, have finished our burden on our head

2) Person Deixis–ko (you)

It has been elaborated in the previous explanation that person deixis–ko is regularly used by the speaker to the interlocutor of the same age as a cue of intimacy, equal social status and people of same age. Specifically in this death ritual, the use of person deixis–ko also contributes in indicating the speaker’s position. The following examples are the sentences with the use of deixis ko:

Corpus: Ka panrita jako palek tannu bunduk balandayya (line 71)
MB: Kapanritajako palek tannubundukbalandaya
GL: Clever you indeed, why not attack Dutchmen?
FT: Indeed you are clever but you do not attack the Dutchmen

Corpus: Ka siaanak jako palek tannu pattunuang tedong (line 73)
MB: Kasianakjakopaletannupak tunuangtedong
GL: Infact sibling you but not fire buffalo
PS: Conj. N. Adv. 2nd Sg. Adv. Neg. 2nd Sg. V. N.
FT: Infact you are sibling but why not cut them buffalo

Corpus: Kasia- si jako palek namalomboja bolanu (line 75)
MB: Kasia-asijakopalek namalombojabolanu
GL: Adj. you infact big your house
FT: You said you are poor, but your house is big
Corpus : *Ka uragi jako palek nanutekbak kulantuknu*  
(line77)

MB : *Ka uragi jako palek nanutekbak kulantuknu*

GL : Infact you are a house science builder/paranormal but you hurt your knees

PS : Conj. N Adv. 2\textsuperscript{nd} Sg.. Conj. 2.\textsuperscript{nd} Sg.. V. Poss. Adj.

FT : Infact you are a house builder/paranormal, yet why did you hit your knees?

The four utterances or sentences containing the deixis ko occur in the last part of the ritual called *deppok*. It is a dialogue between three participants (a bird, a person who wants to learn a religious way of live and a house builder) that definitely come from different background. Similarly, it is clearly demonstrated in the dialogue that all interlocutors have equal position in social class or intend to use diexis –ko instead of –ki to stress their intimacy.

3) **Person Deixis ak / ku- (I)**

These personal pronouns are also categorized as active identity since the speaker him/herself plays the role as the subject of context. In short, this type of deixis simply indexes the speaker's position in a speech event as in the following data. Like in line 29 phrase *akraksaka* is uttered by the customary device who is responsible for the ritual. In other words, the occurrence of ‘a as “I will ask” implies his position and power as the one who deserves to ask questions.

Corpus : *Akrasaka lakkusissing lakkutaknang tojek-tojek*
Akra

: Akra

9: la ku sis

ing la kut

aknang tojek-tojek

Want

: Want

I. Will ask

truly

V. 1

nd Sg. Fut. 

V. Fut. 

V. Adj.

I want / wish
to ask truly.

Because I am a clever man, Because I am a clever.

Because I am a clever man (paranormal)

Because they are my siblings, because they are my siblings

Because I am poor, I am poor.

Because I am a house science builder paranormal, because

I am a house science builder/paranormal.

Because I am a house builder/paranormal, because

I am a house builder

Because I am a clever man (paranormal)

Because they are my siblings, because they are my siblings

Because I am poor, I am poor.

Because I am a house science builder paranormal, because

I am a house science builder/paranormal.

Because I am a house builder/paranormal, because

I am a house builder
GL: Now I would like to ask about
PS: Adv. of time. Future V 1st Sg.
FT: Well, now I would like to ask about your parentk death

Corpus: *Kusuro ki ammotok*(line 9)
MB: *Ku suro ki ang motok*
GL: I ask you to make a knot.
PS: 1st Sg. V. 2nd Pl. V..
FT: I ask you to make a knot

In addition, the sentence *kusuro* (I ask) occured in the advisory of *deppok* where the customary devices give an instruction to the family members. In his capacity as one of the leaders of the death ritual, this process cannot be done by anyone else except he has no time to lead the ritual.

4) **Person Deixis –ku (my-)**

This deixis is a homonym of the above one but carries a different meaning and function in context. It is used to index possessive adjective pronoun that belongs to the speaker him/herself.

Corpus: *Inakke kunni- kunnina sekre mami takgalak ku*
(line 35)
MB: *Inakke kunni-kunni na sekre ma mi takgalak ku*
GL: I at the moment one left handle my
FT: At the moment, I have only one handle

Corpus: *Kuukrangi tok ji paklungang polong kajuing ku*
(line 45)
MB: *Ku ukrangitokji paklungang polong kajung ku*
GL : I still remember my cutting wooden pillow
FT : I still remember my humble life

Corpus : Jappa tojekmi daengku (line 52)
MB : Jappatojekmidaengku
GL : Have walked true elder my sister or brother or husband
PS : V Adj. 3rd Sg. Poss. Adj.
FT : My elder brother/sister or husband has gone (has really died).

5) Person deixis–nu (your)

On the contrary of the previous explanation, this deixis denotes a possession of the interlocutor toward a noun being discussed in a frame of speaking event. This type of deixis is again used by the speaker of same age or social status that indicates borderless bound and intimacy as in the data below:

Corpus : Kamuayya batēna nahokoi lino tutowanu (line 2)
MB : Kamuay ya batē na na hoko lino tu towanu
GL : About how your parent's death
FT : About how your parent's death

Corpus : Mingka inni kamaemmi nupattēpu bola tutowanu
MB : Mingka inni ka maeng mi nu pat tēpu bola tu towanu
GL : But now it is like you have build a house your parents
FT : As the death ritual speech accomplished, it is as same as they have built a house for their beloved parent.
Corpus : Sēmpho dalēknii hoko iangko (line 38)

MB : Sempo dallek nu ni hoko iang ko

GL : Easy fortune your since it has done you build house your parents

PS : Adj. Poss. Adj. 2nd Pl. 3rd Sg. 2nd Pl.

FT : Your fortune will become much easier since you have built a house for your parents

Corpus : Nahokoi lino injo mange tutowanu (line 39)

MB : Na hoko i lino mange tutowa nu

GL : He/she has passed over the world that your parent


FT : Your parent has left the world.

6) **Person deixis nu-(you)**

Person dicetic nu- signifies the interlocutor of second singular person in the speech event. Similarly, this type of persona is categorized as one of those being used to denote intimacy of the speech participants.

Corpus : Kamaengmi nupattēpu bola tutowanu (line 15)

MB : Ka maeng mi nu pak tepu bola tutowa nu

GL : About you build house bola Tutoa nu


FT : About you build a house for your parents

Corpus : Nupacidommi adak lima karaēng tallu (line 16)

MB : Nupacidommiadak Limakaraēngtallu
b. Social deixis

As what Fillmore in Levinson (1983) says, social deixis deals with the aspect of sentences reflected and determined by certain realities of the social situation in which the speech act occurs” (Fillmore, 1975). In Konjo language, the social deixis also rules people to speak in terms of person like what occurs in the death ritual speech such as *ki* (you), *-ta* (your) and *Puang* (authorized recipients).

1) Social deixis–*ta* (your-)

In doing interaction, a participant is also affected by social factor that determines the words chosen. Aligning with this, this social deixis–*ta* is a factual sample of how speaker can still denote things in such a proper and polite way. Generally, *-ta* is also a possessive adjective that refers to the interlocutor Though it has a similar meaning with person deixis –*nu* but it still has different function indeed

| Corpus | Malekak turukki cidong gae-gaemi kalenta (line 17) |
| MB     | Malekakturuk ki cidong gae-gae mi kaleng ta |
| GL     | The angel please come to sit give a way yourself |
| PS     | N. V. 2nd Sg. V. 2nd Sg. Poss. Adj. |
| FT     | the angel please sit together, please give someone a way |
2) Social deixis–ki (you)

This kind of social deixis is also used as honorific term to people with higher status, to people with older age or to indicate politeness to people that we are unfamiliar with. Apparently, the researcher discovers this particular deixis performed by the speaker which is obviously poses a higher status in this community. It can be seen in the piece of deppok or final advisory as follows:

**Line 9 & 10**

*Kusuro ki* I asked you to make

*Anmotok.* A knot (line 9)

*Baten ki kusuro ki ammotok* The way to ask you make a knot (line 10)

The pieces of advice containing instruction uttered by Gallak Kajang to the family members at the last part of the ritual. As the speaker asked the interlocutor to do what is being instructed, the speaker uses this social deixis as form of politeness and humbleness. It is definitely not a honorific term to people of higher status or older age since the speaker (*Gallak Kajang*) is the one who possesses a higher status than the hearers in this ritual.
3) Social deixis Puk (Honorific Term)

This deixis may differ from the others because it cannot be used by a speaker to call any particular person. It was originally limited to the royal family, but as time goes, it has changed and used to call older people or parents. In the sample below of line 1, the speaker confirms to PukGallak Pantama who has a higher social status in the customary community systems.

Corpus: Tabēk Puk Gallak Pantama, riēk mi ndēkē maē siana kia i Baco (line 1)
MB: Tabek Puk Gallak Pantama riēk mi ndēkē maē sianak ia i Baco
GL: Excuse me Puk Gallak Pantama, Baco’s brothers and sisters has arrived
FT: Excuse me Puk Gallak Pantama, Baco’s brothers and sisters are coming

c. Place Deixis

Place or space deixis related to the specification of locations to the points in the speech event. The importance of location specifications in general can be gauged from the fact that there seem to be two basic ways of referring to objects by describing or naming them on the one hand, and by locating them on the other (Lyons in Levinson, 1983:79). In pointing to particular place, people use various prepositions in it for example, in, on, to
and at. While, in Kajang language the speakers only use one preposition
(\textit{ri}) to cover all specification of locations like in, on, to and at.

1) Place deixis–\textit{ri}

When place deixis \textit{ri} is related to another language such as English,
it can be indicated as preposition which has a function to index the
adverbial place. It can be illustrated as in, on, under, below, etc.
Meanwhile, in Konjo language the use of preposition tends to be limited.
The use of the preposition \textit{ri} is really frequent in order to point to
something. The preposition \textit{ri} in death ritual speech mainly aims to give
information about a certain place. The use of deixis \textit{ri} can be seen as
follows:

Corpus : Anreppa bēdēk nakingka \textit{ri} anja
MB : Anrek pa bedek nak lingka \textit{ri} anja
GL : Not yet said he/she step/walk to the hereafter
PS : Neg. Adv. 3\textsuperscript{rd} Sg. V Prep. N.
FT : He/ she has not stepped or walked to the hereafter yet.

Corpus : Assa tōjēkmi jammenna lingka tojekmi \textit{ri} anja
MB : Assa tojek mi jammeng na lingka tojek mi \textit{ri} anja
GL : Really true his/her death step or walk true he/she in
hereafter
PS : Adj. Intensfr. 3\textsuperscript{rd} Poss. Adj. V Intensfr. 3\textsuperscript{rd} Sg Prep. N
FT : He/she has really died. he/she has stepped or walked
to the hereafter.

Corpus : Anrek minjoke \textit{ri} jailk pammene anna
MB : Anrek mi joke \textit{ri} jailk pang mēnēang na
GL: Not in that in mat his/her.
FT: He/ she has not been in his or her resting place.

Corpus: Ka tulajammeng tu laklingkamo ri anja
MB: Ka tulajamming tu lalkingkamo ri anja
GL: Because he/she will be died, he/she will step or walk to the hereafter.
PS: Conj.. N. Fut. V N. Fut. V. 3rd Sg. N. V. 3rd Sg. Prep. N.
FT: Because someone will die and step to the hereafter.

Corpus: Patang pulo uni-uni ri dallekanna matea
MB: Patang pulo uni-uni ri dallekang na mate a
GL: Forty sounds in front of its die reflected.
FT: There are forty sounds reflected in front of the death.

Corpus: Sikura kale bola ri Mangarabombang?
MB: Sikura kale bola ri Mangarabombang
GL: How many truthfully houses in Mangara bombang?
FT: Truthfully, how many houses are there in Mangara bombang?.

Corpus: Punna ia ki kusissing bolayya ri Mangarabombang
MB: Punna ia ki kusissing bola ya ri Mangarabombang
GL: If it you ask deeply houses in Mangarabombang
FT: If you ask deeply about the number of houses in Mangarabombang.

Corpus: Talajammengi matea maklingkanaja ri anja
MB: Tala jammengi matea mak lingka na ja ri anja
GL: Not die the die walk it in hereafter


FT: The person does not die, but only walk to the hereafter.

Corpus: *Jammenga mami lingkayya mami ri anja* (line 36)

MB: *Jammenga mami lingka ya mami ri anja*

GL: Die only left walk only left in hereafter


FT: Only death, only walk to the hereafter.

Corpus: *Ka ri anja bedek borik suruga pammempoannna* (line 37)

MB: *Ka ri anja bedek boric suruga pang mempoang na*

GL: Said in hereafter the place to live, paradise his/her place to sit down

PS: Conj.. Prep. V. V. N. N. Poss. Adj..

FT: It is said that hereafter is a place/, paradise is his/her place forever.

Corpus: *Lamminro jinni ri bali pakrasangenna*

MB: *Lang minro ji inni ri bali pakrasangeng na*

GL: Will return just this in to his/her place


FT: He/she will return to his/her beginning place/ her from.

Corpus: *Na gittē bahinēa tattaro songiang a ri kulu-kulunta*

MB: *Gitte bahine a tat taro songiang a ri kulu-kulun ta*

GL: We the women are released carriage on our head

FT: We, the women, have finished our burden on our head

Corpus: Mangku mamo mammene ri ranjang (line 43)
MB: Mangku mamo mang mene ri ranjang
GL: Although I lay down on the bed
PS: Conj. 1st Sg. V Prep N
FT: Although I live luxuriously

Corpus: Lampa kalau ri pambuakkang. (line 27)
MB: Lampa kalau ri pang buak kang
GL: Go east to where the sun rises
FT: Go to the east side where the sun rises

Corpus: Lampang raik ri kasakrakkan (line 29)
MB: Lampang raik ri kasakrakkan
GL: Go west to where the sun sets
FT: Gone to the west side where the sun sets

2) Place deixis Kunreji (Here) & Jorengang (There)

(29) : Kunrē ji sakranna njojorengang bakkasakna
MB: Kunrē ji sakranana njorengang bongkasakna
GL: Here only sound its but there its effect of the sound
FT: basing is sounded here, but the effect of the sound can be heard there.
3) Place deixis Manraik- (to the west)

(33) : Tuju batunna makdallek manraik ngasēk
MB : Tuju batung na amakdallek magraik ngasek
GL : Seven numbers, all face to the west.
FT : Seven number of houses which all face to the west

d. Deixis of Time

The basic system of reckoning and measuring time in most language seem to be the natural and prominent cycles of day and night, lunar months, seasons and years. Such units can be either used as measures, relative to some fixed point of interest (including, crucially, the deixis centre), or they can be used calendrically to locate events in ‘absolute time relative to some absolute origo, or at least to some part of each natural cycle designed at the beginning of that cycle (Fillmore in Levinson, 1983:73). The use of time terms deixis of Konjo language have not too many differences from other languages in South Sulawesi Province. Those languages also index to particular time such as ammukoang (the day after tomorrow), kunni-kunni (now), and so on. The example of the time deixis can be seen as follows:
1) Time deixis *ammukoang*

Corpus : *Punna jammengki ammukoang teaki angkana sareenna* (line 15)

*MB* : *Punna jamming ki ang muko ang teaki angkana saren na*

*GL* : If you die the day after tomorrow don't say it is because your destiny


Corpus : *Punna jammengki ammukoang* (line 61)

*MB* : *Punna jammeng ki ammuko ang*

*GL* : If you are die the day after tomorrow

*PS* : Conj. 2 pers. V adv. of time

*FT* : If you die later

Corpus : *Punna riēk garring ammukoang* (line 21)

*MB* : *Punna riēk garring ang muko ang talia mo garring batē na na hook ino tutowa nu*

*GL* : If there is disease on the following day not disease that your parent leaving you


*FT* : If there is a problem one day (later) it is not a disease that caused your parent's death
2) Time deixis kunni-kunni

Corpus: \textit{Inakke kunni-kunnina sekre mami takgalakku} \\
(line 35)

MB: \textit{Inakkekunni-kunninasekremamitakgalakku}

GL: At the moment one left handle my

PS: 1sg adv.of time. Numeral, poss.

FT: At the moment, I have only one handle

Corpus: \textit{Kunni-kunni na lakkusissinga} (line 1)

MB: \textit{Kunni-kunni na la kusissing}

GL: Now I would like to ask

PS: Adv. of time pers. pron. Future V

FT: Well, now I would like to ask your parent's death. Does he

have a debt or credit?

The above sentence is characterized as performative statement which cannot be uttered by common people of a community except the one that is authorized for the community's ritual like this death ritual speech (it is in accordance with Austin theory of performative utterance)

3) Time deixis-bulang (month) & -allonna (day)

Corpus: \textit{Injo sikua alonna sikua bulanna ku suro ki ammotok} (line 8)

MB: \textit{Injo sikua allo na, sikua bulang na, ku suro ki ang motok}

GL: For days and months, I ask you to make a knot.


FT: Because he has no debt and credit I ask you to make a knot for several months.
4) Time deixis inni- (now)

In line with mediational text conceived by Silverstein, the concept of dialogisms is also used in interpreting interactional position. Dialogism has a meaning interactional relationship between two people, dialogism is an interactional dynamics of the speaker’s speech, where one utterance is always related to another one. The utterances can be in the form of answering, agreement, fighting and opposition (Bakhtin 1981: ). The concept of dialogisms can be found in death ritual speech in kelong basing, pappisakbi and deppok or deppok. The application of Bakhtin’s theory in kelong basing rikong, such as appasangi bedek anjayya, linoa napakpasangngi ak rak i bedek ni lonjokiang topena “the spirit sends messages to the world, he hopes to arrange his sarong” or he hopes people can pray for him” This song or sentence is informed by the first speaker, and it is answered by the hearer by saying manna makpasang
anjayya linoa na pakpasangngi anrek pa bedek na lingka ri anja “although the spirit sends messages to the world or a living person, he has not died forever”,

Bakhtin’s theory can also be relevant to kelong basing rikong lines 11, 12, 13 and 14. The dialogisms can be also found in kelong basing tingke-tingkere in lines 29,30,31 and 32. Furthermore, the text of pappisakbi which relates to Bakhtin’s theory can be found in line one riekmi ndeke mae sianakia ia Baco. This sentence uttered by Lompo karaeng is one of customary devices. Lompo karaeng’s utterances are repeated by Gallak Pantama as Lompo Karaeng’s partner in delivering a speech. The next, is deppok as another speech in Kajang deat ritual speech which is also relevant with Bakhtin’s theory. Such as, kunni-kunni na lakkutaknanga kamua batena nahoko lino injo mange tutowanu. Apaka riek inrang na iatreka riek pakpinrannna? Anrek inrang na, anrek tokja pakpinrangna. “Now, I would like to ask about your parent’s death. Does he have a debt or financial claim? He has neither debt nor financial claim, his sons and daughters answered.

From the dialogic texts explained above, it can be inferred that dialogic text proposed by Bakhtin (1981) is in line with the discussion of death ritual speech in Kajang in the form of reply, agreement and opposition.
9. Interactional Text

If the discussion of denotational text explains what is being said', interactional text on the other sides, talks about ‘what is really happening’. Interactional text is a text of social relation which is constructed by denotational text. Aga (2007: 100) stated that language has functions to mediate between speakers and hearers and they have ability to participate in all kinds of daily activities in varieties of social live domains. Those social live domains can develop identities, genders, classes, kinship, honoring, politeness, status and hierarchy. Therefore, mediational text stand in has function to mediate between to connect both the two texts denotational and interactional text which is usually called text- context. in context. Interactional text is usually called a social relational text, constructed through denotational text. At this point, the aspect of social relation of language is emphasized to convey that language can connect not only one individual to another but more than one .individual and frame them to participate in some daily activities of some life domain like raising identity, gender, class, kinship, esteem, status and hierarchy (Agha 2007). He also asserted that words have a social dramatic effects in constructing social relation of postivie or negative and harmony or disharmony.

The following data are interactional text identified in death ritual speech of Kajang
a. Sorrow

The first identified social relation within this death ritual is sorrow. In the process of ritual, it is not only the family who feels the sorrow of death but also the people in community. Therefore, the people in this community would contribute in the process of conducting this ritual. While, the family realizes that they should not involve in the ritual instead of mourning to the remains. It is signified where the speaker utters the following texts;

**Line 25**

*Patang pulo uni-uni ri dallekanna matea.* (Forty music sounds accompany the dead person)

**Line 48 Togetherness**

*Sibola-bola mintoi* (live together, harmonious)

*Simpunga sale-salea* (happiness and sorrow)

Ethnic Kajang believes that even the family of the remains should not mourn toward the death of their relatives. The may fall into a tremendous distress but may not expose it in the middle of ritual. In fact, they have to conduct and involve in the ritual. That is why, in line 25 above the speaker mentions about 40 sounds that represent the sound of the singers, rhythms, tones and also the sound of remain’s family. Further, this social aspect is also reflected in line 48 which means that sorrow and happiness come mutually to any body. In other words people are sometimes happy and sometimes unhappy.
b. Togetherness

The second, reflected social relation in this ritual is the aspect of togetherness. It is simply indicated as the speaker uses deixis of person *ki* or inclusive ‘we and the context discussed in the song below.

**Line 38**

*la ri lino tumanginrang jaki borik*

(We only borrow a place in the world)

**Line 39**

*Pada nginrang jaki borik*

(we all borrow a place to live)

**Line 50**

*Kelong kinni ka pirau kakkalak ka jeknek mata*

*Tak muri kinni na piraucakdi-cakdi*

(We sing because of death, laughing but crying)

The first identification of togetherness aspect occurs in lines 38, 39 and 50 carry a message of advisory to all people in this community. The speaker implies an advice of not being arrogant since all humans in the world only borrow place and time from *turiek arakna* (Almighty God). The deixis used by the speaker indicates the involvement of himself in the message being delivered which concluded as a point of togetherness because it emphasizes to all mankind of not to fall into a shameful behavior.
c. Kinship

Another significant social relation in the death ritual is the aspect of kinship reflected in the process of the ritual. The first occurs as the remains is about to be taken to the cemetery for burial, while the second appears in *pappisakbi* where the family consults the customary device about their family ritual as follows;

(52) *Jappa tojekmi daengku*  
My elder brother really passes away

(53) *Murung- murungmi otona*  
His car has started

(12) *Rkēkmi ndēkēk maē sianakia*  
Baco’s brothers and sisters are coming

(13) *Rūēkmi napariha ri bongga,*  
They are coming to entrust their hopes.

The first reflected aspect occurs in line 12, where the singer uses person deixis–*ku* in the word *daengku* that possibly means as ‘my husband or ‘my brother. It is a part of the family mourn when she/he realizes that the remains has truly passed away and will be buried soon.

The second one appears in the process of *pappisakbi* where Baco and his brothers and sisters consult the customary devices about their parent’s death. It is clearly that ethnic Kajang has a principle that the family members has to be responsible for either the death ritual or the unsettled business of the remains. This principle carries the aspect of kinship in this community.
d. Gratitude

*Kelong basing lok-lok*

Lines 23 and 24

*Upak-upak jaki jammeng ka nadojong jaki basing*

*Kinatinroli uni-uni patang pulo*

Ethnic Kajang considers that death ritual as a fortune because not all dead person in Kajang area could conduct it for them. It is only those who die in their houses or at a place when they are sick but not for those who die outside of their houses like in accident. So the word *upa-upa* that means ‘lucky’ refers to all people that indexed from deixis persona –*ki* (we)who die in a proper way and place. Therefore, this segment constructs a social relation of gratitude to the Almighty God because the family members can conduct *kelong basing*.

e. Good and bad Deeds

*Kelong basing Leko’-Leko*

Lines 33 and 34

*Tala jammengi matea maklingka naja ri anja*

*laji jammeng nuntaklea ri Jampea*

“The death does not die, but it only makes a journey to hereafter” What is really called *jammeng* is someone who has no preparation before crossing the sea
Lines 66 and 67

*Kitangang nanro* pau hajik ri taua
*Nanro memangki pakmaik ri gentengang tallasatta*

(Someone who never says wise words to the others, make a good deed when you are still alive)

Ethnic Kajang believes that to die is basically not died forever but just move into the grave. Yet, the dead person can be called dead, if the family members have finished conducting the death ritual. The one who is truly dead is those who have no good deeds to others. Besides, they also believe that humans are created from soil and will return to it as well.

f. Fatalism or surrendering

Lines 35 and 36

*Inakke kunni-kunni na sekre mami takgalakku*

*Jammenga mami lingkayya mami ri anja*

(At the moment I have only one principle life or dead)

g. Humbleness

Lines 44 - 46

*Mangku mamo mammene ri ranjang*

*Mappaklungang renda-renda*

*Kuukrangi tok ji paklungang polong kajungku*

(Although I sleep in bed, used a laced pillow, I keep remembering my modest pillow)
The text segments above are taken from different songs, yet they convey the same social relation of humbleness.

**h. In Vain Life and Death**

**Lines 46 and 47**

*Sia- sia mi mate a paracuma tallasa yya
Longgang i lino na seppang pang miti kang na*

(It is useless to die and live, the world is wide but narrow its turning)

Another constructed social relation in this song is about in vain life in deathethinc Kajang death point of view. The speaker narrates the idea in an analogy about narrow world for those who live with no friends are probably caused by his/her arrogance. Both segments above imply the importance of socializing with other people. The speaker illustrates that people's life are meaningless when they feel and consider the world is completely narrow. From the lines above, it can be deduced that social relationship of living friendly is really required in man’s life. In other words, no one can live without other people.

**i. Pappisakbi (Lompo Karaeng)**
Lines 1-5

Tabēk puk Gallak Pantama,  Excuse me Puk
Gallak Pantama

Rikēkmin dēkēk maē  Now Baco and his brother
and sister are coming

Rīēkmi napariha ri bongga,  They are coming to lean
on his hopes

Napattingulung ripalēkēsang,  To entrust their hope to
us

The sentences above convey messages about Baco and his brothers and sisters hopes. The advisory also reflects the social status of the family who performs dangang dampok, which is signaled by the advisory of pappisakbi (witnessing). This advisory consists of some elements, terms, and components which must be prepared before starting the ritual. Two of them appear in first line where Gallak Pantama and Lompo Karaeng (the speaker) are recognized as the customary devices. The first thing to be noticed is an honorific term Puk that is utilized before Gallak Pantama’s name indicated as an esteem to him. This cue obviously indexes a higher social class of Gallak Pantama.

The example of advisory can be seen in line four above, where Lompo Karaeng says riek mi napariha ri bongga and napatingulung ri palekesang which literally means ‘they have come to put their burden on our thigh and ‘to put it on our shoulders ‘Contextually, it means, they
have come to entrust their burdens on him (Gallak Pantama) regarding to their parent's death ritual. It is derived from representamen ‘thigh’ and ‘shoulders. In accordance with this, the researcher then draw an inference that in social life of Kajang, they still have customary devices to rule the social and custom simultaneously.

j. Deppok

Line 3

Apakariēk inranna?larēka pappinranna? Does he have a debt or financial claims?

Anrēk inrannaanrēk tokja pappinranna. He does not have a debt nor financial claim.

This segment is categorized as questioning text genre with its referential meaning ‘the unsettled debt and unredeemed creditk'. The researcher finds this segment of text constructs a social relation of responsibility which generally goes to individual in the community and specifically to the grief-stricken family as an indirect order to immediately settle down all the unfinished debt and credit. As from the very beginning this ethnic claims themselves as Moslems, they believe that everything regarding to the remains unsettled responsibility in debt and claim in credit must be solved by the family as soon as possible.
Lines 19 & 20

Gittē buruknēa tattaro lēmbaranga ri salangganta

“We, the men, are similated the burden in our arms”

nagittē bahinēa tattaro songianga ri kulu-kulunta.

“We the woman, are similated the burden in our heads”

Another distinctive segment in this text occurs on the above piece of final advisory. It is defined as informative text genre with referential meaning ‘the outcome for the grief-stricken family as the ritual has finished. This particular segment builds a social relation of gender equality in terms of the ritual realization within a family. Compared with socio-political state of this ethnic where the women find inequality in right to have a role, it differs from this death ritual where all individuals of any gender have the same right and responsibility. It is stated by the customary devices that for either man or woman (burane or bahine) they have liberated from the burdens as the ritual finished.
10. Interactional Positioning

In functional semiotics, the context must be indexed by text. It indexes the interactional positioning which is associated with type of speaker. Based on the indexical cues signified from person deixis–ki and –ko that stand for ‘you’, in this section the researcher presents the interactional positioning occurs within the utterances conveyed by customary devices in process of advisory (deppok) as follows:

**Person deixisku- (I) & ki (you)**

Person deixisku- emphasizes the speaker as the active identity in the context of utterances. In the data below, the speaker indicates his role and position in the speech event through infix ku- (i) and second singular person ki (you):

**Deppok**

**Line 1**

*Kunni-kunni na lakkusissinga* Well, now I would like to ask in detail

This very first line of a text occurs in deppok where the customary devices are about to ask an important question about Baco’s parent. In this segment, the speaker indicates his position as the doer of an event delivered in context. As the one who is in charge for the last part of the
ritual, the speaker signifies himself as the one who will ask a question with his capacity as the customary devices.

**Line 9**

*Kusuro ki anmotok.* I asked you to make a knot

The second sample above indexes the speaker’s position as an active identity in the text. Although the speaker has a higher social status in community as customary apparatus, he indicates his esteem and respect to the common people which has lower status than him by using second singular person *ki* (you) instead of using person deixis *ko* which is quite impolite to be used by a respected figure and particularly in this formal occasion.

**Lines 15 & 16**

*Kutarimai,* I accept

*Kaassanna dangang dampok* The legality of dangang dampok (says Gallak antama)

These data illustrate a performative utterance as the speaker asks the the family to make knot (line 9) and in line 15 & 16 where he approves the ritual with his capacity as the honored figure in community. This process portrays the example of social power where there are some text that only limited for the authorized individual. It is already a social system of ethnic Kajang to entrust the ritual only to the leader of the community.
A. Discussion

The approach implemented in the discussion of entextualization is taken from semiotic functional or semiotic mediational approach. This theory focuses on the process of taking the text out from the context and putting the text into the context again in the form of Kajang Death Ritual speech (recontextualization). The (ICP) of death ritual speech was investigated in succession to infer the implied pasang (messages).

As a text in the death ritual speech, the implied pasang of the text is contextualized as motivation, message, and the way of life of Kajang people in their aspect of social, culture, religion, environment or traditional law. Moreover, both speakers and singers use numbers of signs to index the characteristics of the context. It is these signs that are widely considered as indexical cues. It is also believed that these cues are the bases of recontextualizing the text.

1. Denotational Text

Denotational text comprises of utterances or a group of utterances which answers the question about what is being said by the speakers. In this fashion, a text focuses on one utterance. Most segments of texts in Kajang death ritual has 78 lines for kelong basis, 15 lines for pappisakbi (advisory) and 40 lines for deppok (final advisory). The three kinds of ritual speech contain two levels of texts; narrating and narrated texts. Narrating text is the text occurring in the speaking framework and narrated text is
defined when the speaker's speech is on the basis of the segment of death ritual. One example of narrating that can be found in death ritual speech particularly in kelong basing Rikong is shown in line 3 where the speaker narrates the idea of the spirit sending messages to the world in which represents human being based on the speaker's perspective expression, ak pasang i bede anja yya lino a na pak pasang ngi. From the text, the speaker narrates the event by the use of her perspective expression or verbum discendiak pasang i bede anja yya… 'the spirit conveys…k which indexes the speaker's point of view. For the example of narrating event, it can be seen from the song of kelong Cui-Cui Didi which begins in lines 73- 82 and line 22. The song is about a debate among a Cui-Cui bird, a house builder and a paranormal. From the song, speaker indexes majority of the text segments as the narrated event. Those segments can be found in lines 74, 76, 78, 80, and 82 which are began and signed by the word “ka” “because” categorized as subordinating conjunction which particularly connects ideas (cause-result).
2. Linguistic Features

In this part, the researcher would like to describe the feature of linguistic contained in the death ritual speech. In this fashion, linguistic features involves several things like corpus and morpheme break and so on.

3. Parallelisms

Parallelism is a device which suggests a connection, simply because the form of one sentence or clause repeats the form of another. It can be indicated as parallel structure or parallel construction. It can be proved through parallelism of words, phrase, lines, in couplets line (Fox 1998: 12). He also said that the occurrence of the parallelism is realized in any verbal level such as morpheme, lexical, syntactical, this statement denotes an aspect of denotational text. In addition, Cook 1989: 15 divided several kinds of parallelism into grammar parallelism, sound parallelism, and semantic parallelism. The example of the parallelism existing in the Kajang death ritual speech is from line 56 *Nipalolok tea lolok* and 57 *Nipajappa  teak jappa*. The text is classified as syntactically parallel. The parallelism in both words is marked by repetition and opposition. The repetition happens in the word “Jappa”. Nipajappa means we want to make it go while *teak jappa* means it does not want to walk which is included in opposition.
4. Metaphors

Levinson (1983: 148) argues that metaphors are special uses of linguistic expression (or focus) is embedded in another “literal expression (or frame), the meaning of the frame, and vice versa. He further states that metaphor is also defined as poetic linguistic expression where words or phrases are comprehended out of the conventional meaning, in order to convey similar point. In general, a metaphor refers to a first subject (Tenor) as being equal to the second subject (vehicle) in some way. Therefore, the first subject can be illustrated as the attributes of the second text whether implicitly or explicitly. In Konjo language particularly in the death ritual speech. For example, in the text kajuara rappassaki lani parekki pakkēkē, the word kajuara means banyan tree which allows any living creatures to take shelter below it. This feature of Banyan mentioned in the utterance above represents God as the creator and merciful where all living creatures rely on God in this temporary life.
5. Entextualization

According to Sandarupa as cited from Bauman and Briggs, (1992: 35) the process of the contextualization and recontextualization is transformational. There are several dimensions of transformation that can be employed: they are framing, form, function, indexical grounding, translation and emergent structure. This may produce intertextual gap (Briggs and Bauman, 1992: 35).

These following songs (kelong basing) are recontextualization taken or entextualized from the (ICP) (pasang ri Kajang). It shows the connotation meaning of the segments existing in the death ritual speech. All the lyrics are embedded to the preceding lyrics and cannot stand alone otherwise it would be meaningless. One example coming from the entextualization is from the segment “appasangi bedek anjayya linōa napappasangni” “akrai bēdēk nilonjoki ang topena which means that the message of the above lyrics is akbajuki bokong ri lino (To do good deeds during our lifetime). The message of the death is to provide some luxurious surrounding such as sarong, candles, mattress, caret and betel vine leaf, pillow, rottan together with areca palm nut. Apart from comfortable place with supporting entertainment, the death requests sincere prayers to safely arrive at the last destination.
6. Mediational Text

Meditational text has a function to connect denotational text (what is being said) and interactional text (what is really happening) (Silverstein 2001: 286 cited in Sandarupa 2013: 45). Mediational text is also called indexicality or mediated indexicality. Mediated indexicality can be identified by indexical cues or deixis. Deixis can be in the form of person, time and place. As well as interactional text positioning. Yule (1996: 16), on the other hand, also states that indexical cues can be identified from types of deixis used within the speech in the forms of persona, place and time. The distinctive point of Yule's theory is his fourth type of deixis which is social deixis affected by social status and politeness of speakers. As can be seen in second singular person, there are suffixes –ki and –ko occur for different reasons in speaking event. In both Buginese and Makassarer culture, the use of suffix –ki conveys an esteem to the interlocutor which probably has a higher social status or older age than the speaker and it can be used as a polite term for people of the same age as well. On the other hand, suffix –ko occurs in a speech event when a speaker and hearer share a social status and age that indicate intimacy.

Konjo language particularly in the death ritual speech, there have been found several diexis classified as deixis person, time, place and social. For person deixis, its example can be illustrated in the first person
singular nakke/-ka “I”, second person plural –ki “we” and possessive adjective pronoun -nu “your”, -ku “my”.

Furthermore, a social situation around the speech event that may affect speaker to choose words is described as social deixis. In doing interaction, participant is also affected by social factor that determines the word choice. Aligning with this, this social deixis–ta is a factual example of how the speaker can still denote things in such a proper and polite way. Generally, –ta is also a possessive adjective pronoun that refers to the interlocutor. In Kajang death ritual speech, it is also found another term such as Puk. This deixis may differ from others because it cannot be used by a speaker to call any particular person. It was originally limited to the royal family, but as time goes by it has changed and used not only limited to call people with higher social status but also older people or parents. In the sample below of line 1, the speaker confirms to Puk Gallak Pantama who has a higher status in community than the speaker himself.

Next is time deixis, like in most languages which tend to be the natural and prominent cycle of day and night lunar month, season, and years. In Konjo language, the term of the time can be seen in the phrase ammukoang or in another day, kunni- kunni or at the moment and so on. In deixis of place of Konjo language, the speakers index the particular place through the use of deixis ri. This deixis has a function to cover several prepositions that exist in many languages such as in, on, above,
at, and so on. For example, *Hajik tojeki matēa paklingkaanga ri anja* “what a good death is the journey to hereafter”.

7. Interactional Text

Interactional text talks about ‘what is really happening. Interactional text is a social relational text constructed in denotational text. At this point, the aspect of social language is emphasized to convey that language connects an individual to another individual and frame them to participate in some daily activities of some life domain like raising identity, gender, class, kinship, esteem, status and hierarchy (Agha, 2007: 100). Like in *Kunni-kunni na lakkusissinga* (now, I would like to ask), the speaker indicates himself as the active identify in the context being delivered. Further, interactional text also concerns with how social power also occurs in a speech event and language use. In this ritual, it can be found at the last part of the process where the speaker says *kutarimai, kaassanna dangang dampok* (I accept it, It is legalized). This utterance can signify the social class of the speaker since it is only pronounced by individuals who have a capacity as the elder or the leader of community.

After explaining all aspects of death ritual speech in Kajang community, it is found that the extraction of text through decontextualization proposed by Bauman and Briggs (1990: 73) is less suitable or compatible, with Kajang death ritual speech as according to them decontextualization is to extract a stretch of linguistic production into
a unit–a text – that can be lifted out of its interactional setting. Meanwhile, in the context of Kajang death ritual, the text or the utterances which are in the form of decontextualization or the extraction of a unit of text into another context (recontextualization) is difficult or can not be applied or done because the text can not be understood without referring to the whole utterances or sentences in the pasang ri Kajang as its (ICP). Therefore, this idea of decontextualization can not be implemented in death ritual speech.

Apart from decontextualization, in the concept of narrating and narrated event Bauman and Briggs (1990: 73) stated that narrating event can be identified by personal pronouns I, you, we and the time process of speaking or at the time of speaker speaking and continually to the future time, as well as the speaker’s perspective of saying something. In contrast, narrated event is the event that can be identified through the use of personal pronouns he or she, they and the speaker or the narrator narrates about situation in the past. However, in the context of Kajang death ritual speech, it is difficult to identify these two events, narrating and narrated event because it is usually found two events in one sentence such as riek mindeke mae sianakia i Baco “Baco and his brothers and sisters are coming”. In this sentence there are two texts appearing narrating and narrated text events. Lompo Karaeng and Gallak Pantama address the pappisakbi advisory directly in the segment of riek is
considered as narrating event. Yet, in the text segment *mi* is regarded a narrated event since it means he or she (third person singular pronoun).

Similarly, narrated and narrating event can also be found in the text of *Kelong basing* such as in the sentence *joke-joke ji bolana oroji passimbangenna kunjing ta allalo kunjing tanni pakuissingang* The researcher encountered difficulties in implementing this theory of functional semiotic proposed by Silverstein, since narrating and narrated events may appear in similar sentence.
CHAPTER V

Conclusions and Suggestions

This chapter contains conclusions and suggestions of the research. This study investigates the process of extracting the text or entextualization of Kajang death ritual speech into another context called recontextualization. The conclusions consist of three points made based upon the research finding, and the suggestions consist of two points made based upon the finding of the research.

A. Conclusions

Based upon the finding yielded in the present study, the researcher could draw three conclusions in answering the problem statements of the study. Kajang death ritual uses Konjo language as a means of interaction.

1. Konjo language encompasses ordinary language and pair words or specific language. Ordinary language is a speech used in every day lives, meanwhile, pair words or specific words are words used in ritual context. Ordinary language uses low registers, but pair words use high registers. The linguistic features of Kajang death ritual speech can be seen in parallelisms and metaphors. Parallelisms can be designated by a parallel construction in words, phrase, lines in couplets. Some examples of parallelisms can be seen in kelong basing, pappisakbi and deppok as follows:
-Kelong basing (a song for death)

Corpus: Hajik tojei matea paklingkaanga ri anja
MB: Hajik tojek i mate a pak lingka a nga ri anja
GL: Good true the death the journey to hereafter
PS: Adj. intensf. Imprs.N. N. Perp. N
FT: What a good death is the journey to hereafter

Corpus: Rakjingi rolo nampa lumbak balasakna
MB: Rakjing i rolo nampa lumbak balasak na
GL: Difficult it before then easy answer it
FT: Hard ship and endless efforts will bring and less happiness in world and everlasting world after whatever good terms someone will achieve needs to follow what successive lives

Hajik tojek i matea paklingkaanga ri anja, rakjingi rolo nampa lumbak balasakna “what a good death is, the journey to hereafter, it is difficult at the beginning, but then its result is easy.

-Pappisakbi (preceeding advisory)

Lana paka lompomi nu lompoa “Baco’ and his brothers and sisters will make merry their parent’s death ritual”

Corpus: Lana paka lompomi nulompoa
MB: La na pa ka lompo mi nu lompo a
GL: They will make much more bigger something which had been bigger before
FT : They will realize their plans (expectation)

*Lana paka langkasa nu langkasayya* “they will heighten some thing has been heightened.

Corpus: *Lana pakalangkasa nu langkasayya*
MB : *La na pa ka langkasa nu langkasa yya*
GL : They will much more higher something which had been bigger before
FT : “they will heighten some thing has been heightened.

*-Deppok (final advisory)*

*Gitte buruknea tattaro lembaranga ri salangganta, nagitte bahinea tattaro songiangar i kulu-kulunta* “we, the men, failed the carriage in our arms, and we, the woman, failed the carriage in our heads”.

Some examples of metaphors are also found in *kelong basing*, *papisakbi* and *deppok* (advisories).

Corpus: *Gittē buruknēa tattaro lēmbaranga ri salangganta*
MB : *Gitte buruknea tak taro lembarang a ri kulu-kulung ta*
GL : We the men are released carriage on our arms
FT : We, the men, have finished our burden/ responsibility

Corpus: *Na gittē bahinēa tattaro songiangar i kulu-kulunta*
MB : *Na gitte bahine a tak taro songiang a ri kulu-kulung ta*
GL : We the women are released carriage on our head
FT: We, the women, have finished our burden on our head

Metaphors can be seen in *Kelong basing, Pappisakbi* and *Deppok* as follows:

-Kelong basing (a song for death)

*Kajuara rappassaki lani parekki pakkeke, lani keke sai moncong nipaklengukia* “banyan trees, please be ruined down, we will dig the mountain regarded as shelters”. Banyan trees are similated with creator. The true meaning of the song’s lyric above is people expect almighty God give mercy to them.

Corpus: : *Kaju ara rappassaki*
MB: : *Kaju ara rappak saki*
GL: : Banyan tree you fall down
PS: : N. V. Impers.
FT: : The family that is left behind by the death feel so enthusiastically to conduct ceremony of burial place that expect banyan tree to be used for digging cemetery place.

Corpus: : *Lani parēkki pakkēkē*
MB: : *La ni parēk ki pak kēkē*
GL: : Will/want to make you a tool to dig
PS: : Fut. V. 2nd impers. N.
FT: : You will be made as a digger

Corpus: : *Lani kēkēsai moncong nipaklēngukia*
MB: : *La ni kēkē sai moncong ni pak lēnguk ia*
GL: : Will/want to dig mountain where we shelter
FT: We would like to remove mountainous area if such area restricts the way to our final destination.

-Pappisakbi (preceding advisory). This advisory can only be found in dangang dampok in the sentence of lana haummi batu-batu tangang rakbana, lana kekkese sepak katambunganna “Baco’ and his brothers and sisters will construct their collapse stones, they will dig their buried gutter or drainages. The real meaning of the advisory is they will conduct their parent’s death ritual”.

-Deppok (final advisory). This kind of advisory can be found in dangang biasa, lajo-lajo and dangang dampok. The example of advisory of deppok can be found in the sentence

Corpus : Cidong na langgaki, ammēnē na pularakki
MB : Cidong na langgaki  ki ang mēnē na pularak ki
GL: Sitting we are obstructed, lying down we are disturbed.


FT: It (monetary obligation) will become a heavy thought burden to all of you.

2. *Pasang ri Kajang* especially death ritual speech can be entextualized through decontextualization and recontextualization process. Decontextualization is a process of rendering discourse extractable of making a stretch of linguistic production into unit-a text – that can be lifted out of its interactional setting. The text is discourse rendered decontextualizable. It is then recontextualized in another context. In other words, entextualization can be done through decontextualization and recontextualization. The process of entextualization can be seen in *kelong basing* for example, the singers of basing say *appasangi bedek anjayya, linoa na pappasangngi, akrak i bedek nilonjokiang topena* “the man spirit sends messages to the world that he or she wants us to arrange his or her sarong.” The song above can be extracted through decontextualization. Yet, its meaning has not completed, without extracting the whole lyrics of the song above. The song can be seen in the deduction of song *appasangi bedek anjayya* “the man spirit conveys messages” this text does not have a complete meaning without followed by the lyrics *linoa napakpasangngi* “the world that he or she sent the messages.” Recontextualization
means on the other hand, death ritual text is recontextualized into another context such as (ICP) introduction context of Pasang (mukaddimah pasang). Recontextualization can be seen in the song’s lyric of appasangi bedek anjayya, linoa na pappasangngi, akrak i bedek nilonjokiang topena “the man spirit conveys messages to the world, he or she wants to arrange his or her sarong”. The song’s lyric above can be recontextualized into (ICP) of Pasang ri Kajang that the man spirit wants the living person or people who are still alive to have a prayer for them.

3. The term entextualization encompasses decontextualization and recontextualization process which has contribution to the transformation of Pasang ri Kajang genre. Pasang ri Kajang is a secondary genre of Bahasa Konjo. Meanwhile, Pasang ri Kajang is a primary genre of Kajang death ritual speech. The text of death ritual is entextualized decontextualizably. It means to extract or to lift the text out of its context. It is then recontextualized into another context, in this case introduction context of Pasang (ICP).

This kind of oral tradition contains good messages which is related to some thing that has to be accomplished and bad things which are related to something that must be evaded, such as sanctions caused by cutting trees, bees, shrimps and rattan are provided to anyone who disobey the rules of Pasang. Pasang is wellknown with guidance, message, reminder, warning and testimony. It is a way of
life of Kajang people. The implementation of *Pasang* is very firm to be conducted especially, to people who live inside the area where *Amma towa* lives and its chapters can neither be added nor be reduced. Yet, transformation within the *Pasang* indeed can be seen in the form of language such as vocabulary usage can be added or improved but, its essences can not be changed. Besides, transformation of *Pasang* can also be found in ritual program such as death ritual and wedding. In death ritual performance, especially *dangang dampok* which is usually conducted by people who live outside the place where *Amma towa* lives has undergone transformation such as dress color, tools or equipment used in death ritual are more modern than the ones used in the area of *Amma towa* lives. The costs used in death ritual are apportioned together among the family members and close relatives.

From general purposes of this research, it can result in the novelty which can be seen in the form of genre transformation as it was mentioned before. Another novelty is related to the concept of recontextualization, which can create or produce developing recontextualization such as environment, social and culture.
**B. Suggestions**

1. It is suggested that regional head of Bulukumba regency and his apparatus have a strong wish and effort in preserving the specific language used in ritual context especially death ritual speech. This kind of valuable property should be done in written form. This archiving will also assist people, especially young generation who want to learn this kind of oral tradition.

2. To all people who would like to pay attention to linguistics and anthropology are suggested to do research in various aspects of *Pasang* messages such as speech in legal aspects and speech in implementing the roles of women in the structure of customary governance.
BIBLIOGRAPHY


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APPENDIXES 1

PICTURE OF FIELD RESEARCH

*Akbuah mange ri tau apparenta tau mate*
(The dead person’s son delegates a container containing gambir, battle vine leaf, cigarette)

*Akbuah mange ri tau apparentah tau mate*
(The dead person’s son delegates a container containing gambir, battle vine leaf, cigarette)

*Akbuah mange ri pakelong basing*
(The dead person’s son delegates a container containing gambir, battle vine leaf, cigarette to the singer of basing)
APPENDIXES 2

List of Informants:

1. Puto Palasa (*Amma towa*)
2. Puto Malling (*tau paruru tumate*) “a person with medical powers”
3. Puto Reha (*tau paruru tumate*) “a person with medical powers’
4. Puto Bolong (Amma towa’s secretary)
5. Nuhung S. Sos (the head sub-district in Sangkala)
6. Sembang (*pattola ada’*)
7. Musu’ (*tau paruru tumate*) “a person with medical powers’
8. Abdul Azis (*Gallak Pantama*)
9. Duppa (*Gallak Kajang*)
10. Lompo Karaeng
11. Ahmad Asbal S. Sos (the head of sub-district in Bonto baji’)
12. Saking S. Pd, M M, (Kepala sekolah)
13. Rusdy (pensiunan guru)
14. H. Mansur Embas (culturalist of Kajang)
15. Aco’ (customary device)
16. Syaripuddin (Customary device)
17. Mani’ (basing singer)
18. Marni (basing singer)
19. Ampe (basing singer)
20. Basse’ (basing singer)
21. Rato’ (basing player)
22. Karim (basing player)
23. Mattang (basing player)
24. Tahang (basing player)
25. Hama (farmer)
### GLOSSARY OF TERMS

<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
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<tbody>
<tr>
<td><strong>Pasang</strong></td>
<td>A kind of oral tradition which is taught from generation to generation. It is a wise saying which is considered as a way of life. It functions as customary law which has sanction and punishment to those who disobey it.</td>
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<tr>
<td><strong>Ammatowa</strong></td>
<td>The head of community of ethnic Kajang</td>
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<td><strong>Galla’ Puto’</strong></td>
<td>Ammatowa’s spokesman or secretary</td>
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<tr>
<td><strong>Galla’ Pantama</strong></td>
<td>The one who has a responsibility to manage the agriculture and plantation and also to arrange the ways of conducting adakor customary ritual</td>
</tr>
<tr>
<td><strong>Galla’ Kajang</strong></td>
<td>The one who has responsibility to manage the ritual</td>
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<tr>
<td><strong>Lompokaraeng</strong></td>
<td>Has a responsibility to manage the lakbiria’s meals</td>
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<tr>
<td><strong>Lomboada’</strong></td>
<td>Has responsibility to manage the ways of conducting customary ritual</td>
</tr>
<tr>
<td><strong>Basing</strong></td>
<td>Music instruments blown in the process of death caring from 1st until three months and ten days.</td>
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<tr>
<td><strong>Pa’basing</strong></td>
<td>The players of basing.</td>
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<tr>
<td><strong>Pakelong basing</strong></td>
<td>Basing singers singing by two women.</td>
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<tr>
<td><strong>Guru</strong></td>
<td>Pious man who takes care of the dead</td>
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<tr>
<td><strong>Ada’</strong></td>
<td>Customary devices</td>
</tr>
<tr>
<td><strong>Karaengtallu</strong></td>
<td>Local government</td>
</tr>
<tr>
<td><strong>Galla’</strong></td>
<td>The person who assists Ammatowa in performing the ritual</td>
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<tr>
<td><strong>Kasipalli</strong></td>
<td>Taboo</td>
</tr>
<tr>
<td><strong>Kamase-mase</strong></td>
<td>Humble lifes</td>
</tr>
<tr>
<td><strong>Kuasayya</strong></td>
<td>Prosperous life</td>
</tr>
</tbody>
</table>
**Pappisakbi**: Preliminary speech before putting food in front of Amma towa and customary devices.

**Deppok**: Final speech after putting food in front of Amma towa and customary devices.

**Sanro**: Shaman

**Pattola adak**: Customary witnesses

**Dangang**: Death ritual

**Dangangdampo’**: The biggest type of death ritual

**Patakko**: A small wood is strongly handed by a woman who is sitting in the middle of the house

**Pammunjurang**: A place where a person stops breathing

**Ponggang**: A big plate containing sticky rice

**Tolong**: Traditional cookies

**Bassang**: Medium cooked meat

**Gambere**: Gambir

**Leko’**: Betel leaves

**Rappo**: Areca nuts

**Liling**: Candles made from candle nut

**Paleko’**: A Net is circled in the wall

**Jail**: A Fould

**Tappere**: A Mat

**Tope le’leng**: Black sarong

**Passapu**: Head ban

**Timbaho**: A net placed above the customary devices