

## Bridging Meaning and Tradition: A Transitivity Examination of Makassar Aruk Texts in Wedding Discourse

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### ABSTRACT

This study delves into a comprehensive analysis of language structures within the aruk text. Employing a qualitative approach, the research focuses on a meticulous examination of the transitivity system. The findings reveal the existence of six distinct process types within each clause, intricately involving the relationships among participants and their respective circumstances. Notably, the study identifies consistent predicate patterns in the formation of aruk texts, particularly prevalent in the context of wedding expressions within the metafunction of the Makassar language. Furthermore, the research uncovers that the articulation of meaning, based on linguistic data, encompasses ideational, interpersonal, and textual dimensions. This multifaceted analysis enables a nuanced understanding of meaning, elucidating the metafunction of language through the exploration of words, phrases, and clauses pertaining to the speaker's conceptual domain.

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### 1. Introduction

South Sulawesi, a region characterized by linguistic diversity, boasts a rich tapestry of languages, including Bugis, Makassar, Mandar, and Toraja, each contributing to the area's cultural mosaic. Language, as conceptualized by Agustina (2010), serves as a symbolic system of sounds that is arbitrary, productive, dynamic, diverse, and humane. In this intricate cultural milieu, language takes on a multifaceted role, shaping not only everyday communication but also permeating specific activities, particularly the rich tapestry of traditions that serve as vessels for preserving the collective memory of historical societal events. The Makassar language, a prominent linguistic presence in South Sulawesi, transcends its utilitarian role in daily communication. It becomes an integral component of cultural practices, notably traditions that play a crucial role in passing down the narratives of the past. These traditions, ranging from customs to historical accounts, are woven into the fabric of the Makassar language, transforming it into more than a means of expression. It becomes a vehicle for the transmission of cultural heritage and collective memory, ensuring that the rich tapestry of South Sulawesi's history remains vividly etched in the linguistic nuances of its people. The linguistic landscape, therefore, extends far beyond the surface-level functions of

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communication. It encapsulates the essence of a community's identity, allowing individuals to express not only ideas and information but also cultural nuances, emotions, and historical narratives. The Makassar language, as one of the linguistic threads in this intricate tapestry, embodies the enduring connection between language, tradition, and cultural identity in the diverse and vibrant heritage of South Sulawesi.

Within the intricate tapestry of linguistic diversity in South Sulawesi, the Makassar language emerges as a distinctive thread, transcending its utilitarian role as a mere communication tool. Instead, it transforms into a powerful medium for the transmission of historical events, traditions, and societal activities. This linguistic phenomenon plays a pivotal role in weaving together the cultural fabric of the region, acting as a repository of collective memory and a conduit for passing down the narratives that define the community. The Makassar language's significance extends far beyond its literal function, delving into the realm of cultural expression. It becomes a nuanced vehicle for conveying not only ideas and information but also the subtleties of cultural identity. Kramsch (1998) aptly emphasizes that language encompasses more than words; it includes the nuances of voice, accent, conversational style, and even nonverbal elements like body movements and facial expressions. These linguistic nuances collectively contribute to shaping the cultural reality of the community, reflecting its unique identity and historical journey. In this context, the Makassar language serves as a living repository of South Sulawesi's rich heritage. It enables individuals to express the intricacies of their cultural identity and share the stories that have shaped their community over time. As a tool for cultural preservation, the Makassar language plays a vital role in ensuring that the diverse traditions, customs, and historical narratives of South Sulawesi remain vibrant and relevant across generations. It becomes a dynamic force in the continuous interplay between language, culture, and the enduring legacy of the community.

In the cultural landscape of South Sulawesi, the mappaccang ceremony takes center stage, intricately interwoven with the profound angngaruk tradition. This ritual, traditionally conducted in the evening preceding a wedding, carries multifaceted significance as it bridges the realms of oral and written cultural expressions. At its core, the angngaruk tradition serves as a dynamic conduit for the transmission of messages and testimonies that echo through the corridors of time, embodying the collective wisdom of past generations. The mappaccang ceremony's (Kasmawati et al., 2021) association with the angngaruk tradition is particularly noteworthy, as it encapsulates the essence of both oral and written cultural practices. Angngaruk, functioning as both an oral tradition and a written cultural product, plays a crucial role in the preservation of cultural heritage (Arman, 2018). As an oral tradition, it becomes a living testimony to the rich tapestry of South Sulawesi's cultural narrative, fostering a sense of continuity and connectedness among community members. Simultaneously, as a written tradition, angngaruk transcends spoken words to become a tangible cultural artifact, encapsulating the nuances of societal experiences and values (Adeliya Natasha Salsabila, 2021; Hariani, 2023). The aruk text, emerging as a literary creation within this cultural milieu, becomes a profound vessel for expressing the collective experiences, events, ideas, and life values of the society during a specific period. Through its narrative richness, the aruk text serves as a time capsule, allowing contemporary audiences to delve into the cultural intricacies and historical tapestry of South Sulawesi. In essence, the mappaccang ceremony and the accompanying angngaruk tradition contribute to the perpetuation of cultural heritage, ensuring that the vibrant stories and cultural nuances of South Sulawesi endure through generations.

In the contemporary cultural landscape of South Sulawesi, the angngaruk tradition stands as a living testament to the resilience and continuity of cultural practices. Its significance transcends time, as it persists in lifting oaths of allegiance and conveying heartfelt wishes during the botting langi ceremony. The profound linguistic and cultural nuances embedded within the sentences of the aruk text, composed in the aruk script, continue to play a crucial role in these modern rituals. The aruk text, a product of intricate linguistic craftsmanship, serves as a vessel for the determination of allegiance, a ritual act deeply rooted in the cultural fabric of the community (Mahmud, 2019). This literary creation, primarily comprehended by traditional ritual practitioners like the Bissu, encapsulates the essence of the community's philosophy of life. As these practitioners engage in the meticulous process of reading, comprehending, and interpreting the aruk text, they ensure the effective transmission of messages that resonate with the deeply ingrained cultural values.

Beyond its immediate ritualistic functions, the aruk manuscript emerges as a historical artifact, bearing witness to the interwoven nature of language, tradition, and cultural identity in South Sulawesi (Faisal et al., 2021; Muhammad Fadhly Kurniawan, 2020). It symbolizes the continuity of cultural practices, providing a tangible link between the past and the present. In navigating the contemporary landscape, the aruk text remains a poignant reminder of the intricate tapestry of South Sulawesi's rich heritage, where language, tradition, and cultural identity converge in a harmonious continuum.

*"Tabe kipa'mopporang mama ri dallekang,  
Malabbiritta, ri pangkaq matinggi ta ri sa'ri karangtuanta"*  
(Sorry, a thousand apologies,  
in front of the glory, position and majesty at your side)

Examining the example in the quoted text unveils the distinct linguistic features employed by language users, known as pangaruk, within the context of the Makassar language (BM). Notably, this form of Makassar language is characterized by expressions and vocabulary that deviate from the norm observed in everyday Makassar language usage. The historical context within the Bugis-Makassar tribe sheds light on the specific function of the aruk text, predominantly employed during the annggaruk ritual, especially in preparations for war. The aruk text, essentially a compilation of grammatical structures, demonstrates its specificity, tailored for particular activities or societal situations. Intriguingly, the aruk text's historical application in ancient times persists into the contemporary landscape, albeit with noteworthy differences. The evolution of the aruk text over time presents a compelling avenue for further exploration and study by researchers. Unraveling these differences not only provides insight into the linguistic transformations within the Makassar language but also offers a deeper understanding of the cultural and societal shifts that have shaped the aruk text's usage. The dynamic nature of language, especially within the context of ritualistic communication, serves as a fascinating lens through which researchers can explore the intersections of linguistic evolution and cultural continuity.

## 2. Method

This research employs a dual-source data approach, utilizing both primary and secondary data to comprehensively address the research objectives. Primary data consists of verbal language in the form of the aruk text, acquired through the implementation of the annggaruk tradition, along with insights gathered from interviews with community members identified based on their character elements. Secondary data, serving as supportive material for research activities, encompasses a range of sources such as reference books, papers, magazines, newspapers, and online content. This combination of primary and secondary data ensures a robust foundation for the study (Aminudin, 1990) (Muhammad., 2009).

The data collection method centers on qualitative content analysis, focusing on examining the relationship between the text's meaning and the contextual conditions within and beyond the text (Arikunto, 2007). Given the qualitative nature of the research, the analysis involves selecting and presenting relevant data, classifying qualitative content, and exploring sentences in the Makassar language displayed in the form of the aruk text. The subsequent step involves analyzing the aruk text using the transitivity system within the annggaruk tradition of the Makassar community in Maros Regency. The collected data in Makassar language is translated into Indonesian clauses for further analysis. To conduct an in-depth examination of the aruk tradition, the research employs the Systemic Functional Linguistic Framework (LFS) developed by Halliday (Saragih, 2011). This theoretical framework guides the analysis of text, form, and meaning, providing a systematic approach to explore the linguistic aspects and ideological representations embedded in the aruk text. The application of Halliday's LFS theory enhances the study's analytical rigor, offering a structured and comprehensive framework for interpreting the intricacies of the annggaruk tradition in the Makassar community.

## 3. Result

### 3.1. Research Results

This research delves into the intricacies of language patterns as manifested in the aruk text, unveiling implications for community traditions, the nuanced meaning embedded within the language, and the

underlying ideology encapsulated in this traditional text. The study further explores the pivotal role of the anngaruk tradition within the Makassar Bugis culture in Maros Regency. To comprehend the aruk text's function within community traditions, an analysis of word formation patterns and the organization of words into clauses or sentences is conducted. The investigation draws from the aruk text data collected during the anngaruk tradition at Makassar community weddings in Maros Regency. This exploration addresses the research problem formulation by shedding light on the language patterns inherent in the aruk text.

Halliday's transitivity theory forms the theoretical framework for this analysis, encompassing three key components: the process itself, participants in the process, and circumstances related to the process (Halliday, 1979). Various processes, including verbal, relational, material, mental, behavioral, and embodied processes, are identified, each involving distinct roles for participants and circumstances. The application of transitivity theory to the aruk text aims to articulate the meaning of experiences within a single clause or sentence. The language patterns within the aruk text are further explored through Halliday's functional systemic linguistics (LSF) approach. This involves an examination of language usage in relation to the function and social background of the Makassar community in Maros Regency. The focus extends to both the text and context of the aruk within the anngaruk tradition at Makassar community weddings, providing a comprehensive understanding of the language's role in shaping and expressing cultural practices.

The initial phase of this exploration involves scrutinizing language patterns within texts, particularly through an examination of the transitivity system. This system revolves around identifying the type of process as the core of the sentence (predicate). By dissecting the transitivity system, the analysis reveals essential elements, such as the subject as the perpetrator of the action, object elements, and other pertinent information within the aruk text. This meticulous examination of language patterns unfolds the intricacies of expression within the aruk text, providing valuable insights into the cultural and linguistic fabric of the Makassar community in Maros Regency.

### Language patterns based on verb processes

The research results show that in the aruk text, there are elements of words or phrases that become the core (predicate) of a sentence. Indirectly, the core or predicate becomes a type of process that is categorized as verbal. It is said to be a verbal process because it shows activities or activities that involve information. Those that can be categorized in this process include: the verbs to command, ask, explain, say, explain, criticize, test, tell, confirm, emphasize, exclaim, promise, swear and so on. After predicates are categorized as a type of verbal process, then other language elements are identified in the form of (1) subject elements and object elements which are categorized as nominal, (2) which are categorized as verbal clauses or adjective phrases as complementary and adverbial elements.

The first pattern contained in the aruk text is the [P-S/O-Pel-Ket] pattern with a verbal process. Language elements in the form of nominal categories function as psychological and grammatical subjects. The psychological subject element is related to the distribution of information, namely important information and is placed in front of interpersonal themes and unmarked topical themes. Both themes are oriented towards the speaker and function as subjects in clauses or sentences. The subject element acts as the speaker and presenter of the conversation (participant I). Then the elements that function as objects are the categories of verbal, nonverbal clauses and noun phrases. These object elements act as effects in the form of words for the actions carried out by the perpetrator. Meanwhile, the element that functions as a complement is the adjective phrase category.

#### Data 1

*[Tabe kipammopporangmamak, ri dallekang labbiritta, ri empoan  
matinggita, ri sa'ri karatuanta]*

*Excuse me, forgive me, before your glory, before your position, before your majesty.*

*Forgive me in front of your glory, your position and the majesty next to you.*

*With full respect, I apologize in front of your glory, your position and the majesty beside you.*

(Text Interview 2, Jaya Langkara, 15 Okt 2019)

The word marker 'kipammopporan' is a word form consisting of an expression of respect marked by the second person singular clitic ki-. The form ki- is a prefix that is categorized as the person to whom the information is addressed or received. Meanwhile, the marker of the form 'pammopporanmamak' is a category of verbs that are followed by a pronoun with a first person clitic with the imperative form -kak (pammopporankak) which indicates the sufferer, thus becoming a marker for the expression 'I'm sorry' that has been uttered by the speaker ((Husnawati, 2018). The word 'mallabbiri' means the disposition to be able to control and influence, to be respected by others because of the kindness of one's heart, and to be a person's glory. In the signifier the word 'ri-dallekan' means in front of the signified. Furthermore, the marker for the word 'ri empoan' is a word formation that comes from the word 'empo' which means placing the body on the buttocks as a sign. The next word formation is followed by the verb phrase 'matinngita', 'ri sa'ri karatuanta' with constituents consisting of the basic word 'sa'ri' which means side, next as the sign, and 'karatuang' which means majesty or honor as the sign.

So the Constituent 'mallabbiritta 'ri empoan' 'matinngita' 'ri sa'ri karatuanta' is interpreted by Makassar language users in Maros Regency as glory, majesty or honor at the side of the king. The word king is indicated by the bound morpheme -ta in Makassar language which is called the honorific second person pronoun clitic (respect) so that it marks lord, king or superior as an element of ownership. This is the process of forming signs that are conventionalized by the local community which are expressed in language, namely aruk text with a meaning that can be understood based on the presentation of the meaning and form by the user. Based on language experience and the realization of the system or meaning in the aruk text, it is explained centrally on the verbal process element, namely 'tabe kipammopporanmamak'. This process element shows activity by providing information to the listener. This process is the main or core part of the transitivity system.

<b><i>Tabé kipammopporan</i></b>	<b><i>Mamak ꞑ -kak</i></b>	<b><i>Ri labbiritta, ri empoanmatinngita, ri sa'ri karatuanta</i></b>
P-t	O	Ket. tempat
FV	N	Klausula Prep.
Verbal Process	Participant I: speaker	Participant II: recipient
	Interpersonal theme	Rema

The constituent 'Tabé kipammopporanmamak', is a verbal phrase. The syntactic relation occupies a predicate function with a combination of task words as an additional element (P-t). The predicate as a verbal process is an action element that functions to connect information between participant I as the speaker and participant II as the target in the form of words. Furthermore, in the text 'mamak' which begins with the word 'pammopporan' the form 'pammopporan-mamak' has the same word formation as 'pammopporana', meaning that the ending /-na/ in certain situations in the usage environment changes to /mamak/ which can have the meaning 'I'. This element functions as an object because it is directly related to the distribution of information placed in front of the interpersonal theme. The constituents 'ri dallekan labbiritta, ri empoan matinngita, ri sa'ri karatuang ta' are clause elements. The phrases meaning 'your glory', 'your position', and 'glory on your side, function as objects marked by the presence of the participant and the place where the information is conveyed. So in data 1 in the aruk text the pattern is [P+O+Ket] with the appearance of verbal processes as the core of the sentence

### Language patterns based on relational processes

Based on the language data in the aruk text, a pattern was found with the following description: Based on the results of further research, it shows that in the aruk text, there are elements of words or phrases which form the core (predicate). Indirectly, the core or predicate becomes a process in the relational category. The relational process functions to connect one entity with another environment in an intensive relationship, circumstantial, or ownership and by means (mode), either identification or attribute. Verbs that can be categorized into this process include; Being, is, visible, valuable, valuable, sound, sounded, indicated, indicating, playing, having, owning, etc. After the predicates are categorized according to the type of relational process, other language elements are identified in the form of subjects, objects, complements, and other information.

The second pattern contained in the aruk text is the [P-S/O-Pel-Ket] pattern with a relational process. Language elements in the form of nominal categories function as psychological subjects. The psychological subject element is related to the distribution of information, namely important information and is placed in front of the interpersonal theme. Both themes are oriented towards the speaker and function as subjects in clauses or sentences. The subject element acts as the speaker and presenter of the conversation (participant I). Then the elements that function as objects are the categories of verbal, nonverbal clauses and noun phrases. These object elements act as effects in the form of words for the actions carried out by the perpetrator. Meanwhile, the element that functions as a complement is the adjective phrase category.

## Data 2

*[Tabε karaεŋ I nakke minne bentεŋ tassitanriŋna Lau, barambanβεε-βεεa]*

Excuse me sir, I am like a strong fortress, once there was in the Lau kingdom.

Sorry Sir, I once existed, like a strong fortress, in the royal palace (Lau).

(Interview, Text 1, Arman, 15 Okt 2019)

The construction of the word 'tabε Karaεŋ' can mean 'excuse me' and is a sign of 'worship' in front of the Lord. Meanwhile, the word 'inakke minne' is a group of words that are in the first person singular pronoun category and function as 'doer' or 'speaker' as a marker. Furthermore, the word 'minne' is a form of confirmation by the language user that what is meant is really me. The word 'bentεŋ' refers to the meaning of 'pole', 'turus' as well as the process of being. Then for the signifier the word 'tassitanriŋna' can mean something that is 'strong' or 'sturdy' as the signifier, and the word 'Lau' is a word that is interpreted by the experience of language users as a type of regional or regional name in Maros Regency. Furthermore, the word 'baramban' as a sign can mean 'chest' (part of the body) and becomes a marker as a 'place of defense' (defense), while the words 'βεε-βεεa' can mean 'way' and 'former' so that the sign is something that is considered dangerous.

Based on language experience and semantic realization in the text above, it is explained that there is a group of words that are centered on the relational process element 'I nakke minne bentεŋ'. This process element is a connecting process, bearing, characterizing or marking "being" so that it is considered the main part of the transitivity system.

<i>Tabε Karaεŋ</i>	<i>barambanβεε-βεεa</i>	<i>I nakkeminne</i>	<i>bentεŋ tassitanriŋnaLau</i>
Function labels	P	O	Pel.
	FV	FN	F Adj.
Circumstan: Companion	Process: Relational: identification	Participant I: People with disabilities attribute	Participant II: Value and form
Interpersonal theme			Rema

The constituent 'tabε Karaεŋ', is a nominal phrase. In its syntactic relations, it occupies a function label that is identified as a circumstantial companion to the interpersonal theme. This theme is oriented towards the speaker in the form of a greeting, so that it functions as a starting point for the main message contained in the clause. The phrase 'barambanβεε-βεεa' is a predicate element and is the core of what is called a relational process. This relational process functions to connect two entities between participant I and participant II. Meanwhile, the phrase 'i nakke minne' is an element that functions as an object. Meanwhile, the phrase 'bentεŋ tassitanriŋna Lau, functions as an adjective element that shows the value or form of power that is marked by the existence of the participant.



### Language patterns are based on behavioral processes

The third pattern shows that the aruk text, as a clause or sentence, contains a word or phrase element which is the core (predicate). Indirectly, the core or predicate is followed by a type of process in the behavioral category. The behavioral process functions to describe physiological activities or actions that express human physical behavior. Semantically, the category of behavioral processes lies between material and mental processes. The implications have the nature of material processes and some have mental processes. In this case, things can be categorized into this process, such as the verbs to breathe, yawn, laugh, belch, sleep, complain, grumble and so on. After the predicates are categorized according to the type of behavioral process, other language elements are identified in the form of subjects, objects, complements, and other information.

The third pattern contained in the aruk text is a pattern that is followed by a behavioral process. Language elements are verbal categories that function as predicates or core in a sentence. These predicate elements relate to the distribution of important information placed in front of the interpersonal theme. Meanwhile, the elements that function as objects and complements are the noun phrase category. Complementary elements have implications in the form of circumstances, and elements that function as information state a place.

#### Data 3

*[Manna sallan kujammen manna kuliŋka ri anja takubokoi kanakontu tojenku]*

Even though in the future I will be ignored and insignificant, I will not deny the truth of my words. I will still stand by the truth, even if one day it is not acknowledged.  
(Interview, Text 2, Jaya Langkara, 15 Des 2019)

In the clause above, there are several word markers, including: the word marker 'manna' which means 'let', 'although', 'despite' as the signifier, and for the word 'sallan' meaning 'later' and 'later' as the signifier. Then the word 'kujammen' is a word formation that comes from 'jammen' which means 'passed away' or 'died' as a sign. So, the word with the pronominal form (ku-) in the first person singular changes its meaning to 'I am gone' as the sign. Furthermore, the word 'kuliŋka' comes from the word 'liŋka' which means 'to go'. However, because of the formation of the word it became 'kuliŋka' which means 'I go'. The word with the preposition ri-anja can mean 'idol' or 'at the idol'. The two words, namely 'liŋka' and 'anja', if they form the phrase 'kuliŋka ri anja' (I went to the spirit world), then grammatically it will mean 'to go home'. The word 'takubokoi' comes from the root word 'boko' which means 'back'. However, the word formation 'takubokoi' is morphologically called a lexical morpheme, namely a type of morpheme that is unlimited in number and very productive because it includes full words and derivative affixes. The form of the word 'takubokoi' in Indonesian is translated as 'I don't turn my back'. This word consists of the free morpheme (ku-), not (tena), behind (boko) and the bound morpheme (mem-i). However, the use in Makassar language of tena+ku+boko+i to become ta+ku+boko+i undergoes a regressive assimilation process, namely a change in the sound at the beginning of the word so that the word marker with a string of sounds [t-a-k-u-b-o-k-o-i] is an action without turning its back. something someone does as a sign.

The word signifier 'kana' means 'words' or 'speech' as the signifier. The signifier of the word 'kontu' is interpreted as 'like' or 'like' as the signifier. The word marker The word 'tojen' means 'true' or refers to something that is 'true' as the signifier. This word also changes form with the addition of the first person singular pronoun, namely 'ku' which is explained as 'my truth' as the signifier. The analysis with the transitivity system is as follows:

<i>Takubokoi</i>	<i>kana kontu tojenku</i>	<i>Manna sallan kujammen manna kuliŋka ri anja</i>
P	O	Pel.
FV	F Adj.	KV.
Process: Behavior	Participant: Behavior	Circumstan: Problem
Interpersonal theme		Rema

The table above consists of several constituents, including: The 'takubokoi' constituent is an element that functions as a predicate and is the core of what is called a behavioral process. This process is defined as physiological activity or activities that express human physical behavior. However, semantically, the category of behavioral processes lies between material and mental processes regarding the actions to be carried out by participants, such as the constituent which functions as the object 'kana kontu tojenku'. Meanwhile, the constituent 'manna sallan kujammen manna kulinjka ri anja' is an element that functions as a complement. This element is an element that is outside valence, and is only an additional element of information in a unit of linguistic experience. Based on the transitivity system, grammatically the text has the pattern [P+O+Pel] with the emergence of behavioral processes as the core of the sentence.

### Language patterns based on material patterns

The fourth pattern in the aruk text then has the element of a word or phrase which is the core (predicate) in a clause or sentence. Indirectly, the core or predicate is followed by a type of material process. Material processes are defined as processes or activities that are physical, that is, they can be observed using the senses. For each of these processes, several verbs that are included in the material process include: walking, working, running, reading, jumping, gathering, joining, writing, reading, swimming, boxing, cycling, lying, hitting, and popping.

Participants involved in a material process are labeled actors and goals with details of the actor as the source or creator of the activity (participant I) and the goal as the entity to which the process is directed or which is subjected to the process (participant II). After the predicate is categorized by type of material process, other language elements are identified in the form of subject, object, complement, or other information.

The fourth pattern contained in the aruk text is a pattern followed by material processes. Language elements in the form of nominal words function as objects. The object element is the element that is subjected to action or is the form to which the process is directed so it is called the goal, while the predicate element as the core of the sentence is called the actor and is located in front of the interpersonal theme.

#### Data 4

*[Kutannangan semban ri maknassana kakaraenanta]*

I put gold metal as a sign of the Lord's kingship. I put a gold metal as a sign of your greatness.  
(Interview, Text 2, Jaya Langkara, 15 Des 2019)

Based on the clause above, there are several word markers, including: the form of the word kutannangan-ki as a sign means 'putting', 'storing', 'displaying', 'installing', and 'putting something', so it is the action of putting something as a sign. In data (3) there are also affixes ku- and -ki as first and second person singular pronouns as markers. Meanwhile the word 'seman' can mean 'sash', 'an object that has a value similar to 'gold metal', 'golden metal', as a sign. Then there is a form of preposition which explains the description of place which means 'in', 'to', 'on', 'way', and 'part' as the signifier. Then, the word makassa-na can mean 'sign', 'boundary', and 'symbol' as a sign. In data (3) above there is also the enclitic marker -na which means ownership or part of the results of an action as a sign. The word form marker kakaraenganta can mean 'kingdom', 'throne', and 'position' or 'greatness' as a sign. So, the meaning of the text in this clause is "I put gold metal as a symbol of your kingdom." However, because this meaning is in accordance with the conventions of the language used or the language experience of the language user, it is realized in the arrangement of words as an expression in writing or text (aruk script). kutannangan-ki semban ri artissana kakaraenanta.

Based on language experience and semantic realization in the text above, it is explained that there is a word that is centered on the material process element 'a'tannan', namely a process that is physical and can be observed using the senses. This process is the main and core part of the transitivity system.



<i>Kutannan̄an̄</i>	<i>ṣemban̄</i>	<i>ri maknassana kakaraen̄anta</i>
P	O	Ket.
FV	N	F Prep
Process: Material; actor	Participant I: goal	Circumstan: causes
Interpersonal theme		Rema

Based on the table above, there is a constituent 'Kutannan̄an̄' which is a verb category that functions as a predicate. In this predicate it is referred to as a material process, namely a process that functions to indicate an action or event of a physical nature. Meanwhile, the word 'ṣemban̄' is a noun category that functions as an object. Then the phrase 'ri artissana kakaraen̄anta' functions as an adverbial element that states the place and is marked with a circumstantial cause. The process in the sentence above is an activity that occurs and is also the core of a language user's experience which determines the participant's existence in the context. Based on the transitivity system analysis in the table above, the pattern formed is [P+O+Ket] with the presence of material processes as the core of the sentence.

### Language patterns based on mental processes

The fifth pattern, the research results show that the aruk text contains elements of words or phrases which are the core of a clause or sentence. Indirectly, the core or predicate is followed by a type of mental process. Mental processes are defined as processes involving cognition, emotions, and perceptions that occur within humans, for example seeing, feeling, hearing, loving, believing, hating, and so on. This process occurs within humans and concerns mental life. Semantically, mental processes involving only human actors or other creatures that are considered to behave like humans are defined as processes or activities that are physical, that is, they can be observed using the senses. After the predicates are categorized by type of mental process, other language elements are identified in the form of subjects, objects, complements, and other information. The fifth pattern contained in the aruk text is the [P+Ket] pattern which is followed by mental processes. Language elements in the form of nominal words function as psychological subjects. The element of the psychological subject is with the distribution of important information and is placed at the front and is called the Interpersonal theme. Then the element that functions as a description is a prepositional clause which provides a statement in the form of a place.

### Data 5

*[Talamallaka jammen̄ ri paran̄ tanibattuan̄]*

I'm not afraid of death, wherever I am I will never be afraid of wherever I am.

(Interview, Text 2, Jaya Langkara, 15 Des 2019)

The marker of the phrase 'tala mallaka jammen̄' consists of the free morpheme 'talamalla' and the bound morpheme which is marked by the ending of the first person singular pronominal form (-ta). 'Talamallaka' comes from the word 'malla' which means 'fear' so this word formation can mean I am not afraid. Furthermore, the marker of the word 'jammen̄' can mean death or death. Meanwhile, the form 'ri paran̄' can mean a place or field or means 'in the field'. The word marker tani-battuan̄ as a derivation form comes from the word group tena ri-battu. The form of the word 'tani-battuan̄' in Indonesian is translated as 'will not arrive' which consists of the free morpheme 'not' (tena), 'arrive' (battu), and the bound morpheme (-an̄). The use in the Makassar language of tena+battu+an̄ to become tani+battu+an̄ undergoes a regressive assimilation process, namely a change in the sound at the beginning of the word so that the word marker with a string of sounds [t-a-n-i-b-a-t-t-u-a-n̄] is a situation that will not arrive. However, for language users in the Angngaruk tradition, this form of the word means 'destination' or 'place' that has not been 'visited' as a sign. The results of the transitivity system analysis are as follows:

<i>talamallaka jammeŋ</i>	<i>ri parang</i>	<i>Tanibattuŋ</i>
P	O	Ket.
FV	N	F Prep.
Process: Mental	Participant I: Sensing	Partispan II: Phenomenon
Interpersonal theme	Rema	

Based on the table above, it consists of language elements in the form of the first person singular pronoun -ka 'aku' which is an element that functions as a subject. In the text it is referred to as a psychological subject because it is related to the distribution of information, namely important information that is placed at the front and also becomes an interpersonal theme that is oriented towards the speaker. The phrase 'talamallaka jammeŋ' is an element that functions as a predicate and is the core of what is called a mental process. This process is a process involving cognition, emotions and perceptions that occur within the speaker. Then the form of the word 'ri parang' is an element that functions as an object that is marked as an event phenomenon. The objects of cognition and perception involve abstract things that are labeled phenomena. So, the first participant is logically called the perceiver. Based on this analysis, in the table above, the aruk text has a [P+O+Ket] pattern with the emergence of mental processes as the core of the sentence.

### Language patterns based on the process of being

The sixth pattern in the next text, the pattern formed shows the presence of word or phrase elements which are the core (predicate) in a clause or sentence. Indirectly, the essence or predicate is followed by a type of process of existence. The process of existence (existential) shows the existence of an entity. Semantically, the process of existence occurs between material processes and relational processes. There are several words that can be categorized into processes of existence such as existing, being, surviving, appearing, occurring, spreading, growing, and so on. After the predicates are categorized according to the type of process of existence, other language elements are identified in the form of subjects, objects, complements, and other information.

The sixth pattern contained in the aruk text is the [P+O+Pel] pattern in the form of the process of being. Language elements in the form of verb phrases function as predicates. The core element of the predicate lies in the interpersonal theme. Then the elements that function as objects are nominal phrases and also as information that states the existence of an object. Meanwhile, complements are a category of clauses called views (circumstances).

### Data 6

*[I nai-naimo sallan karaeŋ tamapaeteŋ ri ada' tamapaempo ri kontutojeŋ]*

Whoever you are, Sir, will not stand on tradition and will not stand on truth  
Anyone at any time does not stand by tradition and does not submit to the truth."  
(Interview, Text 1, Arman, 19 Mei 2019)

The word form in the Makassar language 'inai-naimo' is a reduplication form that comes from the basic form 'nai'. The affix in the form of the prefix i- and the suffix -mo is a type of affix that combines with reduplication. The word 'nai' means 'who' and is a sign of 'by whom' or 'anyone'. Furthermore, the word 'sallan' as a sign has the meaning 'later', 'in the future', or 'someday' as the sign. The word 'Karaeŋ' which means 'king' or 'Lord' is used as a sign. Then, the word formation tama+paeteŋ means not 'standing' or 'not fulfilling' as a sign. If we observe phonologically, the term 'tama+paeteŋ' in certain speakers' environments becomes 'tena+menten'. The derivation of the word 'tena+menten' means 'not rising'. Furthermore, the word with the reposition 'ri-ada' can mean 'in respect of' 'rules in an action' as a sign. Likewise, the word 'kontu' which means 'as if' or 'like' is the sign, and 'tojeŋ' which means 'true' or 'the real' is the sign. Based on language experience and the realization of semantics or meaning in the text above, it is explained that there are groups of words that center on elements of the process of being. This word is a process that shows a person's existence regarding information. This process is the main and core part of the transitivity system.

<i>I nai-naimo sallan</i> <i>Karaen</i>	<i>tamapaeten, tamapaempo</i>	<i>ri ada', ri kontu tojen</i>
Marker question	P FV Process: Form (existential)	Pel. F Adj. Participant I: Existence
Interpersonal Themes		Rema

The constituent 'inai-naimo sallan' in the table above, is an element as a marker in asking someone a question. In its syntactic relations, it functions as the starting point for the main message contained in the clause. The constituents 'tamapaeten, tamapaempo' are elements that function as predicates as well as being the core or process of existence. The process of existence is a process that expresses a person's existence through his actions. The manifestation process only binds one participant, namely the entity which functions as a complement which is marked by the presence of the participant as an explanation of the existing information. In the table above, the aruk text has the pattern [P+Pel] with the emergence of the process of existence as the core of the sentence.

#### 4. Discussion

The findings and data analysis from this research illuminate the aruk text as a distinctive language unit with both spoken and written forms, serving as a means of communication from the sender to the recipient. Employing the Systemic Functional Linguistics (LSF) approach developed by M. A. K. Halliday, the study delved into the language structures and patterns inherent in the aruk texts. Through the lens of the transitivity system within Halliday's LSF, the analysis revealed eight clauses of the verbal process type, six clauses of the relational process type, and two clauses of the behavioral process type. Additionally, one clause each belonged to the material, mental, and form process types. The transitivity system served as a crucial tool for understanding the relationships between participants and their circumstances within each clause.

Expanding on Halliday's concepts, this research incorporated categories, functions, themes, and rhymes into the study of aruk texts, providing a nuanced perspective on their internal structures. Across the entirety of the aruk text data, the presence of a predicate as a process in the transitivity system was consistently observed. This predicate, serving as a primary sign, concurrently facilitated a semiosis process, highlighting its dual role in communication. Within each clause analyzed, discernible patterns and rules surfaced, representing an internalization of social reality by Pangngaruk. These rules, embodying subjective actions influenced by the social world's structure, manifested as a significant aspect of the aruk text. Notably, the rules governing the formation of aruk texts consistently featured a predicate pattern, aligning with the metafunction of the Makassar language, particularly expressed during wedding ceremonies. In conclusion, this research underscores the intricate interplay of linguistic structures, social reality, and cultural expressions within the aruk text. The identified patterns and rules shed light on the subjective actions of Pangngaruk, providing a deeper understanding of the aruk text's role in conveying messages and cultural significance, especially in the context of wedding traditions.

#### 5. Conclusion

Based on the results of research and data analysis, it can be concluded that aruk text is a language unit that has spoken and written form from the sender of the message to the recipient of the message. The language structures (patterns) contained in the aruk texts were analyzed using the Systemic Functional Linguistics (LSF) approach by M. A. K. Halliday. The transitivity system in Halliday's LSF found 8 (eight) clauses of the verbal process type, 6 (six) clauses of the relational process type, 2 (two) clauses of the behavioral process type, and 1 (one) clause each of the material type, mental, and form. Based on a transitivity system, the process at the core of a clause involves the relationship between each participant and its circumstances. Modifications by Halliday's concept were developed in this research with the object of study of the aruk text adding categories, functions, themes and rhymes. In all the data that constitutes the aruk text, there is a predicate as a process in the transitivity system and at the same time as a semiosis process which makes the predicate a primary sign. Furthermore, in each clause analyzed a pattern or rule was found. This rule is

an internalization of social reality by Pangngaruk. which is a subjective action influenced by the structure of the social world. The rules for forming aruk texts always have a predicate pattern and are followed by the metafunction of the Makassar language which is expressed at weddings.

### Declaration of Conflicting Interest

The authors state that there is no conflict of interest concerning the publication of this paper.

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