

Entextualization and Genre Transformation of *Kajang Death Ritual Speech*

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Abstract: *This paper aims to investigate Kajang death ritual Speech by entextualizing or extracting unit of texts with the process of decontextualization and recontextualization. Through the two processes, it can result in genre transformation. The methodology of this study uses qualitative research and the methods used to obtain the data are observation, interview and note taking. This research uses indexical mediation approach by relating denotational text or linguistic features and interactional text (what is really happening). The result of this research is the structure of Kajang death ritual speech and the time of Kajang death ritual speech such as kelong basing, pappisakbi and deppok as advisory.*

Keywords: entextualization, genre transformation, kajang, death ritual speech

1. Introduction

This paper aims to disclose entextualization and genre transformation of Kajang death ritual speech found in the regency of Bulukumba, South Sulawesi province Indonesia.

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

Ritual speech has functions as a medium of interaction between human beings and their creator, and interaction between humans and their ancestors' spirits. In relation to the statements above, Ola (2009: 3) states that interaction done between human and their creator is usually called vertical relationship. Meanwhile, interaction done between human and human, and human and nature is usually called horizontal relationship. In Kajang community, the ancestors' spirit is believed residing in the forest to which the people serve and honor. They believe that the ancestors' spirit keeps them away from danger and bad luck.

Nowadays, as the researcher observes the speakers of ritual are becoming fewer and fewer because ritual speech or death ritual speech tend to be regarded the speech of elder people. This implied conception of ritual language/ speech stated above is supported by Fox (1988:13) that ritual language or ritual speech can be seen as "the words of the ancestors". Next, written materials are more preferable because they are easier to find than oral resources. At present, some people particularly youth are less interested in studying ritual speech since they believe that it is out of date. Therefore, based on those obstacles mentioned above the researcher is

very enthusiastic to do research on ritual speech of Kajang, in this case death ritual speech.

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 disclose entextualization and genre transformation of Kajang death ritual speech. This study also uses functional semiotic theory proposed by Sandarupa (2013) in Silverstein (2003) and applies indexical mediation approach by connecting denotational text and interactional text (text-context). This research is expected to get better understanding of progress in ritual speech. 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.

2. Literature Survey

Ritual speech is one of interesting areas of studies which enticed many researchers to know it deeply. There have a number of researchers been talking about ritual and ritual speech.

Geertz (1973) focuses his research on the ritual as a part of culture. He states 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) further proposes the notion of symbolic approach. Symbolic approach or often called interpretative approach sees symbols leading action. Symbols are objects, speech sounds, or other forms of writing given meaning by humans. Primary form of symbolization by humans are conveyed through language however humans also

communicate using signs and symbols such as in the painting, clothing, rituals, religion, and so forth.

In relation to ritual speech, Fox (1988: 14) also 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 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.

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.

Besides, 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 focusses 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 langue. Sandarupa (1989: 45) in one hand indicates that Torajan ritual speech contains symbolic aspect. Sandarupa (2013) on the other hand in his research on the voice of a child in Toraja death ritual speech states that ritual speech can be analyzed through mediated indexicality.

Focusing merely on symbolic aspect of ritual language proposed by the the researchers mentioned 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. analyzed by indexical mediation approach in functional semiotic theory.

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 would like to develop a paradigm which focuses on the relationship between texts and contexts called denotational text (sentence patterns) and interactional text (what is really happening), which are mediated by indexicality or indexical mediation approach introduced by Silverstein (2001: 275) cited by Sandarupa (2013). This paradigm can open the closeness of language system and relate it to outer world called context. Yet, what is different from Sandarupa and this research is in the funeral process, the objectives of conducting death ritual advisories, death song and its types.

Pasang ri Kajang may not be separated by *Kajang death ritual speech* since *pasang* is its primary text. *Pasang ri Kajang* is also regarded their ways of lives. There are many researchers who have talked about *Pasang ri Kajang*. Usop, (1978: 119) observes how the people of Kajang classify

themselves into two groups : *kamase-masea* (humble live principles) such as farmers and *kuasayya* (prosperious live).

Rasyid (2002: 35) uses of *Pasang ri Kajang* as a traditional wisdom education in forest preservation management by applying qualitative research where he made use of data as the source of theory and hypotheses. Katu (2005: 19) explicitly elaborates the whole aspects of lives encompassed within *Pasang ri Kajang*. Those aspects deal with belief, ritual, social system, and even the aspects that are associated with myths and folklore.

Basrah, (2010: 40) focusses his research on the in the forest management with the method of descriptive qualitative. He also compares between customary forest and state forest management. Rasyid and Basrah use *Pasang ri Kajang* as a guideline in conducting their researches in forest management systems. Meanwhile, this researcher would like to use *Pasang ri Kajang*, a primary text (*death ritual speech*) is recontextualized into another context by using qualitative research method.

Entextualization

Bauman & Briggs define entextualization as the process of rendering discourse extractable, of making a stretch of linguistic production into a 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 (Bauman & Briggs 1990, 73).

Genre Transformation

Todorov (1982: 12) proposes historical approach recognizes genres 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".

Beside the historical approach to genre, cultural studies approaches examines 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. texts and historically situated social practices and structures.

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

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.

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”.

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*. In relation to genre transformation, Bakhtin (1986) shows how the process of genre transformation works in two directions. In 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 a various sanctions, such as being exiled out of the community. This sanction functions as legal genre in its implementation, meanwhile when it is transformed in to a text, literary genre, the cultural consequence is no longer applied.

3. Methods

The method of this study are observation, interview and note taking that tries to explore issues, understand the phenomena, and answer questions by analyzing and making sense the unstructured data of Kajang Death Ritual speech. The data was then analyzed by applying mediational approach (indexical mediation).

The data of death ritual speech were obtained by doing interviews to *Kajang* tribe’s leader, customary devices and some informants. The data of *Kelong Basing* were gained from *Amma Towa*, *pak basing* (the players of *basing* and the *basing* singers), the data of advisory (*pakpissakbi*) were obtained from *Lompo Karaeng* and *Galla’ Pantama*, the data of *deppo’* or *nideppo’* were obtained from *Gallak Kajang* (customary devices).

4. Results

This research analyzes the structure of *Kajang* death ritual speech: (*Kelong basing*), (*Pappisakbi*) and *Deppo’* or *Nideppo’* (advisory). In the process of data analysis the researcher uses the mediational approach by connecting denotational text (the sentence patterns) and interactional text. Mediational text contains deixis: person, time, place and social deixis.

4.1.1 *Kelong Basing* (song for death)

Kelong basing, a traditional song for death conveys two messages, hereafter or death (*kamangeang*) and earthly life (*kamaeang*) messages. This song has a purpose to entertain a dead person as well as the family of a dead person. This traditional song is performed when a person stops breathing in almost every ten days or during sorrowful moment of someone’s death. This death song is usually performed by two men as flute players and two women as singers. In this

part the researcher would like to present the classifications of *kelong basing* as follows:

a) *Kelong Kamangeang* (a song for death)

Tempa sorong or *kelong basing tempa sorong* is an opening as well as a closing song. It is said 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* in death ritual. One of customary devices (2016-August) states that *tempa sorong* has no lyrics because it is a song and it also contains an invocation.

b) *Kelong Kamangeang and Kamaeang* (a song for death and for life)

This song is to remember the dead person and the living person as well. The song belongs to *kelong kamangeang and kamaeang* is *kelong basing rikong* (a pitied song for a dead and living person). For example, *nai tokmo tanga susa, tanga simpung pakmaikna ka tu la jammeng tu lak lingka mo ri anja* “everyone faces death must be sorrow”

c) *Kelong Pakbaruga* (entertaining song).

This kind of *kelong basing* is an (entertaining song) for dead person’s family. It is named *kelong pa’baruga* since it is intended to entertain the dead person’s family so that they are not continually feeling sad. For example, *sibola-bola ming toi simpunga sale-salea, sipammeneang kakkalak jeknek matayya* “life is sometimes happy and sometimes unhappy”

4.1.2 *Pappisakbi*

Death ritual speech (*pappisakbi*) is usually carried out in *dangang dampok* (the biggest death ritual) in *Kajang* district. This advisory has a purpose to state the family tree which is related to social status. It is usually carried out before *a’dekdek* or putting black and red sticky rice, medium cooked meat (*bassang*), various traditional cookies (*tolong*) 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 way of delivering the death ritual speech (advisory) is begun by *Lompo Karaeng* and then he is replied by *Galla Pantama*. Here is the example of *pappisakbi* (previous advisory): *Tabek puk Gallak Pantama riek mi ndeke mae i Bacok si anakia napariha ri bongga na pattingulung ri palekesang lana kekkese sepak katambunganna lana haummi batu-batu tangang rakbana* “excuse me puk Gallak Pantama Bacok and his brothers and sisters are coming to entrust their hopes to both of us and they wish to finish their parent’s death ritual. Then *Lompo Karaeng*’s speech is replied by *Gallak Pantama* with the same sentences. However, *Gallak Pantama* added his speech with the sentence *ku tarimai* “I accept it” *Gallak Pantama* says.

4.1.3 *Deppok/Ni deppok* (final advisory)

The third death ritual speech delivered in *Kajang* death ritual is called *deppok*. If *pappisakbi* is uttered in the initial advisory in *dangang dampo’*, *Deppo’* as a final speech is usually uttered after *a’de’de’* 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 in the trays called *kappara* added by 41 big plates containing black sticky rice,

medium 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. *Deppok/ni deppok* (advisory) as the final advisory has a purpose to announce if/whether the dead person has a debt /financial claims or not. Here is the text of *deppo'* advisory *kunni-kunni na lakkutaknanga kamua batena nahokoi lino injo mange tu towanu apaka riek inrangna ia reka pakpinrangna? Injo ka anrekja pakpinrangna na anrek tokja pakpinrangna injo kusuroki ammotok tallung bulang sampulo allongna cidong na langgaki mene napularaki* " Well, now I would like to ask you about your parent's death does he have a debt or a financial claim? His sons and daughters answer no. He does not have a debt as well as financial claim. You will be obstructed when you are sitting and lying down. Since now you have finished your parent's death all your businesses will run well.

4.2 Denotational Text

Denotational text comprises of utterances or a group of utterances which answers the questions what is being said by the speakers.

4.3 Narrating and Narrated Event

Narrating event is the event occurring in the speaking framework. The narrators or the singers use his or her own ideas. Narrated event on the other hand is the event occurs when the narrators or the singers quotes someone's ideas.

a) Kelong Basing

1) Narrating Event

The speaker narrates the idea of the dead person by uttering for example, *kelong basing rikong (a song of basing rikong) hajik tojek i matea paklingkaanga ri anja, rakjingi rolo nampa lumbak balasakbna* " what a good song is, it is difficult before but, the result is easier" the real meaning of the song is if we run good behavior in the world, we will be happy in hereafter."

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. 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* as person deixis. For example, *appasangi bedek anjayya linoa napappasangngi akrak i bedek nilonjokiang topena* "the spirit sends messages to the world (living person) he/ she wants to be arranged his or her sarong". The truly meaning of this song is the spirit wants to be invoked by the living person.

b) Pappisakbi (advisory)

1) Narrating and Narrated Event

Pappisakbi is another phase of the ritual which aims to give some advices regarding to someone's death.. In this point, the researcher identifies the speaker's metapragmatic descriptors in delivering speech of *lombo Karaeng and*

Galla' Pantama. The narrated text is the idea that occurs in the way the narrator retells or rediscloses someone's ideas. in the line 5, "*napattingulung ripalēkēsang,*" "they lie down their difficulty on our arms," the speaker indexes the feature of the setting used to produce interpretative framework which deals with the pronoun.

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 very first line where the speaker says: *Kunni-kunni na lakkusising kamuyya batena na hokoi lino injo mange tutowanu* "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 an interjection *kunni-kunni* 'well' and then followed with a deictic of time *na* 'now' to stress the precise moment as he speaks.

4.5 Discussion

The text of *pasangri Kajang* (the death ritual speech) is recontextualized into introduction context of *Pasang*. The death ritual speech or this research also uses a number of indexes as the medium to relate between text and context.

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.

a) Linguistic Features

In this part, the researcher would like to describe the feature of linguistic contained in death ritual speech. In this fashion, linguistics features involves several thing like corpus and morpheme break and so on

b) Parallelism

The text is classified as syntactically parallel. The parallelism in both words is marked by repetition and opposition. The repetition occurs in the word "*ni pajappa*". This sentence means "we want to make it go" while *teak jappa* means it does not want to walk which includes opposition.

c) Metaphors

In general, metaphor is referred to subject (Tenor) as being equal to the second subject (vehicle) in some way. The first subject can be illustrated as the attributes of the second text whether implicitly or explicitly. We can find examples of Konjo language particularly in the death ritual speech *kajuara rappassaki la ni parekki pakkeke* " Banyan tree please be ruined down we will make you a shelter". The real message of this song is the speaker hopes God to give the dead person a mercy"

d) Mediational Text

Meditational text has a function to connect denotational text (what is being said) and interactional text (what is really happening). Konjo language particularly in the death ritual speech found several deixis which mediated the texts which classified as person, time, place and socialdeixis.

e) Interactional text

Interactional text talks about 'what is really happening. Interactional text is a social relational text constructed in denotational text. 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 applied or done because the text can not be understood without referring to the whole utterances or sentences in the *pasangri* Kajang as its Introduction context. Therefore, this idea of decontextualization can not be implemented in death ritual speech.

5. Conclusions

Based upon the finding yielded in the present study, the researcher could draw three conclusions in answering the problems statements of the study.

- 1) Some linguistic features (denotational text) appeared in Kajang death ritual such as (*kelong basing (basing song)*). Corpus: *Assa tojekmi jammeng na lingka tojekmi ri anja*. MB: *Assa tojek mi jammeng na lingka tojek mi ri anja*. GL: Really true his/her death, step or walk true he/she hereafter. PS : Adj. Intensf. 3rd Sg. Poss. Adj. V3rd. Prep. N. FT : The spirit really understand that it is not in the real world now, but in a different world of the spirits. Narrating and Narrated event : *Pappisakbiis* another phase of the ritual which aims to give some advices regarding to someone's death.. In this point, the researcher identifies the speaker's metapragmatic descriptors in delivering speech of *lombo Karaeng and Galla' Pantama's* advisory. In this segment text, the speaker uses deixis *mi* and *na* "they" in *riekmi naparihaas* a narrated event because *mi* and *na* are categorized as third plural person. In addition, narrating event can also be found in advisory of *papisakbis* such as morpheme *la* (wssill) in *lanahaungmi batu-batu tangang rakbana, la nakekkese sepak katambunganna*. The morphem *la* explains something continuously.
- 2) Entextualization is done by extracting the primary text (*Pasang ri Kajang*) or to take the text out of the death ritual context. Then it is recontextualized into other contexts. The death ritual speech is entextualized into some hierarchical divisions such as denotational text (narrating and narrated events and interactional text. This interaction can result in several aspects. This interactional text can result in sorrow, humbleness, brotherhood, togetherness, kinship and social power.
- 3) Entextualization can result in genre transformation which can be seen in the offering and prohibition for example, offering to be honest, assertive, patient and surrender for Kajang ethnic and prohibition is in the form sanctions if one of community disobey the customary.

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