

THE USE OF SPEECH ACTS IN *ANGNGARU* OF MAKASSAR SOCIETY

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Article History:

Submitted: 6 May 2019; **Revised:** 22 June 2019; **Accepted:** 8 July 2019

DOI: 10.26858/retorika.v12i2.9099



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ISSN: 2614-2716 (print), ISSN: 2301-4768 (online)

<http://ojs.unm.ac.id/retorika>

Abstract: *The Use of Speech Acts in Angngaru of Makassar Society.* The objective of this research is to explore the use of speech acts in *Angngaru*. Through the framework of speech act Searle (1969), this paper focuses on exploring the types and functions of *Angngaru* in Makassar society. To gain data, *Angngaru* texts were collected and analyzed through the techniques of discourse analysis. To support the data analysis, some performances of *Angngaru* were observed. The performers of *Angngaru* were also interviewed. The results of the study show that *Angngaru* has important roles in Makassar society. The types of speech acts were found in *Angngaru* such as representatives, directives, commissives, and expressives. The analysis of the types and functions in this language use remarks the strong relationship between language and culture in a particular society.

Keywords: language, culture, speech acts, *Angngaru*, Makassar society

Abstrak: *Penggunaan Tindak Tutur pada Angngaru dalam Masyarakat Makassar.* Penelitian ini bertujuan mengeksplorasi penggunaan tindak tutur di *Angngaru*. Melalui kerangka analisis tindak tutur Searle (1969), penelitian ini berfokus pada eksplorasi jenis dan fungsi *Angngaru* dalam masyarakat Makassar. Untuk mendapatkan data, teks-teks *Angngaru* dikumpulkan dan dianalisis melalui teknik analisis wacana. Untuk mendukung analisis data, beberapa pertunjukan *Angngaru* diamati. Para pemain *Angngaru* juga diwawancarai. Hasil penelitian menunjukkan bahwa *Angngaru* memiliki peran penting dalam masyarakat Makassar. Sebagai bagian dari kehidupan budaya, *Angngaru* digunakan untuk mengekspresikan penghargaan dan rasa hormat. Jenis tindak tutur yang ditemukan di *Angngaru*, yakni representatif, direktif, komissif, dan ekspresif. Analisis jenis dan fungsi dalam penggunaan bahasa ini menunjukkan adanya hubungan yang kuat antara bahasa dan budaya dalam suatu masyarakat tertentu.

Kata kunci: bahasa, budaya, tindak tutur, *Angngaru*, masyarakat Makassar

Studies in terms of language and communication remain essential in today's society. Studies on the communication function had flourished and proved that communication strategies are needed to overcome the problems in communication. One of the examples of those studies is in terms of classroom interaction (Pawlak, 2015; Chang & Liu, 2016; Mahmud, 2017; Krishnan, Ramalingam, Ching, & Maruthai, 2018). These studies show that the communication strategies are helpful in solving the communication problems encountered by the teachers and students in the learning process in the class and in creating effective classroom interaction. This fact shows that language has an important function to maintain good interaction in one community. Failure in using language to communicate can result in a failure of interaction.

The function of language is not only, however, as a means of communication. It is also a symbol of the identity of the language users. Mesthrie (2000:6) had argued that language is not just "denotational, referring to the process of conveying meaning or referring to ideas", but also it is "indexical" in which language is "a symbol of one's social class, status, region of origin, gender, age group, and so on". This means that what is going on in a particular society can be seen in the language people speak. This is confirmed by Levi-Straus who said that "to say language is to say society" (cited in Duranti 1997:337). Therefore, it can be stated that language is not only used to communicate ideas and information but also to symbolize one particular society or as a symbol of one community.

This fact shows that what is in one community can be revealed through the language they used. Sifianou (1992:12) argued that "the relationship of the interactants, age, the specific situation, and so on, will directly affect their language use to degrees determined by the culture". In the same line, Kramsch (1998) stated that there is a strong connection between language and community because it is through "the accent, vocabulary, discourse patterns, speakers can identify themselves and be identified as members of the community". Kramsch further stressed that language "expresses, embodies, and symbolizes cultural reality". These ideas confirm that there is a strong relationship between language and culture in one particular society.

Indonesia as a country of various languages and culture offers a lot of opportunities for

language and cultural studies. One of the communities which attract the interest of anthropologists and sociolinguists is Makassar society (Chabot, 1996; Wahid, 2008; Iswary, 2009). Chabot (1996), for example, studied about kinship and status. Wahid (2008) explained the social system of Makassar people whereas Iswary (2009) had examined the teaching of ethics in relation to local Makassar belief.

Makassar is usually recognized as one ethnic group located in several regencies in South Sulawesi. It also means the name of one Kingdoms, named Gowa in the sixteenth century (Iswary, 2009:99). Nowadays, Makassar is known as the capital city of South Sulawesi, one province located in the Eastern part of Indonesia, which was previously known as Ujung Pandang.

Makassar people are rich with cultural norms. The possession of *siri' na pacce* (shame and compassion) is a philosophy embodied in their life. This philosophy regards the importance of mutual understanding in Makassar life. *Siri'* is the feeling of being "ashamed, diffident, shy, shame, sense of honour, disgrace" (Matthes cited in Graham, 2001:2) whereas *pacce* may mean to "feel pain for somebody else in one's stomach, indicating a feeling of compassion for one's neighbor, relative or fellow member of a social group" (Yatim as cited in Pelras, 1996:208). In addition, Makassar people have basic principles of mutual understanding as expressed in the concept of *sipakatau* (respecting each other as people), *sipakalakbirik* (respecting people regardless of any differences), *sipassiriki* (preserving honor each other), *sikalaibine* (being together), *sialle* (being one in a family), and *sisarikkattang* (being siblings together). The concept of *sulapak appak* (square) is also important which showed the characteristics of Makassar people, namely *barani* (brave), *lambusuq* (honest), *caraqdeq* (smart), and *kalumananyang* (rich) (Iswary, 2009: 103-104).

Regardless of those facts, studies in terms of language use and cultural life in Makassar society had not been observed closely. There are very limited studies found in terms of language usage such as the study of Makassar language and expressions in communicative situations. For that purpose, this paper is directed to explore one function of language use to communicate in relation to the cultural aspects of Makassar society. This paper discusses a study of Makassar society in terms of their language use in one communi-

cative situation, namely the use of *Angngaru* in Makassar society.

The word *Angngaru* comes from the Makassar language *aru* which means “promise”. *Angngaru* here is meant as a loyal promise addressed to people in Gowa Kingdom in the past times. Previously, *aru* was a promise between the King and autonomic government covering the restricted agreement between the King with other authoritative rulers. In the past times in the Gowa Kingdom, the King rulers who were appointed were required to pronounce the promises in front of the King that they would do their duties properly. This promising act functioned as a motivation to reach the expectations of the King in managing the Kingdom. Besides, the soldiers who went to war at the time were required to promise in front of the King that they would defend the Kingdom, defend the rights, and never surrendered (Limpo, Culla, & Tika, 1995; Gunawan, 2013; Khairuddin, 2014). Nowadays, *Angngaru* is usually used as a part of ceremonies in Makassar society, such as in wedding parties. It is also performed in some formal events such as in the welcoming ceremonies in seminars, meetings, and so on.

The fact above shows that *Angngaru* as a form of promising expressions for Makassar people is worthy of exploration. Through the framework of speech act analysis, as a form of language use, this study suggests an intensive investigation of language use in particular society influenced by the cultural life of the people. There are two main questions brought into discussion in this paper. The first one is “what are the speech acts used in *Angngaru*?”. The second one is “what are the functions of *Angngaru* in Makassar society revealed through the use of speech acts?” Findings from this study are precious especially in the field of sociolinguistics and linguistic anthropology. Results are also beneficial in the literature of Makassar culture and society, one of the predominant ethnic groups in South Sulawesi, Eastern Indonesia and also in the literature of language and communication as a whole.

Discussion on speech acts is important as a way of doing something. Through speech acts, speakers choose ways of expressing themselves based on their objectives toward their hearers such as to believe, accept, or do something. Bonvillain (1993:101) noted that “the notion of speech act entails the fact that through speaking, a person accomplishes goals”. Hymes also

suggested the important function of the speech act in analyzing communication in a particular society. Hymes said that an act is generally “coterminous with a single interactional function, such as a referential statement, a request, or a command, and may be either verbal or non-verbal” (cited in Saville-Troike, 1982:28–30).

In studying language and communication, the forms of speech acts are influential. Two important linguistic philosophers, Austin (1962) and Searle (1969) had promoted the significant functions of speech acts in communication. Both of them proposed a taxonomy of speech acts with the main focus is “to perform actions”. In addition, the fundamental insights of using speech acts are on “how meaning and action are related to language” (cited in Schrifin, 1994:49). Searle (1969, cited in Schrifin, 1994:54) had stated that the speech act is “the basic unit of communication” and therefore, it becomes “the center of the study of language, meaning, and communication”.

A speech act, according to Austin (1962: 109), implied that “someone saying something is normally also doing something”. Austin further differentiated three types of acts: (1) a locutionary act which contains “a certain sense and reference” and is “equivalent to the real meaning”, (2) an illocutionary act which has “a certain conventional force” or a “contextual function”, and (3) a perlocutionary act indicating the effect on the addressee which “we bring about or achieve by saying something” (1962:109).

Another linguist, Searle (1969), proposed five classes of speech acts: (1) representatives (e.g. asserting, concluding), which commits the speaker to the truth of the expressed proposition, (2) directives (e.g. requesting, questioning), which are attempts by the speaker to get the addressee to do something or to direct someone towards some goals of the speakers, (3) commissives (e.g. promising, threatening, offering), which commit the speaker to some future course of action, (4) expressives (e.g. thanking, apologizing, welcoming, congratulating), which express a psychological state and express the inner state of the speaker, and (5) declarations (e.g. appointing, excommunicating, declaring), which affect immediate changes in the institutional state of affairs and which tend to rely on elaborate extra-linguistic institutions (cited in Schrifin, 1994:57; Levinson, 1983:240; Mey, 1993:163–167).

Batch and Harnish (1979:39–57) also developed a taxonomy of speech acts. The first one is constatives, which is used in expressing the speakers' belief and his intention or desire that the hearers have alike belief, such as asserting, predicting, describing, informing, responding, and suggesting. The second type is classified as directives, used to express the speakers' attitude toward some prospective action by the hearer and his intention that his utterance is taken as a reason for the hearer action. The directive expressions can be in the form of requests, questions, requirements, prohibitions, permission, and advice. Next is known as commissive, which is an utterance to express obligations by the speakers, which can be in the form of promising and vowing. Another type is acknowledgments, mainly dealing with feelings, such as apologizing, expressing condolence, congratulations, greetings, thanks, accept and reject. The last one is didactives, which is mostly used in teaching, for example, giving corrections, repetition, and evaluation.

Consequently, deep investigation and analysis on speech acts may serve as invaluable input on studying about one particular language of one society. Research studies on speech acts have been continuing and becoming the attention of scholars in many different areas of language studies. One example of study in terms of speech acts had been conducted in Arabic language by Al-Shboul and Maros (2013). By exploring the use of condolence in Jordanian Arabic language, they found that strategies of condolence were affiliated to faith and religious belief. Another study on speech act had also been conducted by Sattar, Lah, and Suleiman (2011) in the specific use of refusal strategies. They found that the refusal strategies as a part of speech acts in the Malaysian context were influenced by Malaysian culture.

In Indonesia, studies in these issues had also been flourished in several contexts of communicative situation. A study by Wajdi (2009) in classroom settings, for example, found many types of speech acts used by the teacher and the students and confirmed the strong power of speech acts in the class especially by the teacher. Another study in terms of classroom interaction was by Milal (2011) who found the function of directive speech acts as one indicator of power in the classroom. Other studies by Boxer, (2003), Upadhyay (2003), Syahri (2010), and Stranovska,

Fraternova, Munkova, & Muglova, (2012) were successful on exploring speech acts in relation to polite expressions. In addition, studies between the use of speech acts and gender differences were also highlighted by some scholars (Amarien, 2010; Sari, 2010). All of these studies show that exploration of speech acts is precious and offers a deep investigation of language use in a particular communicative situation.

METHODS

This is a descriptive qualitative study with the focus of analyzing the use of speech acts in *Angngaru*. To gain data on the types of speech acts, the researcher collected the texts of *Angngaru* that had been recorded and transcribed from the performers of *Angngaru*. One of the reliable resources is the texts of *Angngaru* collected and transcribed from Maksud Dg. Siga, one of the prominent performers of *Angngaru*, which was entitled *Aru Tubarania ri Gowa* "The Promises of the Brave King of Gowa". These texts had been written in several sources (Limpo, Culla, & Tika, 1995; Gunawan, 2013; Khairuddin, 2014). These texts are used continuously by any other performers on different occasions. For this study, the researcher took these existing resources which were still in the original language, Makassar. The texts were then translated into English by the researcher with the assistance of the native speakers of Makassar language (see appendix).

To support data on the functions of *Angngaru* in Makassar society, the performances of *Angngaru* in particular situations such as in the opening ceremonies of seminars were observed. An informal interview was also conducted with one traditional performance group known as *Sanggar Seni* "Traditional Art Community", located in Gowa District. This group served some Makassar traditional performances including *Angngaru*. To know the functions of *Angngaru* in Makassar culture, three informants were interviewed informally. One was H. Bahtiar Dg Sanre, 61 years), in Bontosunggu, one district in Gowa regency, the owner of the *Sanggar Seni* "Traditional Art Community", Rukanti, 50 years old, and also an interview with Arif, a student at the Faculty of Languages and Literature of the State University of Makassar, who usually performed *Angngaru* in some ceremonies within the

university. The interview was conducted informally and notes were taken from it. The data elicited from this interview were used to explore the functions of *Angngaru* in Makassar society, as supporting data for analysis on the collected texts.

Discourse Analysis was used in this paper to analyze the data. Steps in doing Discourse Analysis were applied in this research, namely collecting texts, transcribing, translating, identifying, interpreting, and reporting the results. In this study, texts of *Angngaru* were collected and transcribed. Since the texts were in Makassar language, those texts were translated first into English. Next, the texts were identified to find out the speech acts under the framework of Searle's speech acts (1969), which were then interpreted in terms of cultural functions in Makassar society. The final step was reporting the analysis in the forms of extracts.

FINDINGS AND DISCUSSION

Findings

One of the performances of *Angngaru* in one of the formal occasions, an international seminar hosted by the State University of Makassar, was observed. It was the opening ceremony of the seminar conducted at the hall of the Graduate Program of the State University of Makassar. On the right side, there were some performers equipped with their *suling* (traditional flute) and *gendang* (traditional drum). A young gentleman was coming forward with his red Makassar traditional costume. With his stuttering body, he pulled his *badik* (Makassar traditional weapon) and pronounced some expressions loudly with high intonation. He pronounced as follows:

Inakke minne, Karaeng
Here I am, the Lord
Lambara' tatassa'la'na Gowa
The hero from Gowa
Nakareppekangi sallang, Karaeng
Pannngulu ri barugaya
Will break later, the Lord
The tip of my weapon in the arena
Pasorang attannga parang
Will break later the handle of the lance in the
middle of the battlefield

That was known as *Angngaru*. Arif, the performer, 22 years old, with his loud and strict sound pronounced *Angngaru* accompanied by his *badik*. That lasted for less than 5 minutes and after that one dance from some girls ended the ceremony. The girls performed the Makassar traditional dance, *tari pa'duppa* (welcoming dance). This dance was meant to welcome the guests, and in that seminar, the dance was meant to welcome all of the participants in the seminar especially those who hold positions in the university or other respected guests. When pronouncing the texts above, he stuck the *badik* on the floor showing that he really promised to do his best. His body was stuttering with a serious face and high intonation. As expressed in the *Angngaru* text above, the sentences he pronounced showed that he had promised to the King. He was the one who would break the weapon in the war and would not lose in the war. Since it was pronounced in the welcoming ceremony of the seminar, the promises in his *Angngaru* showed his promises to do the best for the coming event and made the seminar successful.

Based on the interview with Arif, it was found the sacred functions of *Angngaru* on that particular occasion. Arif said that there were three functions of *Angngaru*. The first one was previously used as a promise by soldiers who wanted to go in a war. Secondly, it was used to welcome the King's important guests. The third, it is now used in important and official occasions as a kind of appreciation and respect, especially in today's Makassar occasions.

Rukanti (50 years old), the owner of *sanggar seni* (traditional art community) and the other informant, H. Bahtiar Dg Sanre, 61 years), in Bontosunggu, one district in Gowa District, also confirmed that the performances of *Angngaru* nowadays is to welcome the guests to show appreciation, respect, and honor in one particular occasion. According to the informants, these *Angngaru* performances were important to preserve the Makassar traditions and cultural life among the present advances of technology.

The texts pronounced in *Angngaru* were rich in expressions. Some examples of speech act in the texts can be seen in the following extracts:

Extract 1:
Akkanamak numammio
I said, you confirmed

Extract 1 above shows the use of representative speech act. In the above extract, the expressions show that the speaker tried to get “the addressee to do something or to direct someone towards some goals of the speakers” as expressed in “*Akkanamak numammio*” (I said, you heard). The speaker wanted to say and others listened to what he said. This is a kind of representative speech act, which aimed to commit the speaker to the truth of his expression. Other examples of representative speech acts can be seen in the following extracts:

Extract 2:

Ikau anging, Karaeng
You are like the wind, the Lord
Naikambe lekok kayu
I am like the leaves
Mirikko anging
Blow the wind
Namarunang lekok kayu
I am willing to go away with you
Iya sani madidiyaji nurunang
Although those of the yellow leaves had been destroyed

In extract 2 above, the speaker asserted metaphors of the wind and the leaves in the expression “*Ikau anging, Karaeng, Naikambe lekok kayu*” (You are like the wind, the Lord, I am like the leaves). In this way, the speaker committed himself to the actions as though “he was the wind and the King was the leaves”. This act tried to “commit the speaker to the truth of the expressed proposition”. This is a kind of representative speech acts. The speaker represented himself was like the wind and the King was like the leaves. Other examples of metaphors can be seen in the following extracts:

Extract 3:

Ikau je'ne, Karaeng
You are like the water, the Lord
Naikambe batang mammayu
I am like the log of wood
Solongko jekne
Flow the water
Namammayu batang kayu
I am willing to drift with you
Iya sani sompo bonangpi na kianyu
Although at the rising tide we drift

Extract 4:

Ikau jarung, Karaeng
You are like the needle, the Lord
Naikambe bannang panjaik

I am like the thread
Takleko jarung
Break it through the needle
Namminawang bannang panjaik
Then I will follow and tie your footpath

In the above two extracts (extract 3 and 4), the speaker represented the actions by using metaphors of the water and the log of wood in the expression “*Ikau je'ne, Karaeng, Naikambe batang mammayu*” (You are like the water, the Lord, I am like the log of wood). The speaker also represented the action in the metaphors of the needle and thread expressed in “*Ikau jarung, Karaeng, Naikambe bannang panjaik*” (You are like the needle, the Lord, I am like the thread). These representations marked the representative roles of both the King and the servants. The expressions asserted that the King and the servants had their own roles that should be properly done. These representations can be categorized as a representative speech act. In addition, the expressions show the act of promising expressed in “*Namammayu batang kayu*” (I am willing to drift with you) and “*Namminawang bannang panjaik*” (Then I will follow and tie your footpath). These expressions are categorized as commissive speech acts. These types of speech acts can also be seen in another version of the text in extract 5 as follows:

Extract 5:

Berangja kunipatekba
I am like the big knife ready to cut
Pangkuluk kunisoeang
The ax ready to swing
Ikatte anging, Karaeng
You are like the wind, the Lord
Naikambe batang mammayu
We are the leaves of the wood
Ikatte jarung, Karaeng
You are like the needle, the Lord
Naikambe bannang panjaik
We are the thread

Like the previous three extracts, the speaker represented him as the big knife (*berang*), the ax (*pangkulu*), the leaves of the wood (*batang mammayu*), and the thread (*bannang panjaik*). These are the symbols of being loyal to the King. Those things are usually used by the servants to do their duties obliged by the King.

The second category of speech act observed in the texts is directives in the forms of re-

quests and requirements. The speaker said in the following extract 6 and 7:

Extract 6:

Anne niallenu kikaraengang
After being appointed as King
Teai panganuammang
Only our body who serves
Tanu alleai jangang ri leranna
Our rights are not like that
Tanukoccikiai bayao ribaka kampooammang
You are not going to take chickens from the
place they stay
Tanualleai kaluku sibatummmang
You are not going to take our coconut or our
palm fruit
Rappo sipaempan, punna niak nukaeroki pang-
anuammang
If you want to have something from us
Nuballi sitaba nuballia
Buy those you can buy
Nusambei sitaba nusambeia
Change those you can change
Nupalaki sitaba nupalaka
Ask something that you deserve
Nakisareangko
And we will give it to you

In extract 6 above, the speaker maintained that in the position as the King, he will act as the servant. In doing the roles, the speaker said what the King should do and what he as the servant will do. The expressions in “*Rappo sipaempan, punna niak nukaeroki panganuammang*” (If you want to have something from us) and “*Nakisareangko*” (And we will give it to you) showed that what the King wanted would be fulfilled by the servant. There was a certain way of acting as a King and as a servant. This contains directive speech acts to lead the speaker to address some jobs to do for the hearer.

The third speech act is expressive in the forms of apologizing. Before pronouncing the promises, the speaker expressed his apologies that can be seen in the following two extracts:

Extract 7:

Bismillahirrahmanirrahiim
In the name of Allah
Atta, Karaeng
Really, the Lord
Tabe' kipammoporang mama
I do apologize
Ri dallekang labbiritta,
In front of you
Ri sa'ri karatuanta

Beside your majesty
Riempoang matinggita
In your noble throne

From extract 7 above, the performer of *Angngaru* started his promise by using apology in “*Tabe' kipammoporang mama*” (I do apologize). Before the promising was pronounced, the speaker asked for apologies. The main intention was because the promising had a strict function in the relation between the King and the servant in the form of loyalty to do the best for the Kingdom, such as defending the Kingdom from enemies.

The fourth important speech act found in the text of *Angngaru* is commissive. This can be seen in the following three extracts:

Extract 8:

Inakke minne, Karaeng
Here I am, the Lord
Lambara' tatassa'la'na Gowa
The hero from Gowa
Nakareppekangi sallang, Karaeng,
Pangngulu ri barugaya
Will break later, the Lord
The tip of my weapon in the arena
Nakatepokangi sallang, Karaeng
Pasorang attannga parang
Will break later, the Lord
The handle of the lance in the middle of the
battlefield

Extract 9:

Punna sallang takammaya
If I break my promise later
Aruku ri dallekanta
As I promise in front of you
Pangkai jerakku
Mark my grave
Tinra' bate onjokku
Cross my name in the history
Pauang anak ri book
Tell to other next generation
Pasang anak tanjari
Advise to younger sons and daughters
Tumakkanaya karaeng
If I just can promise, the Lord
Natana rupai janjinna
But cannot do
Sikammajinne aruku ri dallekanta
That's my promise in front of you
Dasi-nadasi nani tarima panngaruk,
Salamak....
Hope God bless it. Congratulation.

Extract 10:

Punna sallang takammaya

If later it is not proved
Aruku ri dallekanta
The promise that I have said now
Pangkai jerakku
Cross my grave
Tinraki bate onjokku
Stick my footpath
Pinrai arengku
Change my name
Piassalak jari-jariku
Curse my siblings

All of the extracts above (extract 8-10) showed the use of promising. The speaker promised to do his job properly. As expressed in extract 8, the speaker said, "*Inakke minne, Karaeng, Lambara' tatassa'la'na Gowa*" (Here I am, the Lord, The hero from Gowa). The speaker promised in front of the King to defend the Kingdom in the war and that would not humiliate and disappoint the Kingdom. Therefore, he would sacrifice for that. Another form of promises can also be seen in extract 8, where the speaker said, "*Nakareppekangi sallang, Karaeng. Pangngulu ri baru gaya*" (Will break later, the Lord, the tip of my weapon in the arena). He promised to go in war and prepared to die on the battlefield. In fact, big consequences resulted if he broke his promise. The speaker said in extract 9, "*Pangkai jerakku, Tinra' bate onjokku*" (Mark my grave, Cross my name in the history). The speaker swore for big consequences for his words and expressions. In extract 11, the speaker also said, "*pangkai jerakku, tinraki bate onjokku, pinrai arengku, piassalak jari-jariku*" (Cross my grave, Stick my footpath, change my name, Curse my siblings). At the end he said "*Salamak*" (Hope God bless it), expecting that what he did would be successful and hopefully God bless it.

These are a form of promising, which should be consistent with the actions. If he failed to prove what he had said, he was subject to some actions such as marking his grave and changing his name in the story. In Makassar culture, the grave, the footpath, and the name are important representations for being a hero in life. Even the next sibling may get the risk for the failure of the promise for being cursed in their whole life.

Discussion

It can be seen that *Angngaru* has many functions in Makassar society. In the past times, it was used as the promises by the soldiers to the

King. Nowadays, since it is used in formal occasions to welcome the honorable guests, the main functions are now to show respects. In addition, the promise in the text of *Angngaru* can represent the principles of Makassar people. One of the ideas was the symbolism of *badik*, Makassar traditional weapon. The use of *badik* in the pronouncing of *Angngaru* means that the words uttered had a strict consequence. For Makassar people, *badik* is the symbol of brevity and high honor. Very seldom people used *badik* as it has great consequence for that. *Badik* is used to defend honor and shame. This is related to the concept of *siri na pace* (shame and compassion) which becomes the basic principle of Makassar people.

Based on the analysis of speech acts in nine extracts above, it was found that the speech act to "perform actions" and "to relate meaning and actions" (Austin, 1962; Searle, 1969) was also clearly used in the text of *Angngaru*. Based on the above extracts, several types of speech acts were found such as apologizing, requesting, asserting and promising. These types of speech acts were in line with Searle's taxonomy of speech acts.

The basic idea from this *Angngaru* is the strong idea between words and meaning. In Makassar culture, being consistent between what is said and what is acted is very important as reflected in the principle of Makassar people, *siri na pacce* (shame and compassion). The speech acts in the words and expressions of *Angngaru* revealed the important principles of Makassar people. In addition, the power of Makassar people was symbolized in some words and expressions of *Angngaru*. In Makassar society, the concept of *sulapak appak* (square) as noted by Iswary (2009: 103-104) is important which showed the characteristics of Makassar people. The concept of being *barani* (brave) and *lambusuq* (honest) can also be clearly seen in the expressed words of *Angngaru*.

CONCLUSION

This paper has discussed the significance of *Angngaru* as one part of Makassar traditional language usage. By observing the types of speech acts in *Angngaru* and investigating its functions, it is clearly seen that *Angngaru* has important roles in Makassar society. *Angngaru* is a form of promising conducted now in many types of ceremonies in Makassar society. As a part of

cultural life, *Angngaru* is used to express appreciation and respects. It also becomes a symbol of strictness and the correspondence of actions and words in Makassar, the basic principles of Makassar people.

Several types of speech acts were found in *Angngaru* which represented the relationship between action and meaning. Those speech acts such as representatives, directives, expressives, and commissive were types of speech acts proposed by Searle (1969). These speech acts showed that languages used in *Angngaru* were depicting the strong relationship between the action and the expressed words which were also important in Makassar basic principle *siri na pacce* (shame and compassion). This principle brought the ideas that Makassar people are strict in their words and actions in order to preserve their honor (shame) and in order to build their compassion and solidarity among the community.

These findings are very beneficial input for readers in the field of literature and linguistic studies.

This brings the important fact of language use in relation to culture in one particular society. *Angngaru* in Makassar society is one of the various forms of language expressions represented the culture and society. It is essential to explore this kind of fact to see the richness of language and culture all over the world. These findings show that studies on speech acts are essential in language and communication. Speech acts may represent the meanings and the words uttered. This indicated that studies on speech acts remain important and therefore, further studies on speech acts in different contexts of communicative situations need to be conducted.

ACKNOWLEDGEMENT

The author would like to thank to Arif, Rukanti, and Bahtiar Dg. Sanre for their participation in this study of *Angngaru*. Thank you to the reviewers who gave suggestions and comments on this article.

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APPENDIX: ARU TUBARANIA RI GOWA

Version 1:

Anne nualleku, Karaeng
Akkanamak numammio
Angingak nulekok kayu
 The King said, the Lord
 I said, you heard
 I am like the wind, you are like the leaves

Anne niallenu nikaraengang
Karaeng mako ikau
Atamak ikambe
Naia punna massongkang
Tamak lembarakkang
Punna maklembarakkang
Tamassongkang
Angingmako kilekok kayu
Naia sanik madidiaji nuirik
 After being appointed as a King
 Then you become a King
 We are all servants
 But, if we are bringing something on the head
 We are not bringing by shoulders
 If we are bringing by shoulders
 We are bringing something on the head
 You are like the wind and we are like the leaves
 But, only those who turned yellow that you will get rid of.

Anne niallenu kikaraengang
Teai panguanummang
Tanu alleai jangang ri leranna
Tanukoccikiai bayao ribaka kappommang
Tanualleai kaluku sibatummmang
Rappo sipaempang
Punna niak nukaeroki panguanummang
Nuballi sitaba nuballia
Nusambei sitaba nusambeia
Nupalaki sitaba nupalaka
Nakisareangko
Tanutappakaiai panguanummang
Ikambe tannakadok bassimang
 After being appointed as King
 Only our body who serves
 Our rights are not like that
 You are not going to take chickens from the place they stay
 You are not going to take our coconut or our palm fruit
 If you want to have something from us
 Buy those you can buy
 Change those you can change
 Ask something that you deserve
 And we will give it to you
 You cannot do whatever you like to us
 Your iron will not hurt us
 And you won't be hurt by our iron

Version 2:

Bismillahirrahmanirrahiim
Atta, Karaeng
Tabe' kipammoporang mama
Ri dallekang labbiritta
Ri sa'ri karatuanta
Riempoang matinggita
 In the name of Allah
 Really, the Lord
 I do apologize
 In front of you
 Beside your majesty
 In your noble throne

Inakke mine, Karaeng
Lambara' tatassa'la'na Gowa
Nakareppekangi sallang, Karaeng
Pannugulu ri barugaya
Nakatepokangi sallang, Karaeng
Pasorang attangga parang
 Here I am, the Lord
 The hero from Gowa
 Will break later, the Lord
 The tip of my weapon in the arena
 Will break later, the Lord
 The handle of the lance in the middle of the battlefield

Inai-naiannamo sallang, Karaeng
Tamappatojengi-tojenga
Tamappiadaki adaka
Kusalagai sirinna
Kuisarak parallakkenna
Berangja kunipate'ba
Pangkulu kunisoeang
 Although whoever, the Lord
 Not justifying the right things
 Not defying the culture and tradition
 I will destroy his footpath
 I will limit his movement
 I am like a knife which is used to cut
 Like the ax to swing

Ikau anging, Karaeng
Naikambe lekok kayu
Mirikko anging
Namarunang lekok kayu
Iya sani madidiyaji nurunang
 You are like the wind, the Lord
 I am like the leaves
 Blow the wind
 I am willing to go away with you
 Although those of the yellow leaves which were destroyed
Ikau je'ne, Karaeng

Naikambe batang mammayu
Solongko jekne
Namammayu batang kayu
Iya sani sompo bonangpi na kianyu
You are like the water, the Lord
I am like the log of wood
Flow the water
I am willing to drift with you
Although at the rising tide we drift

Ikau jarung, Karaeng
Naikambe bannang panjaik
Takleko jarung
Namminawang bannang panjaik
You are like the needle, the Lord
I am like the thread
Break it through the needle
Then I will tie your footpath

Iya sani lambusuppi nakontu tojeng
Makkanamamaki mae
Naikambe mappa'jari
Mannya'bbu mamaki mae, Karaeng
Naikambe mappakrupa
Punna sallang takammaya
Aruku ri dallekanta
Pangkai jerakku
Tinra' bate onjokku
Pauang anak ri boko
Pasang anak tanjari
Tumakkanaya karaeng
Natana rupai janjinna
Sikammajinne aruku ri dallekanta
Dasi-nadasi nani tarima panngaruku
Salamak....
Say, the Lord
I will do
Say, the Lord
I will serve
If I break my promise later
As I promise in front of you
Mark my grave
Cross my name in the history
Tell to other next generation
Advise to younger sons and daughters
If I just can promise, the Lord
But cannot do
That's my promise in front of you
Hope God bless it. Amen.

Version 3:

Tojeng, Karaeng
Tojeng-tojeng, Karaeng
Cinik-cinikmi sallang
Ata mattojeng-tojennu
Ata makbannang keboknu
Burakne tojenga
Katimbang laki-lakia

Bukkuruk tanikadoa
Jangang tanipakurrua
Tenaya tonrolok tanarakkai
Burakne nasampeangang
Barani nalanjo-lanjo
Truly, the Lord
It's exactly true, the Lord
See and watch later
Your servant who is true
Your servant who is loyal
The one who is truly masculine
A male grasshopper
A large turtledove which is not asked for
A rooster which is not talked with
There is no pole which is not be climbed
There is no man who is not avoided
There is no brave man who is to be afraid for

Tojeng, Karaeng
Tojeng-tojeng, Karaeng
I pantarak tompi sallang, Karaeng
Ri parang pattunggalengang
Ri bokdi pakbungdukannu
Nampa nucinik
Balembeng batang rappoa
Tonasak batang jambua
Truly, the Lord
Truly, the Lord
Later, the Lord
In the battlefield
In the battlefield
In the war
We will see it
The stick of areca nut
The sprout of guava stick

Inai-naianammo sallang, Karaeng
Tampateteko ri adak
Tampa empoko rikontu tojeng
Kupannepokangi sallang
Pasorang mattannga parang
Kupanreppokangi sallang
Panngulu ri barugaya
Whoever later, the Lord
Not put you in the proper custom
Not place you in the right matters
Will be broken
Will struck by the lance in the battlefield
Will be broken
The tip of the weapon in the middle of the arena

Version 4:

Sombangku! Napammoporam mamak jaidudu
sombangku
Ri dallekang lakbirikna
Ri empoang matinggina
Ri sakri karatuanna
Satuli-tuli kanangku, Karaeng

Panngainna laherekku
Pappattojenna batengku
 My Lord, I asked for apologies
 In front of your majesty
 Above the high throne
 Beside your Kingdom
 I always say, the Lord
 My love for my place of birth
 My seriousness to my soul

Berangja kunipatekba
Pangkuluk kunisoeang
Ikatte anging, Karaeng
Naikambe batang mammayu
Ikatte jarung, Karaeng
Naikambe banning panjaik
 I am like the big knife ready to cut
 The ax ready to swing
 You are like the wind, the Lord
 We are the leaves of the wood
 You are like the needle, the Lord
 We are the thread

Irikko anging
Namarunang lekok kayu
Solongko j eknek
Namammayu batang kayu
Takleko jarung
Namminawang banning panjaik
 Blow the wind
 Fall oh all of the leaves
 Flow oh the water
 Drift oh the leaves
 Break through oh the needle
 Then the sewing will follow

Makkanamamaki mae, Karaeng
Naikambe manngaukang
Mannyakbu mamaki mae
Naikambe makpakjari
Punna sallang takammaya
Aruku ri dallekanta
Pangkai jerakku
Tinraki bate onjokku
Pinrai arengku
Piassalak jari-jariku
 Say, oh my Lord
 And we will do what you want
 If later it is not proved
 The promise that I have said now
 Cross my grave
 Stick my footpath
 Change my name
 Curse my siblings

Pauangi anak ri boko
Pasangi ri anak tanjari
Tumakkanaya
Na taena nappakrupa
Sikammaji 'nne aruku ri dallekanta karaeng
Dasi-nadasi na nitarima panngaruku
Lanri Allah Ta 'ala
 Inherit it to the next generation
 Advise it to the next generation
 That one can only say
 But cannot prove
 That is all my promise to you oh my majesty
 I wish my willingness be approved
 Because of Allah, Amen.
(pronounced by Maksud Dg. Siga, one of the performers of Angngaru)

(Limpo, Culla, & Tika, 1995; Gunawan, 2013; Khairuddin, 2014)