



# Studies of Sa'dan-Toraja Gayang Traditional Knife as Symbolic Function and Meaning

Karta Jayadi

Faculty of Arts and Design, Universitas Negeri Makassar  
kjayadifs[at]gmail.com

**Abstract:** *Studies presented focus on the ordinances and manners using Gayang on-Sa'dan Toraja culture as a form of inheritance of ancestral traditions that today can be pronounced to be extinct because not much is known more by the younger generation as heir Sa'dan Toraja culture. Approach to the analysis done through the study observation, documentation, interviews and direct practice by the author based on material knowledge that has been handed down directly by the elders adat-Sa'dan Toraja. In modern teks, Gayang using as objects of cultural heritage are visible (tangible cultural Heritage). In modern teks, Gayang using as objects of cultural heritage are visible (tangible cultural Heritage), For example, the current young generation only know the function Gayang used at weddings, but in fact there are many practices that one method when holding a Gayang dagger. The main purpose of this study is trying to express a message or meaning that is contained in full keris is from the keys, gloves, handle the view of the Sa'dan-Toraja. In addition to research on typology gayang and procedures for use in traditional custom through a qualitative descriptive study semiotic analysis method. So for those who know would be offended if he was invited as a guest at the wedding party. Symbolic form intact communicate to the audience something depending on how the information procedure and etiquette of the designers who slipped Gayang waist. That is why the ordinances and manners using Gayang for Sa'dan-Toraja culture needs to be communicated in the form of articles to disseminate information that Sa'dan-Toraja culture is very rich symbolic information that needs to be widely known by science as a form of enrichment studies analysis semiotic visually.*

**Keywords:** semiotic, gayang blade, cultural, Symbol, traditional

## 1. Introduction

Indonesia has a lot of cultural material and objects diversity that includes Anthropology, Sociology and Art. They passed down from generation to generation and have been partly recorded in texts of books and ancient books and not infrequently also recorded as an oral tradition.. One form of cultural products is a dagger by Sa'dan-Torajan known as name as 'Gayang'. Gayang in formerly is a dagger a form of cultural products know form of a dagger stabbing weapon. In Indoensian common culture known name as "Keris". In addition dagger has a shape with specific symbols representing certain meaning from the form of keris or Gayang itself.

Human civilization inherited in various materials or objects in a cultured tradition passed down from generation to generation for a particular purpose, including the inheritance sign that contains information in the form of marking language communication both verbally and visually.

Semantically the material objects provide meaningful information to be disclosed and are perceived to specific goals in it. In semiotic course materials or objects the object is interesting to trace the marker system and the inherited signification. Necessary precautionary search system of signs and meanings contained in these objects to be disclosed in a research study. As revealed by Mazhitayeya in his article mentions that contemporary scholars have tried to the make some Researches in semiology, but it still needs a careful study such as the transferring of the hidden information by signs and ornaments. According to the experts a secret language are firstly allocated for transferring covert information, secondly for exchange of opinions between different

groups of people.(Anggraini, 1994) Also refer to the writings of the Swiss linguist Ferdinand de Saussure in his book entitled "Course in general linguistics" once has noted that language is above all a system of signs and that therefore we must have recourse to the science of signs "(F. de Saussure in Anggraini, 1994).

Judith Schlehe (Anggraini, 1994), explaining that Indonesian culture partially by the influence of the mix of cultures during the Buddhist-Hindu had been brought by merchants from India earlier. They become blending into the complexity of culture in Indonesia; include Sa'dan-Toraja cultural by historic time line. The gayang has meaning and philosophical terms of shape until usefulness. Keris is still known to all corners of the world since the establishment of a non-material cultural heritage of human beings in 2005 by UNESCO. (Yuwono, 2011:5) (in (Anggraini, 1994).

Gayang is a traditional weapon that has many meanings of symbols and benefits to the wearer. How they wearing the gayang and how they carrying discribing information and meaning about a lot of perception and considered many symbolism besides items that have a high art value in terms of form and aesthetic prestige. By a visualisation forms abstract emerge from the wrought, so that prestige can not be specified in the visual, so that the prestige of being very significant, the prestige of the Gayang common using by the ruler and his generation as a symbol power and link family each ethnic group in Sa'dan-Toraja family (called: Tongkonan). Every Tongkonan (group of family tree in their teritorial) has a level from top leader into small leader in group.

In modern teks, Gayang using as objects of cultural heritage are visible (tangible cultural Heritage), is a visualization of the idea / ideas, values, norms, or certain

rules. Visible presence as one of the attributes of custom clothing. Definition about culture, a lot of definition or meaning of that culture. The culture can be seen in terms of ideas, behavior and results of actions (work) people who gained from learning. The culture can also be seen from the various systems that were born of the pattern of human life, include (1) a system of life equipment and supplies; (2) The system of subsistence; (3) the social system; (4) language, (5) the arts; (6) the knowledge system; and (7) the religious system. System equipment and supplies detailed life again on several aspects, one of them in the form of weapons among other aspects, such as productive tools; the means of distribution and transport; container and put food and drinks; clothing and jewelry; shelters and housing (Koentjaraningrat, 1992).

In Sa'dan-Toraja culture, *gayang* meaning as a symbol of leadership and the power of ruler into the family group that influence in all community. Include as an artificial object and have the usability seen from the aesthetic value of prestige. *Gayang* is having very diverse and all have symbolic value and meaning. Among others is a form of *Gayang* 'To Kadiri' as an example, which in the dagger blade was carved various kinds of animals figurative with complexity ornament carved described in Javanese mythology called "Garuda". 'Garudae' called by Sa'dan-Toraja is known as become an Hindu-Budhis influence that form that contained some accents or gold or trimmer. *Gayang* is a high aesthetic value artwork, because making art using techniques wrought this is so quite complicated. This complexity is in the form of a beautiful prestige. Sometimes *Gayang* considered something that has a mystical value so that the *Gayang* owner believe by their people was called as "To Manurung" or the man who son of god where born and placing into the earth. so the owner of the keris is considered To Manurung or human offspring choice gods descended to earth to lead them.

The attitude of the way of thinking began to lead to modernization, turned into a work of art that has many meanings disclosure philosophy, the translation of the symbol and hope. *Gayang* claimed is a manifestation of the prayer and hope of by the creator and the owner. *Gayang* in many rules or grip objects cause a dagger into something that is difficult to be made by any person and become something that considered mystical so little that addresses a dagger from the design side, but with the progress of time appears.

*Gayang* in many way is have detailed decorations and ornament on is a place of self-expression to show the idea visually, in the form of symbols that have meaning as a representation or manifestation of the inner meaning conveyed by the creator. Symbols in a work of art are the main component in the culture. Expression is a symbol that has many meanings, among others in the form of ideas, abstractions, conviction, judgment, desire, as well as specific experience that can be understood together. According Rohidi (2000: 30) in Yuwono (2011: 190) in (Anggraini, 1994) as well as the cultural arts can be interpreted as a symbol system. Meanwhile, according to Roland Barthes revealed; "The symbolic consciousness is an imagination of depth; it experiences the world as the

relation of a superficial and a manysided, massive, powerful adgrund, and the image is reinforced by very intense dynamics "(Barthes, 1988).

Meaning Symbol implies a deep imagination, the symbol gives the meaning of a life experience that relates a simple format with a form sides are correct, strong and represents a dynamic that is very deep. There are many symbols that contain elements of human life philosophy. The symbols on the *Gayang* also has significance, so to interpret these symbols need their semiotic approach than that contained in the symbols carved dagger blade has a meaning that is formed from the shape and meaning of the form itself. Where in assessing a mark in the keris, semiotic approach is very important. Sobur define that semiotics is the study or analysis methods to assess the signs - mark is a device that we use in an attempt to find a way in this world. Meanwhile, according to Barthes in (Sobur, 2006) semiotics is a way to make sense of things (thing), meaning to make sense of which is that an object or objects carry information, as well as how the object was to be communicated.

Based on this preliminary describe then that becomes the focus of the study is the use *Gayang* ordinances, how to put *Gayang* in the customary fashion, how to hold when tucked waist, tuck place. How to position the hilt, what the situation was left without a hilt covered with scarves and when not hidden, by grasping and why. The overall meaning and symbols that provide information semantically.

Sa'dan-Toraja as one of the ethnic groups in the world known for its wealth and variety of cultural heritage and the traditions of old until now we can still see held in each indigenous rituals that are not timeless and certainly interesting to be hacked and disclosed to the part the smallest and hidden from the cultural heritage. Then what kind and how is the extent to which the legacies of past tergenerasi up to now? Obviously a lot of hidden information that is not yet known and conveyed or transferred as well at this time, although the practice is still carried out today but many Sa'dan-Toraja people do not know well the meaning contained therein. Even by people Sa'dan-Toraja no longer know what they demonstrate. As revealed by Coulson. Seana and Canovas, P. Cristobal in their article titled "Understanding Timelines: Conceptual Metaphor and Conceptual Integration".(Coulson, 2011, p. 198) In their article imply about how we need a basic understanding in an effort to uncover the various conceptions of the course of a process of creation and integration conceptions in a culture and then how they put the basic thinking Conceptual Metaphor Theory (CMT) and the Conceptual Integration Theory (CIT). They explaining how to put the CMT and CIT by first mapping the existing conceptions and they connect in a passage of time. Then by Caballero, Rosario in "Ways of Perceiving, Moving, and Thinking: Re-vindicating Culture in Conceptual Metaphor Research".(Caballero, 2011, p. 268) gives an overview on how to perceive something, development patterns and ways of thinking in re-vindicating culture in conceptual methapor.

Lakoff and Johnson(Johnson, 2003) as the pioneer work marked the rise of cognitive semantics (see.eg (Talmit, 2000), also (Fauconnier, 1994)(also in),<sup>3</sup> argues that language serve as a prompt for speakers to construct a mental representation of utterance meaning in mental space containing a partial representation of the current scenario that includes one or more elements to represent discourse entities and frames to represent the relations between them. Space partition the information evoked by a sentence into a series of simple cognitive models. Where the models Become synthesized the insights underlying frame semantics(Fillmore, 1982) and CMT, applying them to a broad range of topics Including indirect reference and referential opacity mapping in that mental space theory.

As the terms and base line studies in theory in revealing the content of meaning in the manners and etiquette of use Gayang in the perception of culture-Toraja Sa'dan it is necessary to first mendudukan scenarios or ordinances and manners first. They should also know the functions and role of the culture Gayang-Sa'dan Toraja. So as to obtain the particulars of detail that will be considered to support the arguments that were built. Including questions about the impact that allowing can happen when someone made a mistake in the way of its use as a symbolic object.

## 2. Methods

This study used a qualitative approach to data collection by collecting statements of the speaker (as primary source), complemented by gathering documentations and literature studies that produce descriptive data in written and unwritten.

The purpose of this study is to provide information related to the procedure and etiquette of using Gayang among Toraja-Sa'dan ethnic so as to provide an explanation and depiction of a phenomenon with the support of the interview data directly from the source. Using qualitative methods with data collection techniques in data objects naturally with natural methods and researchers were interested in the things that are nuanced naturally taken or collected by conducting interviews and deepening of the primary sources with observation and supported by documentations. (Moleong, 2007).

Based on a qualitative approach, with qualitative descriptive type. This study did not look for or explaining the relationship, is not to test hypotheses or make predictions but aims to make a systematic description, factual and accurate. (Kriyantono, 2006).

The way and the steps being taken by the object focus include several sections:

- The Gayangs symbols as research objects are documented and observed in the use of traditional clothing of Sa'dan-Toraja.Simbol Gayang sebagai objek penelitian yang didokumentasikan dan diamati pada penggunaan busana adat Sa'dan-Toraja.



**Picture 1:** The function and position of Gayang as a symbolic accessories custom clothing bride Sa'dan-Toraja. There a differences in shape among Gayang hold by the groom (maskulinism part) and forms Gayang inserted by the bride (feminine part) and ordinances hold between them. Source: Documentation by Cahyadi, D. 2007

- The symbol attached to the Gayang pronoun to their position as symbolism of nobility or ruler family on their activities called 'Aluk Signs Solo' funeral rites ceremonies of the nobility.



**Picture 2:** A couple of young as escort guests guardian facilities with an accessories symbolism of nobility of Tongkonan grieving. Those are differences ordinances bythe Gayang hilt holding between the boy's and the girl's.

Source: (www.vikingsword.com), accessible, July 21, 2016

- The symbol attached to the position of the death-bodies in accecoies custom as a part of death ceremoial rites in Sa'dan-Toraja.



**Picture 3:** By laying a Gayang by decoration equipment in top of the coffin pronoun as a symbol of nobility as a part of the rites called as *Rambu Solo*.

Sumber: ([www.vikingsword.com](http://www.vikingsword.com)), accessible, July 21, 2016.



**Picture 4:** Gayang *Pa'kaindoran* (feminine: type of Gayang), using by inserted on the front.

Sumber; [www.vikingsword.com](http://www.vikingsword.com), accessible, July 21, 2016

- The symbol's by attached the Gayang as a part of traditional Sa'dan-Toraja costume.

- The symbol's by attached the Gayang as Symbols as masculine knives



**Picture 5:** Gayang *Pa'kamberan* (maskulin: type of Gayang)

Source: Documentation by Cahyadi, D. (2007)

A portions were analyzed and the question is the procedure and etiquette of using Gayang as symbolic of the function and position or templated in custom Sa'dan-Toraja by Roland Barthes Semiotics method using visual methods with multiple viewpoints; the viewpoint of the object itself, where the object is produced viewpoint and the viewpoint of the audience. Where in the application using the denotation and connotation of symbols.

Denotation is a physical description in a visual element, wherein the denotations in visual form based on the openness of the signifier and the signified. The original meaning or nature can be seen from the connotation, through the elements contained into the Gayang itself, as well as myth or ideology that accompanies every visual element. From the collection of the connotation of the

object of research will generating and reviewing the form and function, the procedures used and treated of the Gayang connotations. In this study be conducted a study based on the interpretation that was built, meaning an informed and understanding of the research object itself. We can understand our culture through various visual representations. Further, there is not a single way of interpreting, but rather multiple ways. Examines such diverse approaches as semiology, psychoanalysis, discourse analysis, and content analysis. Three questions are at the core of her work: Why is it important to consider visual images? Why is it important to be critical about those images? Why is it important to reflect on your critique?(Rose, 2001).

Based on the research object is of concern is how the objects are visualized, how the audience seeing the object and a certain way. So that audiences will respond to what it sees using the tool discourse to analyze the visual object. Research discourse does not provide a concrete answer or answers that seemed to issues in scientific research, but research discourse provides tools to identify the assumptions of epistemology (the basic philosophy, nature) and ontology (basic philosophical existence, life), formulation of the problem and the research methods used. (Baca:(Foucault, 1981, p. 48)).

Semiotic analysis as assessment tools have become the main method in assessing the visual analysis of the meaning of both text and contextual, also defines the meaning of the visible and invisible substantive peripheral device values and ideology as part of the signs or the hidden meaning. The nature of the method is qualitative-interpretative semiotics focused on the sign and the text as an object of study as well as how researchers interpret and understand the code behind the sign and the text. (Piliang, 2003, p. 261).

Adopting semiotic Roland Barthes, by placing denotative as a system of signs at the level of the first and connotative meaning as a sign system level both with myth or ideology that serves to reveal as well as providing justification for the dominant values that apply in the period or periods not certain. In myth or ideology itself is divided into three dimensions, namely bookmarks (signifier), markers and signs. (Barthes in (Lechte, 2007, p. 300).

The unit of analysis of this study was the procedures and etiquette of using, treating and placing Gayang which is becoming a tradition Sa'dan-Toraja ethnic culture, namely how to hold the upstream accompanied by its meaning, positioned upstream with meaning, put or slid on his waist with its meaning, how to pull, how to pass, how clutched the iron and various signs presented by ordinance treats the Gayang.

Data collection techniques used in this research is done based on the needs analysis and assessment, consisting of; 1) The primary data obtained from interviews, visual data, 2) secondary data through review of the literature.

Data analysis using data obtained from interviews that produces a visual representation in the form of

reconstruction or demonstration that refer to the visual condition as study materials analysis. Also do analisis approach semiotic signs.

### 3. Results and Discussion

#### Types, Functions and Laying, ordinances hold on Indigenous the Gayang of Sa'dan Toraja in Meaning Interpretation

##### 1. Types of the Gayang

Culture of Sa'dan-Toraja recognize and distinguish the Gayang by two classification types, namely: 1) Gayang Pa'kamberaan (patrinial) (see; Figure 5), and 2) Gayang Pa'kaindoran (matrinial) (see; Figure 4). The classification is intended to provide information demands equality of status symbol of nobility, namely the nobility of aristocratic status of the paternal line and the nobility of aristocratic status of the mother, it is understood that both of the status is inherited nobility namely 'Sitasin' (balanced) in the sense of the other meaning is 'pure'. Generally, this group owned by noblemen who came from Tongkonan Dipekapuangi (Tongkonan: Traditional houses, Dipekapuangi: The Ruler). The next text is as meaning that Tongkonan is derived from the parent 'Tongkonan' (Banua Sura/Dipekapuangi) which is derived from the main clump line.





**Picture 6:** Type of 'Gayang Pakamberan' shape with the main feature on 'pangulu' (handle) bent/curved broken three stylized heads and bodies, 1/4 banua clad metal engraving embossing gold.(A)

Type of 'Gayang Pa'kaindoran' with the main feature on pangulu (handle) showing a figure of a wise and prudent human figure made of metal mold bertatakan gold and gemstones, banua covered entirely with gold metal engraving embossing. (B)

Source: (themalayartgallery.com), accessible, July 21, 2016.(A)

Source: National Museum of Ethnology, Leiden, accessible, July 21, 2016.(B)(William)

## 2. Functions and laying of Gayang

Gayang for the Sa'dan Toraja culture has three functions namely; (a) weapons of stabbing, (b) the status of symbolic objects aristocratic family grove, and (c) function of 'Aluk' as ceremonial rituals (rites), as 'Aluk Rambu Tuka' (marriage), 'Aluk Rambu Solo' (funeral), and 'Ma'rara Tongkonan' (the inauguration of a new Tongkonan rites).

Gayang bagi kebudayaan Sa'dan-Toraja memiliki 3 fungsi yakni; (a) senjata tikam/tajam, (b) benda simbolis status kebangsawanan rumpun keluarga, dan (c) fungsi seremonial pada ritual *Aluk* (rites), seperti *Aluk Rambu Tuka* (perkawinan), *Aluk Rambu Solo* (pemakaman), *Ma'rara Tongkonan* (pesta mendirikan *Tongkonan* baru).

### a. Weapons of Stabbing

Based on the interview explained that in order to function stabbing weapons are not using the types of Gayang wick wrapped in gold metal and full of ornaments but they using the types of Gayang that covered by timber without that plated by metal with those formerly that every nobleman using by inserted (ditappi) before each day when

activity outside the home or in the neighborhood customary. The Gayang of this type used in battle. The other weapons that inserted/hung beside the left or right with the left waist by wrapping circular (ditakin) with a rope made of rattan, coconut shell fiber strands or fibers of the skin of palms or fabric. Other stabbing weapons sword-shaped, or known as La'bo (sabre). In additionally waist slightly to the right behind the other stabbing weapons known as 'Pa'tibok' with the shape and length of the smaller and shorter, are also commonly used for everyday purposes. As can be seen from the following figure:



**Picture 7:** Sa'dan-Toraja warrior with his sabreis laying in his waist (*La'boditakin*) (A)

Stabbing weapon 'Tibok'/'Kawali', see how to hold by left hand is at the lower end(B)

Source: (www.twcenter.net)(A)

Source: Cahyadi, D. 2010 (B)

### b. Symbolic objects Nobility Status of Clumps Royal Family

Based on interviews with M.D. Bulu Ponglabba (96) (see picture 8A), one of the daughters of the supreme leader 'Kapuangan' in Sa'dan-Toraja of Tongkonan To 'Barana Sa'dan subdistrict, Toraja Utara regency named Waku titled as 'Puang Mangura To Manurung In Langi' of purebred fringe strain lineage by 'Remmang Di Langi' with Lai We Tandibeng illustrates that the symbol of nobility Sa'dan-Toraja people described by seen; (1) the use of 'Paruki Gayang' (carved ornamental motifs Toraja) is yellow Gayang as a sign with a basic placement on a field of red are placed on board the retaining / supporting the roof in the pole of 'Tulak Somba' (the main pillars are

located on the front of Tongkonan with a buffalo horn arranged) (see: image 10A), also the use of ornamental motifs 'Pa'gayang', (2) the use of 'Paruki Kandaure' carved ornament on a blade width of 10 cm boards mounted encircling wall Tongkonan without any coloring, if given a yellow coloring indicates the Tongkonan owner is the nobility of the group To Sugi clumps (rich people) (see: 10B), (3) has a heritage Gayang gold, (4) have 'Padaling' (gong), when in 'Aluk' ceremonial they exposed/paired the gold Gayang in 'Rakkean (altar where the coffin death body is shaped similar with a tower where placed in the front of Tongkonan) with a corresponding number of provisions and levels of nobility with details; 3 to 7 and lodging for a family of descendants Ramman Di Langi and Lai We Tandibeng fitted with a number of 12 to 14 Gayang fitted lined, and when in Aluk Rabu Tuka on 'Lammin' or parts of the background of wedding bridal exposed/paired Gayang with the extent of which has been described previously (see Figure 9). Including paired on 'Bulean Ratu' (palanquin) either when 'Aluk Rambu Solo' and 'Aluk Rambu Tuka'. (See figure 11) (5) use of Gayang gold plated by a bride and groom (Rambu Tuka) (see figure 1), (6) Gayang inserted/tuck in front of and used in the event the customary ceremonial occasions or everyday.

Base on primary source as data that described above also by In ethnographic studies by Taylor and Aragon describe in, *Beyond the Java Sea*"The Toraja decorate their houses and rice barn facades with carved motifs important to the owning families. Buffalo heads refer to prosperity and ceremonial sacrifices. Gold knives, or *kris* (called *gayang* in the Toraja language), represent heirlooms and wealth of high-status people." So, is a genuine piece and was used but "some nobles are more noble than others".(Paul Michael Taylor, 1991, p. 176) That showing about the Gayang functions as symbolic artifact and important decorative ornament into ethnic group of Sa'dan-Toraja people.

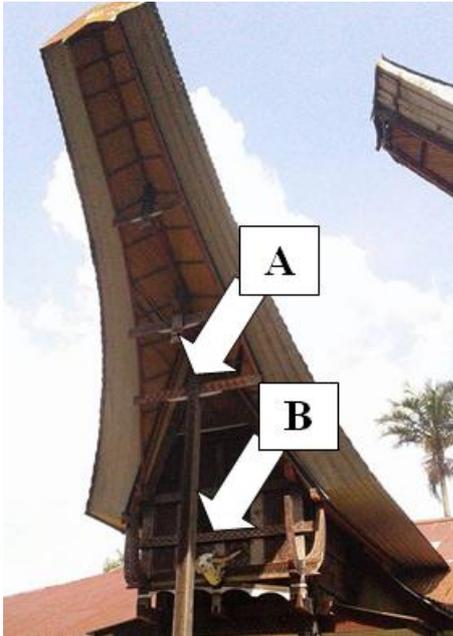


**Gambar 8:** Primary source Mrs. M.D. Bulu Ponglabba, (A) Her family primary heirloom called "Doke Tallu Lolokna" or "Poke Tanra TelluE: called by Buginese people" (ornamental spear with gold-plated ornaments) a symbolic of aristocratic rulers in Sa'dan-Toraja (Kapuangan Sa'dan) (B)  
 Source: Documentation by Dian Cahyadi, 2015



**Gambar 9:** Gayang expose placed at behind on bridal background 'Lammin' with 14 unit.  
 Source: Documentation by Cahyadi, D. 2007





**Gambar 10:** Placement the stylized of 'paruki gayang' as a symbol of the nobility grade of status in the traditional house or a private home (A) and the placement of ornaments 'paruki kandaure' symbol of nobility on the wall Tongkonan (B)

Sumber: Cahyadi, D. 2016



**Gambar 12:** The manner of insertion the Gayang with hands position.

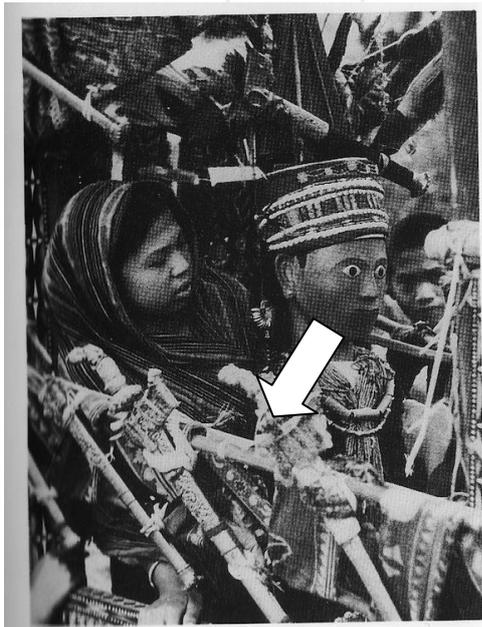
Sumber: Cahyadi, D. 2016.

### 3. Placement and the Treat of Gayang Manners

Based on the interview also obtained information about techniques or procedures for holding Gayang can be seen from the analysis of the table below:

**Tabel 1:** Placements procedures of Gayang related to the meaning and significance..

| Image/Visual Sign  | Denotation  | Conotatio<br>n   |
|--|---|--|
|  | <i>Di Pa'tata rapang:</i><br>Gayang by lap and holding the top grip position of 'banua'.                              | Reinforce the position of rocking and openness or acceptance. The situation is very peaceful   |
|  | <i>Di Pa'tata rapang:</i><br>By lapping the Gayang and the finger position diagonal upper on the 'Salebara'/'sampir'. | Reinforce ownership over traditional power by gayang symbolism or as the owner of celebration. |
|  | The index finger facedown of 'ganjar' iron by locking the knives  | Explaining the situation in the control of traditional authorities or the                      |
|  | The handle position of Gayang facing  |  |



**Gambar 11:** 'Tau-tau' (death body statue) dan Gayang templated (ceremonial knives) templated around of *Bulean Ratu* (kings palanquin) at funeral ceremonial rites in Sa'dan-Toraja.

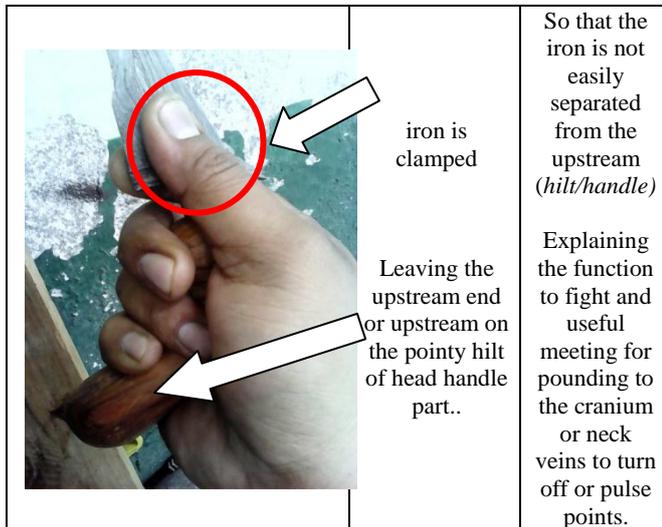
Sumber: (Wilcox, 1949)

|   |  |  |  |   |  |
|---|--|--|--|---|--|
|   | forward.   | owner of a celebration.<br><br>Reinforce position as the highest among the audience.   |    | <p><i>Gayang</i> picked up (standing position) and the position of the fingers faceup holding the handle.</p> <p>Gayang by nippers</p>  | <p>Mempertegas kedudukan <i>gayang</i> dan keterbukaan atau penerimaan.</p> <p>Neutral situation with vigilance</p>  |
|   | <p><i>Dipa'tekkenor</i> facedown the handle.</p> <p>Gayang tuck inserted position.</p> <p>Amount of Gayang more than one or a lot of number.</p> | <p>Explaining that the owner in powerful and ready to act condition.</p> <p>Explaining that the man Menjelaskan bahwa pemegang <i>gayang</i> adalah pemilik dan menyatukan dirinya.</p> <p>Explaining the status and level of high nobility.</p> |   | <p><i>Dipasangtimpo</i>: right hand holding a position upstream with palms turned downward and his left hand holding the base of the <i>gayang</i>.</p> <p><i>Gayang</i> tidak diselip (tidak <i>ditakin</i>)</p> | <p>Explaining preparedness against any situation.</p> <p>Explaining situation with ready whole</p>   |
|  | <p><i>Di Pa'tata rapang</i>: The <i>Gayang</i> girded and fingers hold the bottom position (standing position).</p>                              | <p>Reinforce the position of the <i>Gayang</i> symbols and openness or acceptance. The situation is very peaceful</p>  |  | <p><i>Dipasangtimpo</i>: right hand holding a position upstream with palms turned upward.</p> <p>Gayang 'ditakin' (tucking)</p>   | <p>Explaining acceptance and friendship. The situation is very peaceful.</p> <p>Explaining of owners with full acceptance.</p>   |
|   |  |  |  | <p><i>Dipasangtimpo</i>. Alerted</p> <p>Gayang raised slightly (left hand) and right hand grasping upstream from above.</p>   | <p>Situation is getting tense. Explaining the readiness to fight against any situation.</p> <p>Providing a sign that everything can still be resolved in a way that is persuasive. Situation of diplomacy before the</p> |

|   |  |  |   |  |   |
|---|--|--|---|--|---|
|    | <p><i>Diraga-ragai/dipasirangi-rangi</i>: Snapping or Threat.</p> <p>The left hand grasping the base and raised to the top.<br/>Flat or bent position of Gayang</p> <p>The right hand is ready to revoke or pull the knife.</p>  | <p>fight.<br/>The situation is in tense.</p> <p>Giving a mark or information to rethink and past efforts to control the situation.</p> <p>The position is coming to fight. Give the signal to the opponent to think clearly.</p> |   | <p>Knife are 'diselek sapukala' or pointing-up to completion an decision, the knife fixed on facing up.</p> <p>The left hand push and pass 'banua' of inserts.</p>   | <p>Ready to fight situation</p> <p>Providing a sign that there is no other way than or surrender to the will of the Creator to decide the fate of replies a case.</p> |
|  | <p><i>Dibisei/Disapu</i>: Determine</p> <p>The right hand position pull the knife out of <i>Gayang</i>.</p> <p>The bottom of gayang rise up (left hand pushing and directing the inserted <i>gayang</i> pull out by tucking.</p> <p>Asking for pardon to 'Puang Matua Dilangi' (Creator Ruler of heaven / the world over).</p> <p>Asking for permission to 'Puang Matua Diburiliung' (The Lord of the earth)</p> | <p>Very tense situation</p> <p>Give a final warning or give a last chance.</p> <p>Asking the opponent to re-think twice.</p> <p>Explanation the man being a powerful.</p> <p>Explanation the man is still have a compassion</p>  |  | <p><i>Diparampuior</i> accomplishment</p> <p>Ask permission once an apology to 'Ne 'Bolong' (The Lord and owner of iron). The left hand holds the base of 'banua'.</p> <p>The tip of the blade pointing up</p> | <p>On fire situation</p> <p>Providing a sign of a choice of the consequences thoroughly.</p> <p>A sign of genuine on the outcome of a choice; life or death.</p>      |

**Tabel 2:** method/technique about how to hold or use its related functions and uses.

| Image/Visual Sign  | Method   | Function and Meaning  |
|--|--|---|
|  | <p><i>Dipasang timpo</i>:</p> <p>right hand holding a position upstream with palms turned upward.</p> <p>Head upstream uncovered</p> | <p>Explaining acceptance and friendship.</p> <p>The situation is very peaceful.</p> <p>Explaining that head of handle of Gayang perceived as a bird's head and control.</p> |



#### 4. Meaning Interpretation the act of symbols

Base on the explaining by table describe that humans use material objects-signs for transferring information. It is known that signs, as a means of communication, in a language can be replaced by a definite semantic and be perceived in a definite meaning. However, contemporary scholars have tried to make some researches in semiology, but it still needs a careful study such as the transferring of the hidden information by signs and ornaments. According to the experts a secret language are firstly allocated for transferring covert information, secondly for exchange of opinions between different groups of people.

Pose, gesture or expression object under the terms of the community and has had a particular meaning, such as clapping, wink, facial expressions, bending, non-verbal language, and others.

The object is something (objects) that was composed and collected in a way that raises the conclusions or associated with specific purposes, such as images of children usually refers to 'the stock of signs' such as cheerfulness, perseverance, honesty, and so forth Aestheticism (aesthetics), in this case related to the pengkomposisian or visual element / image as a whole, giving rise to certain meanings.

Syntax, present in a series of photos displayed in one situation, where the meaning does not arise from loose parts with each other but to the entire series of photos, especially those related situation.

Symbols have an important role in the delivery of the message, bagaim, ana symbolic dragon on the dagger blade provides an overview of human nature as a leader based on the visual and color. Denotative is meaning in the natural realm explicitly. The natural meaning is what is in accordance with what it is. Denotative is a notion which contained a word objectively. Often also denotative called conceptual meaning. Connotative meaning is associative meanings, meanings which arise from social attitudes, personal attitudes, and additional criteria imposed on a conceptual meaning.

Based on all the information submitted by the images presented then interpreted using some points of analysis as follows:

##### a. Interpretation (philosophy)

The assignment of meanings to various concepts, symbols, or objects under consideration showing above explained that the inheritance of the science of signs in human culture, both real and hidden as a whole has information that is valuable to be known, recognized and understood. For example, as shown in (Table 1) provides a variety of information regarding the position of Gayang as objects rather than on the functions of the real but presents the Gayang as objects on the functionality implied or symbolic objects.

Providing information that the position of Gayang as a symbolic object to provide information and explain about the ownership related to the position of the owners in the community of cultures, especially those of the Sa'dan Toraja ethnic community.

##### b. Interpretation (logic)

Based on the information shown in (Table 1) or (table 2) in order of chronology data reveal an explanation of every action or movement refers to the act of senuah direction of the tucking the object, how to hold up to the motion action drew a knife. Explained that in the motion stages have a sign on every action or movement which has an implied message directly.

There are three types of patterns in treating the Gayang, namely: (a) assume by the logical interpretation they are assumed to have a special position of Gayang as symbolic objects, (b) slipped Gayang front of the abdomen with the interpretation as the owner Gayang or the object, (c) by bear or holding without tucking the Gayang into front the logical interpretation that those who strap on a Gayang is the owner of the object and in a state reception was very open with conditions very peaceful situation.

##### c. Hermeneutics

Based on the information provided from the exposure data above and then interpreted, understood, and then translates that information obtained is; (A) Gayang is the main symbol status rulers and nobility for those who have, embed and use these objects, (b) Gayang used only permissible and intended to fight fellow nobles, (c) Gayang owner have a rules and procedures in its use, (d) method of treatment and its use has a meaning and significance of that information in every step or movement made by the use of the object.

#### 4. Conclusion

Sa'dan Toraja culture puts Gayang as objects with two functions that is as symbolic objects and functions as the main stabbing weapon. Then note also that in their treatment, known also contains interpretation of the meaning and full of detailed information that is presented

visually. The content is information that has been overlooked in the current millennium and is no longer known to the current generation that there are a lot of information from a functional object from a Gayang.

So in the end, the role and functions Gayang currently only placed as an object complement of accessories without being noticed more detail the information contained and unified in a Gayang.

Hopefully what is described in this article may disclose some of the information that is conveyed through the ancestral cultural heritage artefacts object that contains the value Gayang as cultural objects can be sustained and passed on to future generations.

## Acknowledge

Thanks and highest appreciation to Mrs. M.D. Bulu Ponglabba for his willingness to be primary sources in this study. Although in her oldness and she is still willing to disclose a variety of valuable information which has been a quest many researchers from abroad. A privilege to meet and be accepted as a special guest is a great honor. Thanks and highest appreciation were also given to the father of Prof. Husain Syam as Rector UNM, father of Prof. M. Gufron as Vice Rector for guiding UNM, UNM Research Institute Chair for the opportunity given, and the entire academic community UNM.

## Reference

- [1] Anggraini, R.A. Fianto, A.Y.A. & Riqqoh, A.K. (1994). Simbol-Simbol Budaya Dalam Keris Naga Kamardikan Karya Mpu Pathor Rahman. *Jurnal Desain Komunikasi Visual*. Vol.2, No.1, Art Nouveau.
- [2] <http://jurnal.stikom.edu/index.php/artnoeveau>. Diakses 14 Agustus 2016
- [3] (n.d.). Retrieved Agustus 16, 2016, from [themalayartgallery.com](http://themalayartgallery.com).
- [4] (n.d.). Retrieved from [www.vikingsword.com](http://www.vikingsword.com).
- [5] Anggraini, R. F. (1994). <http://jurnal.stikom.edu/index.php/artnoeveau>. *Jurnal Stikom*.
- [6] Barthes, R. (1988). *The Semiotics Challenge*. New York: Hill and Wang.
- [7] Caballero, R. (2011). Ways of Perceiving, Moving, and Thinking: Re-vindic Culture in Conceptual Metaphor Research. *Journal of Cognitive Semiotics*. Vol. V No. 1-2. *Conceptual Metaphor Theory*, 268.
- [8] Coulson, S. (2011). Understanding Timelines: Conceptual Metaphor and Conceptual Integration. *Journal of Cognitive Semiotics*. Vol. V No. 1-2. *Conceptual Metaphor Theory: (Edition)*, 198.
- [9] Fauconnier, G. (1994). *Mental Spaces: Aspects of Meaning Construction in Natural Language*. Cambridge University Press.
- [10] Fillmore, C. J. (1982). *Linguistic In The Morning Calm, Selected Papers from SICOL-1981*. Edited by Linguistic Society of Korea. Seoul: Hansing Publishing Company.

- [11] Foucault, M. (1981). *The Order of Discourse*. In R. Young, *Untying The Text: A Post Structuralist Reader* (p. 48). Boston, London and Henley: Routledge & Kegan Paul.
- [12] Johnson, G. L. (2003). *Metaphors We Live By*. Chicago: University of Chicago Press.
- [13] Koentjaraningrat. (1992). *Kebudayaan Mentalitas dan Pembangunan*. Jakarta: Gramedia.
- [14] Kriyantono, R. (2006). *Teknik Praktis Riset Komunikasi*. Jakarta: Kencana.
- [15] Lechte, J. (2007). *Fifty Key Contemporary Thinkers: From Structuralism to Post-Humanism*. London: Routledge.
- [16] Moleong, L. J. (2007). *Metodologi Penelitian Kualitatif*. Bandung: PT Remaja Rosdakarya.
- [17] Paul Michael Taylor, L. V. (1991). *Beyond the Java Sea: Art of Indonesia's Outer Islands*. New York: Harry N Abrams.
- [18] Piliang, Y. A. (2003). *Hipersemiotika Tafsir Cultural Studie Atas Matinya*. Yogyakarta: Jalasutra.
- [19] Rose, G. (2001). *Review the form and function, the procedures used and treated*. London: Sage.
- [20] Sobur, A. (2006). *Semiotika Komunikasi*. Bandung: PT Remaja Yosdakarya.
- [21] Talmit, L. (2000). *Toward a Cognitive Semantics - Vol. 1*. Massachuset: The MIT Press.
- [22] Wilcox. (1949). In Wilcox. London, England: Collins Publishers.
- [23] William, S. (n.d.). <https://wilwatiktamuseum.wordpress.com>. Retrieved Agustus 16, 2016, from <https://tropenmuseum.nl/>: <https://wilwatiktamuseum.wordpress.com/tag/sulawesi/>
- [24] [www.twcenter.net](http://www.twcenter.net). (n.d.). Retrieved Agustus 16, 2016, from [http://www.twcenter.net/forums/showthread.php?313706-Nusantara-TW-Portugese-Invasion-\(Re-Worked\)/page15](http://www.twcenter.net/forums/showthread.php?313706-Nusantara-TW-Portugese-Invasion-(Re-Worked)/page15)



# INTERNATIONAL JOURNAL OF SCIENCE & RESEARCH

**www.ijsr.net**

Online ISSN: 2319 - 7064

CrossRef DOI: 10.21275/23197064

Email Your Article to [submit@ijsr.net](mailto:submit@ijsr.net) or Submit Online at <http://www.ijsr.net/initsubmit.php>