THE USE OF SPEECH ACTS
IN ANGNGARU OF MAKASSAR SOCIETY

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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 expressive. 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


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), sikalaihine (being together), sialle (being one in a family), and sisarikbattang (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 kalumanyyang (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 commun-
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 Schriffin, 1994:49). Searle (1969, cited in Schriffin, 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 “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) expresses (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 Schriffin, 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 commissives, 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
that the performances of Angngaru 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 numamnio
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
Namaranang 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
We are the leaves of the 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
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 kunisoaeng
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 kikaraeng
After being appointed as King
Teai panganuammang
Only our body who serves
Tanu alleai jangang ri leranna
Our rights are not like that
Tamukocckiai bayao ribaka kampommang
You are not going to take chickens from the place they stay
Tanualleai kaluku sibatummang
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:
Bismillahirahmanirrahim
In the name of Allah
Atta, Karaeng
Really, the Lord
Tabe' kipanmoporang mama
I do apologize
Ri dallekang labbritita,
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 kipanmoporang 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
Nakeppekangi sallang, Karaeng,
Panggulu ri baruguya
Will break later, the Lord
The tip of my weapon in the arena
Nakepokangi 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
Tumakkanya 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-nadas nani tarima panngaruk,
Salamak....
Hope God bless it. Congratulations.

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, “Nakareppaangi sallang, Karaeng. Pangngulu ri barugaya” (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 pace* (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 *lambusaq* (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.

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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 lembarrakang
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 panganuammang
Tanu alleai jangang ri leranna
Tanukocciat bayao ribaka kampommmang
Tanualleai kaluka sibatummang
Rappo sipaempang
Punna niak nukaerok panganuammang
Nuballi sitaba nuballia
Nusambei sitaba nusambeia
Nupalaki sitaba nupalaka
Nakisareangko
Tanutappakaiai panganuammang
Ikambe tannakakdok 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:
Bismillahirahmanirrahiim
Atta, Karaeng
Tabe’ kipammaporang mama
Ri dallekang labbiritita
Ri sa’ri karatuanta
Rtiempopong mattinggita
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
Nakarekkepangi sallang, Karaeng
Panngulu ri barangaya
Nakatepokangi sallang, Karaeng
Pasorang attannga 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
Naikambam leok kayu
Mirikko anging
Namarunang leok 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 panjai
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
Makkamanamaki mae
Naikambe mappa'jari
Mannya'bbu mamaki mae, Karaeng
Naikambe mappakrupa
Punna sallang takammaya
Aruku ri dallakanta
Pangkai jerakku
Tinra' bate onjokku
Pauang anak ri boko
Pasang anak tanjari
Tumakkanyara karraeng
Natana rupai janjinna
Sikammajinne aruku ri dallakanta
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 makhamang keboknu
Burakne tojenga
Katimbang laki-lakia

Buukkan tanikadao
Jangang tanipakurrua
Tenaya tonrolok tanarakkai
Burukne 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

Version 4:
Sombangku! Napammoporam mamak jaidudu sombangku
Ri dallekang lakbirikna
Ri empoang matinggina
Ri sakri karatuaanna
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 mambayu
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 lelok kayu
Solongko j eknek
Namammayu batang kayu
Takeleko 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’ ne 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)