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**I Call You through Fire: A Pakkado Love Magic
Parallelism**

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I Call You through Fire: A Pakkado Love Magic Parallelism¹

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Abstract

The main concern of this article is to elaborate on the magic of Pa'issangang Baine 'knowledge about women' within 'Pakkado' (people who speak I) in West Sulawesi, Indonesia. More specifically, the article focuses on this spell in individual ritual contexts, not in ordinary activity. The spell is performed by certain actors, and focuses on the characteristics of the utterances. The type of knowledge is categorized as a spell and is practiced by men who want to attract beloved women. Albeit, it also used by women to gain beloved men.

The techniques used are recordings and field notes. The utterances are taken from a single informant. The rationale of the research is to give a better understanding of spells within the society who speak I.

Nowadays, this spell lives only within the heads of aged populatons. Some people are worried about the death of this magic language, but only some attention has been directed at its preservation. The research also contributes in two ways; practice and academic. Practically, it is one way for revitalizing the magic word into written text; academically, it shows fascinating language use from semantic and pragmatic points of view.

The writer applies some linguistic tools to analyze the utterances and the activity of performers in producing words such as in the poetic function of language use (Jakobson 1960), and in the deictic field (Hank, 2005).

The features of this spell show the act of using parallelism and sentences repeated many times (Fox, 1988). In addition, it also shows the variety within a deictic system. Mandar is an ethnicity located in West Sulawesi—on the island of Sulawesi.

Keywords: spell, deictic, indexicality, poetic, parallelism, Mandar

Introduction

Love magic comprises words of ancestors believed to have efficacy for influencing beloved persons. This spell is performed at particular times and places, while focusing on specific people, and differs to daily speech. Discussing love magic, Malinowski presnted that:

In love magic the actor has really or symbolically to grasp, stroke, fondle, the beloved person or some object representing her, he reproduces the behavior of a heart sick lover who has lost his common sense and is overwhelmed by passion (Malinowski, 1948, 52)

The spell is administered after it is requested. The text shows a highly intricate and fascinating

¹ The article presented in Cambodia on January, 2017, 20-30

poetic structure, and is transformed and conveyed through means of oral tradition, that is, from person to person and from generation to generation, as Pakkadoq does not have a writing system.

This article provides a general description of love magical speech in Pakkadoq society, particularly in understanding the denotational structure of the text. Here, this research does not aim to discuss the power and the effect of love magic, but rather, investigates the poetic form through its parallelism.

The research contributes in at least two ways; practice and academic. Practically, the research becomes a way for revitalizing the love magic text and placing it into a written text. Academically, the research presents fascinating language.

About the Pakkadoq

The Pakkadoq represents a society which speaks kadoq 'I,' and which lives in areas in West Sulawesi. The location of usage of this spell is called Rantedoda, one of villages in Mamuju Regency. The writer has not found other research in this area. This research thus aims to expose how this spell is performed, through individual ritual contexts opposing to ordinary activity, and more so the characteristics of the utterances. The aim of the research is thus to explore the utterances of the spell, which are taken from a single actor. The research thus provides a better understanding of Pakkadoq's spell through a linguistic perspective, and thus contributes to preserving this oral tradition.

Theoretical Framework

This writing mainly focuses on ritual monolog speech, more specifically, Pakkadoq's magic spell. The anthropologist J.J. Fox has significantly contributed to studying the ritual speech of Indonesia, and particularly East Indonesia, having focused on the symbolism and meaning of ritual speech (Fox 1998). The present writing attempts to explore the meaning of magic spell utterances through its language forms. More specifically, it focuses on parallelism.

The idea of parallelism is based on the notion of multifunctionality of language, proposed by Jakobson (1990). One of the functions of language Jakobson proposed is the poetic function. The poetic function projects the principle of equivalence from the axis of selection to the axis of combination. Parallelism is an example of the poetic function characterized by repetition, with variation through differentiation and similarity. This parallelism is used as tool to analyze the utterances of the magic spell.

A concept used to explain this magic text is deixis. Deixis suggests pointing via language (Yule 1996), its deictic field (Hanks 2005), or through honorifics (Agha 2007). Lyons (1977, 637) offers the following definition of deixis: The "location and identification of persons, objects, events, processes and activities being talked about, or referred to, in relation to the spatio-temporal context created and sustained by the act of utterance and the participation in it, typically of a single speaker and at least one addressee."

Yule (1996, 9) explored the fact that deixis is a form of referring that is tied to the speaker's context, with the most basic distinction between deictic expressions being near speaker versus away from the speaker. If the referents being referred to are near the speaker, the proximal terms such as 'this,' 'here,' and 'now' are used. By contrast, the distal terms such as 'that,' 'there,' and 'then' are employed, provided that the referents are away from the speaker.

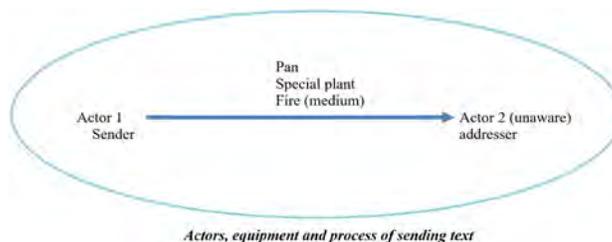
Levinson (2004) defined deixis as the ways in which languages encode or grammaticalize features of the context of utterance or speech event, and thus concerns ways in which the interpretation of utterances depends on the analysis of that context of utterance.” Deixis is a reference by means of an expression whose interpretation is relative to the (usually) extralinguistic context of the utterance, such as (1)Who is speaking (2)The time or place of speaking (3)The gestures of the speaker, or (4)The current location in the discourse.

Method

The data was collected from single informant. In gathering the data, the writer requested the informant to perform the process of sending this magic spell. In performing this activity, the writer transcribed the utterances. The collected data were transcribed using the Latin alphabet. The data was then translated and its parallelism was analysed.

Results and Discussion

The research findings are shown below, that is, the performance of sending the text, and the translation of the text, which consists of 22 lines. The text is characterized by the use of parallelism, has one sentence repeated many times, and is spoken by a single woman.



01. Kuruso nyabana taanu
(I shake her soul [name of person])
02. Maiko, moa' u'deko mai mateko
(Come, if you do not come, you will die)
03. Kuruso nyabana taanu
(I shake her soul [name of person])
04. Maiko, moa' u'deko mai mateko
(Come, if you do not come, you will die)
05. Kuruso nyabana taanu
(I shake her soul [name of person])
06. Maiko, moa' u'deko mai mateko
(Come, if you do not come, you will die)
07. Kuruso atena ta anu
(I shake her heart [name of person])
08. Maiko, moa' u'deko mai mateko
(Come, if you do not come, you will die)
09. Kuruso atena ta anu

- (I shake her heart [name of person])
10. Maiko, moa u'deko mai mateko
(Come, if you do not come, you will die)
 11. Kuruso buana ta anu
(I shake her heart [name of person])
 12. Maiko, moa u'deko mai mateko
(Come, if you do not come, you will die)
 13. Kuruso buana ta anu
(I shake her chest [name of person])
 14. Maiko, moa' u'deko mai mateko
(Come, if you do not come, you will die)
 15. Kuruso Buana ta anu
(I shake her chest [name of person])
 16. Maiko, Moa u'deko mai mateko
(Come, if you do not come, you will die)
 17. Kuruso pa'dunna ta anu
(I shake her bile [name of person])
 18. Maiko, moa' u'deko mai mateko
(Come, if you do not come, you will die)
 19. Kuruso pa'dunna ta anu
(I shake her bile [name of person])
 20. Moa' u'deko mai mateko
(Come, if you do not come, you will die)
 21. Kuruso pa'dunna ta anu
(I shake her bile [name of person])
 22. Maiko, moa' u'deko mai matko
(Come, if you do not come, you will die)

In finding the parallelism and deictic form, the analysis is focused on every sentences of the text. Analysis found some facts of the text. The whole text described the internal organ of the addresser as unaware actor and the consequences if addresser denied the requesting of the sender of magic spell as aware actor. Another fact of the text is all the sentences are end with all vocal voice, namely vocal u and o.

Parallelism of text. The text consisted of 22 lines. These line were divided into four parts. The sentences almost the same except four things, namely the words nyaba 'soul', bua 'chest', ate 'heart', pa'du 'bile' and the other words are repetition. Those four words are part of human body.

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