

RECONSTRUCTION OF AUSTRONESIAN CULTURE

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Abstract

Some experts have identified common traits of Austronesian speakers, despite the interactions and changes in culture and biology for centuries. The general characteristics possessed by Austronesian speakers are mentioned as follows. 1) most of Austronesian speakers outside Melanesia and the Philippines have biological characteristics that can be classified as Southern Mongoloid race (Southern Mongoloid); 2) According to culture, Austronesian speakers in the past had a tradition of tattooing the body; 3) used sail in canoe / boat; 4) In ethnography and in prehistoric times they had style of art, and social characteristics associated with birth order (birth order) for siblings; and 5) the worship of ancestors who considered the forerunner / founding descent.

This paper focuses on the similarities of culture and language as an essential characteristic that is inherited by Austronesian speakers spread from Formosa / Taiwan (in the north) to New Zealand (to the south), and Madagascar (in the west) to Easter Island (east). Socio-cultural approach, especially using comparative method was applied in the writing of this paper. In addition, qualitative approach relying on technique of observation / observation in the collection of data and information was also applied. Theories related to cultural reconstruction was used to analyze the data.

Keywords: Austronesian speaker, culture, language, reconstruction.

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Introduction

Visits done by Ardika to Taiwan on November 17th to 22nd, 2014, and to Nias on December 14th, 2014 inspires the writing of this paper. The results of the visits have enriched the understanding of Austronesian cultures. In addition, there are similar material elements of culture exhibited in History Museum of National Taiwan University, museum of Taroko National Park, Taiwan, and house of *Siulu* (royalty) in the village of Bawomatolou, Southern Nias, Nias.

The similarity of languages is an important characteristic inherited by Austronesian speakers spread from Madagascar (west) to Easter Island (east), Formosa / Taiwan (north) and New Zealand (south). The experts identify common traits of Austronesian speakers, despite the interactions and changes in culture and biology for centuries. The general characteristics possessed by Austronesian speakers are mentioned as follows. 1) most of Austronesian speakers outside Melanesia and the Philippines have biological characteristics classified as southern Mongoloid race (Southern Mongoloid); 2). According to culture, Austronesian speakers in the past had a tradition of tattooing the body; 3) used sail in canoe / boat; 4) In ethnography and in prehistoric, Austronesian speakers had style / art style, and social characteristics associated with birth order for siblings; and 5) the worship of ancestors who considered the forerunner / founder of the descent.

The reconstruction of Austronesian culture will also be supported by cognate words proving that the names in Austronesian cultures are shown by linguistic evidence in languages belonging to Austronesian language clump. Linguistic data were taken from *Etimology Volume I* (1980), *Volume II* (1984), and *Volume III* (1986). The data will be compared with data of Balinese language taken from *Prasasti Bali I and II* (Goris, 1954).

Research Method

This paper applied a qualitative research approach relying on method of observation and literature in the collection of data and information. Observation method applied was participatory observation, and its implementation was done by researcher participating in place the activity was conducted along with the perpetrators respectively. However, it should be noted here, that in the observation, it was also conducted interview by asking something that has been seen and heard relating to the issue being studied in order to gain further knowledge and understanding. It is usually done in participatory observation, therefore experts say that participatory observation

as direct observation along with other methods in collecting information (Mulyana, 2006: 162), or as an observation which is characterized by the interaction of researchers with the subject (Satori and Komariah, 2009: 117). The aspects examined in the observations were (1) the circumstances / situations and house of the informant; (2) those who participate in such circumstances, including gender, age, profession, place of origin, and others; (3) activities that people perform in such situations; (4) objects are there in the place as well as the location and the use; (5) actions, namely the actions of the actors in the process of ongoing activities in the situation being observed; facial expressions that can be seen as a reflection of feelings and emotions.

The analysis of data / information was done interpretively, especially in emic and ethics, so as to avoid possible problems with the informant who has done something but was unable to inform its meaning as stated by Brian Vay (2004). This analysis process can be in line with the process of interview and observation, meaning that the analysis was performed alternately with interview and observation in one time package. In concrete mechanism, every important information obtained from informants was directly analyzed to make small hypotheses which were then used to create the next questions. The analysis technique and the interview referred to what Taylor and Bogdan (1984: 128) called as the term go hand-in-hand. Data collected in this study were dominantly in form of qualitative data. This data was analyzed by following the procedures of qualitative data analysis as suggested by Miles and Huberman (1992), they are the reduction of the data, presenting the data, interpreting the data, and drawing conclusions.

Discussion

The reconstruction of Austronesian culture will initiate discussions leading to the presentation of linguistic evidence which will be demonstrated through cognate words from languages classified as Austronesian language clumps, especially Western Polynesian Malay.

Reconstruction of Austronesian Cultures

Before Austronesian speakers moved to Taiwan, they were likely to come from southern China with the characteristics of farming culture. Archaeological findings at the site of Hemudu on the southern coast of Hangzhou Bay, Zhejiang Province reflects a village originated from 7000 years ago that had produced a number of findings, among others: the pottery, stone axes, agricultural equipment made of wood and bone, wood craftsmanship for boat making / canoe,

paddle boat, spinning wheel for weaving, webbing, ropes and remnants of rice. In addition, at the site, it was also found animal bones that have been domesticated, such as pigs, dogs, chickens, and also possibly cattle and buffalo (Bellwood, 1995: 98).

According to Bellwood (1995: 100) that Proto Austronesian community (PAN) and Proto Malayo-Polynesian (PMP) had been farming or named agricultural society, making pottery, making building / woody house, and domesticating pigs. Neolithic in Taiwan is estimated to come from 3000-4000 BC with the same evidence as archaeological findings in Southern China. Archaeological evidences in the form of rice, pollen, and forestation for agricultural land in Taiwan are from 3000 BC.

Around 2500-1500 BC, archaeological findings (assemblage) were found consisting of red earthenware and domestication of pigs in the Philippines, Sulawesi, North Borneo, Halmahera, to the East. However, in western Indonesia, it has not been found / reported site with such character.

Swine seems very important for the people of Austronesian. The pork is used for religious ceremonies and entertaining guests for the party among Austronesian communities. The jawbone of a pig is displayed in Taroko National Park museum. The same was found in the house of Siulu (royalty) in Bawomatolou village, Nias (see figure 1)

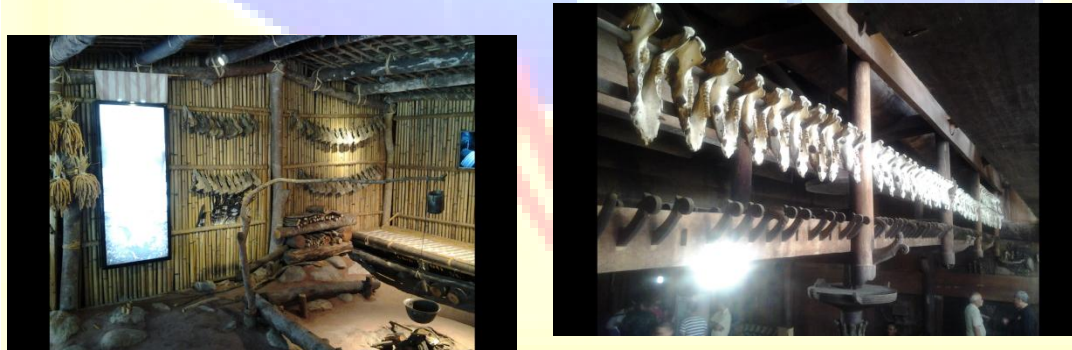


Figure. 1. Jawbone of swine hung on a wall at the Taroko museum and at the house of Siulu, Bawomatolou village, Nias

In the tradition of the people of Nias there is tradition of *owase* ceremony, it is big party with massacre of a number of animals to treat guests. This party is intended to improve the social status, and at the same time the ceremony organizer families also increase power/dominion (Koestoro and Wiradnyana, 2007: 28-29). *Bawi* (swine) is an animal most needed in any

traditional party in Nias. High-low social status in Nias can be seen or measured from how much pork owned or available for ceremonies (Koestoro and Wiradnyana: 2007: 54). In other words, there is a positive correlation between social status with number of pork which is owned by someone when conducting a ceremony and party.

According to the head of Bawomatolou village, there are seven ceremonies when someone is inaugurated as nobles (*siulu*) in the society of Bawomatolou, TelukDalam, SouthernNias. At the time of the inauguration ceremony, it is held banquets providing pork for the invitees. Total pork supplied for the inauguration of the royalty in Nias seems to be a marker of social status in the society.

The same phenomenon is also seen in Toraja people, especially at funerals. At the funeral, there is a massacre of some buffalo. Earlier, in the life of Toraja people, the presence of buffalo is a symbol of prosperity, as well as ownership of swine and rice field. Thirdly it is an important component in the life of Toraja people. In traditional ceremonies, buffalo is only used when there is a death, it is in the funeral. Usually the number of buffalo slaughtered is in accordance with the family's ability and position of the deceased (file: /// C: / Users / Vaio / Documents / Meaning buffalo (the language of Torajatedong) for Toraja people) downloaded on 06/05/2015. The horns of buffalo are displayed as decoration of custom house, and it also shows the social status of the owner (see figure 2).



Figure 2. Buffaloes are slaughtered for funeral rites and ornaments of buffalo's horn at Tongkonain Toraja.

During the visit to the museum of history at National Taiwan University, it is displayed a collection of wooden comb, and its handle is decorated with a human head or snake like motif (see figure 3). The figure of comb is also found in a sculpture and ornate door of house in the village of

Siulu in Bawomatolou village (see figure 3). This fact indicates similarity of sculpture or tradition among speakers of Austronesian



Figure 3. Some forms of a comb with a pattern of a human head and a snake like decoration, collection of NTU History Museum and the image of comb at house of Siulu Bawomatolou village, Nias

Wooden comb (*petat*, in Balinese language) was possibly functioned importantly in the society of Austronesian speakers. Wooden combs were usually used by those who had long hair. Austronesian speakers likely had a long tradition of maintaining hair both male and female.

Austronesian communities also had a tradition of decorating the body with tattoos. The museum of Taroko presents a video about the process of body tattoo among the aborigines of Taiwan (see Figure 4). Tattoo in Taiwan's aborigine traditions was applied on face either male or female. The tradition of body tattoo is also found among the Dayak Kenyah, Bahau, Iban and Kayan, while the other Dayak groups do not have it. Kenyah men only have tattoo on the right and left sides of their backs. The motifs for Kenyah women include chains of dog, chopper, horns of animal in the arms and thighs, as well as circle motif around the foot or ankle. Tattoos on Kenyah men is a sign of maturity. Girls in Long Mekar now do not continue the tradition of tattooing themselves (Maunati, 2004: 154- 155). Tattooed body is a cultural phenomenon of Austronesian culture.



Figure 4. The tradition of tattooing among the aborigines of Taiwan and Dayak, Kalimantan

Weaving tradition is one of the Austronesian cultural elements. Weaving equipment is exhibited at the museum of Taroko (see figure 5). The habit of weaving is still continuing and spread throughout the archipelago. The motif of the woven in Indonesia is influenced by geometric decorative patterns depicted on Dongson nekaras such as: spiral, meander, zigzag. Spiral motif, meanders, and rhombus found in woven fabric among Batak, Lampung, Dayak, Toraja, and Timor people. In addition to geometric, there are also animal motifs such as, reptiles, crocodiles, snakes, lizards and frogs. Picture of man and boat was also inherited from the Dong Son culture. Images or motifs on the fabric are interpreted as human ancestors, as well as when they appeared in the later periods (Jay, 2010:18-19).



Figure 5. Yarn spinners and weaving equipments are displayed at the Museum of Taroko

Textiles in general represent the status symbol of the wearer. Ancestor worship as one of belief system of Indonesian people embodied in the motif of humans, animals and / or abstract motifs on textiles can be seen in ethnic of Batak, Toraja, Dayak, and on the islands of eastern Indonesia (Tanimbar, Maluku and Timor) (Jay, 2010: 21).

Funeral is a form of tribute to leaders or people who have died, as well as a form of ancestor worship. This tradition is still practiced by some ethnics in the archipelago of Indonesia. In the society of Nias, for example, various ceremonies associating with megalithic are performed for ancestors worship, and at the same time, it is also meant to show the status, prestige, and fame of someone (Koestoro and Wiradnyana: 2007: 70).

Rambu Solo ceremony in Toraja society has been inherited from generation to generation. Families are required to make a party as a sign of their last respect to the deceased who had gone. However, in practice, the ceremony of *Rambu Solo* is divided into several levels according to the social strata of Toraja society, namely: *Dipasang Bongki* is a ceremony performed for only one

night. *DipatallungBongi* is a ceremony which lasts for three nights and it takes place at the house and there is animal slaughter. *BongiDipalimang*, a funeral which lasts for five nights and it takes place around the house and animal slaughter is done. *DipapitungBongi*, a funeral that lasts for seven nights, and there is animal slaughter in each day.

The biggest ceremony is performed twice with the time span of at least one year; the first ceremony called *Aluk Pia* which is usually held around *Tongkonan* of bereaved family, while the second ceremony is usually held in a "special field" since the ceremony is considered the culmination of the funeral procession accompanied by traditional rituals that must be conducted such as: *Ma'tundan*, *Mebalun* (wrapping the corpse), *Ma'roto* (adding ornaments of gold and silver thread on the coffin), *Ma'PopengkaloAlang* (setting down the corpse to the barn to be buried), and the last, *Ma'Palao* which is carrying the corpse to its final resting place.

Death for the Toraja people becomes one of the most meaningful thing, so not only funeral procession ceremony is prepared or coffin is carved to resemble animals (*Erong*), but they also prepare a "final resting place" earnestly, which must not be separated from prevailing social strata of Toraja people and the affordability of individual economy. A place to store the bodies is a cave / mountain cliff or it is made a house (*Pa'tane*).

Buffalo is an important animal in Toraja society for funerals. For example, in 1657 the use of RanteKalimbuang was initiated, and in Ne'Ramba funeral, '100 buffaloes were sacrificed and it was established two *Simbuangbatu*. Later in TonapaNe'padda funeral in 1807, it was established 5 *Simbuangbatu*, and 200 buffaloes were sacrificed. At *Ne'Lunde's* funeral ,100 buffaloes were sacrificed, and founded 3 *SimbuangBatu* (file:///C:/Users/Vaio/Documents/Arti kerbau (Bahasa Torajatedong) for the Toraja people. Downloaded on May 6th, 2015) ,

Marapu belief "faith of life" remains followed by people of Sumba in the island of Sumba, East Nusa Tenggara. Sumba society who still adhere the belief or *Merapu* or "teachings of the ancestors" always conducts ceremony and celebration to accompany their lives with its various sides. This belief is conducted with rituals, celebrations, and sacrifices in honor of the creator and the spirits of their ancestors. *Merapu* in Sumba language means "the lordship or the glorified" primarily to refer to the spirits of their ancestors.

Soeriadiredja explained that hierarchically, *Merapu* is divided into two groups, namely *Merapu* and *MerapuRatu*. Formerly *Merapu* is a deified soul of ancestor and regarded the

forerunner of a *kabihu* (extended family, clan), while the Queen is *Merapu* considered descending from the sky and is the ancestor of the other Merapu.

The presence of the *marapu* for the people of Sumba in the real world is represented and symbolized by the sacred symbols in the form of gold or silver jewelry (some form of statues or urns) called *TanguMarapu*. The sacred symbols are stored in *PangianguMarapu*, it is at the top of the tower *umabokulu* (big house, home centers) *akabihu*.

Despite having many Marapu whose names are often called, revered and requested for help, but it does not lead to the denial of the existence of the Creator. The main purpose of worship ceremony is not solely to the spirits of the ancestors, but also to *MawuluMajii Tau-Tau* (Creator and Author of Man), God Almighty.

The acknowledgement of the existence of the Creator is usually expressed with figurative words or sentences. It is in certain ceremonies or important events only. In *Marapu's* belief, the Creator does not intervene in the affairs of material world and is considered unlikely to be known His principle so that to call His name is proscribed.

Almost all aspect of life of Sumba society is filled by religious nuance. *Marapu* religion can be said as the core of their culture, as a source of values and outlook on life, and it has major impact on the lives of the people. The people also believe human beings as part of the universe which is inseparable.

Surviving human has an obligation to continue to make contact with the spirits of their ancestors. They assume that the ancestral spirits are always watching and punishing descendants who dare to violate any *nuku-hara* so that the balance of relationship between human and the natural surrounding is distorted. To restore the imbalance caused by human actions against the natural surrounding and to make contact with the spirits of ancestors, then human must carry out various ceremonies.

The ancestral traditions are handed down over the centuries along with the way of life of the people of Sumba, nowadays they begin to get influenced by the life coming from the outside. Young generation of Sumba now has gained new perspective and different traditions and teachings that have been passed down by their ancestors. Nevertheless the young generation of Sumba still keeps respect by implementing the values of trust of Merapu in life (file:///C:/Users/Vaio/Documents/Marapu_AjarandanKepercayaanLeluhurMasyarakatSumba.htm, downloaded on May 6th, 2015).

Cognate Words in Austronesian Languages

SutjiatiBeratha (1992) has conducted a preliminary study to Austronesian language. Data for the study was written data taken from Blust, Etymology Volume I (1980), Volume II (1984), and Volume III (1986). The data were compared with the data of Balinese language taken from Prasasti Bali Volume I and II (Goris, 1954). This paper also used similar data by comparing the cognate words in languages belonging to the Austronesian language clumps.

According to Blust (1980: 11) Balinese language is grouped into a sub-group of Western-Polynesian Malay consisting of Sumatra, Java, Bali, Sasak, etc. It is presented cognate words as a proof of cognate languages of Proto Austronesian (PAN). Words PAN will be marked with asterisk (*), whereas cognate in Balinese language will be written below the dotted line.

Vocal

PAN has four vowels, ie * i, * a, * e, and * u

PAN * i at final position

PAN	* <i>siji</i>	'a kind of sieve / strainer'
PSAs	<i>sidi</i>	'sieve'
TAG	<i>sili</i>	'sieve'
BBK	<i>sigi</i>	'sieve'

BB *sidi* 'sieve'

PAN * a at penultimate position

PAN	* <i>lamak</i>	'mat'
BJ	<i>lamak</i>	'a kind of pedestal'
BSAa	<i>lamak</i>	'mat'

BB *lamak* 'a kind of mat used to decorate a place of worship'

PAN *a at final position

PAN	* <i>qara?</i>	'a kind of tree'
BJK	(<i>h</i>) <i>ara</i>	'fig tree'
SAN	<i>aha</i>	'a kind of fig tree'
BSas	<i>ara</i>	'fig tree'

BB *aa* 'fig tree'

PAN * e at penultimate position

PAN	* <i>kēdi</i>	'little (amount)'
BBK	<i>kēdit</i>	'stingy'
BJK	<i>kēdik</i>	'little (amount)'

BB	<i>kēdik</i>	'little (amount)'

PAN * e at final position

PAN	* <i>pěkpěk</i>	'flocking'
BM	<i>pěpěk</i>	'gathering'
BSAs	<i>pěpěk</i>	'flocking'
BJ	<i>pěpěk</i>	'gathering'

BB	<i>pěpěk</i>	'all / complete'

PAN * u at initial syllable

PAN	* <i>bulan</i>	'moon'
CEB	<i>bulan</i>	'moon'
CHM	<i>bulan</i>	'moon'

BB	<i>bulan</i>	'moon'

PAN * u at second syllable

PAN	* <i>pitung</i>	'a kind of bamboo'
BM	<i>bitung</i>	'big bamboo'
BKL	<i>bitu</i>	'bamboo'

BB	<i>petung</i>	'a kind of bamboo'

PAN * u > o is found both in Balinese language (SutjiatiBeratha, 1992: 100), and also the language of Sasak and Sumbawa (MekoMbate (1990)) as the following example.

PAN	* <i>tatu</i>	'tattoo / <i>cacahan</i> '
BJK	<i>tatu</i>	'wound'

BB	<i>tatu</i>	'wound'

It is interesting to note here that the PAN word * *tatu* 'traditional *cacahantatto* ' which then turned into *tato*. The cultural activity of tattooing has been practiced since 3000 BC, or perhaps even earlier, another example is as found by MekoMbate (1990).

PSAs *olas* 'eleven'

PSum *olas* 'eleven'

BB (s) *olas* 'eleven'

PSAs *kado* 'loss'

PSum *kado* 'loss'

BB *kado* 'loss'

Blust (1980) did not find * e for PAN, but according to Clynes (1989: 149), / e / and / o / in the Balinese language derived from Sanskrit. MekoMbeté (1990: 167; 173) in *Rekonstruksi Proto Bali-Sasak-Sumbawa* (Bali-Sasak-Sumbawa Proto Reconstruction) say that the phoneme / e / and / o / are also found in Sasak and Sumbawa language, and the evidence is reinforced by SutjiatiBeratha (1992: 95) that phoneme / e / and / o / are also owned by Ancient Balinese language, since they were already found in ancient Bali inscription year 882. The evidence is presented in the following data.

PSAs *bale* 'house'

PSum *bale* 'house'

BB *bale* 'house'

PSAs *pane* 'crock'

PSum *pane* 'crock'

BB *bale* 'crock'

PSAs *kebo* 'buffalo'

Psum *kebo* 'buffalo'

BB *kebo* 'buffalo'

As noted above, the animal *kebo* 'buffalo' is used as a means of ceremony in Toraja. According to Dempwolff (1924) PAN vowel consists of / i /, / u /, / a /, / e /. Brandstetter was originally stated that PAN had six vowels, but it was only found one sound of / e / and / o / so that the two sounds were eliminated in its reconstruction (Dahl, 1977: 14). Phoneme / e / and / o / by Brandstetter (1916a: 10) are very common in Polynesian Malay language family, especially languages are there in Indonesia, but // e / and / o / are still doubted found in PAN because there

is not found evidence of the cognate in languages outside of Indonesian language. The above example supports the idea Brandstetter stating that / e / and / o / are only found in languages existing in Indonesia, they are the family of West Polynesian Malay language.

Consonant

PAN consonant consists of * w, * y, * p, * t, * c, * k, * b, * d, * z, * g, * m * n, * ng, ny, * l, * r, * s, * q.

Semi Vocal

MekoMbate (1990) proposed that semi vocal / w / and / y / may be already found in languages belonging to Western Polynesian Malay language. These two phonemes are found in words between vocals. The evidence supported by BJK and BBK data is to be presented on the example of the two phonemes / w / and / y / as follows.

PAN * w (?)

BSAs *lawang*'door'

BSum *lawang*'door'

BB *lawang*'door'

BJK *bawi* 'pig'

BBK *bawi* 'pig'

BB *bawi* 'pig'

Bawi 'pig/swine' in the example is used as a means of ceremonies and to entertain guests as described above. This word seems to have existed since 2500 or perhaps 1500 BC.

PAN * y

PAN * *suyung* 'vibrating'

AKL *huyung*'vibrating'

BJK (h) *uyang* 'feeling the heat'

BB *uyang* 'restless'

PAN Voiceless stop

* p

PAN * *puyuq* 'quail'

TAG *pugo* 'quail'

BM *puyoh* 'quail'

BB *puuh* 'quail'

PAN * *děřp* 'helping communally'

Bsun *děřp* 'helping at harvest time'

BJ *děřp* 'helping at harvest time'

BB *děřp* 'helping out the harvest, in return is the result of the harvest '

* t

PAN * *ampět* 'blocking off the flow'

TAG *ampat* 'blocking off the flow'

BJ *ampět* 'sustaining'

BB *empet* 'sustaining the flow'

* c

PAN * *celeb* 'go into the water'

BM *cělěp* 'go into the water'

BB *celeb* 'go into the water'

PAN * *pacek* 'spikes'

BM *pacak* 'spikes'

BJK *pacek* 'spikes'

BB *pacek* 'spikes / implanting'

* k

PAN * *kamuning* 'kind of plant'

CEB *kamuning* 'kind of plant'

BJK *kamuning* 'kind of plant'

BB *kamuning* 'kind of plant'

PAN * *sikep* 'eagle'

CEB *sikap* 'eagle'

BM *sikap* 'hawk'

BB *sikep* 'eagle'

PAN **tekuk* 'bend'
 Bsun *tekuk* 'bend'
 BM *tekok* 'bend'

BB *tekuk* 'bend'

PAN Voiced Stop

*** b**

PAN **bang(e)qēs* 'bad smell'
 BON *bang? ēs* 'bad smell'
 MGG *bangēs* 'started smelling bad'

BB *bangēs* 'bad smell/taste'

PAN **lē (m)beng* 'valley'
 BM *lēmbah* 'valley'
 BJ *lēmbah* 'valley'

BB *lēbah* 'ramps'

PAN **lē (b)lēb* 'soaking'
 BM *lēlap* 'soaking'
 BJK *lēleb* 'soaking'

BB *lēblēb* 'soaking'

***z**

PAN **zē (m)pit* 'pinning'
 BM *jēpit* 'pinning'
 BJ *jēpit* 'pinning'

BB *jēpit* 'pinning'

***g**

PAN **sē (ng)gēr* 'fresh/healthy'
 MGG *cēngēr* 'fresh/healthy'
 BM *sēgar* 'fresh'
 BJ *sēger* 'fresh/healthy'

BB *sēgēr* 'fresh/healthy'

PAN **sagsag* 'cracked'
 ILK *sagsag* 'cracked'
 TAG *sagsag* 'cracked'

BB *sagsag* 'cracked'

Nasal PAN

*** m at penultimate position**

PAN **gēmēl* 'grasping with hands'
IKL *gammal* 'grasping with hands'
BM *gēmēl* 'grasping with hands'

BB *gēmēl* 'grasping with hands'

***m padaposisiakhir**

PAN *kizēm* 'closing the eyes'
ILK *kidēm* 'closing the eyes'
BM *kirēm* 'closing the eyes'

BB *kidēm* 'closing the eyes'

***n**

PAN **inēm* 'drinking'
BK *inēm* 'drinking'
BSas *inēm* 'drinking'

BB *inum* 'drinking'

PAN **suqun* 'upholding'
PAI *tuqut* 'upholding'
MUK *su?un* 'totting'

BB *suun* 'upholding'

***ny**

PAN **qanyud* 'floating'
NgD *hanyut* 'floating'
BM *anyut* 'floating'

BB *anyud* 'floating'

***ng at penultimate position**

PAN **bēngěr* 'deaf'
CEB *bungug* 'deaf'
MIN *bangar* 'deaf'

BB *bongol* 'deaf'

***ng at final position**

PAN	<i>*něngněng</i>	‘staring’
PAI	<i>těng</i>	‘staring’
MAR	<i>něněng</i>	‘staring’

BB	<i>něngněng</i>	‘staring’

PAN Liquid

***l**

PAN	<i>*silēm</i>	‘out of sight’
BK	<i>silēm-silēm</i>	‘doing something secretly’
BM	<i>silam</i>	‘cloudy / murky’
BJ	<i>silem</i>	‘diving’

BB	<i>silēm</i>	‘diving’
PAN	<i>*taltal</i>	‘hitting/destroying’
ISG	<i>taltal</i>	‘destroying’
BT	<i>taltal</i>	‘hitting/destroying’

BB	<i>taltal</i>	‘hitting/destroying’

***r**

PAN * r > r * or * R. * R is the apical trill, while * R may sound velar. According to Collin (1981: 12-14), Polynesian Malay proto * R may be the sound of vilar fricative, however Sneddon (1984: 39-40) considers * R a uvular fricative sound as * R can be transformed easily into a / r / or / h /. In Balinese language, this phoneme seems sometimes O so that PAN * R > h > O.

PAN	<i>*ratu</i>	‘title’
BM	<i>datu</i>	‘title’
BBK	<i>ratu</i>	‘title’

BB	<i>ratu</i>	‘title’
PAN	<i>*gërit</i>	‘rubbing’
BM	<i>gërit</i>	‘rubbing’
MGG	<i>gërit</i>	‘rubbing’

BB	<i>gërit</i>	‘rubbing’

There are a number of cognate words that experience irregular correspondence as in the following example.

- * Puruq>puhuh>puuh 'quail'
- * Rěbuk>hěbuk.>ebuk 'dust'
- * linur>linuh 'earthquake'

PAN *s

***s at penultimate position**

PAN	<i>*gasgas</i>	‘scratching’
CEB	<i>gasgas</i>	‘scratching’
BM	<i>gergas</i>	‘scratching’

BB	<i>gasgas</i>	‘scratching’
PAN	<i>*kėlas</i>	‘peeling’
BON	<i>kėlas</i>	‘peeling’

BB	<i>kėlas</i>	‘peeling’

PAN spirant *q

***q**

PAN	<i>*suqun</i>	‘upholding’
LgA	<i>su?un</i>	‘upholding’
BBk	<i>suhun</i>	‘upholding’

BB	<i>suun</i>	‘upholding’
PAN	<i>*panaq</i>	‘shooting’
TAG	<i>pana?</i>	‘shooting’
BM	<i>panah</i>	‘shooting’
BJ	<i>panah</i>	‘shooting’

BB	<i>panah</i>	‘shooting’

Conclusion

Element of art (carving/sculpture, tattooing, and weaving), worship to ancestors and languages are used to reconstruct Austronesian culture. The similarity of cultural elements indicating the existence of and contact among Austronesian-speaking communities is spread across the archipelago of Indonesia. The tradition of art and worship ceremony of ancestor remain

continuing despite the dynamism and changes caused by outside influences and local development.

The similarity of culture is also supported by the cognate words. Word *bawi* and *kebo* which are means of ceremony have been found since 2500-1500 BC. Tattooing tradition from PAN 'tatu has been begun since 3000 BC. So has the title for nobles of PAN *ratu, which had been used by Austronesian people in 3000 BC.

List of Abbreviation

AKL	= Aklanon
BBK	= Bahasa Bali Kuna (ancient Balinese language)
BB	= Bahasa Bali (Balinese language)
BON	= (Bahasa) Bontok (Bontok language)
BT	= (Bahasa) Batak Toba (Batak Toba language)
BKL	= (Bahasa) Bikol (Bicol language)
ILK	= (Bahasa) Ilokano (Ilokanolanguage)
BJK	= Bahasa Jawa Kuna (Ancient Javanese language)
BJ	= Bahasa Jawa (Javanese language)
CHN	= (Bahasa) Chamoro (Chamorro language)
CEB	= (Bahasa) Cebuano (Cebuanolanguage)
PAN	= Proto Austronesia
MGG	= (Bahasa) Magarai (Magarailanguage)
NgD	= Ngaju Dayak
MIN	= (Bahasa) Minangkabau (Minangkabaulanguage)
MAR	= (Bahasa) Maranao (Maranao language)
ISG	= (Bahasa) Isneg (Isneg language)
PSas	= Proto Sasak
BS	= Bahasa Sasak (Sasak language)
PSum	= Proto Sumbawa
BSun	= Bahasa Sunda (Sunda language)
SAN	= Sangir
PAI	= (Bahasa) Paiwan (Paiwan language)
TAG	= Tagalog
MUK	= (Bahasa) Mukah (Mukah language)
LgA	= Long Anap

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