



Ethnographic notes.

The symbolic meaning of the *Akkatere* tradition for the indigenous people of the Kajang community

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ARTICLE INFO	ABSTRACT
<p>Keywords: <i>Indigenous people; Kajang; Symbolic meaning; Tradition.</i></p> <p>How to cite: Mandjarrek, S., Syam, L., Andriyani, R. (2023). The symbolic meaning of the <i>Akkatere</i> tradition for the indigenous people of the Kajang community. <i>ETNOSIA: Jurnal Etnografi Indonesia</i>, 8(1) 145 – 160.</p> <p>DOI: 10.31947/etnosia.v8i1.23438</p>	<p>This research aims to describe the empirical reality surrounding the implementation of unique traditions. Unique because <i>Akkatere</i> (cutting hair) is claimed as a ritual activity that is aligned with the implementation of the pilgrimage. All individuals or families who have performed <i>Akkatere</i> are considered to have performed the pilgrimage. This research is qualitative with a phenomenological approach. Data sources include village heads, traditional leaders, and community leaders who understand this tradition. Methods of data collection include observation, interviews, and documentation. Data analysis techniques are carried out through data reduction, data presentation, and drawing conclusions. The results of the study show that the <i>Akkatere</i> tradition is carried out by individuals who are economically capable, of traditional descent, and still obedient to the tide. The implementation process begins with <i>apparungrungi</i> and ends with the distribution of <i>dallekang</i>. The meaning of the <i>Akkatere</i> tradition includes; rituals of worshiping God, respecting ancestors, respecting customs, strengthening ties of friendship, and giving alms.</p>

1. Introduction

The construction of national culture is an accumulation of various ethnic groups and traditions that differ from one another. This reality has made Indonesia a nation that is not only plural but also plural. South Sulawesi is inhabited by three main tribes, namely the Bugis, Makassar and Toraja tribes. In addition, there are also small tribes and local communities with their own languages and dialects (Hamid, 2012). One of them is the Kajang indigenous people who are still part of the Makassar tribe and are one of the people whose traditions are still strong. Administratively, Tana Towa Village is one of

19 villages in the territorial area of Kajang District, Bulukumba Regency, South Sulawesi. The village is considered as an ancestral land so they call it Tana Towa "the oldest land".

Loyalty to the Kajang ri couple in carrying out their daily lives makes them an exclusive community in the context of how they express their culture differently compared to other communities in the Bulukumba Regency area. The Kajang indigenous people are very unique, their uniqueness lies in the way they defend their culture from the influences of modernity and globalization (Rasyid & Zainuddin, 2018).

Based on the residential area the Kajang Dalam community is distinguished into the first two groups, *tana kamase-masea* (simple land) or *ilalang embayya* (within boundaries), namely those who live in customary areas or also commonly called Kajang Dalam or Kajang Hitam (*kajang le'leng*) who settled in Dusun Benteng (Joseph, 2008). Second, *tana koasayya* or *ipantarang embayya*, namely those who live outside the customary area or Kajang are outside Tanah Towa Village, namely those who occupy 7 villages in Kajang District (Muhannis, 2009). In this culture, ceremonies and various traditions are still preserved, even though currently technology and modern lifestyles have entered the area. Each region has traditions which are still preserved although some are no longer cared for (Hijjang, 2015).

In Tanah Towa, the Kajang indigenous people are divided into two groups, namely Kajang Dalam and Kajang Luar. The people of Kajang Dalam live in simplicity, still maintaining tradition and rejecting modernization by rejecting electronic equipment such as radios and televisions, even electricity. The indigenous people of Kajang have a way of life called *pasang ri Kajang* (message in Kajang). The guidelines contain messages that guide people to do good, be honest and simple. Apart from *Pasang ri Kajang*, the Kajang indigenous people also adhere to a belief system called *Pattuntung*.

Ammatoa is the person chosen by *Tu Rie" A"ra"na* (The Almighty) as a guide and guide of life according to the *patuntung* view. *Patuntung* is the name of the belief held by the Kajang Indigenous people. The word *Patuntung* is derived from the Makassar language with the Konjo dialect, namely from the word *tuntung* which gets the prefix Pa and the prefix "Pe" in Indonesian which means "prosecutor" or "student". So *Patuntung* is defined as someone who is studying *Panggisengang* (science) which originates from *Pasang ri Kajang* which contains messages, tips, guidelines or instructions that are adhered to, and obeyed and practiced.

One tradition that is still maintained today is *Akkattere* which has become the identity of the people of Tanah Towa. Traditions are shared material objects and ideas that come from the past but are still there today and have not been destroyed or destroyed. Tradition can be interpreted as a true inheritance or legacy from the past, however, traditions that occur repeatedly are not carried out by chance or intentionally (Sztompka, 2007).

According to the local community, this tradition had been going on before the arrival of Islam in the area. This tradition is part of the *patuntung* teachings which are based on *Pasang ri Kajang*. Local people say that this *Akkattere* tradition is the same as performing the pilgrimage known in Islam. From a communication perspective, *Akkattere* is actually a communication medium that connects existentially between communities as

supporters of culture and ancestors as a source of tradition (Cangara, 2014). In this context, *Akkatere* is a cultural activity that represents the subject and object of communication (Arifin, 1998).

The *Akkatere* tradition is inseparable from the challenges of da'wah, because *Akkatere* for the Kajang Dalam community is something sacred, and there is a public belief that every citizen who has carried out this tradition is not allowed to go on a pilgrimage because they will experience disaster when performing the pilgrimage after returning to their homeland (Amen, 2014). The local people believe that this is the result of carrying out the *Akkatere* tradition and then performing the pilgrimage. Traditional ceremonies are an integral part of the culture of society because they function as reinforcement of the norms that apply in society. These norms and values are displayed with symbolic demonstrations in the form of ceremonies which are carried out with great wisdom by the supporting community (Wahid, 2007).

According to the local community, the *Akkatere* tradition has been going on before the arrival of Islam in the area. The history of the *Akkatere* tradition begins with the classic story that once a man called *tau riolonta* (ancestor) married a girl but not long after the *tau riolonta's* wife died, after a few months *tau riolonta* remarried a girl but not long after his wife died again. It is not known exactly how many times this incident was repeated in *Tau Riolonta's* life. *Tau riolonta* remarried for the umpteenth time, namely his last wife, when he was pregnant, anxiety, fear and worry always haunted him. *Tau riolonta* felt afraid and his soul felt shaken by the loss of a loved one for the umpteenth time. Month after month, the gestational age is entering its last month, namely the birth month of *Tau Riolonta's* wife. The feeling of fear is increasingly haunting, to get rid of his fear and hope for the safety of his wife and children then he vowed: "*angsulo'mako angsulu' punna tallasako nanusikatallasang anronnu, kukattoangko salahi'nu, nanukattereko punna lompoko!*" (get out! get out! if you live with your mother then i cut off your blame (a necklace of thread and I'll cut your hair when you grow up).

Anak tau riolonta grow and develop normally like that expected by all parents. The child has been able to walk smoothly and speak eloquently. At that time, *tau riolonta* let go or fulfilled the vowed. The vow he uttered when he was about to be born will be fulfilled as gratitude for the safety of his wife and child. He then told his son, saying "*o anakku ! kalau' mako cidong kunjo ri batua, nakukattereko*" (O my son! go there and sit on a rock, I will cut your hair). The boy complied with his father's order and went to sit on the rock his father had pointed out. *Tau riolonta* then carried out *Akkatere* simply and for the first time or in its early existence. This incident was the beginning of *Akkatere's* existence in the Kajang Dalam community. Over time, this *Akkatere* tradition was passed on from generation to generation so that the celebration becomes part of life for the local community. This tradition has been maintained and preserved until now by still adjusting to the social dynamics that are taking place dynamically.

This tradition is part of the *patuntung* teachings which are based on the *pasanga ri Kajang Tika* (2015). Islam as a religion of compassion for all nature, did not come to erase all traditions in this world but came to rectify traditions, both from the aspect of monotheism and sharia so that humans do not do things that are useless and bring harm to them (Hamka, 2008).

Culture that lives in a society is basically the reality of the mindset, behavior, and values adopted by the community concerned. Culture in a society is a certain value system that is used as a way of life and a basis for behaving by its supporting community (Mattulada, 1997). This culture then becomes the tradition of society. Tradition follows Rendra (1983) is something that is difficult to change because it is integrated into people's lives. The people who support this culture have unique legitimacy so that the traditions they carry out are seen as an inevitability that must be carried on from generation to generation. Tradition seems to have been formed as a standardized norm in people's lives (Wahyuni, 2013). As a unique tradition, *Akkatere* still leaves endless strategic dimensions to be discussed. All aspects surrounding it appear as issues worthy of being presented through research and assessment.

A number of previous researchers have conducted research on this topic, but with various dimensions. Study Aisha (2019), focusing on the existence of local wisdom in the Kajang community, including the *Akkatere* tradition. Study Husain and Muchtar (2018) discuss community participation in efforts to preserve local culture in Kajang District. Meanwhile, research Kusumawati (2017) places an emphasis on how to conserve the traditions and culture of the Kajang people, one of the traditions discussed is *Akkatere*. These studies have contributed to adding to the body of knowledge about this unique Kajang tradition so that it should be appreciated by all parties, especially in the academic world. This research has differences from previous studies, as stated above. In addition to describing how this ritual is carried out, this research also focuses on expressing the symbolic meanings constructed by the *Akkatere* tradition.

2. Method

This research is a qualitative descriptive study with a phenomenological approach. This research is a research that is used to gain a general understanding of social reality from the perspective of the participants' reality. Qualitative research is also used to conduct research on people's lives, history, behavior, functional organizations, certain events, social movements, and kinship relations in families. (Ruslan, 2017). The research location is Tanah Towa Village, Kajang District, Bulukumba Regency.

The primary data sources in this study are a number of traditional stakeholders as the main actors in implementing the *Akkatere* tradition plus other informants who have important relevance to the research objectives. The secondary data used is in the form of literature by conducting a study of articles or books written by experts that have something to do with the theme of this research.

Data collection was carried out using the observation method by observing the implementation of the *Akkatere* tradition, starting from the preparatory phase to the end of the activity. The in-depth interview method is intended to explore the ideas of informants in relation to research objectives (Cholid & Achmadi, 2007). Apart from interviews, the documentation method is intended to strengthen the legitimacy of research activities through orderly and detailed documentation (Moleong, 2008) And (Sugiyono, 2010). Data analysis was carried out as a systematic data collection process to facilitate researchers in obtaining conclusions. Analysis occurs from three streams of activities that occur simultaneously, namely data condensation, data presentation, and

drawing conclusions/verification (Miles & Huberman, 1992). Data condensation is defined as the process of selecting, focusing on simplifying, abstracting, and transforming raw data that emerges from written records in the field. Miles and Huberman limit a presentation as a set of structured information that gives the possibility of drawing conclusions and taking action. Drawing conclusions is also verified during the research. In short, the meanings that emerge from other data must be tested for their truth, robustness, and suitability, that is, their validity. The final conclusion does not only occur during the data collection process, but needs to be verified so that it can be truly accounted for.

3. Result and discussion

- *The Process of Implementing the Akkatere Tradition*

The results of the study inform that the *Akkatere* tradition is the biggest tradition compared to other traditional traditions or parties in Tanah Towa Village. The greatness of tradition can be seen from several indicators. First, from the aspect of duration. The *Akkatere* process takes 3 months to carry out these rituals or traditions. Unlike the main event of the Akkkere tradition, the main event has a 3 days and 3 nights. Second, the number of people or groups involved is very significant. Third, costs. The costs spent on the tradition are also quite large and often exceed weddings in general. The *Akkatere* procession is a complexity of the stages of activities that are carried out in a coherent and detailed manner as an effort to present sacred nuances and strong social and cultural legitimacy (Arief & Salim, 2019). The results of the study show that the *Akkatere* tradition starts from the preparation stage to the implementation as follows.

The properties that must be prepared for the *Akkatere* process to run are:

- At least have money of approximately 200 million rupiah which is used to buy equipment for the event.
- At a minimum, it has approximately 3,147 liters of black glutinous rice which is used as a special *songkolo* for the event.
- Approximately 200 liters of plain rice are cooked as a banquet for invited guests and their families.
- A large buffalo which is used as a side dish for traditional stakeholders.

The main requirement for carrying out the *Akkatere* tradition is that they must be capable in the economic field, exactly with the 5th pillar of Islam, that is, those who are going to perform the pilgrimage must be able in terms of the economy and other aspects. *Akkatere* is a celebration or tradition held at night. To determine the right time can be determined by *uraqi* (people who are experts in certain rituals and know the good time). Performance night is the best night according to *uraqi*.

Before carrying out this tradition, it is necessary to verbally spread invitations to traditional stakeholders, neighbors or close and distant relatives. In contrast to the Bugis and Makassar people in general, when they want to have a wedding, circumcision, or other event they usually print invitations. The initial stage of distributing invitations to perform the ritual is known as the konjo language *a'buritta* or *a'pisse*. *A' buritta* or *a'pisse*

is the stage of conveying information or a request for blessing to ammatowa and to the *Limayya* Traditional Stakeholders, *Karaeng Tallua*, and *Pusanro*, people who will be assigned as mouthpieces. The clothes used are the typical clothes of Kajang Ammatowa whose characteristic is black or what can be called *bodo* clothes. For man use *lipa' le'leng* with *passapu* on their head.

"Punna akkatere ki a lampa tauwa ri keo ri ballana pemangku adat a pisse supaya na isse i punna ara ki akkatere, ri paowangi tanggal pakunni ki ri akkatere ka injo punna akkatere ki rie ri kua uragi ia tentukan injo tanggal nu haji punna araki akkatere" (meaning: if *Akkatere* goes to invite the customary leader to his house, so that he knows that we will carry out *Akkatere*, he will be told what date the ceremony is. If we want *Akkatere* there is something called *uragi* which determines the date and a good day for cutting).

For the success and blessings of this tradition, a number of preparations are made by the owner of the intention. Regarding the preparation for this traditional process, the Sakih informant conveyed the following:

"Nu lohe persiapanna punna araki akkatere, tala kulle ri inrang, harus gitte pata kale-kale, saba injo ri pappasang ki tau rioloa" (meaning: a lot is prepared if we are going to do *Akkatere*, it can't be borrowed, it has to be your own because that's the message first person).

Based on the results of observations and interviews with one of the Tanah Towa community leaders who recently carried out this tradition, the preparations he made included:

- *Tabere*; i.e. where the *Akkatere* takes place. *Tabere* which is formed square by four bamboo sticks
- *Bodo clothes*; namely the clothes worn by children who are in *Akkatere*
- *Songkolo*; namely black glutinous rice that has been steamed
- Buffalo meat; which is a side dish for traditional stakeholders and the local government
- *Tolong*; namely red cake and Kajang's typical cucur cake wrapped in banana leaves
- *Baku'*; namely a temporary storage container for *songkolo* when it is finished steaming
- *Lipa le'leng*; used by children who want to be married
- *Berang Buru'ne*; machetes for men
- *Badik berang bahine*; machete for women, namely the knife that is usually used by Tanah Towa women to cut hair, if it's a man then the machete used is a badik and if it's a woman then the machete used is a knife
- *Pandangingi*; namely water and certain leaves that are in a large dish. The media used by traditional leaders to sprinkle water on *nikatere* children
- *Kaluku lolo*; which has been halved as a container for hair that is *nikatere*
- *kamboti*; a container for *dallekang* (prize or gift) which will be given to traditional stakeholders who have attended the *akkatere* event

- *Kain Pute*; closing when the person *nikatto salahi'* (cut off the necklace)
- *Kanjoli*; a lamp made of hazelnut meat which is finely ground with kapok and attached to a bamboo shaving.
- Powder and oil are used to stick on the forehead and base of the neck
- *Papi'*; used as a traditional fan and *songkolo* cover

Several stages of implementing the *Akkattere* tradition based on interviews are as follows:

- *Apparungrungi* (put on)

In the evening just before maghrib the event will begin, the children and parents who will be *Akkattere* are bathed by *uragi*, using the term *konjo pajenekan* (to bathe). Place bathed in the well which is next to the celebration house. Before being bathed, the *uragi* will cast a spell on the water and then bathe the children and the elderly. After washing the children and parents, they will be dressed in dressing gowns (white thread). This is called *apparungrungi* (wearing) as informed by informant Tasman as follows:

"*Ngura lani nrio taua punna lakkattere ki? Haji ciknong batangkalea*" (meaning: why should you wash if you want to cut? So that our bodies are clean)

The purpose of bathing and the purpose of *apparungrungi* is that the children and their parents are clean inside and out in the implementation of *Akkattere* and the threads that are worn as a symbol that humans are bound to His creator so that children and their parents who are *nikattere* always remember their God so that in life they always do good.

- *Appacidong Ada'* (put custom)

When night falls, the traditional leaders and invited guests begin to arrive. Every customary and government official who comes is handed a *talang*, this term is usually called *nihuai* (welcomed). Traditional stakeholders touch the *talang* as a form of receiving a greeting of respect and a form of gratitude to the host. The total number of traditional stakeholders at the celebration is 26 (twenty six) people. The traditional stakeholders are then entertained with *kelong jaga* (party songs).

"*Gunanna kelong pajagaangnga haji a atasannuang adat a assaba kelonga nu manger ri adat a*" (meaning: the use of party songs so that he is entertained, because it is specifically for them).

Kelong jaga accompanied by a *palingoro* (drum) played by two people facing each other. The *Kelong jaga* is led by one person and every one of the *Kelong jaga* verses is repeated by the traditional leaders and invited guests who know. This is done simultaneously until it is finished. After the *Kelong jaga* is finished, people who line up in a long line deliver food to the traditional stakeholders to be served. Some of them arrange food in front of each traditional leader. The food had been prepared by several women during the *Kelong jaga*. This banquet is specifically intended for traditional leaders.

- *Akkatto Salahi* (Cutting the Necklace)

Uragi will enter the *tabere* that has been prepared. First the *uragi* will recite a mantra and give wet powder to the child and parents, then the child and parents are covered with a cloth. This ritual is performed by *uragi* who are experienced and belong to the family of the person carrying out the celebration, as explained by the following community leaders:

“Tala sambarang tau akkatto salahi’ mingka tau macca toppa, nampa kurang tau ngisse’imasala pakunnia, injo uragia bijaji”. (meaning: not just anyone who cuts the *salahi'* but only experienced people, but people who know very little about this matter, and the *uragi* are family).

The purpose of casting spells on powder is then given to children and their parents so that children and parents are shunned by spirits that are evil in nature and avoid disaster. Meanwhile, the aim of *akkatto salahi'* is to remind children that every human being will die and to pray for children to become good people. The severed thread is a symbol of death. Life should never be wasted but you must always do good as a provision to bring with you when you meet the Amuru Kacappukang (out of age). *akkatto salahi'* to motivate *nikattere* children to always do good in order to get happiness in the afterlife.

- *Akkattere* (Shaving/Cutting)

After the *akkatto salahi'* is finished, the next process of implementation is *Akkattere*, because all 26 (twenty six) traditional leaders and their titles are memorized smoothly without the slightest error.

" Ni sabbu ngase mi injo arenna adat a tala rie salah mange ri akkaterea si susung mi arenna" (means: All stakeholders are called in order to cut hair).

Taunnapu first call Ammatowa as the leader of the Kajang community. Ammatowa performs the first hair cut, then follows other customs in sequence as follows:

- *Karaenga* (Head of Regency Kajang) as a companion for Galla' Pantama
- Kali, as a religious administrators such as reading prayers, held by the priest
- *galla'* Pantama as an astrologer who can determine good farming
- *Galla'* Pantama as an administrators of religious pairs, violations of customs and parties
- *Galla' Lombo'* is the caretaker of the customary area and takes care of every guest who comes to Ammatowa
- *Galla' Puto'* as Ammatowa's spokesperson and direct supervisor of the Kajang ri pairs
- *galla'* Malleleng as manager of fisheries issues
- *Galla' Anjuru* as a provider of food when there is a traditional ceremony
- *Galla' Sangkala* as an incense burner in rituals
- *Galla' Sapaya* as responsible for the procurement and place to grow vegetables

- *Galla' Bantalang* as *Galla' Malleleng's* companion preparing the fish
- *Galla' Jo'jolo* as a guide for every guest who comes to a traditional party
- *Galla' Ganta* as a liaison and customary adviser in the Tanah Loheya area
- *Tutoa Ganta* as a custodian of the bamboo growing area
- *Lohaya* as a reward for serving the *karaeng* well
- *Panre* as a provider of equipment and tools in the ritual
- *Lompo Karaeng* as advisor to *Karaeng Tallu*
- *Sullehatang* as a companion to *Galla' Pantama*
- *Buloa's muzzle* as a companion to *Galla' Pantama*
- *Tutoa Sangkala* as caretaker of small chilies and bamboo in the *ritual pa'ganro*
- *Anrong Guruas* an opener in customary discussions
- *Pa'tongo* As guardian of customary territory boundaries
- *Lompo Ada'* as an *ada'limayya* and *pattola ri Tanah Kekea*
- *Pattola ada'* as a complementary custom, namely extending the line of adat, from the traditional family
- *Pattola Karaeng* as a complementary custom, namely extending the line of adat, from the close family of the local government.
- All traditional stakeholders have a turn to cut the hair of a child who is *nikattere*. The process or stages of the *Akkattere* are as follows:
 - *Taunnapu* call based on the list
 - Traditional stakeholders enter the *tabere* (a *nikattere* seat)
 - Traditional stakeholders first perform the *Andingingi* ritual, which is sprinkling water using leaves as a medium directed at children who are *nikattere*
 - Then proceed with *abbaca'*, namely the ritual of applying powder and oil to the forehead and base of the neck or forehead (left and right) and base of the neck to children who are *nikattere*
 - Hair cutting began, *tau' riha* pulled up a few strands
 - *Andingingi* for the last time and sometimes also not done
 - Next, *assolo'* is the giving of money to people who perform celebrations. The money will be returned when the party concerned also performs the celebration
 - After the procession, it is customary to return to sit in its original place
- *Abba Doang* (Praying)

The next series of events is *Abba Doang*. After all the traditional stakeholders have returned to their original places after the hair cutting process, the person carrying out the celebration faces the *songkolo* which has been neatly lined up in a basket. Then followed by a number of people who surround the *songkolo*. One of the women leads the *Abba Doang* using a censer. In the middle of the *abbaca doang* the censer is lifted by someone on his right side. The first person to pick up gives it to the person on his right as well. And so on until the censer surrounds all the *songkolo* three times. After that, *Abba Doang* did the *Akkattere* celebration, namely

praying that what was issued would be accepted by God and approved by his ancestors. Praying is done for 5 (five) hours.

If during *abbaca doang* suddenly the *songkolo* scatters and falls, it is a sign that the person performing *Akktetere* has not been clean from his sins. According to them, *Abbaca* is asking God and their ancestors for blessings to receive offerings for their celebrations. They believe that people who don't do this will usually suffer misfortune as a result of being reprimanded by their ancestors.

- *Addedde'* (Shaping)

Addede' is to form a *songkolo*. on a plate resembling the shape of a mountain with a height of approximately 25 cm. *Songkolo* (a typical *kajang* food made from black glutinous rice) which has been recited is raised by the men before the women who are in front of the *adat*. The women simultaneously shape the *songkolo* to a predetermined size and shape. *Dedde'* that has been formed is added with some half-cooked meat and *tolong* (cucur cake and red cake typical of *Kajang* wrapped in banana leaves) and then presented to the *adat* leaders according to the order. The woman who has made the *dedde'* submits according to custom and the customary leaders puts a few fingers on it.

The main purpose of *dedde'* is to find out whether God and his ancestors accepted this event or not. The sign that a celebration is approved or accepted is when the *dedde'*, which is confronted with *adat*, does not change or remains in its form. On the other hand, the sign of celebration is not accepted by God, namely *dedde'* who is confronted with custom, changes form or is scattered.

“ *Punna da'bung injo songkolo a na tassiarra iamintu hajja nu tala ri tarima ri turie arakna na kulle ni pau injo akkatere tala haji*” (meaning: if the typical *kajang* food made from glutinous rice falls and scatters, it means that the custom being practiced is not accepted by God and the cutting of the hair is not valid).

As for the meaning of laying the traditional finger on the *dedde'* as a symbol that he has received a gift from the owner of the celebration and is ready to take it to his house. *Addedde'* is the last series of events from the implementation of *Akkattere*. And the number of *adat* who attended the *addedde'* activity totaled 26 people in the *Kajang* District.

- *Dallekang* (front)

Dallekang is front. The *dallekang* contains *dedde'*, meat, and *tolong* which are in front of the customary leaders. Shortly before being taken to the traditional holder's house, the author saw the men putting the *dallekang* into the *kamboti* and then taking it to the *adat* holder's house based on what was in front of them. *Dallekang* as alms to others as a symbol of gratitude to God who has given a lot of sustenance. The *dallekang* is a gift for the makers of the celebration to the traditional stakeholders who have attended the celebration.

- *A'lampa Rio rio or A'limbuasa* (Cleansing the Body)

The last stage in the activity process is carried out the next day after the *Akkatere* process, namely *dallekang*. *A'limbuasa* means going together at the spring located in Bontotiro to wash away the *kalongkong* (coconut shell) which contains hair that has been *dikattere*. In this regard, the informant explained:

" *Punna maing maki kattere, mukoanna kalauk maki ri tiro anrio rio naki limbuasa ni urang ngase anak anak aa nu maingnga ni kkatere, nampa nganyukang sai pammuneang uhuk nu mainga ni kattere, punna lalang ki ri sinjai lampa niareng i bojo, punna lau ri tiro limbuasa.*

A'limbuasa a form of recreation for children who have *ni kattere*. After arriving at the spring which is located in Bontotiro, the child who is already *ni kattere* will hold *kalongkong* the bat containing the hair pieces and then throw or float the bat in the water. As the closing ceremony for the *a'limbuasa* process, an *a'ngaru* will be held in the yard of the house carrying out the ritual. *A'ngaru* is a form of gratitude to *tu Rie' A'rana* for carrying out the *Akkatere* successfully.

- *A'kaliling Ball* (Around the House)

In the *Akkatere* process there is a ritual of *a'kaliling bola* or it is called going around the house, at the end of the *Akkatere* process this activity will be carried out. The house that is surrounded is the house that has been occupied by *Akkatere*. Each family member who carries out this tradition must circle the house guided by *uragi* 3 (three) times, and each round performed by *uragi* leads a reading as follows:

" *Nu katappusangang ni itiki njo bolayya pintallung uragia ri dallekang*" (meaning: the last process in the academy is to circle the house three times led by *uragi*).

The purpose of *a'kaliling bola* is to keep *Akkatere's* guests in a clean house, kept away from evil spirits."

- *The Symbolic Meaning of the Akkatere Tradition*

Akkatere as a cultural product, of course, it has certain meanings which are symbolically important for the supporting community. These meanings include:

- God Worshipping Rituals

The *Akkatere* tradition is a manifestation of the local community's obedience to *Tu Rie' A'ra'na*. The community believes that implementing *Akkatere* is a way of remembering God as the origin of humans and one day they will face Him so that they are always careful and always do good in this world for the hereafter. This is implied in the meaning of the *apparungrungi* ritual.

Gitte ni mae rupa taua parallu laloki ngu'rangi mange ri tu rie arakna. Inni akkatereya ni gaukang na haji' rie amala ballo ni uppa lino ahera battu ri puanga,(meaning: we as humans must continuously acknowledge and be aware of the existence of the one and only God. *Akkatere* aims to obtain rewards in this world and in the hereafter).

- Respect for the Ancestors

Akkattere is *nazar Tau Riolonta*. The tradition was originally a vow, then passed down from generation to generation. The people of Tanah Towa really appreciate the traditions of their ancestors. Behaviors and habits passed down from generation to generation by their predecessors are something that should be preserved as presented in *pasang*.

"Iyamintu na lohe pappasang na tau rioloa ni aminro ni gaukang na haji ni urangi minro patturiolonga a, (meaning: so many messages from people that must be carried out again, the point is that we respect our ancestors who are gone." Thus, it can be understood that The people of Tanah Towa have a high sense of awareness and obedience to their ancestral traditions. One form of this obedience is carrying out the *Akkattere* tradition when they have the ability.

- Respect for Tradition (Amma Towa)

One form of respect for the people of Tanah Towa towards adat is carrying out the tradition, namely *Akkattere*. Communities who have never carried out traditions in the name of adat are considered to be lost and wretched, while those who are lucky and safe are those who carry out traditions based on local customs. This is because the local people believe that adat (Ammatowa) is a person who is considered sacred and is considered the closest to God, so traditional teachings must be preserved to obey Ammatowa as a leader.

- Alms

Akkattere is a form of gratitude to God Almighty. In the *Akkattere* tradition, it is a form of giving to others. Therefore, people who do this, give their excess wealth in charity. This can be seen from the last series of events, namely *dallekang*. *Dallekang* is the charity for the traditional stakeholders and the people involved in the celebration. This is reinforced by the expression of one of the traditional stakeholders said that

"punna riekko upa' na duppai amala'na akkattere ribokona lino" his heart: (if you are lucky, you will get *akkattere* charity in the afterlife).

- Strengthen Friendship

Akkattere what the people of Tanah Towa do is a means of strengthening solidarity and friendship among community members. *Akkattere* is a celebration that is only carried out by one head of the family, but the implementation involves many people, such as family, neighbors and traditional leaders. Solidarity between them can be seen starting from the preparation to the completion of the *Akkattere* process. In accordance with their life principles which are stated in a pair that reads *"abbulo sipappa, a'lemo sibatu, tallang sipahua' manyu' siparampe, lingu sipakainga."* (unite like a piece of bamboo, like an orange, sink to help or save each other, forget to remind each other).

- *Discussion*

Akkattereis is one of the celebrations held at night. This time is adjusted according to the spare time of the traditional stakeholders, the government and the people involved in it. The tradition is carried out at night because the atmosphere is calm so that *uragi* (people who are skilled in certain rituals and know the right time) can concentrate on their prayers. The night of execution is decided by *uragi*. Performance night is the best night according to *uragi*. The main requirements for doing *Akkatere* are having biological children, and being able to afford it from an economic point of view. The people of Tanah Towa who adhere to the *Akkatere* tradition are not allowed to go on pilgrimage because *Akkatere* is a substitute for going on pilgrimage (Rasyid & Zainuddin, 2018).

Akkatere process takes one week, because it has several stages. Before the *Akkatere* party begins, the process is carried out, namely *dengka kanre*, making *barung-barung* for traditional rituals, *malam manantang*, *banggi asongkolo*. The obligatory conditions for carrying out the *Akkatere* tradition are 200 million rupiah, 200 liters of rice and a tedong (buffalo) for the side dishes of the adat stakeholders. The essential equipment for holding an *Akkatere* party is *tabere* (place), *bodo* clothes, *songkolo bolong*, *baku'* (place for *songkolo*), *lipa' le'leng* (black sheath) used for *Akkatere*, *berang burane* (male machete), *pandidingi*, *kamboti*, white cloth, and *kanjoli*.

When viewed from the stages and process of its implementation, *Akkatere* is a ritual that is quite complicated because there are many things that must be prepared as part of a valid event, tiring because of the long time spent in carrying it out, is considered colossal because it involves all groups and social strata in the Kajang Dalam community, and is considered wasteful due to the large amount of money spent. Social construction that coincides with the community paradigm of *Akkatere's* essence has positioned this tradition as an important ritual because it involves the survival of the community, namely their life is blessed or their life actually reaps many problems due to their neglect of *Akkatere*. (Octaviany, 2018). Hernandez (2017) refers to this behavior as strengthening community identity. Strengthening group identity is also another face of the cultural inheritance process of a community in how it maintains its traditions and culture (Smith and Jhonson, 2018).

Carefulness for families who have *hajat* can be seen from the sincerity and totality in holding the said celebration. This attitude is not only based on proof of servitude to God Almighty, but also because it expects blessings and abundance of grace and freedom from calamities that are often associated with the implementation of the *Akkatere* tradition.

In many cultures, all traditions and rituals have symbolic meanings that are deliberately expressed and presented by the supporting community. These meanings have specificities and social messages that can be interpreted in depth perspectives, especially sociology and anthropology (Hasbi & Muhlis, 2013). *Akkatere* is a cultural product of the past but its existence is still maintained today because of the obedience of the Kajang Dalam community to care for their ancestral traditions. It is as if this tradition is the production of today's community ideas when viewed from the dynamics and participation of the residents at each *Akkatere* celebration. Johnson (2019) refers to this as

integrating traditional values and practices with local development policies in supporting comprehensive sustainable development.

The symbolic meaning represented by tradition *Akkatere* among others is the obedience of the Kajang Dalam community to the trilogy of dimensions of power, namely respect for God Almighty, respect for ancestors or ancestors, and respect for adat (Amiruddin & Tahir, 2019). The nature of the beliefs of the Kajang Dalam community is a representation of submission to the forces that control and determine their lives. External forces or invisible forces are the most feared forces so that this community has a good ability to devote its behavior totally through one of them by carrying out the *Akkatere'* tradition. One of his unique beliefs is that the *Akkatere'* tradition is considered to be equal or equal to performing the pilgrimage. Those who have carried out this tradition have been considered socially to have carried out the pilgrimage (Rauf & Halim, 2020).

One measure that is commonly used to assess or measure the extent of one's success in carrying out the tradition *Akkatere'* This can be seen from everyday life. In short, if his life is filled with lots of luck (success) then *Akkatere'* that he does is accepted or successful. On the other hand, if a person's life is full of troubles and misfortunes then *Akkatere'* which he does is rejected or does not work.

Sociologically, *Akkatere'* can mean integration and cohesion because of the intimacy and cohesiveness of the residents in carrying out this celebration. Because this tradition must be successful, all circles and strata are involved. The involvement of all elements has caused this tradition to become unifying and strengthening social relations in the community (Yusra, Andi and Arief, 2020). *Akkatere'* has been represented as social capital that has the power to integrate all elements or groups within the community so that the Kajang Dalam community is one of the most effective and participatory community typologies.

Many residents are involved in the tradition *Akkatere'* consequences also on the amount of consumption supplies that must be prepared by the consumer. Feeding the crowd is also interpreted as charity because it gives or shares good fortune to the residents. This socialist behavior indicates that giving or sharing to the Kajang Dalam community is a manifestation of love for others regardless of social status and position. (Divine, 2013). From a sociological and anthropological perspective, the *Akkatere'* tradition has a double face, as a cultural product of the past as well as a marker of modernity for the people of Kajang Dalam who are firm in defending their culture. According to Wei (2021), methods like these are smart efforts to maintain cultural identity amidst the onslaught of modernity values and principles. The increasingly strong onslaught of modernization and globalization on the existence of local culture, Anderson and Brown (2019) convey the need for collaboration between communities that own and support traditions, local governments, and related institutions so that these traditions can remain sustainable. In this perspective, Wilson and Lee (2021) emphasize the need for interaction between traditions and global culture so that traditions can operate flexibly.

In explaining traditions comprehensively, Davis and Thompson (2020) offer ideas about the importance of the contribution of various disciplines in explaining community traditions as a whole, or not only from two main perspectives, namely sociology and

anthropology. Davis and Thompson's idea has some reason, especially when it is associated with the complex beliefs of the Kajang Dalam people, so they need to be treated in a scientific multidisciplinary manner.

4. Conclusion

The leap in societal progress in various dimensions as a result of the ever-moving pendulum of modernization and globalization, does not necessarily crush society's past and replace it with practical and pragmatic ones through the penetration of a new, forward-oriented culture. The loyalty of the Kajang Dalam community is a prototype of a community that actually embraces its ancestral traditions even more tightly in the midst of modernism's hegemony. Inevitably, the Kajang Dalam community is one of the few social groups that places the past as a determinant of its future. The ongoing modernization actually strengthens its past existence while still preserving the *Akkatere*' tradition as a sign of its loyalty to the traditions of its ancestors.

The *Akkatere* tradition is a cultural product that is still sustainable and rooted today. The implementation of this tradition is complicated and expensive in terms of the number of people involved, the amount of property used, the length of time it takes to carry out it, and the amount of money used. *Akkatere* cannot be seen as a simple ritual as a hair cutting event. The Kajang Dalam community (Amma Towa) views *Akkatere* not only as a reflection of loyalty to ancestral beliefs, but more than that, *Akkatere* is believed to be a cultural behavior connoted with the practice of the fifth pillar of Islam, namely carrying out the pilgrimage. Individuals or community members who have performed *Akkatere* are no longer allowed to perform the pilgrimage because if they do they will experience disaster. It is believed that the pilgrimage is the end of the pilgrimage while *Akkatere* is the main pilgrimage. The important meanings of *Akkatere* are sourced from the collective belief that this tradition is a symbol of service to *Turie' A'ra'na* (God Almighty), respect for ancestors, respect for customs, strengthening ties of friendship, and almsgiving.

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