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Rabiatul Adawiah, Srimusdikawati

*Contextualization And Entextualization Mandarese Patriotism In
Kalindaqdaq Pettomuaneang Performance*

Mahmuddin

دراسة لغوية عن المجاز وعلاقته في فهم التعاليم الدينية

Andi Miswar

*Semantic Analysis On The Use Of Hijab And Jilbab Based On
Quran Perspective*

Aksa Muhammad Nawawi

أغراض الاستفهام بـ "هل" في الذكر الحكيم

Syamzan Syukur

*Endogamy Marriage Tradition Of Sayyid Community In Sidenre
Village, Binamu District, Jeneponto Regency*



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Table of Contents

Rabiatul Adawiah, Srimusdikawati	1-17
<i>Contextualization And Entextualization Mandarese Patriotism In Kalindaqdaq Pettomuaneang Performance</i>	
Mahmuddin	18-46
دراسة لغوية عن المجاز وعلاقته في فهم التعاليم الدينية	
Andi Miswar	47-61
<i>Semantic Analysis On The Use Of Hijab And Jilbab Based On Qur'an Perspective</i>	
Aksa Muhammad Nawawi	62-85
أغراض الاستفهام بـ "هل" في الذكر الحكيم	
Syamzan Syukur, Arbianti	86-102
<i>Endogamy Marriage Tradition Of Sayyid Community In Sidenre Village, Binamu District, Jeneponto Regency</i>	

CONTEXTUALIZATION AND ENTEXTUALIZATION MANDARESE PATRIOTISM IN *KALINDAQDAQ PETTOMUANEANG* PERFORMANCE

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Abstract

Kalindaqdaq is one literary work of Mandarese, the majority ethnic in West Sulawesi. It is categorized as an old poem, and nowadays *Kalindaqdaq* is only shown in a few cultural events. The objective of this research is to explore Mandarese local wisdom related to patriotism through contextualizing and entextualizing *Kalindaqdaq Pettomuaneang*. This research used a qualitative method with two approaches; systemic functional and ethnographical approach. The result shows that the emergence of *Kalindaqdaq Pettomuaneang* was influenced by the political situation. Based on its contextualization, there are three characteristics of an ideal leader. They must have sincerity, consistency, and firmness. Next, intextuality involved some contexts. Texts in *manetteq* context are decontextualized such as *manetteq* (weave), *lipaq* (sarong), *bannang pute* (white yarn), *lango-lango* (dye), *sureq* (motif), and *pucca* (center of motif), and after that, they are recontextualized in patriotism as its new context. Leadership is seen as the same as weaving process, not only be carefulness, a good leader should be creative. So seeing the success of contextualization and entextualization in *Kalindaqdaq Pettomuaneang*, it can be concluded that Mandarese is ethnic with high cognitive characteristics. Because of to do contextualization and entextualization, people should have specific competence in language and logic.

Keywords: Mandarese; Patriotism; *Kalindaqdaq*; Contextualization; Entextualization.

Abstrak

Kalindaqdaq merupakan satu karya sastra dari Mandar, suku terbesar di wilayah Sulawesi Barat. Tergolong sebagai puisi lama, *kalindaqdaq* kini hanya ditampilkan pada beberapa acara adat. Penelitian ini bertujuan untuk mengeksplorasi kearifan lokal Mandar terkait dengan nilai patriotisme melalui kontekstualisasi dan entekstualisasi *Kalindaqdaq Pettomuaneang*

(Puisi Mandar genre patriotisme). Penelitian ini menggunakan metodologi kualitatif dengan dua pendekatan: sistemik fungsional dan etnografi. Genre *kalindaqdaq* ini muncul seiring dengan situasi politik masa kerajaan dahulu. Hasil kontekstualisasi teks *kalindaqdaq* menunjukkan bahwa ada tiga karakter yang harus dimiliki oleh seorang pemimpin; ketulusan, konsistensi, dan ketegasan. Proses entekstualisasi melibatkan beberapa konteks. Teks *manetteq* (menenun), *lipaq* (sarung), *bannang pute* (benang putih), *lango-lango* (pewarna), *sureq* (motif sarung), and *pucca* (inti motif) diambil dari konteks kegiatan menenun sarung sutera, kemudian ditarik ke dalam konteks baru yakni konteks patriotisme untuk menggambarkan karakter seorang pemimpin yang patriot. Proses kepemimpinan dipandang sama dengan proses menenun sarung; tidak hanya penuh kehati-hatian, seorang pemimpin yang baik harus kreatif. Melihat proses kontekstualisasi dan entekstualisasi dalam karya puisi *kalindaqdaq*, maka dapat disimpulkan bahwa suku Mandar memiliki kemajuan dan kemampuan kognitif yang tinggi dalam bidang bahasa, sastra, dan logika.

Kata Kunci: Mandar; Patriotisme; *Kalindaqdaq*; Kontekstualisasi; Entekstualisasi

الخلاصة

كلندأدا هو أحد الأعمال الأدبية من قبيلة مندر، وهي أكبر القبائل في سولاويسي الغربية. يعتبر من الأشعار القديمة فإن كلندأدا اليوم لا يعرض إلا في بعض الحفل العرفي فقط. وهذا البحث يهدف إلى استكشاف الحكمة المحلية في مندر مما يتعلق بالقيم البطولية عن طريق المسابقة واستخراج النص السياقي (استخراجه من سياقه الأصلي ثم وضعه في سياقات أخرى) وللتعمق في ذلك فهذا البحث يسير على المنهج النوعي وذلك بنهجين؛ النظامية الوظيفية والإثنوغرافي. وهذا الغرض من شعر كلندأدا يظهر جنبا إلى جنب مع الوضع السياسي في المملكة آنذاك. نتيجة المسابقة تدل على أن هناك ثلاث طبيعات يجب أن يتصف بها قائد ما؛ الصدق، والاتساق، والثبات. وبعد ذلك، عملية استخراج النص السياقي تورط عدة السياقات. نص الحياكة، والإزار، والخيط الأبيض، والملون، وزخرف الإزار، وجوهر الزخرف مأخوذة من سياق عملية حياكة الحرير ثم يحمل إلى سياق جديد وهي سياق البطولة للتعبير عن طبيعة القائد البطولي. عملية القيادة تشبه بعملية حياكة الإزار؛ لا تقتصر على الاحتراس التام فقط، بل يجب على القائد أن يكون مبدعا. وبالنظر إلى عملية المسابقة و استخراج النص السياقي في شعر كلندأدا يستنبط أن قبيلة مندر لها التطور والقدرات المعرفية العالية في مجال اللغة والآداب والمنطق.

الكلمات الأساسية: مندرج; البطولة; كلندأدأ; المسابقة; استخراج النص
السياقي.

A. Introduction

Mandarese is one of thousand ethnics in Indonesia. The base of Mandarese mostly is in West Sulawesi, the youngest province in Celebes Island. There are 1.282.180 societies living in this province, and the number of Mandarese is about 49.15%.¹ The root of “Mandar” is *Manda*, and comes from Ulu Salu (mountain area in Sulawesi Barat). It means ‘strong’, similar to the root of “Makassar” namely *makassa* and *masse*. *Allamungang Batu di Luyo*, an old epigraph, states that Mandarese was formed by unifying fourteen kingdoms. They shared their habitual, rituals, beliefs, values and other elements of culture with keeping respect each other related to boundary of those kingdoms.²

The large number of Mandarese does not stand for its popularity and maintenance. Examining in contrast with other ethnics around it, Mandarese has not been well-known so far. Meanwhile, many people notice easily Torajanese, and Buginese-Makassarese. Tourists from various countries have come to watch dead rituals in Torajanese; and then, Lagaligo script of Buginese-Makassarese has been studied and digitalized in several libraries abroad. It seems irony because Mandarese are not able to make their ethnic being exist in tourism and academic point of view among other ethnics around them, whereas historically and psychologically Mandarese is not different to Torajanese and Buginese-Makassarese.³

Conducting ethnography studies could be one solution to maintain the existence of culture.⁴ This approach will show the real situation and update phenomena related to that culture. The result of ethnographical studies can be consideration in decision making, for example to the government, related to that culture. Cristian Pelras in 2006 had published *Manusia Bugis*; Stanislaus Sandarupa in 2016 has launched *Kebudayaan Tallulolona Toraja* and; the study of Lagaligo codices has been spread in Europe; while, almost nothing is in Mandarese. Although some experts⁵ have written many works of Mandarese issues, they are only published locally. Moreover, they are not compiled

¹Badan Pusat Statistika Provinsi Sulawesi Barat, Jumlah Penduduk menurut Kabupaten/Kota, 2010-2015, accessed from <http://sulbar.bps.go.id/>, on January, 11st 2017 at 1 pm

²Kasitowati, Rarasrum Dyah. Sandeq dan Roppoq, *Jurnal Sabda*, Vol.6, No.1. (2011)

³Mattulada, South Sulawesi, Its Ethnicity and way of Life, *South Asian Studies Journal*, Vol. 20, No.1. (1982)

⁴James P. Sparadley, *Doing Participant Observation* (USA: 1980)

⁵They are Abdul Muthalib, M. Darwis Hamzah, Abdul Muis Badulu, Idham Chalik Bodi, Suradi Yasil, A.M. Sarbin Sjam, Haji Saharuddin, Abdul Muis Manra, Majid Tanawali Syah Azis, Ridwan Alimuddin, etc.

well. This situation is the next irony remembering that Mandarese is a prosperous ethnic. There are rich of local wisdoms that actually are potential to be explored by conducting ethnography studies. By doing and publishing the result of cultural studies, that culture actually has been maintained and saved from the death.

One of literary works which is important and interesting to be a research object is *Kalindaqdaq*. The researchers think that it could be a good start to explore this ethnic. *Kalindaqdaq* is categorized as old poem, and today it is not performed anytime. In the former time, Mandarese could listen and take pleasure from *Kalindaqdaq* in some cultural rituals. But nowadays, it is only performed in *mappatamma*' (a celebrated ceremony after reciting Al-quran completely) and *pammacca* (traditional self-defense performance). Other rituals such as marriage ceremony including *mammanu'-manu'* (proposing step) and *matanda-jari* (enacting step) rarely perform it. That is why many Mandarese do not know how to make and perform *Kalindaqdaq*; whereas, this literary work actually can be identified as one artifact which contains value and knowledge system of Mandarese. In conclusion, study on *Kalindaqdaq* means an exploration of Mandarese's value and knowledge systems.

Exploring local wisdom absolutely gives significant advantages. It is expected to be a way of cultural promotion and maintenance. The cultural promotion can take a specific position to invite domestic and international tourist. Then, the cultural maintenance takes position as alarm to Mandarese in common to be aware that they have local wisdom, and it almost disappears. Values, knowledge, beliefs and spirit in local wisdoms surely can be used as resources of solution to solve any social problems. As instance and as the focus of this research, contents of *Kalindaqdaq Pettomuaneang* are investigated in order to gain lessons about the Mandarese patriotism concept. This information is expected to be reference in clearing up the leadership crisis in Mandarese and other areas. This issue became urgent, remembering the crisis of leadership in Indonesia commonly causes the rising corruption, nepotism, and other cases. Exploring and maintaining lessons from *Kalindaqdaq Pattomuaneang* is expected to be able presenting solution and antidote of those social problems.

To explore well, the researchers determine to observe the contextualization and entextualization process of *Kalindaqdaq*. It is chosen for two reasons; firstly, the analysis seeing these processes is the most appropriate technique in observing the relation between *Kalindaqdaq* as text and Mandarese life as context. Moreover, *Kalindaqdaq* can be seen as one cultural performance which should be explored by examining the nature of language and social situation. Secondly, most previous studies of *Kalindaqdaq* were conducted as text analysis which did not involve the discourse analysis such as contextualization and entextualization process in their explanation. For example, Nurhayati in 2014 presented paper on National seminar on Language and Literature and showed that there are 6 (six) spirits of patriotism in *Kalindaqdaq*.⁶ The meaning of those spirits were translated using KBBI (*Kamus Besar Bahasa Indonesia*), then the author tried to find any *Kalindaqdaq* text that represented those spirits. Another study was conducted by Suradi Yasil and Muhammad Darwis in 2017. They focussed

⁶Nurhayati, Patriotisme dalam *Kalindaqdaq* Mandar. Prosiding Seminar Nasional Bahasa dan Sastra. (2014)

on language style used and how those language styles describe the image of Mandaresse.⁷ Both studies include text-meaning analysis in surface level. The finding and discussion parts did not touch the exploring of Mandaresse context in building up the meaning of words used. It is needed to explore them in order to find the involved and produced contexts, and its relation to local wisdom in Mandar area.

In conclusion, the researchers believe that this research will be something new in the study of Mandarese literary works. Moreover, nobody has conducted a research of *Kalindaqdaq* combining local literary studies and discourse analysis.

B. Review of Literature

1. Review of Kalindaqdaq

Mandarese as a large ethnic in Celebes area, of course, has rich of literary works. One of them is *Kalindaqdaq* which can be categorized as old poem. *Kalindaqdaq* is formed by two words; 'kali' means discover and 'daqdaq' means heart (Bodi 2013)⁸. So, the etymological definition of *Kalindaqdaq* is discovering feeling and thought that is expressed in beautiful and artistic ways.

Similar to other oral literary works, there is not clear explanation about *Kalindaqdaq* history including who firstly creates it; when and where it is performed early; and why it could be here today. And because *Kalindaqdaq* is only spread orally, it could be assumed that Mandarese had not had a good writing habitual at the first of *Kalindaqdaq* spreading. The one and only manuscript which stated *Kalindaqdaq* is *Lontar Pattapingang*. Similar to other local literature, nobody knows the authors of *Kalindaqdaq*. Nowadays, people are free to create, copy or modify it in all Mandaresse event where *Kalindaqdaq* is shown.⁹

Kalindaqdaq has important position in Mandarese. It reflects values, knowledge, norms and ethics that are extracted in local wisdom. *Kalindaqdaq* also plays its social role such as mediating the social interaction among Mandarese, educating and entertaining. The specific function will be adjusted based on its themes. And below are seven themes of *Kalindaqdaq*¹⁰: humor (*Kalindaqdaq Pangino*), satire (*Kalindaqdaq Mattedze*), social critics (*Kalindaqdaq Pappakaningaq*), education

⁷Suradi Yasil and Muhammad Darwi, Language Style on Kalindaqdaq Poem (Introduction of Stylistic study on Mandar Regional Literature, *International Journal on Science and Research*, Vol 6, Issue 9. (2017)

⁸Idham Khalik Bodi, Rukun Islam dalam Kalindaqdaq (The Five Pillars of Islam in Kalindaqdaq). *Jurnal Sawerigading*, Vol. 19, No. 2. (2013)

⁹Suradi Yasil dan Muhammad Darwis. Language Style on the Kalindaqdaq Poem (Introduction of Stylistic Study of Mandar Regional Literature). *International Journal of Science and Research*, Vol 6, Issue: 9. (2017),

¹⁰A.M. Sarbin Sjam, Bunga Rampai Kebudayaan Mandar dari Balanipa, (Polewali Mamasa: 1997).

(*Kalindaqdaq Pipatudzu*), religion (*Kalindaqdaq Masalah*), patriotism (*Kalindaqdaq Pettomuaneang*) and romantic (*Kalindaqdaq Tosipomonge*)

Paying close attention to those types of *Kalindaqdaq*, certainly there is a specific zone for each type. They have each scope such as where it is performed and who the audiences are. For instance, *Kalindaqdaq Masaala* is performed in religion rituals, *Kalindaqdaq Tosipomonge* is performed to tempt *tomessawe*¹¹ in *mappatamma*' ritual, or *Kalindaqdaq Pettomuaneang* can be listened at traditional self-defense performance as known as *Pammacca*. It shows that *Kalindaqdaq* is not only a way of expressing feeling and thought, but also it has been part of Mandarese rituals which is believed as prayer.

2. FROM TEXT TO CONTEXT

The terms such as text and context actually have been discussed by linguists, although they understood them in different ways. Some experts said that the text is inside of context; next, context involves situation and condition around that text production.¹² Next, linguists like Halliday, Butt et.al, Bauman and Briggs believed that it is too complicated for defining what text and context are. The key point is that text and context cannot be considered as two different variables where one could influence another one as dependent and independent one (Zulkhaeriyah 2018)¹³.

A text is language performance either spoken or written. The length of text is not substantial; the important thing is that a text is a corresponding collection of meanings fitting to its context. It has two elements namely *structure* and *texture*.¹⁴ Structure is about the way that pieces of language in use will contain essential structural elements appropriate to its purpose and context. And texture is the way of meanings in the text fit coherently with each other. Object in the text could be independent, but the meaning of that object attaches to the context. Different people will understand the meaning and purpose of a text because they share context each other. It can be concluded that text defines context; and vice versa context defines text.¹⁵

It is too risk to define what context is. Definition sometimes limits the flexibility of object, whereas context needs flexibility so much. An allowable change might be considered occur from time to time. That is why experts did not give definition toward

¹¹People who finish reciting Al-Quran; they ride a horse, and paraded around the village.

¹²Weisenrieder & Fairclough, *Critical Discourse Analysis: The Critical Study of Language*, (USA: 1997)

¹³Zulkhaeriyah, *The Discursive Interaction between Representative Man and Woman in Mappettu Ada Marriage Proposal in Buginese Society (A Semiotic Approach)*, *Jurnal Adabiyah*, Vol.18, No.1. (Makassar: 2018)

¹⁴David Butt et.al, *Using Functional Grammar: An Explorer's Guide*, Second Edition; (Sydney: 2003)

¹⁵Carlos Gershenson, *Contextuality: A Philosophical Paradigm, with Application to Philosophy of Cognitive Science*, Accessed from <https://www.researchgate.net/publication/> on February, 11st 2017 at 8 am, (2002)

context clearly. Until today, they just describe a notion about that. Simply, context is seen as circumstances of text production and text reception including place, time, situation, people, social, cultural, and so on. The after question is where place; what time; how situation; who people; what cultural background does it mean?¹⁶ If the answer is the involved one, so the answer is not fair. A text which is produced today absolutely has relation to some texts which were produced a time ago. People as the context are not only the involved ones, but also people who do not act as the speaker and the listener at the time. In other words, the present-day context relates with the past and the future context, and it is unlimited. The context could be infinite, so that people need to find the most relevant one.

Objects or ideas in a text are not explicit completely. Some implicit things are also in. Here the context plays an important role in creating that implicit information. As the result, the context has an essential part to consider the meaning of that implicit information. Place, time, observers (men, animals, and systems), situation and culture give meaning to everything. It does not have a meaning by itself. And again, the responsibility of context is not about part of semantics. It is a philosophical case which is able to set up the semantic theories successfully.¹⁷

3. Contextualization And Entextualization

A shift from study of texts (structural text) to analysis of the emergence of texts in context is the urgent move in the establishment of performance approaches. The focus of experts had changed from a point of view toward context as conceived in normative, conventional and institutional terms. Much performance-oriented research has focused on the grounding of performance in situational context including contextualization and entextualization aspect of performance. This issue emerges because any verbal art forms are so risk to self-contained treatment, whereas they are not separable from their social and cultural context of production and reception.

Contextualization is a process which makes object in text being close with the reality. This process involves an active negotiation process among participants as the members of social interaction. In another word, the successful of context to contextualization process depends on that negotiation process. As instance, when a speaker says 'I', the speaker and his listener will negotiate in each own minds that 'I' refers to the reality of the speaker; although the reality of 'I' can refer to whoever in this world. Another example is the using of spatial deictic such as 'this', 'that', etc. When a speaker says 'this problem', it means that the problem that he talks about is near to the speaker, although he does not mention the spatial area of that problem. And

¹⁶Rabiatul Adawiah, *Modalities Used By Indonesian and American In Political Debate Discourse*, *Jurnal Adabiyah*, Vol. 17, No.1. (Makassar: 2017)

¹⁷Carlos Gershenson, *Contextuality: A Philosophical Paradigm, with Application to Philosophy of Cognitive Science*, Accessed from <https://www.researchgate.net/publication/> on February, 11st 2017 at 8 am, (2002)

to make the discussion of that problem running successfully, the audience should agree with the speaker related to what and where that problem is.¹⁸

The early explanation above describes that the text is inside of the context. The process of taken away that text from its context is called as decontextualization; meanwhile, the process of putting that text in another context is as recontextualization. And the sequence of both processes is termed as entextualization. In another word, it is about how text which was performed in the existed context before is transformed in another context. Of course, entextualization has connection with the performativity level of language use (Geeraerts 2014)¹⁹.

Entextualization is a basic process of power and authority. With a power, entextualizing agents are able to putting up the relationship between the original context and the textual product. Such strategies include how entextualizing agents choose that purpose context and measure the gaps between the original and the purpose context. While the gaps are the certain result of entextualization as an act of discursive displacement, in particular instances the gaps could be maximized and minimized. It means that to do entextualization including decontextualization and recontextualization is an act of control. The congruity between two contexts is not social or cultural given, while it is the result of human thinking. In doing entextualization, agent should have competence which may come from innate human ability, learned skill, special gift, power from one's position, and others.²⁰

C. Research Methodology

This research used qualitative method as a way to report Mandarese life as an ethnic including its local wisdom, identity and cognitive characteristic by observing the contextualization and entextualization process on *Kalindaqdaq* performance. This research combined two approaches. The primary one is semiotic functional approach in doing content analysis on text, and the secondary one is ethnography approach in doing participant observation to support data of text analysis.

The objects of this research are some *Kalindaqdaq Pettomuaneang* texts collected by the researchers at *Pammacca* rituals in Polewali Mandar regencies as field of study. The researchers attended that rituals in 2016 and the researchers only gained four texts. Those all texts were recorded and they had been transcribed word by word. The analysis was started by identifying language features of each *Kalindaqdaq* text;

¹⁸Stanislaus Sandarupa, The Voice of a Child{"": Constructing a Moral Community through Retteng Poetic Argumentation in Toraja, *Archipel-Etudes Interdisciplinaires Sur Le Monde Insulindien Journal* (2016)

¹⁹Dirk Greeraerts, From structure to context. Decontextualization and recontextualization in the history of linguistics, accessed from <http://www.ling.art.kuleuven.be> on February, 12nd 2017 at 2 pm, (Belgia: 2014)

²⁰Richard Bauman & Charles L. Briggs, Poetics and Performance as Critical Perspectives on Language and Social Life, *Annual Review of Anthropology*, Vol. 19, 1990, accessed <http://www.jstor.org/> on January, 14th 2017 at 8am, p.77 (1990)

interpreting the purpose and the meaning of words and features; associating the result of interpretations with the data of participant observation; and synthesizing conclusion.

D. Discussion

1. Contextualization of Mandarese Patriotism Concept in *Kalindaqdaq Pettomuaneang*

Kalindaqdaq Pettomuaneang firstly was conveyed only to man. Its content could be understood as inspiration for Mandarese man. A man who was able to perform philosophical values of *Kalindaqdaq Pettomuaneang* in daily life was seen as a model of patriotism based on Mandarese context point of view. Later on, that objective of *Kalindaqdaq Pettomuaneang* changed following historical event last time. For several eras, Mandarese was led by women such as Hj. Andi Depu. After that, *Kalindaqdaq Pettomuaneang* has been conveyed to woman too. Its philosophical values are understood in more general thinking. It becomes a momentum of the equality of man and woman in Mandarese.

The rising of *Kalindaqdaq Pettomuaneang* performance in Mandarese context was influenced by political situation at the time. Mandarese codices noted that there were some wars and conflict which threatened the unity of Mandarese. Some conflicts were internal issue among some of fourteen kingdoms as the members of Mandarese coalescence; and others were external conflicts among other ethnics around Mandarese and also colonialist. The set of conflict was too complicated; so that it was urgent having qualified figure that was able to lead and solve problems at the time. The characteristics of qualified leader based on Mandarese point of view were described in *Kalindaqdaq Pettomuaneang*.

As an oral literature, *Kalindaqdaq* is free to be re-used anytime and anywhere in all events. The same data could be found by some reseachers, although they conducted research in different time or different places. It indicates that *Kalindaqdaq* texts are owned by all Mandarese society. *Kalindaqdaq* also can be modified. The previous and recent studies found that some *Kalindaqdaq* texts do not match with the original characteristic. It's characteristics are 1) a stanza of *Kalindaqdaq* has four lines; 2) the first line consists of 8 syllables, the second line consists of 7 syllables, the third line consists of 5 syllable, and the last line consists of 7 syllables.²¹ Meanwhile, the previous and recent researchers found that *Kalindaqdaq* performers did not obey those rules in particularly numbers of syllable.

Based on the result of contextualization analysis, here are the patriotism characteristics of Mandarese:

a. Sincerity

The first characteristic that an ideal man should have is the sincerity. This essence is portrayed through *Kalindaqdaq Pettomuaneang* text. Here is the first text:

(Datum 1)

²¹Idham Khalik Bodi, Rukun Islam dalam *Kalindaqdaq* (The Five Pillars of Islam in *Kalindaqdaq*). *Jurnal Sawerigading*, Vol. 19, No. 2. (2013)

Inditia tomuane
Bannang pute sarana
Meloq dicinggaq
Meloq dilango-lango
(This is a patriot
White yarn is his/her sense
Ready to be colored
Ready to be given dye)

The text above directly describes about a patriot or an ideal leader, although the explanation of its characteristics is shown discursively. The text is begun by spatial deictic ‘*inditia*’ which refers a close relationship between the text performer and that patriot. In other words, the figure that was considered having patriotism was obvious at the time. Historical codices also noted that the kings of Mandarese were known as high patriotism and brave figure. As the King of *Arrayangang Mandar*, most of them were known as rebel by colonial at the time.

The second line of text used metaphor by comparing the white yarn and sense of *tomuane*. The white yarn refers to the sincerity and the purity of *tomuane*’s heart. Next, the third and the fourth line are begun with *meloq* that means the readiness. Like the white yarn which is ready to be colored with any colors, the sense of *tomuane* that is pure is also ready actualized in any ways for the sake of the societies. And in the worst situation, *tomuane* should be ready to die in struggling for societies as the white yarn which is ready to be given red color. In conclusion, in Mandarese point of view an ideal leader should acquiesce in prioritizing his/her societies rather than his/her personal interest.

Nurhayati (2014) also presented this datum in her research. In several parts, the explanation above has similarity with that previous study. These datum was interpreted as spirit of patriotism which shows the purity and readiness to face all obstacles²². Meanwhile, Yasil and Darwis (2017) also found humble as image of Mandaresse from analysing other two stanzas of *Kalindaqdaq*.²³ Although it is explained shortly by Yasil and Darwis, ‘humble’ and ‘sincerity’ are interrelated. A leader should be sincerity, humble, and not arrogant by seeing his self in line with other societies.

b. Consistent

The second characteristic of *tomuane* is consistent for every word he/she has said. What to do is what to say, and vice versa. The text below shows that characteristic:

(Datum 2)

²²Nurhayati, Patriotisme dalam Kalindaqdaq Mandar. Prosiding Seminar Nasional Bahasa dan Sastra. (2014)

²³Suradi Yasil and Muhammad Darwis, Language Style on Kalindaqdaq Poem (Introduction of Stylistic study on Mandar Regional Literature, *International Journal on Science and Research*, Vol 6, Issue 9. (2017)

Mua' purami dipau
Purami dipoloa
Da leqba tia
Soroq tammassaqbi
 (When it has been talked
 Has been mentioned
 Ought not to
 Disappear without any trace)

The meaning of this *Kalindaqdaq* text above can be interpreted easily from its text. This *Kalindaqdaq* educates Mandarese to have responsibility for every word mentioned from the mouth. The indication of that focus is parallelism used in the first and the second line. The parallelism of speech events *pau* and *poloa* certainly has intention. An utterance is not only about the letters and words combination, but it also reflects the speaker's self and his/her relationship with societies and God. In nowadays context, people including politician are easily to disavow their campaign promise after selected in general election and so on. Firstly, they were so enthusiastic persuading people by promising everything. Then when they were elected, they just forgot. They did not realize that disavowing a promise not only breaks the relation between speaker and the listener, but also it breaks his/her relation with the God.

The last line also describes the contextualization cues. Literally, *saqbiq* or 'trace' means a mark, an object, or a sign showing what has existed or happened. When it is interpreted related to the previous text, *saqbiq* reveals to the proof of everything talked by mouth. Word which represents the language has interconnection with the object in reality. A speaker should be responsible to establish facts of his/her words. So when a speaker talks about justice, he/she has responsibility to construct the justice as he/she means being object in reality. In conclusion, the content and the purpose of speech event have to be consecutive with its realization. As a good speaker, everyone should have high commitment toward the proposition of language used, and be wise in every speech event.

The same datum was used by Nurhayati (2014) to represent knight spirit of Mandarese patriotism. Quoted by *Kamus Besar Bahasa Indonesia*, knight means kind, honest and brave.²⁴ Yasil and Darwis (2017) also found knight as image of Mandarese, but they described it in different text. Although these characteristics has relation, consistent is the most correct word to represent that patriotism values in this text. *Pau* and *loa* has same meaning namely 'say'; the use of *pau* and *loa* in the same text indicated that every said/spoken things are important. Saying something is not only about producing word, but also it is about relation with interlocutors and others.

²⁴Nurhayati, Patriotisme dalam Kalindaqdaq Mandar. Prosiding Seminar Nasional Bahasa dan Sastra. (2014)

c. Bravery and Firmness

The third *Kalindaqdaq Pettomuaneang* illustrates the bravery and the firmness as the patriot's characteristics. Here the text is:

(Datum 3)
Namanetteaq lipaq
Sureq disigayanni
Puccana ceraq
Birinna mata gayang
(I am going to weave sarong
Its motif is the mutual stabbing
Centre of motif is blood
Its edge is kris edge)

Gayang is a term for traditional weapon of Mandarese. It looks like a kris or knife with small size. Mandarese does not treat *gayang* as inanimate object. It is regarded as heirloom object that needs food as living object. Their belief drives their self to do certain behavior, although it is out of a normal human thinking. Another extreme belief, it is taboo to put it back in its place (*guma*) before touching human blood. So, the implication is a person should be wise in showing *gayang* in public. The use of *gayang* in patriotism *Kalindaqdaq* has certain reason. It reflects bravery and firmness controlled by carefulness as absolute characteristic of an ideal leader.

This stanza was interpreted differently by Nurhayati. *Sureq disigayanni* (mutual stabbing) is understood as indication of unity spirit in patriotism.²⁵ It can be assumed that sarong is made by uniting many threads. The problems are line 3-4 do not have any correlation with that interpretation. In Mandarasse context, *ceraq* (blood) exactly is associated to conflict rather than unity. So, there is contradictive in the previous research's explanation.

The next *Kalindaqdaq* uses symbol of weapon too. Following its name '*Kalindaqdaq Pettomuaneang*', it is natural for the writer of *Kalindaqdaq* to use Mandarese King's properties such *gayang*, *kowiq*, etc. Here is the next *Kalindaqdaq*:

(Datum 4)
Usappeangi kowiqu
Muaq diang caiqmu
Mecawa pao
Annaq uambeimi
(I hang up my knife
If you have anger
When you laugh
Then I take it back)

²⁵Nurhayati, Patriotisme dalam Kalindaqdaq Mandar. Prosiding Seminar Nasional Bahasa dan Sastra. (2014)

As it can be seen above, *kowiq* is stated metaphorically in the first line. It represents the *ego*. *Kowiq* which is translated in English as knife has two contradictive sides. It can be used to pare an apple, and it also can be used to kill someone. Seems like knife, ego has contradictive sides too. It can drive someone to protect his/her pride and hurt his/herself or other people all at once. But the comparison is not only about those contradictive sides because everything in this universe has it. The main point is that knife and ego is something sharp. Similar to knife, ego is able to create and add injures. Knife will injure physically; meanwhile, ego can injure psychologically.

The researchers think that ego is the interpretation of *kowiq*. It is supported by the last line '*Annaq Uambeimi*' (Then I take it back). The correlation of the first and the last line describes that the ego is something urgent to be had, like a Mandarese man should *kowiq* or *gayang* everywhere. Next in Mandarese, ego is urgent to be defended as a part of *siriq* and *lokkoq* (Idham 2007)²⁶. In this part, ego as part of *siriq* and *lokkoq* could be a controller to internalize *malaqbiq*, a concept of being a noble person based on Mandarese point of view. In more specific, a *malaqbiq* leader is someone who is able to execute human power with full of affection. He/she has strong affective domain such as firmness, morality and responsibility which completed by cognitive and motoric domain. And once again, ego here has role as the controller of his/her commitment to realize that vision. In conclusion, following the explanation above this *Kalindaqdaq* illustrates calm characteristic in problem solving. A person with patriotism soul never uses violence as result of over ego in clearing up any problems.

Following that explanation, both *Kalindaqdaq* texts also confirm what Yasil and Darwis have concluded namely 'obey the laws/rules' as one image of Mandaresse (Yasil and Darwis 2017)²⁷. In fact, many Mandaresse figures showed their firmness in daily life. One of them is Baharuddin Lopa who is known as honest and firm person. When he worked as law enforcer in his life, he obeyed every laws and rules without considering of his interest. He is successful implementing *siriq* and *lokkoq* in his behaviour.

2. Entextualization Process of *Kalindaqdaq Pettomuaneang* Performance

Entextualization in *Kalindaqdaq Pettomuaneang* refers to the process of the speaker, the performer or the entextualization agent in extracting text from its original text (decontextualization) and expressing it again in *Kalindaqdaq* performance (recontextualization). The first description is about the entextualization from *manetteq* (weaving) context into patriotism context. There are two texts which used this original and purpose context and here are the texts:

²⁶Idham, Soialisasi Nilai Budaya Mandar, *Jurnal Al-Qalam*, Vol 8, no. 20. (2007)

²⁷Suradi Yasil and Muhammad Darwis, Language Style on *Kalindaqdaq* Poem (Introduction of Stylistic tudy on Mandar Regional Literature, *International Journal on Science and Research*, Vol 6, Issue 9. (2017)

Inditia tomuane
Bannang pute sarana
Meloq dicinggaq
Meloq dilango-lango
(This is a patriot
White yarn is his/her sense
Ready to be colored
Ready to be given dye)

Namanetteaq lipaq
Sureq disigayanni
Puccana ceraq
Birinna mata gayang
(I am going to weave sarong
Its motif is the mutual stabbing
Head of motif is blood
Its edge is kris edge)

It can be seen from both texts above, some terms in *manetteq* context are brought into patriotism context such as *manetteq* (weave), *lipaq* (sarong), *banning pute* (white yarn), *lango-lango* (dye), *sureq* (motif), and *pucca* (head of motif). Those terms are decontextualized, or they are extracted far from weaving context. And after that they are expressed again in patriotism as its new context.

There are two main implications from this entextualization. Firstly, Mandarese notice that the leadership process is same as the weaving process. *Manetteq* or weaving is a series of steps to turn silk into sarong started by spinning silk into yarn, coloring that yarn, and stringing up that colored yarn to be silk sarong. Weaving a silk sarong need around two months, so its process takes a long time enough. Being a good leader needs that process also. It needs patient and tenacity. To build a good govern the leader certainly will face many challenges, and it is not a short and simple case. In short, leadership in Mandarese point of view is as same as weaving sarong (*manetteq lipaq saqbe*). Not only be carefulness, a good leader should be creative.

The second implication is about the result oriented. The product of *manetteq* is termed as *lipaq saqbeq* (silk sarong). For Mandarese, *lipaq saqbe* has essential value rather than just as part of dress. It plays social role, and it has specific regulation related to its using. Motif, color, and the way of using are classified based on the context. That is why the social class, marital status and kinds of cultural event are considered to choose motif, color and the way of using. Related to entextualization, the word *lipaq* is taken from *manetteq* context and told it again in *Kalindaqdaq Pettomuaneang*. Mandarese notice patriotism characteristic as the prestige result of leadership process, and it is similar to *lipaq saqbe* as the result of *manetteq*. *Lipaq Saqbe* can deliver self-confidence to its user, as patriotism can give a special pride to the noble one.

The next issue is about (dis)identification as one result of entextualization that found in *Kalindaqdaq Pettomuaneang*. Symbols used in *Kalindaqdaq* absolutely

reflect the identity of Mandarese. For instance, mostly *Kalindaqdaq Pettomuaneang* texts use weapon terms such as *kowiq* and *gayang*. If they are interpreted simply, people could judge Mandarese as inflexible and gruff ones. And after passing through entextualization, meaning making of those symbol changes following the purpose context. The reflected identity from interpreting weapon symbols simply in its original context has been (dis)identified in the purpose context. By presenting *manetteq* context, those symbols are interpreted out of its original context. They do not reflect something sharp and injuring anymore. The result of this entextualization is (dis)identification to be leadership with firmness and flabbiness all at once.

Lastly, it is interesting to discuss the consciousness in contextualizing and entextulizing *Klindaqdaq* text which represents cognitive characteristic of Mandarese. It consists of a divergence between a personal context and other kinds of context. In doing contextualization and entextualization, person needs consciousness to integrate his/her personal context, interlocutor's context, original context and purpose context. And not all people are able to do this, although most people face multiple contexts. By examining the *Kalindaqdaq Pettomuaneang*, it can be seen that the writer of *Kalindaqdaq* as the representative of Mandarese and the entextualization agent has been successful to construct attractively some complicated contexts including personal, patriotism, historical, *manetteq*, weapon, and other in *Pettomuaneang* text by minimalizing gaps among those contexts. So the researchers conclude that Mandarese is an ethnic with high cognitive characteristic. Because of to do contextualization and entextualization, people should have specific competence in language and logic as innate human ability and learned skill.

E. Concluding Remarks

Conducting cultural studies is not a simple matter. Cultural object is unlimited, so the methodology including approach, technique, and research duration should meet the appropriateness in quality and quantity. Sometimes the researcher has arranged a research design, then it changes after facing the field of research. This is a specific challenge for researcher in using qualitative method. Another limitation of this research is the source of Data. There is no valid information about the first author of *Kalindaqdaq*. The available references are also limited. That is why the researchers suggest the next research to find and interview as many as possible experts.

The challenge does not mean to be such a big obstacle. Cultural studies should continue to explore the rich local wisdoms in Indonesia, and in Mandarese particularly. As an example shown in this study, people can learn about the patriotism from local text as a reference such as *Kalindaqdaq* and local figures as role models. The researchers also do hope that there will be more researches related to other themes of *Kalindaqdaq* or other cultures in Indonesia, and the researchers believe that it certainly is able to present significance theoretically and practically.

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¹Mircea Eliade (ed.), *The Encyclopedia of Religion*, vol. 8 (New York: Simon and Schuster, 1995), h. 18.

²Norman Daniel, *Islam and the West* (Oxford: One World Publications, 1991), h. 190.

³Syeikh Ja’far Subhānī, *Mafāhim Al-Qur’ān* (Beirut: Mu’assasah Al-Tarīkh Al-’Arabī, 2010)., Juz 5, h. 231.

⁴Syeikh Ja'far Subhānī, *Mafāhim Al-Qur'ān*, h. 8-9.

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1. Holy book

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2. Qur'anic translation

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3. Book

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¹Toshihiko Izutsu, *Relasi Tuhan dan Manusia: Pendekatan Semantik terhadap al-Qur'an*, terj. Agus Fahri Husein dkk (Yogyakarta: Tiara Wacana, 2003), h. 14.

5. Voluminous book

¹Muḥammad al-Ṭāhīr b. 'Ashur, *al-Taḥrīr wa al-Tanwīr*, Vol. 25 (Tunisia: Dār al-Suḥūn, 2009), h. 76.

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