

Social Actions of Galla Actors in the Kaemba Maros Traditional Village Community Sulawesi Selatan

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Abstract— This study aims to analyze the social actions of the Galla actors in the Kaemba traditional village community of Maros Regency, Sulawesi Selatan in the form of traditional social rationality, value orientation, affective, and instrumental values, and integration of the character values of the Galla actors as social strength. This type of research is qualitative, using qualitative descriptive analysis. The research subjects were the Galla actors. The focus of the research is the social actions of the Galla actors in the form of traditional social actions of rationality, value-oriented, affective or instrumental or related to voluntary social action (voluntarism) and social action based on a scheme of basic social action units. The researcher's main instrument is the researcher himself. Data collection was carried out through observation, in-depth interviews, documentation, and research instruments to collect data related to the social actions of Galla actors. Data analysis starts from heuristics (collecting data), criticism or data validation, interpretation and fact processing (historiography). The results of the research are Galla as a traditional leader who acts according to his function, namely traditional ceremonies, such as Appangolo/Appangulu, Maccera Tana', Mattula Bala, Appalili, and Katto Boko, (ceremony to start rice planting; ceremonial farming land; ceremony; ceremony to start plowing fields, and harvest ceremonies. The role is carried out by Galla as an apparatus based on the values and norms that apply in society; Galla's social actions as a social determinant of the implementation of traditional ceremonies in the village community. Kaemba traditional village and do not work in villages outside the Kaemba indigenous community. The social actions of the Galla actors in compiling their social actions are based on the basic units of action, namely the foundation on the traditional traditions that live in the social community of the Galla diagnosis dualism analysis when Galla became agent and when Galla as a structure.

Keywords: *Social Action, Galla, and Kaemba Traditional Village*

I. INTRODUCTION

Galla is the name for local rulers in the traditional village in Kaemba, Maros Regency, Sulawesi Selatan. Galla in the Kaemba customary village community can be arranged with a hamlet head who leads or assists the village head in government affairs of a village. Galla in the Kaemba traditional village community has a role as a social and cultural leader in the community. The Galla lead social and cultural activities in accordance with the area of the Galla community.

The socio-cultural aspects of the Kaemba customary village, Maros Regency, Sulawesi Selatan are always characterized by an actor known as Galla, within which are the socio-cultural norms and values of the local community. The Kaemba traditional village community of Maros Regency, Sulawesi Selatan, still dominantly relies its socio-cultural actions on traditional-local institutions led by a Galla, so ritual symbols are still dominant. Several types of socio-cultural rituals led by a Galla that are routinely held in the Kaemba traditional village community, Maros Regency, Sulawesi Selatan are "Appangolo (a simple ritual performed every time starting rice cultivation, marriage, building a house, which is a request for permission from God to get blessings for work. Mattula Bala' (the ritual of rejecting bala' to protect and avoid the disturbance of diseases and spirits; Maccera Tana '(request for permission to the "land ruler" before starting the process of cultivating rice fields and ponds so that more and more crops can be avoided. from pests; Appatanaung Je'ne '(a river ritual which signifies a request for permission from the "water ruler" so that the water continues to flow for the life of the people of the Kaemba traditional village, Maros Regency, Sulawesi Selatan. These socio-cultural ceremonies are all led by a Galla.

Associated with Weber's rational actions, namely: (1) traditional rationality, namely a type of reasoning that puts forward behavior based on the traditions of community life;

(2) value-oriented rationality, where the condition of awareness that reaches the community, values become behavior guidelines even though they are not actual in everyday life; (3) affective rationality, a type of ratio that leads to deep emotional relationships, where there are special relationships that are not usually applied outside the circle, (4) instrumental rationality, which is a rational form that relates to the chosen goals and tools[1]. The four rationalities can stand alone or be integrated together as a reference for community behavior.

Actors (Galla) can also act socially based on a schematic arrangement of basic social action units with characteristics, namely (1) the presence of individuals as actors; (2) actors are seen as goal hunters; (3) actors have alternative ways, tools and techniques to achieve goals, (4) actors are faced with a number of situational conditions that can limit actions in achieving goals, (5) actors are under control of values, norms and various abstract ideas which influences him in choosing and determining goals and alternative actions to achieve goals [2].

Based on the background of this problem, the problems of this research are (1) What social actions are carried out by the actors (Galla) in carrying out their functions or their roles in social institutions (local-traditional) in the Kaemba traditional village community, Maros Regency, Sulawesi Selatan; (2) Whether in the social actions of the actors (Galla) there are determinants or is an integration of social actions in carrying out their duties and functions as the leader of the socio-cultural (local-traditional) institution in the Kaemba customary village community, Maros Regency, Sulawesi South; (3) What are the social actions of the actors (Galla) in arranging their social actions based on the basic units of social action.

The social definition paradigm is used to examine Max Weber's views on social action. Weber defines sociology as the study of social action and social relations. Social actions are in the form of concrete actions directed at others. Social actions are in the form of "thinking" or subjective in nature that occur because of the positive influence of a particular situation or deliberate repetition as a result of the influence of a similar situation or in the form of passive consent in certain situations. There are also social actions that lead to feelings of "empathy" (Vesstehen), namely the ability to deeply feel what another person feels. This is the essence of Weber's thesis, namely "meaningful action".

Anthony Giddens explains the relationship between actor-structure as a "duality of analysis" to describe the interdependence between individuals as agents and structures [3]. Agent and structure are two inseparable sets of phenomena, but are dualities.

The structural nature of the social system is both media and at the same time as a result of the actions of the agents in the structure. The duality of the agent (actor) is a product of structure as well as a source of structure formation. The events or incidents in a certain society (community) that actually happen are a combination (fusion) between the structure and the agent (actor). Fusion or combination of surgery and action. There are no actors who are not involved in the structure and there is no separate structure

from the actors; there are no individuals who do not participate in social operations; and there are no social operations that are not completed in the form of actions. No actor lives without structure and no structure without actors.

1.2.2 Community Dynamics in the Perspective of Social Agents and Structures Actions

Society moves dynamically not in a fixed state but is a process. Social reality is an inter-individual or interpersonal relationship, everything that exists in an individual human being, a network of ties, dependence, exchange and solidarity. Giddens' Structural Theory, society is a continuous formation process rather than a final form, is more of a "structuration" process rather than a permanent structure and is a formation process rather than a final form; and is a fluctuating "symbol" rather than a rigid pattern. Structuration contains three dimensions, namely; (1) understanding, stating how an agent or actor understands something, (2) morality or proper direction, namely stating how something should be done, and (3) power in acting, namely stating how actors achieve something. Desire [4], [5].

Agent or actor Galla is defined as an agency that has freedom, free will, creative action, originality and the possibility of change through the action of an agent or actor. The actor Galla has freedom in the sense of any human action that cannot be determined or not influenced. Action like this is something that is created spontaneously from the absence of a metaphysical and mystical form of original creation, the subject is influenced, determined, and produced by social forces that exist outside of itself as an individual (structural duality)[4], [6].

For Giddens, every human being is a purposive agent because as an individual, he has two tendencies, namely having reasons for his actions and then elaborating on these reasons continuously as purposeful, intended, and motive [7], [8]. Agency refers to the act, ability or autonomous action to do anything.

The real structure is a sequence of a transformative relationship which means that the social system as a reproduced social practice has no structure but shows the characteristics of the structure. He showed that the structure exists, just as space and time exist. Social practices which have the greatest expansion of space and time in such totality can be referred to as institutions. Structure can be said to complement the explanation of the actor or agent. Structures are structured properties that bind space and time.

II. METHOD

This type of research is qualitative to describe the social actions carried out by the actors (Galla) in carrying out their duties and functions in social institutions (local-traditional) in the Kaemba traditional village community, Maros Regency, Sulawesi Selatan. The approach used is phenomenology, which is an approach in qualitative research that is oriented towards understanding the meaning of events in relation to the people (actors) who are part of the event. Approaching existing phenomena that have occurred at this time or in the past, the data is qualitatively sourced from a broad and well-founded description, and contains an explanation of the processes that occur in the local scope [9].

The research targets are (1) the constituent elements and sources of social action, and (2) the character and roles of actors in reflecting on their social actions to other actors in the social structure so that they become collective actions. The focus of the research is human social action which according to the actor contains subjective meaning, actions that include the positive influence of a situation, actions directed at one or several individuals, and the act of paying attention to the actions of others and directed towards others on the basis of the rationality of social action, which increasingly rational social action, the easier it is to understand.

The main instruments in this study were the researchers themselves and the research instruments compiled by the research team. This is because researchers act as planners, collectors of data, and at the same time act as people who interpret the data obtained during the research process. Likewise, the research instrument used to measure the social actions of actors, namely: (1) traditional rationality, namely a type of reasoning that prioritizes behavioral references based on the traditions of community life; (2) value-oriented rationality, where the state of consciousness that seeps into society, values become behavior guidelines even though they are not actual in everyday life; (3) affective rationality, a type of ratio that leads to deep emotional relationships, where there are special relationships that cannot be applied outside the circle, (4) instrumental rationality, which is a rational form that relates to the chosen goals and tools. The four rationalities can stand alone or be integrated together as a reference for community behavior. and the supporting instrument is an interview guide for use in in-depth interviews. Researchers, as the main research instrument, interact with informants and feel meaning. The collected data (heuristic) is then carried out selection (verification) or source criticism because each source has external (true source) and internal (providing information as needed aspects)[11]. The results of verification or source criticism are followed by interpretation (interpretation) OF FACTS, BECAUSE FACTS ARE SYMBOLS or representations of something that has ever existed, has its own objective reality. [12]. Data validation was carried out by extending observation techniques, increasing persistence, holding member checks, and triangulation[13]. The results of the written interpretation (historiography) are the culmination of everything in the historical research method by trying to capture and understand history as it happens [14].

The need for data analysis was also pursued by sequencing data analysis activities in stages, namely (1) data collection; (2) a data reduction process that focuses on selecting, simplifying, abstracting and transforming raw data from field notes; (3) data presentation, namely the preparation of information conclusions into statements that allow drawing conclusions based on data reduction and presentation; and (4) developing and making conclusions.

III. RESULT AND DISCUSSION

A. *At a Glance, Kaemba Traditional Village, Pabbentengan Village, Marusu*

Marusu, as a kingdom like other regions in Sulawesi Selatan, started its history from the myth of To Manurung. Karaeng LoE Ri Pakere is believed to be To Manurung who first formed the social system in Marusu. Karaeng LoE Ri Pakere is mentioned in Lontara Marusu which was written by Gallarang Tujua Ri Marusu and Imam Marusu on 14 Muharram 1273 Hijriah:

Karaeng LoE Ri Pakere Uru Karaeng Ri Marusu iyami Nikana To Manurung Kataena niassengi assala'na areng kalenna, naiya tongmi anne turung ri Pakere' riwattunna tauwa ri Marusu' sikanre juku. Anjo wattua taena karaeng nilangngereka kana-kananna, naturungmi gunturuka siayang bosia tujuh allo tuju banggi. Nabattumo simbaraka naniayamo' ammenteng Sao Raja ri tanggana paranga ri Pakere', naniya tommo se're tau ammempo ri dallekanna tuka' sapanaya nabattu ngasenmo tau jaiya angsombai nanapala'mo anjari karaeng, naiya tommi nikana Karaeng Loe Ri Pakere...[15]

LoE Ri Pakere Karaeng is the first Karaeng in Marusu which is considered To Manurung, because no one knows its origin, nor its real name, Karaeng LoE Ri Pakere was present in Marusu during the Marusu community, where at that time, no one leaders who come to the fore. When the Karaeng LoE Ri Pakere appeared on the land of Marusu, lightning boomed above the sky, accompanied by continuous rain for seven days and seven nights. Suddenly the rain stopped as well as lightning, and a Balla Lompoa appeared in the middle of the Pakere field, there was also a person sitting on the porch of the house, then people came to worship him and asked him to become a king in Pakere. That's why later on, he was named Karaeng LoE Ri Pakere.

Karaeng LoE Ri Pakere, appeared to be a leader and established cooperation or alliances with other kingdoms such as the 9th King of Gowa, 6th Bone King, and the King of Polongbangkeng. In history it was also recorded that the Marusu Kingdom had cooperation or alliance with other kingdoms such as the Tallo Kingdom.

Until now, the village areas have become hamlets and one of them is the Kaemba hamlet and now a village has been formed, namely Pabbentengan Village in Kaemba Hamlet. Even though it has been in the form of a village government, in Kaemba hamlet there is still local wisdom of traditional traditional leadership known as GALLA.

B. *Gallarang in Marusu*

In 1859 the names of the areas in Maros were changed by the Dutch by forming Regentschappen, namely:

1. Regentschap Turikale, which consists of 43 villages.
2. Regentschap Tanralili, which consists of 40 villages.
3. Regentschap Marusu, which consists of 35 villages, previously only 32 villages.
4. Regentschap Lau is a combination of Raya, Lau 'and Tangkuru into 34 villages.
5. Regentschap Simbang which consists of 24 villages, and.
6. Regentschap Bontoa, which consists of 16 villages.

Each region is led by a Regent who has the title Karaeng, Arung / Puwatta and Gallarang from the nobility.

Based on the research results, it was found that in addition to structural leadership, local / customary leadership also plays a social role in the community, especially in Kaemba Hamlet, Pabbentengan Village, Marusu District, Maros Regency. The function of Galla is to create a more harmonious community life which refers to the social norms and values of the community, even the customary norms and values of the Kaemba hamlet become the basis for the social actions of the community.

Galla is the traditional leader for socio-cultural ritual activities, such as the activities of the people of Kaemba Hamlet in conducting rituals of starting rice fields, weddings, building houses. All the initial activities of the socio-cultural activities are not carried out if they have not been started by a Galla. Galla is the main subject in the implementation of socio-cultural activities in Kaemba Marusu Hamlet.

Sofian (Galla Supu) who stated: "Usually before starting to go down to the rice fields, the people here contact me to start the ritual, only then do the people start working on their rice fields together" [16]. Likewise, at weddings, before the official marriage (religion and state) was held, the people who were going to carry out the bridal ceremony first contacted Galla to start the wedding, followed by religious leaders and a wedding party.

Furthermore, according to GALLA Supu, the ritual activities carried out are quite simple, namely only starting or opening customary community activities (appasili 'or Appangolo) in the local language of the Kaemba Hamlet community or interpreted by Galla as an agent whose nature is to mediate requests for permission from God to get blessings for the work or activity.

The function of Galla's activities is as Mattula Bala, namely as a ritual leader to refuse reinforcements to protect or avoid disease disorders, to disturbance of spirits. Another Galla function is Maccera Tana ', which is as an intermediary for permission applications to the land rulers' before starting the process of cultivating land and ponds, so that their rice and pond seeds are not damaged by pests and yields can be abundant and finally Galla's task or function is Appatanaung Je 'ne', where Galla leads the ritual activity

of requesting permission from God to the ruler of water so that water which is the main source of life for the fields, the ponds continue to flow for people's lives.

Galla in Kaemba Hamlet during the kingdom era was led by aristocratic descendants who became rulers or leaders of customary territories, but in today's era, to become a Galla is done through a process of deliberation between the hamlet community through community, religious and government figures. So in addition to running the government according to the government structure, namely the village to the RW / RT, there is also a local / customary leadership called Galla.

C. *Galla Actor Social Actions*

Galla's social actions or social activities in leading traditional ceremonies in Kaemba Hamlet, Pabbentengan Village, Marusu District, Maros Regency, are reflected in one of the traditional activities of the traditional Appalili ceremony. Appalili is a series of traditional ceremonies before entering the rice planting period in October each year. The peasants before carrying out agricultural activities, collect all agricultural utensils for cleaning, in this ceremony led by Galla. The most important tool is the Rakkala/Pajjeko (traditional tools for plowing the fields). This equipment symbolizes greatness for farmers who have been used for generations to plow fields.

Usman stated that "the Appangolo / Appangulu ceremony is held every year when the rice planting activity begins, depending on where Daeng Galla wants to start, depending on who the hamlet residents call first ... that's where the Appangolo event begins ...".[17]

There is also a traditional ceremony which is usually led by Galla in Kaemba Hamlet, namely the Katto Boko ceremony, which is a ceremony to start the harvest as a continuation of the Appalili ceremony. The Katto Boko ceremony is a thanksgiving to God Almighty for the harvest. This event began with the harvest of crab rice and tied with 12 small ties and 2 large ties, then paraded or brought to Galla's house to be stored in the attic of the house (pammakkang) and stored until it entered the Appalile era.

The social actions of Galla agents are also value-oriented, which is reflected in the traditional ceremonial activities led by Galla. Based on the investigation of Galla's activities in Kaemba Hamlet, such as the tradition of planting rice every year must be started by Galla, the community does not start if it has not been started by Galla, the community is very obedient to the rules of these customary traditions, because it is bound by the values that live in the community regarding yields and reinforcements. what will be obtained when they do not heed the social rules in the tradition of planting rice, namely the success and failure of the harvest. The rationalization of social action based on these values is reflected in the collective action of the community in agricultural and wedding activities, they are willing to wait their turn so that their activities / events are started by Galla because of the belief in the value of Galla's social actions which will be oriented

to the value of good results and when ignored. will have an impact on the reinforcements that will emerge.

The activity of Galla agents in affective social action also applies to the people of Kaemba Hamlet, namely the deep emotional relationship in the indigenous community between Galla and the Kaemba Hamlet community, this is only reflected in the people of Kaemba Hamlet, in communities outside Kaemba Hamlet, such activities are Appangolo, mattula bala, and maccera tanah are no longer practiced, meaning that people outside Kaemba Galla Hamlet no longer have deep emotional relationships or special relationships are no longer applied.

The social actions of the people of Kaemba Hamlet arise from their own awareness because every customary activity, they ask Galla's willingness to start activities, be it agricultural activities, weddings, or other traditional traditions such as Assuro maca "(ritual prayers of safety and success in carrying out activities).

The Galla actor acted socially, with Galla's scheme as an actor, it would not have started a customary tradition if it had not been done by the Galla actor; the objective of the Galla actor is solely with respect to social values and norms such as repellent for reinforcements, avoidance of disease (pests) and can be given success in harvests, health and community welfare; The actor Galla also has alternatives in the implementation of customary traditions depending on the tools and objectives of implementing the tradition, no longer fully dependent on traditional materials or tools that have been used so far, but adapting to the development of community life (Rakkala versus Traktor rice plow). Actor Galla has adjusted according to situational conditions when dealing with the reality of community activities. However, the Galla actor in carrying out his duties remains dependent or remains under the control of values and norms in accordance with the objectives of implementing customary traditions.

Galla's activities are very much determined by the traditional values and norms that apply in traditional community ceremonies such as in the Appangolo / appangulu, appalili, katto boko, mattula bala ceremonies. Galla acts in leading the ceremony based on the values and norms contained in the ceremony stage, so that Galla lacks freedom, creativity in acting in the implementation of traditional ceremonies and the implementation of the ceremony cannot be carried out spontaneously but is determined by the time and needs of the community. Of course Galla's activity is in line with Giddens' view, about the duality of structure where Galla as a member of society who lives and acts socially the same as other communities, but when using Galla's attributes as a leader of customary traditions, Galla acts influenced by a metaphysical and mystical production. social forces that exist outside Galla as an individual.

Galla act socially by referring to their duties and functions as community leaders or traditional / local leaders. Galla action refers to the action, ability or acting autonomously according to its function and based on the

values and norms that live in the supporting society. As an individual, Galla has two tendencies, namely having reasons to act, one of the reasons Galla acts as a traditional leader in various customary routines is because his actions are aimed at acting as an intermediary for the community in dealing with God in carrying out traditional ceremonies, asking permission from God Almighty. One so that the activities of community life are protected from disease, the harvest is successful and the community becomes prosperous.

Galla is also a structure in society, in social practice it produces and reproduces people's activities in space and time in an institution called Gallarang. Gallarang is the name or title of the traditional leader of Kaemba Hamlet which was later shortened to Galla, such as Galla Supu (Sofian) and Galla Tola. Galla's social actions are based on Gallarang institutions. Galla's social actions were also limited by time and space. In the spatial aspect, Galla only functions in the traditional village called Kaemba, while when leaving the village, Galla's function then no longer applies and becomes an activity or community action as usual. So in fact Galla is a social structure that is run by agents and forms a social system in society.

IV. CONCLUSION

Based on the results of the research, it can be concluded that several things related to the research problem of Galla social action in the community in Kaemba Marusu Hamlet, Maros Regency are as follows:

Galla as a traditional leader acts socially according to his function, namely leading traditional ceremonies, such as Appangolo / Appangulu, Maccera Tana ', Mattula Bala, Appalili, and Katto Boko, (ceremony to start rice planting; ceremony to clean agricultural land; ceremony to refuse reinforcements; ceremony started plowing the fields, and the harvest ceremony. This role is carried out by Galla as a social institution based on the values and norms that apply in society.

The social action of Galla as a determinant social institution in the implementation of traditional ceremonies in the village community which is limited by time and space. Galla's social activities are limited by space, that is, it applies to the Kaemba traditional village and does not apply to villages outside the Kaemba traditional community.

The social actions of the Galla actors in compiling their social actions are based on the basic units of action that are based on the customary traditions that live in society. In social action the Galla made it an analytical dualism, namely when the Galla became an agent and when Galla was a structure

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