

## **Language, Literature, and Cultural Codes in the Puya Ke Puya Novel by Faisal Oddang: A Study of Semiotics**

Ika Damayanti<sup>1</sup>, Ramly<sup>1</sup>, Idawati<sup>1</sup>

Corresponding Email: [ikadamayantiwahda96@gmail.com](mailto:ikadamayantiwahda96@gmail.com)

<sup>1</sup>Postgraduate Program, Makassar State University, Indonesia

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### **Abstract**

This study aims to examine the form of language code, literary code, cultural code in the novel Puya Ke Puya by Faisal Oddang as teaching materials for prose fiction literature study programs in universities. The research method used is descriptive qualitative research. Data collection techniques are documentation with reading and listening techniques, and recording techniques. Data analysis was carried out through several stages, namely data identification, data classification, description, and drawing conclusions. The results showed that the language codes used in the Puya Ke Puya novel were the use of regional languages in the form of greetings, kinship elements, everyday vocabulary and the use of foreign languages, literary codes depicted in words with connotations and figurative meanings, cultural codes in the novels concerned the system. The culture that exists among the Toraja people such as social organization systems, living equipment systems and technology, and religious systems.

**Keywords:** Language Code, Literature Code, Culture Code, Novel

### **Introduction**

The birth of various forms of literary works is a form of community creativity whose presence cannot be denied and denied (Austin & Wellek, 2013; Chandra, 2017). Literary works are present as a source of reading, conveying ideas, and human thinking systems (Juanda, 2018; Sumardjo in Kartini, 2020). As we know that literary works are formed from various conventions and have their own complex nature. That is, between one literary work with another has a different structural complexity. The diversity of literary conventions as a system in a literary work, exposes readers and connoisseurs of literary works to several problems, including the difficulty of readers understanding literary works as a whole. In addition, Teeuw (1988) responds that literary works are always in tension between convention and invention. In other words, it creates a conflict between the use of conventions and the reader's understanding.

The difficulty for readers to understand literary works as a whole lies in the conventions of the language system, literary system, and so on. The complexity of language conventions, for example, difficulties in understanding language, language structure (vocabulary/diction, phrases, clauses, and sentences) and ambiguity of meaning. While the complexity of the conventions of the literary system, for example, relates to the elements of the author's creativity in using literary values. In addition, the time gap and culture in producing a work differ according to the era. This invites ambiguity for the reader to interpret and reason a literary work. Therefore, Teeuw (1983) emphasizes that in understanding literary works, a reader cannot be separated from mastering code systems such as language codes, literary codes, and cultural codes.

On the one hand, knowledge and mastery of the three code systems is seen as adequate in interpreting a literary work to step into the realm of more effective understanding (Berger, 2010). On the other hand, knowledge and mastery of the three code systems encourage logical creativity in producing a literary work (Seger, 1978). In view of this fact, it is necessary to have sufficient provisions in understanding a literary work. The reader's understanding will be achieved if it is approached analytically with literary works.

According to Luxemburg (1986: 92) that the language code is included in dictionaries and grammar. Another opinion confirms the steps to understand the language code described by Teeuw (1991) that the language code can be understood when we interpret everyday language that we do not have; word order, use of language morphemes, rhythm, and so on. According to Miller as quoted by Seger (1978) literary code can be formulated as a system of verbal signs used to describe or convey information. Teeuw revealed, actually the literary code is not easily distinguished from the cultural code, however, in principle the two must still be distinguished in reading and understanding literary texts (1991). Meanwhile, Barthes as quoted by Santosa (1993: 33) explains that the cultural code or reference is a metalingual role. The socio-cultural setting contained in a fictional story allows for a continuity of the whole culture.

This study chose to reveal the code system as the focus of research because in the novel because the novel tells the life of people who are thick with their culture and customs who have cultural values with various signs, symbols, and symbols of language and culture typical of the South Sulawesi region. . This is interesting to study because it reveals the local culture of the community which has not been paid attention to but has an important role in society, therefore with research on the code system in the local culture of the community, especially the culture of South Sulawesi, the culture in the area can also be documented. So that the local culture of the community can be easily better known and maintained by the next generation, and can become a national heritage asset that can be proud of. The novels Puya Ke Puya and the novels Arrive Before Departing by Faisal Oddang contain elements of culture and cultural values that are useful for readers, because cultural elements and cultural values serve as good guidance and guidance in human life. Based on this, humans will be satisfied if they take actions in accordance with elements and values that are believed to be of truth, goodness, and usefulness in their own lives and the lives of others.

Various studies related to research problems have been carried out, including research conducted by Zulkifli (2021) entitled Mitopoik in the Puya Ke Puya novel by Faisal Oddang and Man Langit by J.A. Sonjaya (Levi-Strauss Theory Study). The results of the study concluded that the mythological forms in the novel Puya Ke Puya by Faisal Oddan and the novel Man Langit by J.A Sonjaya consist of patterns of human culture which include; a) patterns of beliefs and beliefs, b) patterns of behavior, c) patterns of social status, and d) patterns of traditional rituals.

The second research was conducted by Hariyono (2020) entitled Ideologeme in Three Fictions Puya Ke Puya, Arriving Before Departing, Sawerigading Coming From the Sea by Faisal Oddang: Intertextual Studies. The results showed that there were (1) forms of ideologues in Oddang's three fictions, (2) the meaning of ideologues covering opposition, transformation and transposition; (3) While the ideology in the three works is humanism by showing the struggle for humanitarian missions. (4) The intertextual relationship can be seen in the interweaving of plots—a series of stories that are formed from one fiction to another, and it appears that the novel Puya to Puya and the novel Tiba Before Berangkat complement the previous stories that have been written by Faisal Oddang in the short story anthology Sawerigading Comes from the Sea with writing period 2014–2018.

The third research entitled Humanistic Psychology Study of Abraham Maslow on the Main Character in Arriving Before Departing Novel by Faisal Oddang conducted by Lestari et al. 2019 with research results showing the content of the novel that displays the conflicts of human life, beliefs, beliefs, religion, gender, and love. The novel Arrives Before Departure tries to reflect on the events that occurred in the people of South Sulawesi and shows how humans obtain the needs that are in stages that must be met in order to achieve self-actualization. Based on previous research, it can be seen that these studies have never examined the code of language, literature, and culture in the novel Puya Ke Puya and the novel Tiba Before Berangkat by Faisal Oddang.

At this time there are still many difficulties that readers find in understanding novels, especially those with the theme of the local culture of an area. This is due to the variety of code systems used in these literary works. On the other hand, there are many novels that are not culturally appropriate to the cultural conditions of a particular society. This can be due to the background of the author, the author's circumstances, the author's culture. According to Teeuw (1984) understanding cultural conventions in literary works often coincides with language conventions in literary works so that it is difficult to separate between the two, so that in order to understand literary works it is necessary that readers or anyone connoisseurs of literary works understand the language code, literary code, and language code. cultural code in literary works. The basis is the novelty offered by the researcher, namely a deeper and detailed investigation of the code system in this case the language, literature, and cultural code in the novel Puya Ke Puya and Tiba Before Berangkat using a semiotic approach as an attempt to read a sign and symbol given by the author.

## **Methods**

This study uses a descriptive qualitative method. The focus of this research is to examine the code of language, literature, and culture in the novel Puya Ke Puya by Faisal Oddang. The data in this study are in the form of words, phrases, clauses, and sentences in the Puya Ke Puya novel which contains language, literature, and cultural codes using the documentation method with reading and note-taking techniques. The data analysis technique used uses the analysis technique of Miles and Huberman (2014) which consists of three stages, namely data reduction, data presentation, and drawing conclusions.

## **Results and Discussion**

The results of this study consist of two parts, namely (1) the form of language, literary and cultural codes in the novel Puya Ke Puya by Faisal Oddang. (2) the role of the novel Puya Ke Puya by Faisal Oddang as teaching material for prose fiction literature study programs in universities.

### **Language Codes in Faisal Oddang's Novel Puya Ke Puya**

#### **Use of Regional Languages**

##### ***Elements of Greeting and Kinship***

*When I think back to Ambe's funeral, the questions about the strangeness of Indo yesterday afternoon have not been answered. How are you Ambe? How are you Kak Allu? Actually, I always hope that Brother Allu will finish school soon. After that, Brother Allu will work and have money to finance Ambe's death. Also helped Indo. Indo is too old to work making weaving sarongs. It was hard time for him to take care of the tongkonan until Puang Matua brought us together. Remembering my family always makes me want to go home (Oddang, 2015).*

Based on the quote from the Puya Ke Puya novel above, there are several examples of the language codes used. The regional language code, namely the Toraja regional language, namely Ambe, Indo is a greeting word for the father and mother figures. There is also the Puang Matua language code referring to the term used by the Toraja people to refer to God.

*I didn't answer. He did ask without expecting an answer. Even though in Toraja a corpse like me that hasn't been ceremonialized is still considered sick, of course Tina thinks enough that I can do nothing but lie down and listen to her story. But if only I had been given a ceremony, and I was lucky to become a god, To Membali Puang, of course I would have answered his prayers, or at least delivered his prayers to God, to Puang Matua (Oddang, 2015).*

In addition to these three terms, in Toraja society the term To Membali Puang refers to a god who is believed by the community that if a human dies and a death ceremony has been performed on the corpse, then the spirit of the corpse will become a god who will grant all the prayers of relatives or friends. as stated in the passage from the novel Puya Ke Puya above that To Membali Puang will deliver the prayers of relatives to God.

### **Vocabulary and Everyday Phrases**

*Dead. Most Torajans celebrate it from the past to memory. People covered in black cloth swarmed. They accompany relatives who want to walk to puya, the realm where they meet God. Inside the paraded wooden coffin, did you see Rante Ralla's frail body? May he safely arrive in heaven (Oddang, 2015).*

The people of Tana Toraja know the rambu solo ceremony as a death ceremony that requires quite a lot of money to carry out the ritual. Because in the process, the families left behind must prepare sacrificial animals in the form of dozens of buffalo and hundreds of pigs which are likened to a "gateway" for the corpse to enter a new realm in puya (nirvana).

The animals must number 102 striped buffalo and about 300 pigs. In Toraja society, the striped buffalo symbolizes prosperity as well as signifies the level of wealth and social status of its owner in the eyes of the community. The people of Tana Toraja usually call this type of buffalo tedong bonga because the skin is half albino which has an important meaning in every death party ritual (rambu solo). The function of the buffalo or pig in the Toraja ceremony is as a mount to the puya. The following quote describes the striped buffalo animal as a symbol of mounts for people who have died in the village of Kete' Kesu.

*The road to heaven can only be reached by buffalo. The striped buffalo is the best buffalo for God. We adherents of aluk todolo believe that. Including the Ralla family. Buffaloes for celebration of death don't just have to be tedong bonga—which have a lot of striations on their bodies, stripes, and hundreds of millions of rupiah in price. In addition to religious values, the prestige value of slaughtering striped buffalo is also prioritized. Even though there are still pudu buffalo which are ordinary black in color. Or a moon buffalo that looks like the skin of the Tall Gray. However, this type is sown in traditional ceremonies. In the end, all will go back to choosing striped buffalo, if the money is enough. In addition to making God happy, it is also to be discussed by guests. Uphold, and yes, for the honor of the extended family. You understand? Don't just nod. (Oddang, 2015).*

Preparation for a solo sign ceremony will take quite a long time, even months or years. Preparations are made by holding a family meeting. This meeting will be used to discuss preparations ranging from funds, inheritance rights, and the place of the ceremony. Those who are responsible for the preparation of all the rituals are the to balu (widow of the corpse) or the

eldest child of an abandoned family. The implementation of solo signs then transformed into a tradition full of social values in society.

### **Use of Foreign Languages**

*"Well, we can't. So sorry. This land and tongkonan are inherited from generation to generation. I'm so sorry, sir," I said to Pak Soso. "Sorry, very sorry, Mister." I repeat, now by looking at Si Bule (Oddang, 2015).*

The fragment of the Puya Ke Puya novel uses a foreign language code, which refers to the greeting used to show respect or courtesy to others, especially to a man which means sir in Indonesian.

### **Literary Codes in Faisal Oddang's Novel Puya Ke Puya**

#### ***Majas Association***

*"I'm very sure she's Mary. The shepherd cannot have guessed his buffalo wrong, moreover a father, it is impossible not to recognize his son" (Oddang, 2015).*

In the excerpt of the novel, there is a sentence that contains the style of association language, namely that it is impossible for the Shepherd to guess the buffalo wrong, even more so for a father, it is impossible not to recognize his son, namely comparing a shepherd to a father and a buffalo to a child.

#### ***Majas Simile***

*The sound of heavy vehicles, the roar of the grinding machine, the sound of water, the noise. It was noisy, then it was noisy again, and it got louder, and finally my ears were buzzing like being infested with bees (Oddang, 2015).*

The sentence above uses simile language style because it compares words or two things that are considered the same, marked by similar words, namely buzzing ears and situations when they are surrounded by bees.

*Twelve o'clock. The sun is up. The clouds suddenly drifted. Like a herd of animals being hunted by predators (Oddang, 2015).*

The sentence uses a simile style by assuming the clouds are moving like an animal being hunted by a predator. Chasing each other.

#### ***Metaphor***

*"Oh man, how are you doing? It's impossible for me to reveal, my people are also involved in it. Yes, there's no way I'm burning a fire, sir. Stay cool." (Oddang, 2015).*

The sentence contains a metaphorical style, namely the word burning fire is not the real meaning but has meaning

*I feel like I'm being stripped in public. (Oddang, 2015).*

The word stripped in the sentence does not use the actual meaning because it uses a metaphorical figure of speech. The real meaning of the word is to be humiliated.

#### ***Personification***

*The stems are pale as if they do not hold water (Oddang, 2015).*

The sentence uses personification language style which assumes as if inanimate objects can have properties and actions like living things, namely considering a pale tree trunk as if it does not hold water.

Love always stands on its own feet without the need for other legs (Oddang, 2015).

The sentence uses personification language style because it considers love to be able to stand like humans.

### ***Allegory figure of speech***

*I felt like flapping a broken wing, I couldn't go anywhere and the more I flapped the more it hurt (Oddang, 2015).*

The sentence uses an allegorical language style, which is a comparative language style that is intertwined in a unified sentence. The sentence explains something indirectly through the metaphor that my character is like a bird flapping its broken wings so it can't go anywhere and ends up getting sick.

*On this journey, my body is like cotton that falls from its stalks when the wind blows very hard. No direction even though it is actually directed to puya. What can I do again, I have lived my destiny (Oddang, 2015).*

The sentence above uses allegorical language style which explains something indirectly through related and linked figures of speech in a unified whole. This sentence aims to explain to the reader that my character, namely Rante Ralla, is like cotton that has fallen from its stalk, which is not in any direction because of the wind.

### ***Hyperbole***

*And as the one who should be the most prepared, Allu then racked his brains to get enough money (Oddang, 2015).*

The sentence contains hyperbole because it uses an exaggerated expression by saying it will rack my brain which actually can't be done. The real meaning of racking my brain in this sentence is to find other ways to earn money.

*Meanwhile, Indo since I met him this afternoon has not spoken much until there is no more language that Indo can speak, because indeed, sadness or happiness will take far more words, so most people who are happy or sad never talk much. That's how Indo, he was snatched away by sadness (Oddang, 2015).*

Sentences of sadness or happiness will take far more words and sentences like that are Indo, he is snatched away by sadness using a hyperbole figure of speech that exaggerates the situation by saying that sadness can take words so that people who are sad can't get the words out and say that the Indo character seems to be snatched away by sadness.

### ***Paradox***

*"This is your fault," the police chief replied. "Why not pay the publication fee to the provincial government, so they forbid us to issue permits." I was surprised, to be honest. Look how dirty they are. Where have I asked them to publish. Then why pay them? After all, I still refuse free (Oddang, 2015).*

Moreover, I still refuse to reject the sentence free of charge that contains a paradoxical style of language, namely a language style that states something in the opposite direction. In reality, there will be no one who refuses free things be it help, money, etc., but in that quote Allu refuses to publish a solo Wednesday event that does not cost or is free from the provincial government.

## **Cynicism**

*"I know that anyone who visits someone else's house this early in the morning, there must be a need. Maybe it was something very important, so it came so early in the morning." On purpose. I purposely said it early in the morning, to emphasize that now is an impolite time to visit (Oddang, 2015).*

The style of language shown in the quote above is cynicism which is used to offend subtly. My character, Allu, subtly quipped people who visited his house early in the morning. Among the Toraja people there are times that can be said to be insensitive to visitors, such as nap time, time before dusk, and time before the occupants of the house enter the mosquito net.

*"How does Uncle measure politeness? by visiting so early?" (Oddang, 2015)*

The sentence uses a cynical style that satirizes the level of politeness of the Uncle who visits very early in the morning at a time that is actually not the right time to visit someone else's house.

## **The Cultural Code in the Puya Ke Puya Novel by Faisal Oddang**

The cultural code contained in the novel Puya Ke Puya and the novel Tiba Before Berangkat is illustrated in the form of cultural elements displayed such as belief codes, social codes, and economic codes. The values of life that are reflected in the cultural code include moral values, social values, religious values, and so on. Data regarding the cultural code contained in the novel are shown, among others, through the following quote.

*My ears felt like they were taped to the bottom of a frying pan, hot. Uncle Marthen's persuasion reminded me of an incident. A few years ago, when it was rumored that a nickel mine would be opened in Toraja, I was persuaded too. Someone who asked me to keep his name a secret, dared to pay a heavy price. My job is not difficult. I was asked to gather my fellow activists, to move them to Toraja. For the sake of a better Toraja, let's crush capitalism (Oddang, 2015).*

Based on the quote, the cultural codes that can be found are the word ganyang and capitalism. The word ganyang refers to the code of eating or devouring raw. While capitalism is an ideology used in several countries in Europe which refers to the separation between religion and life so that the rules used to regulate human life are humans themselves. Religion, let alone culture, does not have to intervene to regulate human life. The impact of the ideology of capitalism if it enters the wrong country like Indonesia, which does not agree with the ideology, will damage the social moral order of people who have democratic principles like Indonesia. Therefore, in the code there is a value of social solidarity that is shown, namely refusing capitalism to enter the Toraja area.

*I'm royalty too. No one dared to object. But it only lasted a few years. Dutch government came. It spreads and gets louder. Even patented the name Toraja from to riaja. If I remember correctly, it was 1909. Around that year. It's not that important. It was much more important how the nobles acquired the land. So easy. Just rely on the tip of their index finger. Now you know. Even the Ralla family, they own a lot of land. Yes, that's right, from a noble family's past. Then from that day the land shrank. Shared by children and grandchildren. Sold out because rambu solo. One of them that still survives is Rante Ralla's land (Oddang, 2015).*

Based on the quote, the cultural codes that can be found are the words to riaja and rambu solo. The word to riaja refers to the name of the Toraja area before the entry of the Dutch East Indies government into Indonesia. To riaja itself in the book of La Galigo means people from above or people from the sky. They named the Toraja area To riaja because they thought that their

ancestors came from the sky and was a hereditary belief known to all levels of society in Toraja. The solo sign code is a ceremony carried out by the Toraja people to bury the body or a funeral ceremony.

The rambu solo ceremony among the Toraja people is a large traditional ceremony that involves the whole family and relatives as well as the community. Therefore, when there are families who want to hold a solo rambu ceremony, they will prepare themselves carefully both in terms of energy and financial preparation because the solo rambu ceremony is an expensive ceremony and requires no small amount of money. Especially if the one who died was a noble or traditional leader.

### **Conclusion**

Based on the results of research on the code of language, literature, and culture in the novel Puya Ke Puya, it can be concluded as follows; (1) The language code used in the novel Puya Ke Puya and Arrive Before Departure contains aspects, namely the use of regional languages in the form of greetings, kinship elements, everyday vocabulary and the use of foreign languages; (2) The literary code is illustrated in words with connotations and figurative meanings, including comparisons and contradictions. Comparative figure of speech includes association, simile, metaphor, personification, and allegory. Contradictory figure of speech includes hyperbole, paradox, and cynicism; (3) The cultural code in the novel concerns the cultural system that exists among the Toraja people such as the social organization system, the system of living equipment and technology, and the religious system.

### **Suggestion**

Based on the research results obtained, the authors suggest several things as follows; (1) The results of this study are expected to be a reference material in the development and application of literary teaching, especially novels; (2) The results of this study generally analyze the study of literary semiotics using supporting theories, namely the study of local wisdom based on the object. It is hoped that further researchers will examine other parts of local wisdom theories.

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