

Ethnic Symbol Development within Lyric Passayang Sayang Mandar

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Abstract

The objectives of this research is to find out and describing (1) the use of ethnic symbols in period 1960-1970 within lyric Passayang-Sayang Mandar, (2) the use of ethnic symbols in period 1970-1980 in Lyric *Passayang-Sayang* Mandar, (3) The use of ethnic symbols in period 1980-1990 within Lyric *Passayang-Sayang* Mandar, (4) The use ethnic symbols in period of 1990-2000 in Lyric Passayang-Sayang Mandar, (5) The use of ethnic symbols in period 2000-2010 in Lyric Passion sayang Mandar, and (6) The use of symbols ethnic in period 2010-2020 in Lyric *Passayang-Sayang* Mandar. This study applied an oral historiography theory advocated by Thompson, Michelet, and Hutomo. This study is a qualitative descriptive. The data of this study is text form of Passayang-Sayang Mandar, informant assertion, and facts on the field. Data collection are conducted with observation techniques, in-depth interviews, and recording. In this study researcher as an instrument key by using data collection guidelines. Data analysis usage spiral models procedure, while data analysis applied of Agih method. To avoid the bias data, it was triangulated to each stage of research, research tool, clarification of research findings to the informant as the owner of Lyric, Focus Group Discussion, external audit. The research finding are the development of symbols ethnic within Lyric Passayang-Sayang Mandar, have (22) ethnic symbols found in period of 1960-1970 years, (17) ethnic symbols found period 1970-1980, (10) ethnic symbols found in period 1980-1990, (18) ethnic symbols found in period 1990-2000, (25) ethnic symbols found in period 2000-2010, (22) ethnic symbols were found in period of 2010-2020.

Keywords: oral historiography, ethnic symbols.

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Introduction

Mandar has a largest tribe in West Sulawesi. It has a slogan Mellete Diatonganan which means to *pursue the truth*. West Sulawesi has area approximately is 16796.19 km² was divided into six districts. Mamuju District, Central Mamuju Regency, Majene District, Mamasa Regency, and Polewali Madar District.

The indigenous peoples of West Sulawesi are Mandar tribe, it derived from the one word that is still alive and used until now in headwater part of Mandar to Pitu Ulunna Salu. The Mandar is equal as Manda ' which means strong. Nowadays still used in headwater. It is called Ulu Manda Village ' which is part of district Malunda Majene.

The transportations services from Makassar to West Sulawesi are planes, ships and land vehicles. The aircraft that serves the Makassar-Mamuju is about 50 minutes. The travelling by using car or vessel takes longer time approximately 8 to 9 hours.

The manuscript of Lontarak Pattodioloang in Mandar comprises manuscripts of historical significance. The function of the Lontarak Pattodioloang manuscript in Mandar is divided into two namely: firstly, as a whole thing being inherited hereditary. Secondly, the glorified manuscript because covers historical significance also messages of local wisdom (Sham, 1993: P. 8). Compared with the findings (Muthalib, 1986: P. 121) which concluded that the manuscript of the Lontarak Mandar contains two aspects namely (1) the *pappasang* which means ' message, religious advice' of ancestors are continuously hereditary and inherited to posterity and comprise values of high life, both concerning life of world and hereafter. (2) Kalindaqdaq. It is a Mandar literature that adopted to singing of the Passayang-Sayang Mandar.

Passayang-Sayang Mandar is an oral literature performed on weddings, circumcision, religious services and

others. The lyrics of the Passayang-Sayang song do not use a text but just flow and last for 6 hours to 7 hours.

Based on the phenomenon has mentioned, oral historiography was taken as a reference in this study. It will produce a comprehensive study of ethnic symbols development within lyrics Passayang-Sayang Mandar.

Theoretically, this study strengthened to the oral historiography theory because the findings showed that development of ethnic symbols actualized of Mandar ethnic symbols. Practically, this finding is beneficial for colleges related to the teaching of oral literary courses and pragmatic courses. For the next researchers can utilize the theory and model of research used.

Theory study

1. Oral Historiography

The Historiography Thompson (2012, p. 25) describing oral literature is something new but does not mean it has no past. Oral literature is the first type of history. Thompson emphasis on the sources of oral history as a new source of history. The science of historiography is much related to some kind of one such as literary science. Literary works are a reflection of people's lives, so it is possible that literary works have historical elements.

Michelet (1847, p.53) describes when it says oral history, which mean is a national tradition, which is generally scattered in the mouths of everyone, who is said and repeated everyone, farmers, villager, parents, women, even children can hear when the Kedai Minum Village at night; can find on pedestrians stopping, start chatting about the rain season, food supply, Emperors and revolution era.

Hutomo (1999, p. 4) described philology science essentially studying the culture of a nation through the language of the nation not just a comparison of text to find the origin of the text. Oral versions are also entitled to be researched philologically. And when the old word or kuna becomes a criterion, oral tradition or oral literature also contains elements of cunness inherited from one generation to another. Furthermore, Kasdi (1988: P. 72) explored that other elements that which participated in the creation of historical writing are: (1) The source of Antiquities, (2) The source of some writings such as Chronicle, (3) foreign news.

From explanation it appears that historiography is the same as oral literature containing the past history (Thompson). The opinion was supported by Thompson to give emphasis the sources of oral history as a new source of history. Literary works are a reflection of people's lives, so it is possible that literary works have historical elements.

Research methods

This research is qualitative research with a realistic ethnographic approach that is conducted on a particular culture group for a long time to acquire data naturally without any partiality on the research subject (Creswell 2014). The data is a lyrics *Passayang-Sayang* obtain from four informant namely Mandar indigenous peoples over 40 years old. Data collection is done by (1) observation, (2) in-depth interviews, and (3) recording. Data collection is analyzed by Spiral model (Creswell 2014) and method of Agih (Sudaryanto, 2015).

The data analysis procedure is conducted by (1) sequencing data according to the focus; (2) Read and identify data to ensure its truthfulness; (3) Coding a data by a number; and (4) display data.

Analisis data dilakukan dengan cara (1) menampilkan data sesuai fokus; (2) menafsirkan data; (3) menguji kebenaran penafsiran data dengan metode agih; (4) memberi penegasan.

Data analysis is conducted by (1) display data according to focus; (2) interpret the data; (3) test the correctness of data interpretation by method; (4) Giving explanation.

Discussion

The periodization found in the lyrics *Passayang-Sayang* Mandar is (1) periodization of 1960-1970, (2) periodization of 1970-1980, (3) Periodization of year 1980-1990, (4) periodization in 1990-2000, and (5) periodization in 2000-2010, (6) periodization in 2010-present.

1. Periodization Year 1960-1970

Passayang-Sayang Mandar in the period of 1960-1970 uses 22 symbols. The symbol signifies a trend or habit at that time. It can be seen in the following table.

Table 1. Number of symbols used in the period 1960-1970

No.	Ethnic Symbols 1960-1970	Number	Singing Titles
1	Tree Rope	1	<i>Da Muangga Tolewo,</i>
2	Wood Leaves	2	<i>Da Muangga Tolewo, Kanekona Rombengan</i>
3	Stalk Wood	2	<i>Da Muangga Tolewo, Mappesureq Pandeng</i>
4	Land	1	<i>Galung Lombok</i>
5	Red White	1	<i>Galung Lombok</i>
6	Bamboo Cuneiform	1	<i>Galung Lombok</i>
7	World	4	<i>Kaneko Rombengan, Mappesureq Pandeng, Rawana-Rawana Adza' Mandar, Sipakalakbiq,</i>
8	Divorce	1	<i>Kanekona Rombengan</i>
9	Skins	1	<i>Kanekona Rombengan</i>
10	Tears	1	<i>Kanekona Rombengan</i>
11	Bua Wakko and Wind	3	<i>Kanekona Rombengan, Mappesureq Pandeng, Mimmata Karanjing.</i>
12	The Bridge and Asphalt	1	<i>Kanekona Rombengan</i>
13	Chicken Eggs	1	<i>Kanekona Rombengan</i>
14	Kites and Mountain	1	<i>Kanekona Rombengan</i>
15	Marsh and Flowers	1	<i>Mappesureq Pandeng</i>
16	Months	1	<i>Mappesureq Pandeng</i>
17	Boards and Frypan	1	<i>Mappesureq Pandeng</i>
18	Water and Land	2	<i>Mappesureq Pandeng, Mimmata Karanjing</i>
19	Eyes	1	<i>Mimmata Karanjing</i>
20	Bananas and Turtles	1	<i>Mimmata Karanjing</i>
21	Hair	1	<i>Sipakalakbiq</i>
22	Fan	1	<i>Sipakalakbiq</i>
Total		22	

It was concluded that the data in lyric *Passayang-Sayang* Mandar period 1960-1970 uses 22 symbols. The symbol is found in 7 songs. Title used are struggles, romance and life instruction. The symbols that mandars' use in interacting with the environment are essentially reflecting the history of the period. The use of symbols in the period 1960-1970 illustrates the struggle, and the Mandar life principle that emphasizes affection, independence and mutual respect for fellow brothers.

2. Periodization Year 1970-1980

Passayang-Sayang Mandar in the period of 1970-1980 uses 17 symbols. The symbol signifies a trend or habit at that time. It can be seen in the table as follows.

Table 2. Number of symbols used in the period 1970-1980

No.	Ethnic Symbols 1970-1980	Number	Singing Titles
1	Vine and circular	1	<i>Sallang Salama</i>
2	Cigarettes and Matches	1	<i>Sallang Salama</i>
3	Palms	1	<i>Sallang Salama</i>
4	Glass	1	<i>Sallang Salama</i>
5	Rings	1	<i>Sipasuppu Pau</i>
6	Sa'be	1	<i>Sipasuppu Pau</i>
7	Bone Fish Penja	1	<i>Sipasuppu Pau</i>
8	Papaya	1	<i>Sipasuppu Pau</i>
9	Leaves of Camba and Baye '	1	<i>Sipasuppu Pau</i>
10	Stalk Wood Dies	1	<i>Sipasuppu Pau</i>
11	Black Songkok	1	<i>Tomawuweng Bale Baler</i>
12	Cigarette Smoke	1	<i>Tomawuweng Bale Baler</i>
13	Scrub Stones and Smoke Odor	1	<i>Kaneko 2</i>
14	Squeezed Like Coconut Milk	1	<i>Kaneko 2</i>
15	Used mittens	2	<i>Kaneko 2</i>
16	Sunset	1	<i>Kaneko 2</i>
17	Houses	1	<i>Kaneko 2</i>
Total		17	

It was concluded that the data of lyric *Passayang-Sayang* Mandar period was 1970-1980 using 17 symbols. The symbol is found in 4 songs. The theme is used for romance and life instruction. The symbols that mandars use in interacting to environment are essentially reflecting the history of the period. The use of symbols in the period 1970-1980 illustrates the belief in the sciences and objects that was sacred by the Mandars' people.

3. Periodization Year 1980-1990

Passayang-Sayang Mandar in the period of 1980-1990 uses 10 symbols. The symbol signifies a trend or habit at that time. It can be seen in the table as follows.

Table 3. Number of symbols used in the period 1980-1990

No.	Ethnic Symbols 1980-1990	Number	Singing Titles
1	Moon Light	1	<i>Sarau Anna Saramu</i>
2	Month	1	<i>Sarau Anna Saramu</i>
3	Stone	1	<i>Sarau Anna Saramu</i>
4	Eyes	1	<i>Ita Memang Sipake</i>
5	Stomach	1	<i>Ita Memang Sipake</i>
6	Worlds	1	<i>Pewongang Tammawari</i>
7	Mats	1	<i>I'o Memang Utinja</i>
8	Sunburn	1	<i>I'o Memang Utinja</i>
9	Eggs	1	<i>I'o Memang Utinja</i>
10	Gloves	1	<i>I'o Memang Utinja</i>
Total		10	

It was concluded that the data of lyric *Passayang-Sayang* Mandar period was 1980-1990 using 10 symbols. The symbol is found in 4 songs. The theme is used for romance and belief that depicts the expression of Mandar ethnic symbols in the period. The symbols which mandars use in interacting with the environment are essentially reflecting the history of the period. The symbols use in period 1980-1990 illustrates the belief of sciences and objects to reflect of the Mandars' people.

4. Periodization Year 1990-2000

The ethnic symbols used of lyric *Passayang-sayang* Mandar in the period 1990-2000 uses 17 symbols. The symbol signifies a trend or habit at that time. It can be seen in the table as follows.

Table 4. Number of symbols used in the period 1990-2000

No.	Ethnic Symbols 1990-2000	Number	Singing Titles
1	Your Village	1	<i>Masande Patu Mali</i>
2	Steps	1	<i>Masande Patu Mali</i>
3	Worlds	1	<i>Masande Patu Mali</i>
4	Lips	1	<i>Sala Peita</i>
5	Tears	1	<i>Sala Peita</i>
6	Bridges	1	<i>Sala Peita</i>
7	Houses	1	<i>Sayang-Sayang Kemayoran</i>
8	Papers	1	<i>Sayang-Sayang Kemayoran</i>
9	Body	1	<i>Sayang-Sayang Kemayoran</i>
10	Flowers	1	<i>Monge Pa'mai</i>
11	Eyes	1	<i>Monge Pa'mai</i>
12	Men	1	<i>Monge Pa'mai</i>
13	East and West	1	<i>Monge Pa'mai</i>
14	Offshore	1	<i>To Sumombal</i>
15	Pillows and Mats	1	<i>To Sumombal</i>
16	Ports	1	<i>To Sumombal</i>
17	Windows	1	<i>To Sumombal</i>
Total		17	

It was concluded that the data of Lyric *Passayang-Sayang* Mandar period was 1990-2000 using 17 symbols. The symbol is found in 5 songs. The theme is used for romance and belief that illustrates the expression of Mandar ethnic symbols in the period. The symbols used by mandars' people in interacting with environment are essentially reflecting the period history. The use of symbols in the period 1990-2000 illustrates the belief in the sciences and objects that reflect to Mandars' people.

5. Periodization Year 2000-2010

The ethnic symbols use of lyric *Passayang-Sayang* Mandar in the period 2000-2010 uses 25 symbols. The symbol signifies a trend or habit at that time. It can be seen in the table as follows.

Table 5. Number of symbols used in the period 2000-2010

No.	Ethnic Symbols 2000-2010	Number	Singing Titles
1	Leaves of Camba	1	<i>Tuoma Tammate</i>
2	White Birds	1	<i>Tuoma Tammate</i>
3	Bamboo Pole	1	<i>Tuoma Tammate</i>
4	Gold	1	<i>Tuoma Tammate</i>
5	Land	1	<i>Sulona Mandar</i>
6	Mirror	1	<i>Sulona Mandar</i>
7	Sugar	1	<i>Sulona Mandar</i>
8	Houses	1	<i>Liwu Tora Iyau</i>
9	Red Ants	1	<i>Liwu Tora Iyau</i>
10	World	2	<i>Liwu Tora Iyau, Pissangmi Moka'u</i>
11	Black Men	1	<i>Liwu Tora Iyau</i>
12	Bananas	1	<i>Bua Nasambo Daung</i>
13	Pieces	1	<i>Bua Nasambo Daung</i>
14	Rings	1	<i>Bua Nasambo Daung</i>
15	Houses	1	<i>Bua Nasambo Daung</i>
16	Shirts	1	<i>Issangi Tomareso</i>
17	Ships	1	<i>Issangi Tomareso</i>
18	Captain	1	<i>Issangi Tomareso</i>
19	Voyage	1	<i>Issangi Tomareso</i>
20	Cat	1	<i>Issangi Tomareso</i>
21	Umbrella	1	<i>Issangi Tomareso</i>
22	Tears	2	<i>Issangi Tomareso, Pissangmi Moka'u</i>
23	Moon	1	<i>Pissangmi Moka'u</i>
	Total	25	

It was concluded that the data of lyric *Passayang-Sayang* Mandar period 2000-2010 using 25 symbols. The symbol is found in 8 songs. The theme is used for romance and belief that depicts the expression of Mandar ethnic symbols in the period. The symbols that mandars use in interacting with the environment are essentially reflecting the history of the period. The use of symbols in the period 2000-2010 illustrates the belief in the sciences and objects that was sacred by Mandars' people.

6. Periodization Year 2010-Present

The ethnic symbols used of the lyric *Passayang-Sayang* Mandar in the period 2010-now uses 20 symbols. The symbol signifies a trend or habit at that time. It can be seen in the table as follows.

Table 6. Number of symbols used in the period 2010-Present

No.	Ethnic Symbols 2010-Present	Number	Singing Titles
1	Flying Horse	1	<i>Janda Mesa Ana'na</i>
2	Hand	1	<i>Gommo Nararang Api</i>
3	Nail	1	<i>Gommo Nararang Api</i>
4	Fire	1	<i>Gommo Nararang Api</i>
5	Rice Fields	1	<i>Gommo Nararang Api</i>
6	Thatched Yellow	1	<i>Andiang Pallambiang</i>
7	World	1	<i>Andiang Pallambiang</i>
8	Houses	1	<i>Terong Lotong</i>
9	Black Buffalo	1	<i>Terong Lotong</i>
10	Swing	1	<i>Butti Parallu</i>
11	Coconut	1	<i>Butti Parallu</i>
12	Golden Necklace	1	<i>Butti Parallu</i>
13	Shirts	1	<i>Butti Parallu</i>
14	Houses	1	<i>Messipa Bandera</i>
15	Flag	1	<i>Messipa Bandera</i>
16	Rings	1	<i>Bittoeng Tallu-Tallu</i>
17	Star	1	<i>Bittoeng Tallu-Tallu</i>
18	Full Moon	1	<i>Bittoeng Tallu-Tallu</i>
19	Photos	1	<i>Bittoeng Tallu-Tallu</i>
20	Noonday	1	<i>Mambolong Amongeang</i>
	Total	20	

It was concluded that the lyric *Passayang-Sayang* Mandar period 2010-now uses 20 symbols. The symbol is found in 8 songs. The theme is used for romance and belief that depicts the expression of Mandar ethnic

symbols in the period. The symbols that Mandars use in interacting with the environment are essentially reflecting the history of the period. The use of symbols in the period of 2010-now illustrates the belief in the sciences and objects that was sacred by Mandars' people.

Based on the data demonstration of each period was found that in the period 1960-1970 were found 22 symbols with a theme of struggle, romance, and simplicity; The period of 1970-1980 was discovered 17 symbols with a belief in the knowledge of the sciences and objects which were held by the Mandars; Period 1980-1990 found 10 symbols with themed romance and religion; Year 1990-2000 period found 17 symbols, period 2000-2010 found 25 symbols, and the period of year 2010-now found 20 symbols.

Conclusion

The traditional history of Mandar is comprised of kinship systems and social, habitual systems that exist in everyday life, both use of flora and fauna symbols as a tradition or habit. Mandar traditions Use the symbols of leaves, trees and roots to convey the intent expressed. The historical concept of Mandar people in form of understanding events of the past such as Galung Lombok, with tens thousands victim of souls and Wattu Tallo'bena. This history is inherited by hereditary in the form of oral story as well as lyric Passayang-Sayang in Mandar.

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