



Interpretation of Sayyang Pattuqduq Cultural Symbols of Mandar People in Majene Regency West Sulawesi

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Abstract

This study aims to interpret the symbols, meanings, and values of the Sayyang Pattuqduq tradition in the Mandarese community in Majene Regency, West Sulawesi. The study is descriptive qualitative and uses a communication ethnography approach and semiotic analysis method. The primary and secondary research data collection methods include field observations, interviews, and documentation. Literature study and communication ethnography methods are also applied to enrich the variety of research data. In identifying the symbols obtained from a series of interpretations of Sayyang Pattuqduq, Charles Sanders Peirce's semiotic analysis is used, which states that there is a triadic relationship in semiotics that is interconnected between symbols in the celebration, the object of the celebration, and the people who interpret the celebration. The results of this study show that the interpretation of Sayyang Pattuqduq in the community in Majene Regency, West Sulawesi, indicates that there are symbols in the Sayyang Pattuqduq celebration, such as cultural communication symbols, spiritual symbols, symbols of togetherness, and symbols of social stratification. In addition, there are values that each have meaning, among others, as a medium in motivating children, as a function of social solidarity, a function of social integration, as a medium for instilling spiritual values, and as a symbol of stratification by certain groups or communities.

Keywords: *Symbol Interpretation, Meaning, Sayyang Pattuqduq, Mandar Community*

INTRODUCTION

Indonesia is a unique country with cultural diversity in each region, consisting of thousands of tribes, races, languages, religions, and customs. (F. T. Saputra & Muhiroh, 2020). Indonesia is famous worldwide because of its cultural multiculturalism and hereditary traditions. Koentjaraningrat (1990) in (Latifah Gusri et al., 2021) explains that culture is a unity of elements

consisting of language, religion, customs, clothing, buildings, and works of art. In Mandar land, every 12 Rabiul Awal (based on the Islamic calendar), there is a unique tradition to celebrate the Maulid of the Prophet Muhammad Saw. This is marked by children who have read the Qur'an; they are paraded around the village using a horse accompanied by tambourine music and typical Mandar poetry.

The community calls it the *Sayyang Pattuqduq* tradition. *Sayyang Pattuqduq* or *tomessawe* (riding or riding a horse) means dancing horses. (Bansu et al., 2023).. In this ritual, the horse's two front legs move in a constant pattern and exciting rhythm. The music is played from the Mandar tribal tambourine. The horse will move more beautifully when its head moves in sync with its legs. Sometimes, the front body will lift when the rider does certain tricks. (Dwiputri & Rumiwiharsih, 2021). *Sayyang Pattuqduq* in Mandar society is carried out in various activities, not only in the event of khatam Al-Quran but also in commemorating the Maulid of the prophet Muhammad SAW and wedding ceremonies. In its implementation, this tradition that has become a culture is very thick with spiritual values, and what is referred to as the customary standard of behavior of the Mandar people is a religious tradition of a meeting between Mandar culture and Islamic teachings.

The existence of the *Sayyang Pattuqduq* tradition in Mandar is not known precisely when it began. It is thought that the tradition began when Islam became the official religion of several kingdoms in Mandar around the 16th century. (Gunawan, 2017). *Sayyang Pattuqduq* was initially only developed in the palace, which was held to celebrate the Prophet Muhammad's birthday. Horses were used as a means of transport because horses were the primary means in Mandar, and every young man was encouraged to be good at riding. A study (Dwiputri & Rumiwiharsih, 2021) attributes *Sayyang Pattuqduq* to several sources. He elaborated that this ancient tradition is thought to have first appeared in the 16th century. The King of Balanipa found a wild horse that was so difficult to tame while hunting in the forest.

The king then tried to bring the horse to the kingdom. After a few days, the Queen came to the stable to see the animal that the King had just caught. After that, she rode the horse, and the horse immediately performed dance moves (Mudfainna et al., 2019). Over time, the function of *Sayyang Pattuqduq* has shifted. *Sayyang Pattuqduq* is now held not only to observe the Koran or celebrate the maulid of the Prophet Muhammad but also to welcome guests of honor, weddings, or for the benefit of tourist attractions. Culture formed in a concept is then represented through various expressions and expressions containing a million meanings.

A society has its style or way of performing its traditional ceremonies. The style or way can be found in various forms, expressions, gestures, and symbols with values rich in meaning and can be used as moral teachings to lead a better life. Generally, its values are social, moral, and

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religious. According to Eickelman and Piscatori (Assahrah et al., 2023), symbols are signs oriented towards values. This symbol is expressed through language and sometimes also expressed through images in addition to language.

According to Sobur (2013) in (Ramadani et al., 2022), the relationship between values, language, and symbols has a powerful influence, which means a concept of communication includes more than just the interpretation and understanding of an individual (Wahyuddin et al., 2024). It is further emphasized by Sobur (2013) that all symbols, whether spoken words, an object such as a flag, a gesture such as waving hands, and others, are all part of the symbol. Symbols are also found in rituals or traditional ceremonies that survive in a society. (Oktaviani et al., 2022).

Sayyang Pattuqduq is an effective communication medium to teach the Mandarese language to the community, not only about the birth of the Prophet Muhammad but also about *ukhuwah* (Islamic-based relationships). When celebrating the maulid, the village community serves traditional food to welcome guests watching the horse parade. People in the village also prepare everything needed for the celebration. An interpretation done by representing it in action in the form of a series of activities represented through symbols has an essential meaning in culture because symbols are a way to interpret the world; of course, this is also seen in everyday things. It is through this symbol that it is then used as an identity for specific groups or communities. People need symbols to reveal and capture something. In philosophy, studying cultural symptoms by understanding the meaning of the signs of life is called "semiotics".

In semiotics, four things must be considered: the type of sign (icon and symbol) and the sign system (language, music, or body movement). The type of text and context or situation that affects the sign's meaning (psychological, social, historical, and cultural conditions). For this reason, the study of *Sayyang Pattuqduq* cultural symbols tends to open and display the meaning of the symbols behind the celebration through symbols interpreted by the Mandar people, especially the interpretation and capture of the five senses of the people who are native to Majene Regency.

In the *Sayyang Pattuqduq* celebration procession, these expressions and symbols contain ethical and moral values, which are the values of a nation's cultural and local wisdom that certainly have meaning and can contribute to the formation of national character. In this study, the author aims to reveal the *Sayyang Pattuqduq* celebration as the object of the research study based on the interpretation and expression of communication expressed by the Mandar people, especially in Majene Regency, and what symbols are contained in the celebration. Relevant studies by Firdausi (2017) outline an ethnographic study on communication regarding Jawara in Banten. The study

found that the negative image of the Jawara was originally a labeling of people who fought against the colonials, not following its original meaning of being a student of the kyai or "*tentarane Kiyai*".

Another study by (Nurhadi et al., 2018) explained the ethnography of communication in the tradition of Siraman Sundanese traditional wedding procession. The study shows that songs show verbal meanings in the Sundanese traditional wedding procession of Siraman and nonverbal meanings in the tools and materials used, such as water, candles, bokor, perfume, batik cloth, dipper, kebaya, gold, and coins. In the Sundanese wedding procession, three ways of communication are used in the tradition of siraman: commands, statements, and requests.

A study (Bahesa & Nurudin, 2021) focused on describing the cultural life and communication patterns contained in the Taneyan Lanjhang culture as the regional identity of Pamekasan. The study suggests that Pamekasan people carry out communication other than verbally by involving cultural messages in their groups. The use of local language is also more widely used in daily communication and is used in religious ceremonies. All of these studies focus on traditions and cultures that are specific to their respective regions. However, none have focused on the Sayyang Pattuqduq tradition, a distinctive tradition of the Mandar people in the Majene Regency. This provides a new perspective that has not been explored much.

Our research will examine the symbols and meanings of the Sayyang Pattuqduq tradition. This approach differs from Firdausi's (2017) research, which focuses on the negative image of the jawara, and (Nurhadi et al., 2018) research, which examines the verbal and nonverbal meanings in the Sundanese traditional washing procession. While Bahesa and Nurudin's (2021) research outlines communication patterns in Taneyan Lanjhang culture, our research will dig deeper into the symbolism and meaning of each element in the Sayyang Pattuqduq tradition. Our research will highlight how the Sayyang Pattuqduq tradition plays a role in strengthening the cultural identity of the Mandar people. This is in line with Bahesa and Nurudin's research exploring the cultural identity of Taneyan Lanjhang in Pamekasan. However, our research will contribute uniquely by adding to the literature on how Mandarese cultural identity is maintained and passed on through the Sayyang Pattuqduq tradition.

Our research will use communication ethnography to analyze verbal and nonverbal interactions in the Sayyang Pattuqduq tradition. This includes participant observation, in-depth interviews, and analysis of cultural symbols. Although previous research has also utilized a communication ethnography approach, the focus on Sayyang Pattuqduq provides a new perspective that has never been explored.

METHOD

We apply a descriptive or (*constructivism*) qualitative method study. Describing, writing, or describing the subject or object of one's research will help solve the problem being investigated. (Nasution & Samhati, 2020). The study approach uses *communication ethnography*. This study's approach (EC) emphasizes findings on various human communication patterns in speech communities. Ethnography is a strategic approach that seeks to understand cultural phenomena that reflect the knowledge and meaning systems contained in the lives of specific cultural groups, describing and interpreting patterns of behavior, beliefs, and language that have developed and are shared by various cultural groups of people over time. (Karmila et al., 2024)..

Language (*linguistics*), speakers (*communicators*), and culture (*culture*) are descriptions that become the object and subject of this study (Putra & Shanaz, 2018). Dell Hymes and his colleagues 1960-1970 developed the *ethnography of communication* (EC) approach. Since then, (EC) has developed into a broad collection of philosophies, theories, and methodologies that study communication practices. She explains that communication ethnography is a comprehensive and interdisciplinary approach to studying language and communication as actions that occur in everyday situations and interactions. (Noy, 2017).

Hymes (1974) in Kalou & Sadler-Smith (2015) explains that the ethnography of communication provides a system of collecting and organizing data through observation strategies and field notes configured in several theoretically coherent dimensions of the communicative situations and events to be studied. Communication ethnography focuses on integrating linguistic functions and forms in describing and analyzing speaking rather than on linguistic structures and forms separately. The subjects in this study, namely informants as many as 5 (five), were determined by sampling techniques (*purposive sampling*), which were selected based on specific criteria, namely the Mandarese community, in this case, traditional leaders/culturalists, and people who understand the history of *Sayyang Pattuqduq* and the executive committee who had organized the *Sayyang Pattuqduq* celebration. They are indigenous Mandar people who know the *Sayyang Pattuqduq* tradition and have been directly involved. Among them is the cultural Observer of Salabose Majene, who is also the Imam of the Sheikh Abdul Mannan Salabose Antiquities Mosque (Muhammad Gaus, 52 years old), people who carry out the *Sayyang Pattuqduq* tradition (Ahmad Yahya, 67 years old), Madrasah Teacher (Islamuddin Sutari, 47 years old), (Ni "ma, 70 years old), and (Andi Baharaeni, 38 years old). The object of study concentrates on *Sayyang Pattuqduq's* cultural interpretation of meanings and values about cultural communication.

This study was conducted in Majene Regency, West Sulawesi Province (Sulbar), where Majene

Regency is one of the areas that are often the center of the implementation of *Sayyang Pattuqduq* culture apart from Polewali Mandar Regency, which is the central area of the Mandar tribe. This study was carried out for two months, namely in March-April 2024. This study collected data using observation techniques, *library research*, and *in-depth interviews*. We applied ethnography of communication to describe how individuals or communities in Majene Regency analyze their culture to interpret reality. It also aims to describe a particular culture in depth from various aspects, such as cultural artifacts, life experiences, beliefs, and the value system and meaning of a tradition and culture in society.

Data analysis in this study uses the Miles and Huberman model with data reduction methods, *data presentation*, and *inference conclusion*. We also used semiotic analysis to examine signs. Signs are used as a signification process that connects objects and interpretations. (Nurma Yuwita, 2018). This can be in film texts, advertisements, short stories, presidential speeches, political posters, comics, cartoons, and cultural remnants. (Piliang, 2004). The author also uses Charles Sanders Peirce's semiotic model to examine the cultural interpretation of *Sayyang Pattuqduq*. The study (Ratih Puspitasari, 2021) explains that Peirce divides the *sign* into three main elements, namely the sign or symbol (*sign*), the sign reference (object), and the sign user (*interpretant*). The purpose of the semiotic analysis is to try to find the meaning of signs, including things hidden behind a sign (text, advertisement, news), because the sign system is very contextual and depends on the user of the sign.

RESULT AND DISCUSSION

The meaning of the Sayyang Pattuqduq symbol is based on Peirce's triadic theory of signs

The Sayyang Pattuqduq celebration is part of the legacy of Sheikh Abdul Mannan, a scholar who came from Salabose Village during the Banggae Kingdom, during the time of the Third *Maraqdia* in 1608 when Islam was declared as the official religion in the region. As a prelude to teaching the teachings of Islam to children, Sheikh Abdul Mannan motivated them to memorize and understand the Qur'an by putting those who had memorized it on a horse and simultaneously coupling it with the celebration of the Prophet Muhammad's birthday.

"Historians have concluded in the lontara of the Banggae kingdom that in 1608, the inauguration of the Banggae Kingdom became an Islamic religion in its government order, so Sheikh Abdul Mannan together with the third King I Moro Daetta Dimasigi are very synergistic in the development of Islam and understanding of Islam, including there as the beginning of the Sayyang Pattuqduq tradition, Sheikh Abdul Mannan motivated

reading the Koran to children to be put on horses because at that time the most expensive vehicle was a sayyang that could dance". (Muhammad Gaus, 2020).

So this tradition was initially started in the palace of Banggae Kingdom, then brought by Sheikh Abdul Mannan as a scholar; with his power and policy, the kingdom also considered this tradition as an appreciation for anyone who managed to memorize the Koran, regardless of social strata.



Figure 1. Pattammaq this symbol is interpreted as honoring people who have completed the Quran

This is reinforced by a statement delivered by Islamuddin Sutari (2020) that one of the functions of this celebration is that many people, especially children, are moved to want to ride a horse wearing Mandar traditional clothes as makeup and then paraded around the village, because they are happy to see a horse as a vehicle, besides that they make *Sayyang Pattuqduq* as a motivation to learn to compete in fluently reading the Koran.

"Sayyang Pattuqduq is used as a medium of motivation, which parents now do to their children in terms of achievement at every level of children following it, both at the kindergarten and junior high school levels. Sayyang Pattuqduq is hereditary, traditional, and a mixture of local and Islamic culture; perhaps the cool term is local wisdom or assimilation. Then, it is extraordinary that it has to use a horse because it is a source of strength. Horses can be used as a medium with economic nuances for our community here; even in the Koran, it is mentioned in this horse animal".

The communication carried out by Sheikh Abdul Mannan to the community at that time in carrying out the *Sayyang Pattuqduq* celebration combined a lot of Mandar culture and Islamic law, and that is where the cultural symbols were born in the celebration. This is in accordance with the following statement:

"The strength of Sheikh Abdul Mannan is because he combines it with tradition; for example, *maulid mambaca munuq* is not just that there is a *tiriq*, there is a *sokkonya*, there is an egg, it all has meaning, but Sheikh Abdul Mannan because he understands the culture from the culture that has a symbol" (Muhammad Gaus, 2020).



Figure 2. Tiriq this means unity and togetherness

As time goes by, this tradition is increasingly becoming a social phenomenon every year because it always invites many people who want to try to join the celebration or watch; as a hereditary activity, this tradition increasingly presents many interpretations of the existence of the tradition. In addition to being symbolized as an event to recite the Qur'an, this event has also developed in other traditions, such as the Maulid of the Prophet Muhammad Saw. Moreover, weddings, as Ahamd Yahya and Ni'ma said:

"So every year, it is marked by the entry of the month of Maulid Muhammad SAW, and the Mandar people usually hold *Pessawe Totammaq*. This tradition is included in the propagation of Islam. Therefore, according to the Mandar people, this tradition must be maintained. In addition, it encourages children to recite the Koran. Because the children are thrilled to hold this event. The effect is very extraordinary for the community; the Mandar people hold *Sayyang Pattuqduq*, various cakes, *tallo*, there are *sokkol*, there are bananas well; that is all that causes the community to be happy because this is a kind of event that unites all elements of society." (Yahya, 2020).

Sayyang Pattuqduq has become an icon in Mandar land and a symbol of cultural diversity for anyone who has ever seen it, especially those not from the Mandar tribe or people from outside the region. A culture exudes a characteristic of its people that appears from the outside; in this case, foreigners can translate differences from the observation process they do in seeing a culture in the *Sayyang Pattuqduq* tradition.

"My daughter married her husband and was given a horse when she came here because her parents and grandmother were from puang maraqdia there (Polewali), so When mettindor came here, she rode a horse. It is not just tomissawe nak". (Ni'ma, 2020).



Figure 3. Symbol of noble identity the bride and groom using Sayyang Pattuqduq

The Meaning of The Sayyang Pattuqduq Symbol is Based on Pierce's Triadic Theory of Signs

1. Sayyang

Representative: The decorated horse is the centerpiece of the Sayyang Pattuqduq procession.

Object: The horse is a symbol of social status and achievement. In this tradition, horses are often given to children who have completed the Quran as a gift and honor.

Interpretant: Mandarese people interpret the horse as a pride and spiritual achievement symbol. The decorated horse symbolizes respect and happiness for the child's achievement in memorizing the Quran.

2. Horse Decorations (Equipment and Accessories)

Representative: Colourful ornaments, saddles, songket cloth, and other accessories used to beautify the horse.

Object: These ornaments symbolize the rich culture and aesthetics of the Mandar people. Each ornament has a special meaning associated with the beauty and greatness of Mandar traditions.

Interpretant: Horse decoration is understood as an expression of the cultural pride and identity of the Mandar community. People see it as a symbol of love for local traditions and art.

3. Traditional Clothing (Fashion)

Representamen: Traditional clothing worn by children and procession participants.

Object: These clothes symbolize cultural identity and social status. Traditional clothing shows pride in Mandar's cultural heritage.

Interpretant: Traditional clothing is understood as a way to honor ancestors and show identity as part of Mandar society. It also signifies respect for cultural and religious values. In the Sayyang Pattuqduq tradition context, each element (horses, decorations, processions, clothing, and music) functions as a sign with a specific representamen, object, and interpretant. Through this analysis, we can understand how the symbols in this tradition not only represent cultural and religious values but also strengthen the identity and solidarity of the Mandar community. This process helps readers understand the Sayyang Pattuqduq concept more deeply through a systematic semiotic framework.

Interpretation of Symbol Meanings of *Sayyang Pattuqduq* Tradition and Intercultural Communication

According to Clifford Geertz, cultural interpretation is the tendency of people to interpret cultural meaning symbol systems deeply and thoroughly from the perspective of the cultural actors themselves. (Miokbun & Sodik, n.d.; E. Saputra et al., 2020).. So, the Sayyang Pattuqduq procession stages show that the creation of this culture cannot be separated from environmental factors and the perspective of the Mandar people, who still prioritize culture as a source of life values. The symbols that can be read in the *Sayyang Pattuqduq* celebration are verbal words represented through *pakkalindaqdaq*, then nonverbal behavior that can be found in every Mandar community before the time of the prophet's maulid arrives; they will immediately fill the mosque to hold a celebration then.

Then the meaning of symbols is also found in each object whose meaning is mutually agreed upon, such as the obligation to bring *sokkol* snacks, *cucur* cakes, *loka*, and *tallo*, as well as *sayyang pattuqduq* in its provision at the wedding ceremony where the meaning is mutually agreed that the bride and groom who use the horse as a vehicle to go to the bride's house means they are acting on behalf of themselves from a noble family or *maraqdia*. Cultural communication is described through the cultural components that construct it, communication messages, communication participants, ciphers used, and what kind of media or channels. In the *Sayyang Pattuqduq* (dancing horse) culture, a series of interconnected symbols and meanings are described through the process stages to express a universal message. In the semiotic approach, symbols are often categorized as a form of sign. In this view, semiotics is included in the structuralism approach because this approach initially emerged from linguistics, the science of language and its structure.

The study of symbols then increasingly appears in the study of culture, where symbols become increasingly instrumental in explaining social and cultural phenomena and are no longer part of the sign but are jointly used in social life. In his theory of interpretation (1976), Ricoeur developed a systematic interpretation theory based on a typical text. According to Ricoeur, a text is an instance of written discourse; it involves four forms of 'distance' that distinguish it from

speech conditions. We consider the first form; in oral discourse, there is an interaction between the speech event (utterance) and the meaning of what is said, but in the case of written discourse, the speech event is eclipsed by the meaning of what is said: it is the meaning inscribed in the text (Thompson, 1998).

Finally, the symbolic interpretivism approach emerged, which interprets the meaning in symbols and has gone beyond scientific thinking. Using Charles Sanders Peirce's "*triangle meaning*" theory, the author tries to decipher the meaning of symbolic messages based on interpretations from observations and interviews. The objects observed are symbols that often appear and are carried out by the community in the *Sayyang Pattuqduq* tradition series, namely as follows: In the initial stage, the *sign* shown consists of *pattammaq* (people who have read the Quran) who dress up using Hajj clothes and Mandar traditional clothes.

The *pattammaq* gather to recite the Quran in the mosque, dressed in colorful Mandar traditional clothes and Hajj clothes with makeup on their faces. This procession implies their gratitude for successfully learning and reciting the Quran. According to the Mandar people, the reason for using this Hajj outfit is believed to be a symbol of glory equal to those who go on Hajj and to instill spiritual values. Usually, a turban, white robe, Hajj hood (*badawara*), or Mandar traditional clothes are the best choices for wearing at the *Sayyang Pattuqduq* event. The symbols found on the *pattammaq*, namely wearing Mandar traditional clothes, *pokko* clothes, *lipaq saqbe*, *bun / badawara* (Mandar traditional clothes, Mandar silk sarong, hajj hood), show that they are from the Mandar tribe, this traditional has indeed become hereditary, then for *pattammaq* who wear Arabic gamis and turban is a symbol of hajj for men.

They gather in the mosque before being paraded on horses (*Sayyang Pattuqduq*) to apply their knowledge after being fluent and having khatam reading the Quran. The mosque will be crowded with people who want to witness the reading of the Quran by the *pattammaq*, and after that, they come out in turn to ride their respective horses. In the series of *Sayyang Pattuqduq* events at the moment of the prophet's maulid it would be incomplete if it did not discuss the *tiriq*. The meaning of the *sign* on the *tiriq* shows philosophical values where the food becomes a *barraqqa* (blessing from God) for whoever eats it; in the *Sayyang Pattuqduq* celebration, especially maulid activities, *tiriq* is an object that must be made by the community and collected together and then distributed to anyone who attends the event. In the *tiriq* object, there is a banana tree trunk to symbolize God's oneness, and colored and decorated eggs as a symbol of self-knowledge in Sufism. Generally, the *tiriq* resembles a tree that is made and decorated in such a way by sticking the decorated eggs on the trunk of a banana tree, and under the *tiriq* tree put some mandatory foods such as bananas, cucur and *sokkol*.

Tiriq is interpreted as a symbol of togetherness and unity wrapped in Islamic values at celebrations that are collaborated with to commemorate the birth of the role model of the Prophet Muhammad SAW. This object can also be concluded as a symbol of spirituality because the symbol of the banana tree trunk manifests a soul that holds tawhid or the oneness of God; these meanings are described as cultural components about *beliefs* and value systems owned by a particular society, in this case, the Mandar people in Majene Regency, where these values affect the way its members think. Sparanger suggests that the value categories in question are scientific value, religious value, economic value, aesthetic value, political value, and social value.

The highlight of the *Sayyang Pattuqduq* celebration is when people who have completed the Quran are *paraded* around the village on horses, where all *pattammaq* participants are *paraded* around the village on horses (*Sayyang Pattuqduq*) who dance to the accompaniment of *parabana* music, *the* aesthetic value is very radiant because they use makeup and traditional Mandar clothing and Hajj clothes. Usually, the horse acts by lifting its two front legs so that the performance looks exciting and entertaining. This stage symbolizes joy because they have successfully recited the Quran, an embodiment of gratitude wrapped in the honor of riding a horse as a special animal. The horses lined up on the road attract people and escorts. Each horse is decorated with knick-knacks to make it more attractive; on the back is placed a mattress or thick carpet that is small in size to become a seat for those who will ride the horse.

People who want to watch the crowd around the area where the *pattammaqs* are about to be put on the horses, the *pattammaqs* are then shaded so that they are protected from the sun when they are about to be paraded because usually, the schedule for carrying out the procession falls in the afternoon until late afternoon. Usually, when the procession begins, the sound of tambourines can be heard, signaling that the celebration is about to begin. They walk along a predetermined path, showing *Sayyang Pattuqduq's* ability to act amidst the music; the people who watch are lined up along the roadside; the festive atmosphere is further added by *pakkalindaqdaq* shouting his poem in front of the *pattammaq* as an expression of advice and other contents of the heart. In this series of processions, *Parrabana* becomes one of the symbols that indicates that the *Sayyang Pattuqduq* celebration is held; the booming tambourine becomes a source of joy and becomes one of the factors of attraction for anyone who witnesses; *parrabana* becomes a symbol of joy and excitement in the *Sayyang Pattuqduq* celebration because of its distinctive music that increasingly invites crowds. In addition to accompanying *pattammaq*, *parrabana* is often present at weddings to accompany the groom to the bride's house. The symbol shown is the tambourine musical instrument as a tool or object, interpreted as a sense of joy accompanying the procession. As for

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the icon shown in this procession, the *parrabana* wear uniforms, such as headbands and caps that have the same color as the other *parrabana* members.

Amid the joy at the peak of the *Sayyang Pattuqduq* celebration, it will be even more festive if *Pakkalindaqdaq* can be witnessed. *Pakkalindaqdaq* is generally a communicator who wants to convey his messages through advice and seduction in the form of poetry to children who have khatam Al-Quran. By the meaning of the term, *kalindaqdaq* comes from the words *kali* (dig) and *daqdaq* (chest), so *kalindaqdaq* is the contents of the heart or pure feelings that want to be conveyed through beautiful sentences. In the pronunciation of *kalindaqdaq*, the sentences have a lively metre and rhythm, sometimes loud but also soft, depending on the content of the message. The meaning of this series of processions is a source of reflection on the achievements and future path of life for learning to read the Koran, while the sentences are usually in the form of seduction to praise the beauty and character of a *pattammaq*. What is conveyed by *pakkalindaqdaq* is advice addressed to the *pattammaq* who are on horseback; they aim to remain humble and contemplate everything in life wisely.

Pakkalindaqdaq is usually the most awaited part because it is an entertaining performance; the witty style of conveying his messages to *pattammaq* is similar to a person who chants. This is what invites laughter for anyone who witnesses it. The symbolism shown in the action of *pakkalindaqdaq* is from his gesture and speech; the manifestation of indexicality in the action of *pakkalindaqdaq* can be observed through the message (expression) and the language he wants to convey to *pattammaq* amid the hubbub of the *Sayyang Pattuqduq* attraction, they shout sentences in the form of typical Mandar poetry whose pronunciation resembles rhyme/chant. Usually, the poems contain seduction and advice about religion, education, wisdom, comfort, and romance. Examples of *kalindaqdaq* verses often played during the peak of *Sayyang Pattuqduq* celebrations are: "*Muaq diang tomabubeng Meqabaler mendulu Alangi rottaq Pattuttuang landanna*". Translation: "If there is an old man who is back in puberty, bring him a *rottaq* (a wooden rice spoon) and hit him on the bridge of his nose." The above *Kalindaqdaq* expresses an old man who is overwhelmed by feelings and activities that at a young age were called falling in love, the verse is comforting, sometimes people are more enthusiastic and cheer when *pakkalindaqdaq* is showing off his skills in front of the *pattammaq*.

The function of *Kalindaqdaq* is not only to entertain but also to be a medium of learning and reflection through literature. Mandar people introduce ways to express advice and life values. As the *Sayyang Pattuqduq* celebration at a wedding in Mandar land will be in the spotlight for many people, the celebration referred to here is a privilege that is only owned by grooms who come from noble descent; they will ride a horse to the bride's house during the marriage contract,

Sayyang Pattuqduq in marriage is almost similar to the *Sayyang Pattuqduq* celebration in the celebration of the Koran and the Prophet's maulid, only the essence is different because the values of social stratification are the main points of holding the series. Based on the whole of the *Sayyang Pattuqduq* series above, both in the activities of the Khatam Al-Quran, Maulid Prophet Muhammad SAW, and the wedding ceremony, the essence analysis on the proof of the above activities that each sign is determined by its object, then for Peirce to express the meaning of the actual sign is to express something. He also mentions it as a representamen. What is stated by the sign, what it refers to, and what it points to is called the object by Peirce in English. Thus, Peirce sees a *triadic* relationship called *triangle meaning (Representament, Object, and Interpretant)*.

The cooperation of the objects in the picture above is a series of objects created; in this case, they are interconnected in each series, so when the object becomes a phenomenon, it will cause interpretation for anyone involved. The emergence of interpretations and perceptions proves that the object creates an influence or impression like what is interpreted as the interpretation itself. The long thought process comes from the individual's experience, background, or environment. The various opinions and interpretations of the people successfully interviewed above show that they have reasons for celebrating or being involved in the *Sayyang Pattuqduq* tradition. Besides that, the most important reason is that they are Mandar people who still make culture as social integration and social solidarity, social stratification, and cultural preservation. In addition, they still feel they have the same culture, so there is an initiative to participate in the celebration. Beyond that, there are factors of belief that they adhere to, namely as a representation of spiritual values.

Each symbol presented at the *Sayyang Pattuqduq* celebration shows that humans, especially the Mandar people in Majene Regency, no longer live solely in a physical universe, but humans live in a symbolic universe. Language, art, and religion are parts of this universe, like various intertwined threads that build a woven symbolic web. Symbols or signs can be seen as concepts that humans perceive as expressing something else that contains qualities of logical analysis or through associations in thought or fact. A symbol stimulates or carries a message that prompts thought or action. Symbols that contain meaning are used to represent concepts. Conceptual relationships between symbols are carried in our minds, and we create meaning in our culture.

The definition of *Sayyang Pattuqduq* culture is an extended definition of meanings that combine many cultural components; this definition departs from a sense of wanting to honor someone who wants to learn to read the Koran through the background of people who pursue this goal; this tradition was finally created. This is in line with the opinion of Geertz, who said that culture is a system of meanings and symbols arranged in the sense that individuals define their

world, express their feelings, and give their judgments. Culture's uniqueness makes it distinctive because it is made possible by intertwining components in a distinctive patterned symbol system. Experts often refer to the distinctive nature of this culture as a pattern or cultural ethos. Geertz explains that the ethos of a society is the character, morals, quality, rhythm, and lifestyle reflected in its behavior. Meanwhile, Koentjaraningrat defines *ethos* as a distinctive character. Its environment influences the characteristics of culture, both the physical and the social environment, in addition to being influenced by the individual characteristics of the community members who own it.

Historically, embodied patterns of meaning based on the history of the inception of this tradition are manifested in symbolic forms through how people communicate, devote, and develop knowledge; because culture is a symbolic system, it must be read, translated, and interpreted. Behind a series of processions of *Sayyang Pattuqduq* tradition, Mandar people give the impression and meaning that the ceremony is a social symbol where a group of individuals gets recognition and honor to be an object that will be paraded using horses. This tradition contributes to the motivation of learning the Koran; the celebration is held festively, making every house filled with relatives and people who visit. Activities such as making special maulid food and celebratory objects attract people to stay in touch while watching the entertaining spectacle of *Sayyang Pattuqduq*.

The power of culture to give birth to phenomena contributes a lot to how people live and behave and affects how they see themselves. In Peirce's view, through semiotics, he reasoned things through signs because, according to Peirce, signs make it possible to think, relate to others, and give meaning to what the universe displays. Behind the procession of *Sayyang Pattuqduq* tradition, Mandar people give the impression and meaning that the ceremony is a social symbol of a group of individuals.

CONCLUSION

Interpretation of symbols on the meaning of *Sayyang Pattuqduq* culture of Mandar people in Majene Regency, West Sulawesi, such as the meaning contained in the *Sayyang Pattuqduq* tradition is a form of culture that synergizes with the values of Islamic teachings that can motivate everyone in Mandar in memorizing the Koran. Especially in the activities of the Khatam Al-Quran and Maulid Nabi, it is a form of gratitude and a form of joy. In contrast, the meaning of *Sayyang Pattuqduq* in activities at the wedding ceremony is a symbol of social stratification identity in a particular group or circle. They consider the tradition to have symbols and meanings in each series

of processes, starting from the media of a horse used, symbolizing luxury because horses were animals during the Mandar kingdom. The clothes used are qualified by cultural symbols and spiritual values where the *pissawe or totammaq* are appreciated through Mandar traditional clothes and Hajj clothes, then through the procession accompanied by parrabana as a form of excitement and an atmosphere of joy because they have memorized the Koran. In this celebration, Mandar people consider Sayyang Pattuqduq a tradition rich in spirituality and social values. The source of these values is why the Mandar people still carry out the tradition.

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