

**RITUALS OF JEKNEK SAPPARA CULTURE (BATH OF
SAFAR) IN THE VILLAGE OF BARANGLOE, DISTRICT
TAROANG, JENEPONTO REGENCY: A SEMIOTIC
ANALYSIS**

Nurul Fitrah Yani

nurulfitrahyani07@gmail.com

*Study Program Business Administration, Politeknik Informatika Nasional LP3I
Makassar*

Abstract: *This qualitative descriptive study semiotically discusses the forms –word, phrase and sentence - and meanings of symbols in the ritual of "Akjeknek-Jeknek Sappara" in the village of Balangloe sub-district of Taroang, Jeneponto Regency. Data were collected by recording and notetaking the rituals and interview the elderly people. This study showed that there are some forms of ritual in traditional ceremony "Jeknek Sappara" with their meanings contained in the ritual. The results of this research are expected to be one of the reference materials on the cultures of the indigenous peoples in the Jeneponto Regency.*

Keywords: Ritual of Jeknek Sappara, culture, semiotics

Indonesia is known as the largest archipelagic country in the world. The extent of sea-owned shows many potential marine resources which can be utilized. Indonesia is a nation composed of various ethnic groups or tribes. The statement was on one side depicts the diversity of racial or ethnic groups in the archipelago. On the other hand indicates the cultural diversity of every tribes there. In addition to indicating kemultibudayaan, also reflected the heterogeneity

and ethnic distribution of the vast area or tribes referred to as the survival and develop their culture.

It also means that local culture is a comprehensive view of a particular ethnicity concerning life views, attitudes, and value systems in their lives. In other words, the culture of an ethnicity is an instrument or tool in the life of its people with the values contained in their culture being a benchmark and a goal of their lives. At the same time society as a cultural actor lacks a sense of self-responsibility as a tradition heir (Mattulada, 1985:12).

In general, we can understand that local wisdom is knowledge developed by the ancestors in observing the environment around them, making that knowledge part of the culture and introducing and continuing it from generation to generation. Some forms of traditional knowledge emerge through stories, legends, songs, rituals, and also rules or local laws (Ridwan, 2007: 3).

The Indonesian nation is also rich in ethnic and cultural diversity consisting of various ethnic or ethnic groups. Every ethnic group has a different culture with its own peculiarities. That means that local culture is a comprehensive view of a particular ethnicity concerning life views, attitudes, and value systems in their lives. In other words, the culture of an ethnicity is an instrument or tool in the life of its people with the values contained in their culture being a benchmark and a goal of their lives. On the same side, society as a cultural actor lacks a sense of self-responsibility as a tradition heir. (Mattulada, 1985:12).

Van Zoes (1992), says signs in language examine the problems of culture, context, and ideology that play an important role in people's lives. The sign or symbol refers to something, and that reference can be both inside and outside the text.

Culture is a sub system that has coherence. Symbolic forms in the form of words, objects, behavior, myths, literature, paintings, songs, music, beliefs that are closely related to the concepts of the system of knowledge, are also inseparable from the social system, social organizations, and all social behavior. (Koentjaraningrat, 2004).

The purpose of this study is to describe the form of the *Jeknek Sappara* ritual (*safar* bath) in *Balangloe* Village, *Taroang* District, *Jeneponto* Regency.

METHOD

This research is a case study research with qualitative descriptive analysis. This case study departs from the reality of the depiction that takes place in the field, namely the form of the ritual of *Jeknek Sappara* (*safar* bath). Qualitative methods are used to describe systematically, factually, and accurately about the form of the *Jeknek Sappara* ritual (*safar* bath) by using a semiotic perspective.

Location

This research was conducted in *Balangloe* Village, *Taroang* District, *Jeneponto* Regency, South Sulawesi. This research lasted for 10 months from August 2017 to May 2018.

Data source

There were two sources of data in this study. First, primary data, which were the forms and meanings of symbols on the "Akjeknek-JeknekSappara" ritual, both in the form of words, phrases, or sentences. The secondary data were obtained from books and interviews focusing on surrounding communities that are related and support this research.

Data collection technique

Data were collected via observation, interview, recording, and note taking. The recording technique was used to record a number of forms and symbols found in the ritual Akjeknek-JeknekSappara". The recording was also carried out to record additional information from the ritual organizers and the local community. Interviews, both formally and informally, strengthened what has been gained from direct observation.

Data analysis

The collected data were analysed based on existing problems. The process of data analysis began by examining all available data from various sources and arranging them in units. The units were then categorized in the next step. These categories were carried out while making data coding and cards. The final stage of

data analysis was to hold a data validity check. After completing this stage, data were interpreted based on temporary results.

RESULTS

The results showed that there were several forms and meanings of the *Jeknek Sappara* ritual (safari bath), namely *assempa*, *a'lili*, *patoeng*, *a'rurung kalompoang*, *dengkapada*, *ahliena*, *parabbana*, *pagambusu*, *pa pui'-pui'*, *paolle*, *pabbatte*, *akraga*, *akjeknek-jeknek*, and *manyukkang*. Shape and Meaning of the *Jeknek Sappara* Ritual (*Mandi Safari*).

The following explains in details some ritual forms in the implementation of the *jeknek sappara* event:

Appasempa

One of the cultural ritual items that is performed at each *jeknek sappara* event is the *appasempa*, which is held to complain the strength of the local sons and daughters with mutual tussling between participants. This activity can be followed by men with a certain age level, possibly young people aged 18 years and over. Determination of pairs of participants in an *appasempa* match is based on the age of each participant. Every couple must have the same age to have a relatively balanced force occurs.

A'lili'

A'lili' is a ritual held by traditional leaders called *tabbika* by wrapping threads on wooden trunks which have been plugged into the ground by twelve sticks. The log used is special wood called *baranak* wood by the local community. This log was planted in the area of the event precisely on the coast of *Balangloe Tarawang* Village which was then twisted twelve times also with the thread provided by the *tabbika*.

Patoeng

Patoeng is one of the cultural agendas that attracts public attention when the event takes place. The activity which was held precisely on the peak day of the *ejeknek sappara* celebration, which was on the 14th *Safari* became an interesting spectacle because those who did *attoeng* (swinging) were village girls who were young and not yet married. Indirectly, this opportunity was made by the youth

who took part in the event to see the girls because there is a possibility that some of them want to propose to one of the several girls who attend the *attoengritual*.

A'rurung Kalompoang

A'rurung Kalompoang is one of the most important items in the event, '*ne-je'ne 'sappara*. In terms of language, *a'rurung kalompoang* means a great march which is a ritual carried out in the form of a parade around the event area and ends in a circle of *baranak* wooden sticks which are plugged into the ceremony area on the coast. The parade was attended by local village youth. Those who were chosen as participants could be young people from the descendants of the *Tarawang* Kingdom.

Dengkapada

Dengkapada is a type of dance that is staged at the *je'ne 'je'ne 'sappara* ceremony. This dance can be performed by eleven dancers using local custom clothing. Dancers are women who can consist of young girls who live in a local village. Dance in *dengka* is the form of a dance form that demonstrates a group of women who pound rice in an elongated vessel called the *pakdengkang* which is equipped with a poulder which is each held by the dancer.

Pakarena

Pakarenais displayed at the top of the *je'ne'-je'ne 'sappara* ceremony. This dance can be done by a group of female dancers accompanied by a regional musical instrument called *pui'-pui'*, which is a musical instrument that is played by being blown and will produce a melodious sound when played by those who already have the skills and abilities in that matter. In addition, this dance is also accompanied by the drumming of musicians called *paganrang*.

Parabbana

Parabbana is a traditional music game that is a kind of drum or tambourine which is beaten by a music player called *paganrang*. *Paganrang* consists of several people, who can number three to five men.

Pagambusu

Pagambusu is the local language for the term guitar player. This *gambusu* music game can be done by men and in the *je'je'-je'ne sappara* event, *pagambusu*

is presented at the commemoration of the highlight of the event. *Gambusu* musical instruments are also used to accompany various performances such as traditional singing during the event.

Pa pui'-Pui'

Pa pui'pui' is the name for those who play a wind instrument called *pui'-pui'* by local people. The number of players of this instrument are quite large, ranging from 12 people. This musical instrument game was presented at the commemoration of the *je'ne'-je'ne 'sappara* ceremony.

Paolle

Paolle is the term to refer to an art performance at the top of the traditional *je'ne'-je'ne 'sappara* event in the form of traditional singing with local language lyrics sung by women up to seven people and accompanied by a man who acts as drummer *organrang* in local language. Besides *Paganrang*, *Paolle* is also accompanied by *Pa Pui'pui*.

A'pabbatte

A'pabbatte is a local term for the Makassar tribal community which means to complain. The *binary* which is pitted in the *jeknek 'sappara* program is chicken or termed *a'pabbattejangang*.

Akraga

Akragais is a type of sports art that can be played by men. Nowadays *Akragais* better known *astakraw* by the general public, namely sports that are played by two teams fighting each other. One team consists of three players, where in this game used balls made of rattan.

Akjeknek-jeknek

Similar to the name of the traditional ceremony held in the village of *Balangloe Tarawang*, the language is interpreted by bathing or sometimes referred to as *anriosio* by the local community. this bath-bathing ritual was carried out on the beach of *Baltar Village* at the height of the traditional ceremony and was attended by the children. This ritual symbolizes the excitement felt by the maritime community because they are given the ability to hold a *jeknek 'sappara* event.

Ammanyukang Kanrangan

Ammanyukang kanrangang means to wash away offerings. This ritual is carried out by washing away the offerings prepared by the community by traditional leaders called *tabbika* in the sea after being spelled out by the *tabbi*. Various typical foods are collected in one container and put into a small raft to be washed into the sea. The offerings included *tedong-tedong*, *ketupat*, chicken, and other special foods that had become the local people's habits.

The Meaning of Cultural Rituals *Jeknek Sappara*

Appasempa

This *appasempa* was born as a form of commemoration of the victory of the *Tarowang* Kingdom *barani* against *tobarani* from the *Majapahit Kingdom*. At that time, the two sides were pitted to determine who the kingdom deserved to be in power. To commemorate that victory, the *appasempa* event which incidentally was an integral part of the *Jeknek Sappara* event which was attended by brave men today.

Appasempa is a form of embodiment of strength that is owned by the next generation in the local area. *Appasempa* is a ritual form that has the meaning of pitting strength and courage among the *Tarowang* youth. So, what needs to be emphasized in this case is that the apparatus is one of the traditional performances and part of the *Jeknek Sappara* ceremony which departs from the brave battle of the kingdom in the past. Therefore, to commemorate the historical moment because of the victory achieved by the *Tarowang* Kingdom, it was realized in the form of the implementation of the activity which was full of cultural meaning and values for the local community. Sociologically an implicit meaning can be found behind the implementation of these activities. One thing that needs to be analyzed more deeply in terms of sociology is the involvement of men as participants in the activity. This raises a question of why only men are involved in organizing the event.

A'lili'

The use of the twelve in the *A'lili'* ritual is certainly not something that goes on as it is, but implied a very sacred meaning for the community. This is

rooted in local culture which has a distinctive grip on the cultural heritage and customs that it adheres to, known as *panggadakkang*. The *panggadakkang* which is held in high esteem and becomes a legacy that has been ingrained in the local community is known as *adatdua* twelve, or in the local language is called the term '*sampuloanrua*'. Realizing that human actions are not removed from the meaning, it is necessary to emphasize once again that the repetition of up to twelve times each ritual is carried out based on the *panggadakkang* adopted by the *Balangloe Tarawang* Village community as a maritime community.

Baranak logs amounting to twelve sticks and are stuck on the ground in the event area and made like a circle likened to a human. While a series of seven strands wrapped around the circle of logs is likened to a unifying tool that unites the local community as a whole unit and groups of people who always uphold the values of solidarity between them. So, it can be concluded that the ritual of '*Alili*' has the meaning of unity and brotherhood among the people of *Balangloe Tarawang*.

At a glance, it can be studied sociologically that the implementation of '*alili*' activities in the *jeknek sappara* event gives meaning as a unifying tool for the community. It can be seen from the symbol given in the form of the use of logs that are plugged in and wrapped around using threads. The ritual illustrates the value of social integration that is upheld by the community. Through the implementation of these rituals the community indirectly gets a message about the importance of maintaining the values of integration between them as a social system. This raises a question of why only the men are involved in organizing the event.

Patoeng

Patoeng rituals have the meaning of introducing unmarried girls, especially girls descending from the *Tarawang* Kingdom to the general public. The implicit meaning of the *attoeng* ritual for the community, especially for young people and girls in the local village, that indirectly from the ritual there is a distinct benefit that they get which is possible for them to get a life partner. This indicates that someone will be compelled to do and maintain a social action when it will bring its own value.

A'rurungKalompoang

A'rurung Kalompoang is not just a parade, but there is meaning to be conveyed so that this activity is held. The activity was intended to introduce to the wider community that the *Tarowang* Kingdom had experienced glory in the past. This is evidenced by the royal relics that are still maintained today and enshrined in one area called the *Kalompoang* (power) by the people located in the *Tarowang* area.

The purpose of the implementation of *a'rurungkalompoanga* ctivity is to convey to the general public that *Tarowang* in the past was an area that used the royal system and had become a kingdom that triumphed and was able to conquer the *Majapahit* Kingdom which had intended to control the region. So through the implementation of these activities, the goal to convey the message can be achieved.

Dengkapada

As an inseparable part of the commemoration of the *Jekne'-jekne 'Sappara* event, of course this activity has its own meaning. The meaning of the implementation at each ceremony of the *Jekne'-jekne 'Sappara* ceremony is to convey the implied message to the community that the area they are currently occupying, especially in *Balangloe Tarowang* Village is a village that once carved history as a fertile area of potential and natural resources. This can be seen from the results of land farming managed by the community in the form of rice or other commodities.

Pakarena

Pakarena gives its own meaning to the community. According to the informant, this dance is a means for the community to express happiness and pleasure in carrying out the *Jekne'ekek 'Sappara* event as a deserving ancestral heritage to be maintained and regenerated for the nation's pioneers in the future as a provision of wealth the culture that we have.

Paolle

If we analyze it in terms of the implementation function of *Paolle*, this activity has a big contribution to the culture of the community. *Paolle* has its own

meaning for the local community. *Paolle* conveyed cultural messages through the lyrics of the song sung. It can be said indirectly that this activity is part of cultural communication to pass on cultural values to the community.

Paolle was held with the intention of being a venue for the community to welcome the commemoration of the peak commemoration of the *Jekne'-jekne'* *Sappara* event as well as an expression of the people's joy.

A'pabbatte

If we observe from the perspective of social theories, as a social act the ritual of *a'pabbattejangang* is not a ritual that is held merely as a formality but also implied the meaning contained in the event. In the perspective of symbolic interactionism theory that an interaction carried out by humans has meaning and more as a product of symbolic interaction.

The meaning contained in the implementation of the *a'pabbatte* or *a'pabbitte* during a traditional ceremony in the village of *Balangloe Tarawang*, among others, was a form of embodiment of the struggle that had been experienced by the royal *barani* in ancient times so that the battle was now manifested in another form, namely by pitting chicken as proof of concern and public attention to safeguard the historical heritage of the *Tarawang* community. In addition, this ritual is also a form of joy for the *Balangloe Tarawang Village* community in welcoming the traditional *Jekne'-jekne'* *Sappara* party.

Akraga

As stated earlier that this *akraga* activity is attended by various teams coming from the local areas or from outside the *Tarawang* Subdistrict area implies the meaning of social solidarity that tries to be realized in the implementation of these activities. This is because this activity is able to bring together many people who come in a variety of different backgrounds. Therefore, this activity is also a very important thing to maintain social integration among the people. This ritual is also a form of joy for *Balangloe Tarawang Village* community in welcoming the traditional *Jekne'-jekne'* *Sappara* party.

This ritual symbolizes the excitement felt by the maritime community because they are given the ability to hold a *jeknek 'sappara* event. As an

expression of the joy of the community, these baths are also termed *a'lagasompoang*, because the children who bathe on the beach feel excited until they express it by playing in the water and holding each other or in a local language called *assisompo*.

AmmanyukangKanrangan

The meaning of this ritual is to commemorate the departure of the *tabbi* in ancient times when he left the territory of the Kingdom of *Tarowang* and migrated to the Sumbawa area. *Tabbika's* departure at that time was due to his feeling of reluctance and shame towards the King. The King then rebuked *Tabbika* because he had a very nice house.

CONCLUSION

This study concluded that the form of the *jeknek sappara* ritual (*safar* bath) consists of several forms, namely *assempa*, *a'lili*, *patoeng*, *a 'Rurung Kalompoang*, *dengkapada*, *Ahliena*, *parabbana*, *pagambusu*, *pa pui'-pui'*, *paolle*, *pabbatte*, *akraga*, *akjeknek-jeknek*, and *manyukkang*.

BIBLIOGRAPHY

- Chaer, Abdul. (1995). *Semantic Introduction To Indonesian*. Jakarta: Rineka Cipta.
- Depdikbud. (2007). *Big Indonesian Dictionary Third Edition*. Jakarta: Balai Pustaka.
- Hoed, Benny. (2008). *Semiotic and Socio-Cultural Dynamic*. Depok: Komunitas Bambu.
- Koentjaraningrat. (2004). *Mentalist Culture and Development*. Jakarta : PT Gramedia Pustaka Utama.
- Kridalaksana, Harimurti. (1993). *Linguistic Dictionary*. Jakarta: PT Gramedia Pustaka Utama.
- Mattulada. (1985). *Latoa: One Analytical Painting of Political Anthropology*. Makassar: LEPHAS.
- Patteda, Mansoer. (2001). *Vocabulay and Teaching*. Flores: Nusa Indah.
- Ridwan, Nurma Ali.(2007). “*Landasan Keilmuan Kearifan Lokal*”. Purwokerto: STAIN Purwokerto Press.

Saleh, Firman. (2012). *The Form and Meaning of The Contents of Wasuji at The Bugis Community in Sidrap*. Unpublished Skripsi.

Teeuw, A. (1984). *Indonesian Literary Repertoire*. Jakarta: Balai Pustaka.

Van Zoes, Aart. (1992). *All About Semiotics*. Jakarta: Gramedia Pustaka Utama.