

## SEMIOTIC ANALYSIS OF KABANTI TULA-TULANA KOBURU

<sup>1</sup>**Nur Santriani Utari Azim\***

<sup>1</sup>Gadjah Mada University, Yogyakarta, Indonesia

<sup>1</sup>*nursantrianiutariazim2698@mail.ugm.ac.id*

<sup>2</sup>**Sulistyowati**

<sup>2</sup>Gadjah Mada University, Yogyakarta, Indonesia

<sup>2</sup>*lies\_sulistyowati@ugm.ac.id*

<sup>3</sup>**Daru Winarti**

<sup>3</sup>Gadjah Mada University, Yogyakarta, Indonesia

<sup>3</sup>*daru.w@ugm.ac.id*

\*Corresponding author

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**Abstract:** This research aims to provide an interpretation regarding the aspects of life contained in the meaning of Kabanti Tula-Tulana Koburu in the Wolio community using semiotic analysis. This study used descriptive qualitative method. The data in this research is Kabanti Tula-Tulana Koburu which comes from the book Kabanti Oni Wolio (Wolio Language Poetry) Volume 1. To achieve the objectives of this research, a content analysis method was used using Charles Sanders Pierce's semiotic theory. This research is a literature study research. The results of the research conducted found that Kabanti Tula-Tulana Koburu invites us to reflect on various aspects of life such as death, limitations, challenges, hopes and the meaning of life. Kabanti Tula-tulana Koburu highlights the mortal and fragile nature of humans and the importance of facing destiny with awareness and thorough preparation. Apart from that, Kabanti also reminds us to stop negative behavior such as arrogance, excessive joy, and haram actions.

**Keywords:** *charles sanders pierce, kabanti tula-tulana koburu, semiotics*

### INTRODUCTION

In the current era, cultural heritage like manuscripts, which connect us to past cultures, has been neglected. On Buton Island, manuscripts containing poetry still exist. Buton literature is divided into written and oral forms, with written literature including prose and poetry. The poetry, known as Kabanti, is categorized into short rhymed

pieces and longer, freely-formed prose poetry. Kabanti is a literature that developed in the Buton region. Kabanti contains extraordinary spiritual knowledge, so Kabanti is also known as a work that has a mystical nature. This was supported by the natural statement in the *History Book of Islamic Culture Southeast Sulawesi* (Supriyanto, 2009) that there are two types of Buton literary traditions, namely written and oral literature. However, in this modern era, Kabanti really has almost no value anymore. The traditional culture that we currently have has begun to be displaced by modern cultures as we see today. Literature in the Buton region was underdeveloped during the sultanate due to its focus on local traditions. After the sultanate ended, Islamic literature began to flourish with the introduction of Islam in Buton. Despite Kabanti's development during the sultanate, many people still struggle to understand its true meaning, due to both a lack of interest and the complexity of its interpretations.

Semiotics, according to Eco and Hoed in Sobur (2003), can be divided into two types, namely communication semiotics and significance semiotics. Communication semiotics focuses on the theory of sign production, with six main factors in communication, such as the sender, receiver of the code (sign system), message, communication channel, and reference (what is being discussed). On this side, sign theory and its understanding in certain contexts is emphasized. On the other hand, semiotics of signification does not focus on the purpose of communication, but focuses on understanding a sign. The cognitive process of the sign recipient takes priority over the communication process as a whole. According to Keraf (1986, p. 3), argumentation can be considered as a form of rhetoric which aims to influence the attitudes and views of other people, with the hope that they will believe and ultimately take action in accordance with the wishes of the writer or speaker. In the argumentation process, the writer tries to organize facts systematically by presenting evidence or identifying possibilities to support an attitude or opinion regarding a matter. Keraf (1986, p. 4) adds that the basis of argumentative writing is critical and logical thinking, which should come from facts that can be obtained. Argumentative writing not only requires clarity, but also must be based on beliefs supported by valid facts. With the support of correct facts, argumentative writing can be structured logically, allowing readers to draw accountable conclusions. In the context of semiotics, the argumentation process can be analyzed through the signs and symbols used in compiling facts, evidence and logical

reasoning in writing. Each sign or symbol used has a meaning that can influence the reader's understanding and interpretation of the arguments presented.

This research uses theory semiotics Charles Sanders Pierce, method descriptive, and qualitative approaches Maxwell (2008) identifies qualitative research as a process of collecting and data analysis, development and theory modification, elaboration and purification research, as well as problem identification study.

Charles Sanders Pierce is known as a model triadic and its trichotomy concept which consists of the following: 1) Representation; form accepted by sign or function as a sign (Ferdinand De Saussure named it signifier). Representamen is sometimes termed also becomes a sign. 2) Interpretant; shows more meaning. 3) Object; shows more about something refers to the sign. Usually in the form of the thoughts that exist in the human brain, can also in the form of something real beyond the sign (Pierce, 1931; Silverman, 1983 in Vera, 2014, p. 21).

Syukur (2009) divided Buton literature into two main groups, with one focusing on Sufism. Notable scholars such as Sultan Muhammad Idrus Kaimuddin and Sheikh Haji Abdul Ganiu produced Sufi works, including the famous Bula Malino poem. An important Kabanti, Tula-Tulana Koburu, discusses life after death and obedience to God, but it is not well understood in the Buton community. This is due to inadequate dissemination of information, social changes, cultural shifts, modernization, and insufficient preservation and documentation efforts. Without better education and preservation, knowledge of Kabanti like Tula-Tulana Koburu may fade.

## **REVIEW OF LITERATURE**

Various previous studies have discussed Kabanti, some of which are: research written by Sahlan (2012) with the title “Kabanti Local Wisdom in Buton Community Kabanti and its Relevance to Character Education”. This research examines the local wisdom in three Wolio Kabanti manuscripts, focusing on religious, legal, social, and cultural values. Using hermeneutic and semiotic approaches, it reveals that Kabanti values can directly influence the development and teaching of character education in schools. Then a research was still written by Sahlan (2017) entitled “Kabanti Local Wisdom for Buton People: A Content Analysis”. The study indicates that Kabanti Wolio poems convey teachings on the ideal life according to Islamic principles,

emphasizing faith in God and the practice of good values in daily life. Further research by Rosdin (2014) with the title “Cultural Aspects of "Bismillahirrahmanirrahim" in Islamic culture of Buton People”. The study found that the Kabanti Wolio Ajonga Inda Malusa conveys a transcendental aesthetic experience related to tawhid, affirming the oneness of God as the only true existence and source of power, with everything else being essentially nonexistent.

Semiotics research by Sahida and Supriadi (2020) with the title “Jerusalem in Al-Quds Poetry by Nizar Qabbani (Charles Sanders Pierce's Semiotic Study)”. The research reveals that Nizar Qabbani's 1997 poem "Al-Quds" expresses sorrow and protest against the political turmoil in Arab countries. Qabbani, who endured personal tragedies including the deaths of his sister and wife, is known for his works blending sadness, love, and sensuality. The poem laments the conflict in Jerusalem, where political strife disrupts coexistence among three religions. The Israeli-Palestinian conflict damages peace and inflicts economic, cultural, political, and social harm, especially in Gaza. Using semiotic theory, the poem's symbols, such as the land of prophets and the tower, underscore Jerusalem's historical identity and the critical need for peace for humanity's future, particularly for children.

Research related to semiotics was further carried out by Rahmah(2024) with the title “Jampe Muriang Mantra in the Sundanese Tribe: A Semiotic Study”. This research identified three aspects: icons, indexes, and symbols, with a predominance of symbolic elements. However, it only addresses meaning based on signs, neglecting structure and function. Through semiotic analysis of the Sundanese Jampe Nyeuri Beuteung and Jampe Muriang mantra poetry, the study offers insights into Sundanese culture and educates readers about these traditional practices.

Based on several previous studies that have been attached, both Kabanti research and semiotics research, researchers are interested in conducting research on semiotic analysis in Kabanti. Moreover, the author feels that research using semiotics on Kabanti has not been found before, especially on Kabanti Tula-tulana Koburu. Therefore, this research will answer the interpretation contained in Kabanti Tula-Tulana Koburu based on the signs and objects found. So, it is hoped that this research can increase insight into Kabanti, especially Kabanti Tula-Tulana Koburu, and also increase knowledge about hidden content in Kabanti.

## **METHOD**

This research uses a qualitative descriptive analysis method. Research in this category is intended to describe language texts naturally, namely based on a corpus and then analyzed and producing a conclusion or pattern. The aim of descriptive linguistics is to describe the facts of language use as they are synchronically because this research was conducted at a certain time, not historically from time to time (Alwasilah, 2005, pp. 51-52). Qualitative research refers to research whose findings are not obtained based on statistical procedures or other means of quantification. Qualitative research can examine a person's life, story, behavior, or interactional relationships. Qualitative data is usually obtained from various techniques such as observation, interviews, books and videos (Alwasilah, 2005, pp. 51-52).

This research was a qualitative descriptive method because the data analyzed were in the form of poems and the results of this research will be explained descriptively. According to Moleong (2014, p. 4) qualitative research is a research procedure that produces descriptive data in the form of written or spoken words from the behavior of people who can be observed. As in the theory explained previously, it can be said that this research is qualitative research, which is a research approach that aims to understand and explain phenomena by obtaining descriptive data in the form of written or spoken words. This method emphasizes understanding the context and meaning of a phenomenon, as well as gaining in-depth insight into individual behavior, views or experiences that can be observed in text or verbal interactions. In contrast to quantitative research which focuses more on numbers and statistics, qualitative research seeks to explore a deeper understanding of the complexity and social context of a topic.

The data collection technique used in this research is the library technique, namely the use of written sources to obtain data. The written sources used are selected to reflect synchronic language use. These written sources can be magazines, newspapers, literary works, general reading books, scientific works, statutory books, and so on (Subroto, 2007, p. 47). The data in this study were in the form of Kabanti Tula-Tulana Koburu poems sourced from the literary book *Kabanti Oni Wolio (Wolio Language Poetry) Volume 1*. The data collection for this research was carried out using literature study techniques. Literature study was carried out by reviewing and looking for data references from book sources, literature, and previous research (Nazir, 2013). In

analyzing the data in this study, researchers used the theory of Miles et al. (2014) which includes three stages, namely data reduction, data presentation, and conclusion drawing. In the data analysis process, which begins with data reduction, namely by selecting and choosing each data that is included in the data category, then after the data reduction stage, the data presentation stage is carried out, then data analysis, and then conclusions are drawn. In order to make it easier, it was also determined that the Kabanti that became the data in this study would be segmented based on the theme. The segmentation results are expected to facilitate the researchers to determine the meaning of the Kabanti.

## FINDINGS AND DISCUSSION

Based on the results of the analysis that has been carried out, it will be explained in detail about the structure and meaning of the Tula-Tulana Koburu Kabanti as follows:

### Lyric Verse 1

<b>Wolio</b>	<i>Sii saangu tula-tulana qoburu, wakutuuna naile ane kumate, kaasi mini karoku</i>
<b>Language</b>	<i>mofanaana, amakasumo alipa iqoburuna</i>
<b>Translation</b>	This is the groaning of the grave, the time will come when I die, what a pity to my mortal self, already close to the grave

Niampe (1999, p. 11)

**Sign:** The signs that represent the object are the words and symbols in the Kabanti. The Kabanti uses terms such as "grave groaning," "died," "grave," and "mortal" to refer to the concept of death. These words become linguistic signs that represent the object of death. **Object:** The object in this Kabanti is "death" or "the process of dying". Kabanti describes the experience of an individual who realizes that he is approaching death and feels his mortality in this world.

**Interpretant:** The interpretant of the Kabanti is the user's understanding, which reflects on death, the fleeting nature of human life, and our temporary existence. This interpretation evokes emotions, awareness of life's limitations, and an understanding of the life-death cycle. It helps see the Kabanti as a contemplation on mortality, emphasizing human fragility and prompting reflection on life's meaning and destiny.

### Lyric Verse 2

<b>Wolio</b>	<i>Mbooresana atopene-kagimpina, amalalanda alabi kapoposana, inda saangu</i>
<b>Language</b>	<i>kanturumoilaku, momembalina betau kainawaku.</i>
<b>Translation</b>	What a cramped place to live, it's pitch-black, not a single lamp to illuminate me, becoming my light.

Niampe (1999, p. 119)

**Sign:** The sign that represents the object is the physical description in Kabanti. Kabanti uses words like "cramped," "pitch-dark," and "no lights" to refer to the confined

living conditions and lack of lighting. These words become linguistic signs that represent the object of uncomfortable living conditions.

**Object:** The object of this Kabanti is "a narrow and dark dwelling." This kabanti describes a limited space and a gloomy situation.

**Interpretant:** The interpretant of the Kabanti reflects the user's understanding of life's limitations and difficulties. While acknowledging current bleak circumstances, the Kabanti offers hope for a brighter future. Possible interpretations include hope, a desire for change, and the transformative power of light and knowledge. This interpretation views the Kabanti as a metaphor for challenging conditions, emphasizing the importance of hope and change in overcoming adversity.

### Lyric Verse 3

<b>Wolio Language</b>	<i>Inda samia anaku mohambaaku, mokosarona betau kainawaku, sabutunamo doana ana- anak muriku, wakutuuna tongko audaniaku, tee doana sabara mangaanaku, nea fikir rampa kudambaakea, tee doana aulia satombua, tee malingu bari-baria kutubu, tee sabara muumini saalihi, tee malingu pandita sampokawaku, iperapiku naile iqoburuku, sabutunamo siitu mokogunana, mokolosana belau kainawaku, momembalina betau kalalesaku</i>
<b>Translation</b>	None of my children have served me, to be my light, except the prayers of my students, when they remember me, so do the prayers of my children, if you think because I taught him, so are the prayers of the aulia (religious people), like the prayers of every kutubu, and the prayers of all the pious, even the priest I met, which I enjoyed in my grave, all of them are useful, which will be my light, and will be my happiness

Niampe (1999, pp. 119-120)

**Sign:** The signs that represent the object are the words in this Kabanti. The Kabanti uses phrases such as "my student," "the prayers of my children," "the prayers of the aulia," "the prayers of every kutubu," and "the prayers of all the pious" to refer to the author's spiritual connection and hope with these people. These words become linguistic signs that represent objects of devotion and prayer.

**Object:** The object in this Kabanti is the desire or hope to have the devotion, prayers, and support of the closest people in the author's life. The objects include children, students, aulia (religious people), saints, pious people, and even priests that the author has met.

**Interpretant:** The interpretant of the Kabanti reflects the user's understanding or interpretation. This Kabanti suggests that despite not receiving direct support or devotion from mentioned individuals, the author finds solace and happiness in their hopes and prayers. Possible interpretations include hope, acknowledgment of spiritual connections, and appreciation for the supportive power of prayers. This interpretation

views the Kabanti as the author's expression of hope for spiritual bonds and the significance of inner connection and support from loved ones. Despite lacking direct devotion, the prayers and wishes from others bring illumination and joy to the author, emphasizing the importance of spiritual and human connections in life's pursuit of happiness.

**Lyric Verse 4**

<b>Wolio</b>	<i>Nekupesua naile iqoburuku, okasoroku polapoku kubolia, tee malingu sabara</i>
<b>Language</b>	<i>kaempesiku, bari-baria kubolia ibanua</i>
<b>Translation</b>	If one day I enter my grave, I leave my mattress my pillow, even everything I wear, all that I have left at home

Niampe (1999, p. 120)

**Sign:** The signs that represent the object are the words in Kabanti. Kabanti uses words like "my bed," "my pillow," and "whatever I'm wearing" to refer to the physical objects left behind upon entering the grave. These words become linguistic signs that represent objects related to the life of the world.

**Object:** The object in this Kabanti is the process of entering the grave and leaving everything related to the life of the world. The objects include the mattress, pillow, and clothes used by the author.

**Interpretant:** The interpretant of the Kabanti reflects the user's understanding. This Kabanti suggests that upon death, the writer leaves worldly possessions behind, urging reflection on life's limitations and the need for spiritual preparation for the afterlife. Possible interpretations include recognizing life's impermanence and the superiority of spiritual over material values. This interpretation views the Kabanti as contemplating the transition to the afterlife, stressing the importance of spiritual readiness and detachment from material possessions. It prompts contemplation of eternal values and prioritizes non-material aspects of life.

**Lyric Verse 5**

<b>Wolio</b>	<i>Sabutunamo akhirina kumate, okasoroku tongkona abawaaku, ikoburuku membali</i>
<b>Language</b>	<i>kaempesiku, okancudu ambooresana bangkeku, katambuniku pado pakea malape, saro pakea kapupuana kupake</i>
<b>Translation</b>	Only at the end of my death, my mattress when I was sent, in the grave becomes my bed, my coffin is covered with fine linen, because that's what, the last thing I wear

Niampe (1999, p. 120)

**Sign:** The sign that represents the object are the words in this Kabanti. Kabanti uses words like "my bed," "my mat," "stretcher of my corpse's ride," and "wrapped in fine cloth" to refer to the tools and objects associated with the burial process. These words become linguistic signs that represent objects associated with the end of life and its final use.

**Object:** The object in this Kabanti is the process of a person's life ending and the equipment used to take the body to the grave. The object includes the mattress, the gravemat, the stretcher, the blanket, and the final use of those items.

**Interpretant:** The interpretant of the Kabanti reflects the user's understanding. This Kabanti suggests that in the end, items like mattresses, grave mats, and blankets are used for the burial process, signaling the final preparations for the afterlife transition. Possible interpretations include acknowledging the end-of-life process and the necessity of proper preparation for death. This interpretation views the Kabanti as contemplating the final arrangements before entering the afterlife, stressing the importance of spiritual and physical readiness. It prompts reflection on our approach to death and the significance of directing attention toward appropriate preparations.

**Lyric Verse 6**

<b>Wolio</b>	<i>Kapupuana adinguaku anaku, teamaku inaku mondawuaku, tee malingu wutitinai</i>
<b>Language</b>	<i>maasi, tee malingu mosiraha andeaku</i>
<b>Translation</b>	Finally touched by my son, and my mother and father who gave birth to me, as well as grieving relatives, also my friends my acquaintance

Niampe (1999, p. 120)

**Sign:** The signs that represent the object are the words in this Kabanti. Kabanti uses words such as "my son," "my father also my mother who gave birth to me," "my grieving family," and "my acquaintances" to refer to the emotional connection and support provided by those closest to the author. These words become linguistic signs that represent objects in the context of social and emotional relationships.

**Object:** The object in this Kabanti is the relationship and support of family members and close friends in the last situation of the author's life. The objects include the author's children, father, mother, relatives and acquaintances.

**Interpretant:** The interpretant of the Kabanti reflects the user's understanding. This Kabanti suggests that in the author's final moments, the support and presence of family, children, and acquaintances are crucial. It reflects on the significance of strong social bonds and familial ties during life's end. An interpretation could appreciate the role of loved ones in offering support and comfort, highlighting the importance of valued social relationships. This interpretation views the Kabanti as emphasizing the importance of familial and social support during end-of-life situations, underscoring the value of relationships that provide comfort and emotional presence in difficult times. It prompts reflection on the significance of nurturing positive social connections throughout life.

**Lyric Verse 7**

<b>Wolio Language</b>	<i>Wakutuuna tongkona angkaaku, atauaku inuncana qoburuku, salapasina pada alamu iaku, apambuli mea bari-baria siitu, temanga mia molamu iaku itu, posambulimo sumbe-sumbere banua, kumbooremo soma samia-miaku, incana qoburu tesampo gauku</i>
<b>Translation</b>	Actually when I was appointed, to be put in my grave, as soon as it was finished I was buried, when it all came back, whoever buried me, have returned to their respective homes, I also live alone, in the grave there are no friends anymore

Niampe (1999, p. 120)

**Sign:** The signs that represent the object are the words in this Kabanti. Kabanti uses words such as "lifted," "put in my grave," "finished my burial," and "whoever buried me" to refer to the burial process and its aftermath. These words become linguistic signs that represent objects related to the burial process and the feeling of loneliness afterwards.

**Object:** The objects in this Kabanti are the burial process and the situation after the burial. The objects include the writer being lifted and put into the grave, the people who buried the writer, and the lonely state of the writer after the burial process is over.

**Interpretant:** The interpretant of the Kabanti reflects the user's understanding. This Kabanti suggests that after the burial, those who laid the author to rest return home, leaving them alone in the grave. It reflects on the loneliness and isolation that follows death. An interpretation may acknowledge the loneliness and alienation felt after death. This interpretation views the Kabanti as contemplating the solitude experienced in the grave after burial, highlighting the sense of separation when those who buried the author depart. It prompts reflection on the human experience of isolation and separation in death.

**Lyric Verse 8**

<b>Wolio Language</b>	<i>Sampo gauku naile baa- baana, sabutunamo mongkiru wanangkara, baa-baana opuku lee nabiiku, teagamaku tekitebi ibacaaku, teimamuku tee malingu amalaku, ipewauku malapena madakini</i>
<b>Translation</b>	I'll face it first, namely the angels Munkar and Nangkir, first of all my God and my prophet, also religion and the books I read, likewise my priest and my deeds, the good or the bad

Niampe (1999, p. 121)

**Sign:** The sign that represents the object are the words in this Kabanti. The Kabanti uses words such as "angels Munkar and Nakir," "my Lord and prophet," "the religion and the holy book I read," "imam," and "my good and bad deeds" to refer to the spiritual and religious aspects that the author will face after death. These words become linguistic signs that represent objects in the context of spirituality and religion.

**Object:** The object in this Kabanti is the first situation that the writer will face after death. The objects include the angels Munkar and Nakir, God, prophets, religion, holy

book, priests, and the author's good or bad deeds.

**Interpretant:** The interpretant of the Kabanti reflects the user's understanding. This Kabanti suggests that after death, the writer will encounter angels Munkar and Nakir, then face God, prophets, and the responsibility for religious adherence and deeds. It reflects on spiritual accountability in the afterlife. An interpretation may recognize the need for spiritual readiness and taking responsibility for actions in life. This interpretation views the Kabanti as contemplating spiritual and afterlife responsibility, stressing the importance of preparation and awareness of moral accountability. It prompts reflection on religious and ethical values crucial for facing judgment in the afterlife.

**Lyric Verse 9**

<b>Wolio Language</b>	<i>Malinguaka mingku idunia sii, mina baana kuaqili baalighi, sabutunamo otaana okiwaluku, opakeaku sabutunamo baluku, lia lahadi songi tombooresaku, kumembalimo kinandena ulo-ulo, kapupuana kaadari irangoku, sabutunamo tangkanamo taaliki?</i>
<b>Translation</b>	Every action in this world, since I came of age, is the ground as my pottery, my clothes are only my shroud, the grave is my dwelling place, I became food for worms, the last advice I heard was just talkin?

Niampe (1999, p. 121)

**Sign:** The sign that represents the object are the words in this Kabanti. The Kabanti uses words such as "deeds in this world," "my shroud," "burrow," "worms," and "last advice" to refer to aspects related to life, death, and self-reflection. These words become linguistic signs that represent objects in the context of human life and the experience of death.

**Object:** The objects in this Kabanti are the actions performed by the author since he became an adult and the shroud that will be his last garment. The objects include the actions in life, the shroud, the grave as his final abode, the worms that will consume his body, and the last advice he hears.

**Interpretant:** The interpretant of the Kabanti reflects the user's understanding. This Kabanti suggests that one's deeds shape their identity, with the shroud representing material constraints and the grave symbolizing death. Caterpillars consuming the body reflect human vulnerability. The final advice heard becomes a last reflection. An interpretation may recognize life's limitations and the importance of reflecting on deeds and values. This interpretation views the Kabanti as reflecting on life's transient nature and limitations, emphasizing the significance of actions and the inevitability of death. It prompts reflection on living with awareness of mortality, reminding us of life's deeper

purpose and meaning.

**Lyric Verse 10**

<b>Wolio</b>	<i>Ee karoku pekatangka pengkenimu, imanimu boli akadoli- doli, ee karoku mopewauna</i>
<b>Language</b>	<i>haramu, incema-incema mia inda motobana, ani amate inda teimani</i>
<b>Translation</b>	O my self strengthen your hold, your faith should not be shaken, o my self do not do what is forbidden, when will you repent, if you die without faith

Niampe (1999, p. 121)

**Sign:** The signs that represent the object are the words in this Kabanti. The Kabanti uses words such as "myself," "your faith," "falter," "forbidden," "repent," and "unbelief" to refer to spiritual and moral aspects. These words become linguistic signs that represent objects in religious and moral contexts.

**Object:** The object of this Kabanti is the understanding and strengthening of faith, refraining from haram actions, and the importance of repenting before death. The objects include faith, halal and haram deeds, repentance, and the consequences of believing or not believing after death.

**Interpretant:** The interpretant of the Kabanti reflects the user's understanding. This Kabanti suggests the need to strengthen faith and avoid haram deeds, emphasizing the importance of repentance before death to avoid consequences afterward. An interpretation may recognize the necessity of faith, avoiding sin, and seeking repentance before life's end. This interpretation views the Kabanti as urging the author (and perhaps the reader) to bolster their faith, refrain from wrongdoing, and seek repentance before death. It prompts reflection on leading a morally and spiritually aware life and preparing for the consequences of belief or disbelief after death.

**Lyric Verse 11**

**Wolio  
Language**

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*Inceman-incema momakapana dosana, amakasumo alipa iqoburuna, teanamisi sagala sikisaana, neanaienda utoba madei-dei, beupooli utarai narakaa, iwa mapane atopene kasuduna, samangengea soa saranga- rangani, moahancuru karomu himboo rapu, sadaadaa inda ontoakaako, mbulimo duka karomu baa- baana, indaaka amabotu namisimu, ahisabuko indaa ontoakako, sakiiaia narakaa mokakaala, tee kasoko ilaena borokomu, atapua rua mbali limamu, apasumpuko uwe mokarende-rende, apakandea kobakena kau korui, tee sakia ulo bisa motunguko, tesaopea supi kaala mokandeko, saanginamo waa idunia sii, indamo utara adingku sabantara, minturunamo waa iakherati, adingku kabumbu ahancuru abinasa, sangianamo kabumbu ahancuru, teamalanga amaoge amatangka, mentaranamo iaku mia malute, kumpaa-panda kulabi kakidi-kidi*

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**Translation**

Whoever has many sins, is near to his grave, to feel all His torments, if you don't repent quickly, get a hold of hell, in the flames of the scorching fire, increasingly hotter and hotter, melting the body into ashes, and tortured constantly, then you are made again, so that your torment will never end, you are tormented forever and ever, his torment is everlasting, also cut off the stem, both of your hands he cuffed, given to drink with boiling water, thorny fruit is your food, and venomous snakes await you, plus the sting of the scorpion, while the fire in this world, can't stand to be touched for a moment, let alone the fire in the hereafter, lick the mountain to destruction, while the mountain has been destroyed, so tall and so big, moreover I'm a weak human being, I'm short and too small

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Niampe (1999, pp. 121-122)

**Sign:** The signs that represent the object are the words in this Kabanti. The Kabanti uses words such as "sin," "His punishment," "hell," "eternal torment," "punishment," "human weakness," and physical and visual images such as "fire," "mountain destruction," "weak man," and "short and small" to refer to spiritual, moral, and metaphorical aspects. These words become linguistic signs that represent objects in religious and punitive contexts. **Object:** The objects in this Kabanti are sin, torment, hell, punishment, and human weakness. The objects include sins committed, the consequences of torment and punishment to be faced, and also human weakness and limitations.

**Interpretant:** The interpretant of the Kabanti reflects the user's understanding. This Kabanti portrays the fate of those with many sins approaching death, facing torment, and eternal punishment in hell. It evokes images of unimaginable suffering, such as consuming boiling water and encountering venomous creatures, instilling panic and fear. An interpretation may recognize the necessity of repentance, avoiding sin, and living with moral and spiritual awareness. This interpretation views the Kabanti as a stark warning of the consequences of sin and human frailty, urging reflection on repentance, moral conduct, and spiritual mindfulness. It underscores the importance of accountability for our actions and the avoidance of paths leading to condemnation and suffering.

**Lyric Verse 12**

<b>Wolio Language</b>	<i>Ee karoku ontoa kapea mini, malinguaka mingku mokabanciana, fikiri pea badamu tekasaramu, amakasumo alipa iqoburuna, boli malango boli ueje ubaru, undeaka kapujina mia itu, ositumo mingku ibinasaaka, incema-incema mia mokaeje-eje, teemo duka mia mokabasara, pentaai siitu toolusana, ee karoku ingkoo ilu uhina, inda saangu sifatu mokapujia, bari-baria mingkumu teonimu, incana malona teona podo haramu</i>
<b>Translation</b>	O myself stop it already, every action that is not praiseworthy, think first of your rough body, has been close to the grave, don't get drunk, don't feel too happy haughty, if you rejoice in a man's praise, that is a destructive trait, he who rejoices in his praise, and the one who is arrogant just wait for the end, o myself think of your disgrace, none of your traits are praiseworthy, all your behavior and speech, day and night doing what is forbidden

Niampe (1999, pp. 122-123)

**Sign:** The signs that represent the object are the words in this Kabanti. Kabanti uses words such as "deeds that are disgraceful", "rough body," "close to the grave," "drunkenness," "haughty joy," "praise of people," "destructive nature," "disgrace," and "doing what is forbidden" to refer to negative moral aspects and behaviors. These words become linguistic signs that represent objects in religious and moral contexts.

**Object:** The objects in this Kabanti are disgraceful deeds, arrogance, excessive excitement, disgrace, and actions that are forbidden. The object includes negative harmful behaviors and traits, such as pride, over-excitement, and committing unlawful acts.

**Interpretant:** The interpretant of the Kabanti reflects the user's understanding. This Kabanti advises the writer to refrain from disgraceful deeds, pride, excessive joy, and unlawful actions. It stresses the importance of self-reflection and changing one's behavior. An interpretation may recognize the significance of living morally conscious lives, avoiding disgraceful actions, and repenting for past behaviors. This interpretation views the Kabanti as a plea to the author (and potentially the reader) to cease unworthy actions, shun arrogance, and amend behavior inconsistent with moral values. It encourages reflection on personal failings, acknowledgment of wrongdoing, and a commitment to better conduct. This interpretation underscores the importance of introspection, repentance, and transformation to lead morally upright lives and steer clear of sinful actions.

**Lyric Verse 13**

<b>Wolio Language</b>	<i>Ee waopu tarimaia tobaku, malinguaka kadaki ipewauku, tee malingu oni isalakaku, ampniaku waopu tekaasimu</i>
<b>Translation</b>	O God accept my repentance, all the ugliness of my work, also my wrong deeds, forgiveme Lord with Your love

Niampe (1999, p. 123)

**Sign:** The signs that represent the object are the words in this Kabanti. The Kabanti uses words such as "repentance," "bad works," "wrong deeds," "forgiveness," and "Your love" to refer to spiritual, moral, and religious aspects. These words become linguistic signs that represent objects in the context of repentance and the hope for God's forgiveness.

**Object:** The objects in this Kabanti are repentance, bad work, wrongdoing, and hope for God's forgiveness. The objects include feelings of regret for doing bad deeds, the desire to change, and the hope for God's forgiveness and mercy.

**Interpretant:** The interpretant of the Kabanti reflects the user's understanding. This Kabanti expresses the writer's remorse for past wrongdoings and their desire to seek repentance from God, along with their hope for divine forgiveness and mercy. An interpretation may recognize the significance of repentance, the plea for forgiveness, and the hopeful anticipation of God's mercy. This interpretation views the Kabanti as an articulation of the author's yearning for repentance, forgiveness, and divine love, prompting reflection on personal mistakes and sins and the need to seek God's forgiveness and love. It underscores the importance of regret, repentance, and hope for divine forgiveness in the spiritual journey.

## **CONCLUSIONS AND SUGGESTION**

### **Conclusions**

The conclusion of all these interpretations is that Kabanti invites us to reflect on various aspects of life, including death, limitations, challenges, hopes, spiritual preparation, social relationships, responsibility and the meaning of life and in this Kabanti it also conveys a message to writers and readers to stop disgraceful actions, such as arrogance, excessive joy, and committing haram actions. This Kabanti highlights the transitory and fragile nature of human life and urges us to face our destiny with awareness and proper preparation as well as the importance of reflecting on death and the consequences of negative behavior.

This interpretation reveals the complexity and depth of the meaning of Kabanti, as well as the importance of reflection, repentance and change in our lives as well as awareness of the importance of self-introspection, abandoning negative behavior, and living with a better moral awareness. This interpretation of Kabanti helps users to

understand Kabanti as a warning about the dangers of negative behavior and attitudes in life. This Kabanti invites us to reflect on our behavior and attitudes and their consequences, both in this life and after death. Kabanti also emphasizes the importance of living with moral integrity and avoiding behavior that is detrimental to oneself or others.

### **Suggestion**

The study's findings suggest recommendations for future research. Firstly, it is advised that researchers deepen their understanding of the local language under study and its usage by native speakers to gain insight into shared values and cultural references within the community. Additionally, future studies should analyze the limitations and weaknesses of the current research to enhance and expand knowledge in this area. Addressing methodological or conceptual weaknesses will contribute positively to our understanding of the digital environment and promote the utilization of knowledge in the field.

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