

839

THE RITUAL SPEECH OF "MEROK" IN TORAJANESE



A THESIS

Presented To The Faculty Of Letters
Hasanuddin University
Ujung Pandang
In Partial Fulfilment Of The Requirements
For The Acquisition Of
Sarjana Degree

BY

MERRYROS S. PASILA
Reg. Number : 8807153

UJUNG PANDANG
1993

PERPUSTAKAAN PUSAT UNIV. HASANUDDIN	
Tgl. terima	21-04-94
Asal dari	-
Jumlah	2 (dua) ek
Harga	Hard disk
No. inventaris	9405 0839
No. Klas	

FOR MY FATHER AND MY MOTHER

"T. PASILA"

And

"DAMARIS L. TODINGBUA"

FOR THE TIME BEING, ONLY THIS

SCRIPT THAT I CAN PRESENT

FOR YOU.

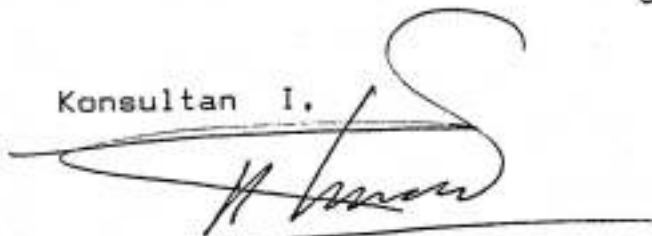
UNIVERSITAS HASANUDDIN

FAKULTAS SAstra

Seesuai dengan Surat Tugas Dekan Fakultas Sastra Universitas Hasanuddin nomor :83/PT04.H5.FS/C/1993 tanggal 15 Januari 1993, dengan ini kami menyatakan menerima dan menyetujui skripsi ini.

Ujung Pandang, November 1993

Konsultan I.



Dr. Agustinus Ruruk, M.A.

Konsultan II.

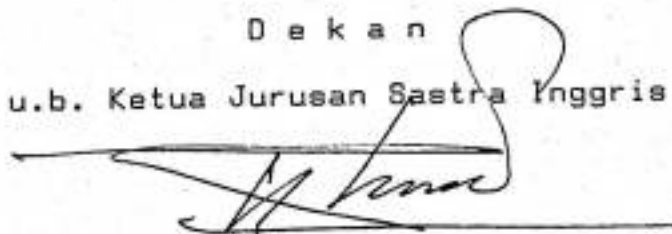


Dr. Abd. Madjid Djuraid

Disetujui untuk diteruskan
kepada Panitia Ujian Skripsi

D e k a n

u.b. Ketua Jurusan Sastra Inggris



Dr. Agustinus Ruruk, M.A.

Pada hari ini, Sabtu Tanggal 04 bulan Desember tahun 1993, Panitia Ujian skripsi menerima dengan baik skripsi yang berjudul :

THE RITUAL SPEECH OF "MEROK" IN TORAJANESE

yang diajukan dalam rangka memenuhi salah satu syarat ujian akhir guna memperoleh gelar Sarjana Sastra jurusan Sastra Inggris pada Fakultas Sastra Universitas Hasanudin.

Ujung Pandang, Desember 1993

Panitia Ujian Skripsi

K e t u a : Prof. DR. Nadjanuddin, M.Sc.

Sekretaris : Drs. R.S.M. Assagaf, M.Ed.

Penguji I : Drs. M.L. Manda, M.A., M.Phil.

Penguji II : Drs. H. Mustafa Makka, M.S.

Konsultan I : Drs. Agustinus Ruruk, M.A.

Konsultan II : Drs. Abd. Madjid Djuraid

Handwritten signatures of the members of the thesis examination committee, corresponding to the names listed on the left. The signatures are written in black ink and are somewhat stylized.

ACKNOWLEDGEMENT

Praise to the Almighty God, without His blessing and guidance I would never have been able to present this thesis.

I would never have presented this writing if there had been no support from my friends, lecturers, and the member of my family. With their great assistance, their kind and symphatetic attention, this writing has been completed successfully.

I am very much indebted to Drs. Agustinus Ruruk, MA, as my first consultant who is so patient in guiding and directing me through the writing of this thesis.

I would like to thank for Drs. Abd. Madjid Djuraid, as my second consultant for his great help and suggestion to improving the quality of this study especially in correcting the manuscript.

Sincere thanks to my close friends Liwantie, Dewi, Wawa, Berty, Nur Galbi, Erni Sewang and Mercy who always encourage and support me in finishing this thesis.

I also wish to thank to all administrative staff of the Faculty of Letters, Haseanuddin University for their cooperation and facilities given during my study

Finally, I express my deep appreciation and gratitude to my beloved father, mother, sister and brothers, who are so patient and full of affection together with their kindness and assistance extended to me while I was studying and completing this writing.

Ujung Pandang, November 1993

The writer

TABLE OF CONTENT

TITTLE	i
THE DEDICATION	ii
THE LEGITIMATION	iii
THE APPROVAL	iv
ACKNOWLEDGEMENT	v
TABLE OF CONTENT	vii
ABSTRACT	ix
LIST OF SYMBOLS	x
CHAPTER I INTRODUCTION	1
1.1 The Background of Writing	1
1.2 The Reason for Choosing the Tittle	2
1.3 The Scope of Problem	3
1.4 The Objectives of Writing	3
1.5 Methodology	4
1.5.1 Library Research	4
1.5.2 Field Research	4
1.5.2.1 Methods of Collecting data.....	5
1.5.2.1 Method of Analysing data.....	6
1.5.3 Population and Samples	6
1.5.3.1 Population	6
1.5.3.2 Samples	7
1.6 The Sequence of Presentation	7
CHAPTER II SOCIAL-CULTURAL CONTEXT OF TANA TORAJA OR TORAJA LAND	9
2.1 The Original Name	9
2.2 Land and Pupolation	13
2.3 The Language	15
2.4 The Religion	16
2.5 The To Minaa	18
2.6 The Caste System	19
2.7 The Types of Rituals	20

2.8 The Tongkonan	21
2.9 The Merok Feast	23
CHAPTER III THE TEXT AND ITS TRANSLATION, FEATU- TURES OF THE RITUAL SPEECH AND INTERPRETATION	28
3.1 The Text and Its Translation	29
3.2 Some Feature Of "Merok" Feast	58
3.2.1 Parallelism	58
3.2.1.1 Lexical Parallelism	58
3.2.1.1.1 Nouns	59
3.2.1.1.2 Verbs	61
3.2.1.1.3 Adjectives	63
3.2.1.1.4 Adverbs	64
3.2.1.2 Structural Parallelism	64
3.2.1.2.1 Phrasal Unit	64
3.2.1.2.1 Clausal Unit	66
3.2.2 Metaphor	68
3.3 Interpretation	72
CHAPTER IV CONCLUSION AND SUGGESTION	95
4.1 Conclusion	95
4.2 Suggestion	96
BIBLIOGRAPHY	
Appendix	

ABSTRAK

Dalam skripsi ini penulis mencoba menganalisis bahasa ritus yang terdapat dalam kebudayaan Toraja khususnya bahasa ritus dalam pesta "Merok".

Penulis dalam mengumpulkan data menggunakan penelitian lapangan seperti teknik rekam dan wawancara dengan penutur asli sebagai nara sumber untuk mendapatkan data yang asli serta menganalisis data yang direkam dan menerjemahkannya serta membagi-bagi dalam morfem per morfem. Penelitian pustaka juga turut berperan dalam mendapatkan data yang relevan dari sumber-sumber yang berbeda, khususnya mengenai sosial-kultural untuk mengetahui kebiasaan serta adat istiadat masyarakat lewat ungkapan-ungkapan.

Setelah menganalisis bahasa ritus tersebut, penulis menemukan adanya segi-segi yang menonjol dari bahasa ritus Merok yakni paralelisme dan metafora yang berperan untuk memperhalus, memperindah dan mengharmoniskan secara keseluruhan bahasa ritus. Oleh karena itu penulis menganalisis "Merok" dari sudut paralelisme, metafora serta interpretasi bahasa ritus tersebut.

LIST OF SYMBOLS

STL	: Saqdan Toraja Language
ETL	: East Toraja Language
WTL	: West Toraja Language
STHL	: South Toraja Language
1sg	: First singular person
2sg	: Second singular person
3sg	: Third singular person
1sgposs	: First singular person possessive
2sgposs	: Second singular person possessive
3sgposs	: Third singular person possessive
1plposs	: First plural person possessive
2plposs	: Second plural person possessive
Nom.	: Nominalizer
Fut.	: Future
Vtra.	: Verb transitive
Vint.	: Verb intransitive
D1	: Deixis (near to the speaker)
D2	: Deixis (near to the hearer)
Neg.	: Negative
Pas.	: Passive
Redup.	: Reduplication
Recip.	: Reciprocal
Sp.	: Species
Loc.	: Locative
Distri.	: Distribution
Part.	: Particle
Ben.	: Benefactive
Emp.	: Emphatic

CHAPTER I

INTRODUCTION



1.1 Background

Language, as a means of communication, is very important in human life. It is used to express our feelings, ideas and wishes to other people.

As Fromkin and Rodman (1983 : 3) say that :

"Whatever people may do when they come together, whether they play, fight, make love or make automobiles - they talk. We live in world of words. We talk to our friends, our associates, our wives and husbands, our lovers, our parents, our parents-in-laws, our children".

In all our activities we speak with the language. It means that we always use the language to communicate with other people. Therefore, language can not be separated from our activities and our lives.

Indonesia is a country with many vernaculars. One of the vernaculars is Torajanese vernacular. Torajanese vernacular is one of the language used by people in their communication with other people living in the North of South Sulawesi Province. They are called Torajanese people, an ethnic group, who used Torajanese language in their lives to communicate with other people. Beside Torajanese language they also use Indonesian language in their daily conversation.

Torajanese people also know about kada to minaa, means a high form of speech, which is used by To Minaa in the ritual performance. For example, in the ritual of contacting ancestors. To Minaa uses these speeches to offer sacrifices to the ancestors. Only To Minaa and some other older people can understand these speeches. Therefore, these speeches may disappear until the end of the To Minaa generations.

'Merok' is a kind of 'Rambu tukaq' ceremony which means 'smoke ascending ritual'. 'Merok' is a thanksgiving ceremony which refers to the praise for the lord as a creator and it is held on the east or northeast side of the Tongkonan.

1.2 The Reason for Choosing the Tittle

'Aluk Todolo' (ritual of the ancestors) is the name of the old belief system of the Torajanese people. The traditional priest called 'To Minaa'. In this case, there are only a few people who still follow the old belief system because a lot of Torajanese people have adopted new religions for examples Christian religion, Moslem religion etc which influence all of the activities of the Torajanese people in their lives. So, the living space of 'Aluk Todolo' is less limited.

The ritual speech of 'Merok' is arranged only in

the 'Aluk Todolo'. Therefore, now, this speech seldom performed as originally. The result of it, this speech will be disappear in the future time.

1.3. The Scope of Problem

This thesis deals with the ritual speech of 'Merok' in three stages : firstly, the social-cultural context in which the ritual speech is embedded.

Secondly, the linguistic analysis of the data that is morpheme by morpheme translation and their free translation. Thirdly, some analysis of the typical characteristics of the feature of the figurative language including parallelism and metaphor used in the data.

1.4 The Objectives of Writing

The idea of writing this thesis is based on the fact that the ritual speech of Torajanesse language may disappear simultaneously with the end of the To Minaa generation.

Therefore, before they disappear, it is interesting to write their language. And also the writer tries to find out and know the basic structure of figuratives language which used in the ritual speech of 'Merok' in Torajanesse. In this case, the figuratives language included in 'Merok' are parallelism and metaphor. The writer also

wants to know the class of words which used in the figurative language of 'Merok'.

The writer hopes this writing can help people especially for the young Torajanese people to understand the sense of this speech as the inheritance culture and for the writer herself, she gets some information about them which are very important for her knowledge.

1.5 Methodology

In methodology which the writer uses consists of two kinds of researches to make the analysis systematically, as follows :

1.5.1 Library Research.

Library research has been used in researching written materials in order to have a thorough and deep knowledge of the ritual speech of 'Merok' in Torajanese. Also the theories on metaphor and parallelism. The materials are obtained by reading some books and articles which are related to the topic.

1.5.2 Field Research.

In this method, the technique is usually used by a researcher. The method is used to obtain the data as

follows :

1.5.2.1 Methode of Collecting Data.

Methods of collecting data are the beginning steps in doing an investigation. These methods consist of two techniques as follows :

a. Recording.

In obtaining the linguistic data, the writer went to the place where the 'merok' feast was performed at the Saqdan territory in February in 1993. The writer recorded this speech via the To Minaa. In this case, the recording was approximately 2 hours.

b. Interview.

Interview was done with the informants in order to get a clear information about the ritual which was performed in the past.

Here, the name of interviewees (appendix 1) as :

- Damo
- Senga
- Simballu
- Yoseph Mairi

The questions were prepared by the writer about the ritual speech of 'Merok'. in this case, the writer

makes a list of the questions (appendix 2) and asks to the To Minaa about this ritual and what the sense of this speech and also the situation of the region which the ritual speech is executed.

1.5.2.2 Method of Analysing Data.

Descriptive method is utilized to present the analysis of the data. It is the next step after transcribing the data. By using descriptive method she went through the following steps :

1. Data from the recording text is transcribed.
2. After that, the data is analysed in morpheme by morpheme and their free translation.
3. Finally, talking about some features of the ritual speech and their interpretations.

1.5.3 Population and Samples

1.5.3.1 Population

The ritual speech of 'Merok' which chosen by the writer is performed at the Saqdan territory. This ritual speech is spoken by the To Minaa as a traditional priest in the old belief system of the Torajanese people.

The data of this ritual speech consists of 876 lines, but here, the writer does not choose them whole

lines to be analysed.

1.5.3.2 Samples

in this case, the writer chooses 4 people as the informants. The reason for choosing them because two of them (a To Minaa and the older people) who know more about this ritual and always execute it, and the others as the language helpers for the writer. The language helpers help the writer to communicate with the To Minaa.

The writer selects the data only in the contents of the ritual speech of 'Merok' as much as 178 lines (appendix 3).

The samples of the data here, as follows :

- Puang Matua dao tangngana langiq
- Batiqna pundu toseko
- Puang barena allo
- Deata kitiro tukaq

1.6 The Sequence of Presentation

In relation to this topic, the presentation is arranged as follows :

Chapter one contains introduction which consists of the background of writing, the reason for choosing the tittle, the scope of problem, the objective of writing, methodology and the sequence of presentation.

Chapter two contains the social-cultural context in

which the ritual speech is embedded.

Chapter three consists of the text, the analysis of linguistic data and the interpretation of the data.

Chapter four contains the conclusion and suggestion.

B i b l i o g r a p h y.

CHAPTER I I

SOCIAL-CULTURAL CONTEXT OF TANA TORAJA OR TORAJA LAND

2.1 The Original Name

It is conjectured that the name Toraja was given by the Bugis people who occupied the area on the south and east of Tana Toraja.

According to Tangdilintin "(1987 : 2), the word Tana Toraja is derived from the Bugis word "Tana To Riaja". 'Tana' means 'country', 'To' means 'people', and 'Riaja' means 'on the high land'. Thus, Tana Toraja means a country located on the high land.

Another argument claims that the word Toraja is derived from the word "To-Rajang" which means "the people from the west of Luwu". 'To' means 'people', and 'Rajang' means 'Luwu'. Thus Luwu is the area in the east of Tana Toraja which is occupied by Bugis people.

According to Sandarupa (1984 : 5), the word Toraja came into existence in about 17th century, when Torajane people began to have contact with outsiders. Before that, the area of Tana Toraja was called "Tondok Lepongan Bulan Tana Matarik Allo" which means "a country of one administration, religion, and culture as round as the sun and the moon". 'Tondok' means 'country'.

'Lepongan' means 'round', 'Bulan' means 'moon', 'Tana' means 'land' 'Matarik' means 'form' and 'Allo' means 'sun'.

Tana Toraja has never been governed by a king. Tana Toraja consisted of some traditional groups and traditional areas. Each was governed by its own leader. The unity of Tana Toraja by the traditional groups was called a round unit bounded by a single rule of life. This single rule of life was then called as "Aluk Pitung Sa'bu Pitu Ratu Pitung Pulo Pitu" or "Aluk Sanda Pitunna" (Aluk 7777).

Aluk according to Nooy-Palm (1979 : 352) means 'ritual' sometimes used in the sense of adat precepts or adat regulations.

According to Tangdilintin (1987 :3) aluk was created by Pong Sulo Ara' from Sesean (a region further north). The main source of aluk was "the Sukaran Aluk" literally means "the measure of aluk" which had been faithfully practiced and observed by Pong Sulo Ara'.

The area of Tondok Lepongan Bulan Tana Matarik Allo consisted of 3 (three) main traditional area, they are :

- a. Pakamberan or Padang di Ambeqi¹ means an area which is governed by Ambeq literally 'father' who was called 'To Parengngeq and Sökkong Bayu' for the north and the east part.



b. Kapuangan or Padang di Puangngiq² means an area governed by Puang for the south part.

c. Kamadiqkan or Puang Padang di Maqdikai³ means an area governed by Maqdika for the west part.

Anthropologists like Harjono who has been quoted by Sandarupa (1984 :4) classified the Torajanese people of south Sulawesi, the Dayaks of Kalimantan and the Bataks of Sumatera, as Proto-Malays. Many similarities among these three ethnic groups and the Dongson culture led them to conclude that they originated from Dongson, Annam or Indo China. The migration of these people into the Peninsulas and Islands of South-east Asia started in 3000 B.C. Originally, they were two large groups. The first group moved down to Malaysia, Sumatera, and finally arrived in Java.

The second group travelled north to China, proceeded to Japan and the Philippines then diverted southwards to Sulawesi and Kalimantan.

Among the Torajanese there is a story which tells that the Torajanese ancestors came to Toraja via sailing the boat from south along the Saqdan river and settled in Enrekang which was the part of Toraja land.

When the migrants arrived in Enrekang, they settled in valleys, where they formed a separate group or community. As the migrants multiplied, they split up and each

smaller group looked for another place for settlement then formed a small community. When the later group arrived, they were forced to retreat into the mountainous region where access was quite difficult. They wandered in different groups under the leadership of Arroan (a group of people).

According to Tangdilintin (1978), they were 40 arroan at the time and they were coordinated by Tangdilinoq.

These groups of migrants can be classified into 4 (four) periods, they are :

- a. The period of Arroan
- b. The period of Puang Lembang
- c. The period of Tangdilinoq
- d. The period of To Manurun

Each group of Arroan was led by Ambeq Arroan. The second group was led by Puang Lembang who settled in Bamba Puang, the southern part of Tana Toraja. The third group was led by Tangdilinoq. The fourth group called To Manurun which means 'the people descending from heaven'.

Three of them were most important, they are :

- a. To Manurun Tambora Langiq of Kandora
- b. To Manurun Mambio langiq of Kaero
- c. To Manurun di Langiq Kesuq

They descended in the puang territory and consequently got the tittle Puang added to their name.

2.2 Land and Population

Tana Toraja regency is located on the northern part of South Sulawesi province. Its capital is Makale, 310 Kilo metres north of Ujung Pandang. Its capital of South Sulawesi province. It is situated on a mountainous area with the total area is 3.630,12 Km². The regency's lowest elevation is 300 M above sea-level, and the highest elevation is the mountain of Telando-lando (2.884 M) in the district of Rinding Allo (Sandarupa,1984).

According to the 1991 census, the population of Tana Toraja regency number 359.401 people living in two towns, Makale and Rantepao, and nine districts (kecamatan). The population density in 1991 was 99 person per Square Kilometre, for its detail look at the following table

Table 1 : - Population by district (kecamatan)
 - Population Density of Toraja in 1991

NO	KECAMATAN	TOTAL	POPULATION	POPULATION DENSITY per Km ²
01	B Karadeng	745,53	22.781	30
02	Mengkendek	434,63	40.137	78
03	Sanggalla	215,62	23.987	107
04	Makale	230,74	44.425	188
05	Saluputti	482,30	50.584	102
06	Rinding Allo	764,77	42.876	55
07	Rantepao	29,69	31.210	1050
08	Sanggalangi	284,13	61.802	218
09	Sesean	442,74	41.479	93
P. DENSITY		3.630,12	359.401	99

Source : Bureau of Statistics of Toraja

The climate of Tana Toraja is cooler than the low lands, especially at night, since Rantepao and Makale are situated 775 m above sea-level. Rain commences in November and lasts in January; a short, less intense rainy season spans the months of March and April. From May until the end of October it is dry. Yet, on occasion the rains may be early or late.

The highest temperature is 26⁰C and the lowest is 14⁰C. Toraja has a typically high value of humidity.

The relative maximum humidity is 86% and the minimum is 82% (Sandarupa, 1984).

2.3 The Language

The Torajanese language like many other languages (for examples the Bugis language, Makassar language and the Mandar language) is one of the regional language in Indonesia which is used by an ethnic group known as the Torajanese people which occupied the northern part of South Sulawesi.

Toraja language is different from Indonesian language where Indonesian language is spoken as a national language while Torajanese language is classified as tribal language.

The Torajanese language which is spoken by the To Minaa most of expressions used by them are the parallelism and metaphors.

According To Adriani - Kruyt who has been quoted by Salombe (1978 : 1) in his book "Proses Morfemis Kata Kerja Bahasa Toraja Saqdan". Torajanese language comprises East Toraja language (ETL) which is spoken in the area of Kaili-Parigi (the central part of Sulawesi), Saqdan Toraja language (STL), also known as South Toraja language (ShTL) which is spoken in the northern part of South Sulawesi (known as Tana Toraja regency).

STL is divided into three vernaculars : The Makale-Rantepao vernacular which is spoken in the east of Tana Toraja, the Salluputti - Bonggakaradeng vernacular which is spoken in the west of Tana Toraja, the Sillanan - Gandang Batu vernacular which is spoken in the southern part of Tana Toraja. So Toraja language (SL) is wider than STL.

As Salombe (1978 : 1) stated :

"Penghuni sebagian daerah Sulawesi Tengah dan sebagian daerah utara Jazirah Sulawesi Selatan, secara konvensional disebut suku Toraja, dan bahasanya disebut bahasa Toraja".

The ETL is called barege, the WTL uma, and the STL taeq, all these terms have the same meaning "not".

2.4 The Religion

The religion of Torajanese people is called Aluk To Dolo which means 'ritual of the ancestors'. This name is given by the Torajanese people who adopted other religions, for examples they have adopted Christian religion, Moslem religion etc. in fact, a Torajanese who still adheres to his ancestor's ritual will called Aluk To Dolo as 'alukta' which means 'our religion' or 'our ritual'.

According to Tangdilintin (1987 : 12) Aluk To Dolo came from Aluk Pitung Saqbu Pitu Ratuq Pitung Pulo Pitu (7777) which created and completed by Pong Sulo Ara. Aluk pitung saqbu pitu ratuq pitung pulo pitu (7777) has seven principles which consists of three principles relating to God and four principles relating to the life.

The three principles of the god are :

1. The belief in the Puang Matua, the creator of the world.
2. The belief in Deata-deata who take care the Puang Matua's creation.
3. The belief in To Dolo or To Membali Puang who supervises to them and generations.

The other four principles of the life are :

1. Living together among human being (Aluk maqlolo tau) which consists of the rules concerning with the birth, the life, and the death.
2. Living together among the domestic animals (Aluk Patuan) which consists of the rules concerning with the usage of domestic animals.
3. Living together among the plants and the land (Aluk tananan) which consists of the rules with the ways to use the plants resulted from the rice field.
4. Living together among the house building (Aluk banua) which consists of the rules to use

the whole buildings.

In the old belief system of Torajanese people, there is a division of the universe as Rein - Reid (1988 : 78) stated the universe is divided into three partitions : the upper world, the earth and the lower world. At the zenith is Puang Matua who created all things, sent them down to earth and established the ritual which regulate human life. At the nadir, immediately below the earth, is the chief God of the under world, Pongtulak Padang who with his fellow gods support the earth.

The direction is an important thing which must be obeyed in handling a ritual in Toraja.

North (daya, rekke) and east (lan, tama) are associated with the gods. South (loq, sauq) and west (diong, dio, rokko) are associated with the soul of the dead.

For its detail, the east represent the gods in general, the north the zenith, the west the death and the south the nadir.

The division of the earth into sphere of life and dead reflected the division of rituals into the east and the west rituals.

2.5 The To Minaa

A To Minaa (a priest) is such an important person who officiates the rituals of the east and the west.

If someone wants to become a To Minaa, there has never someone from a lower class who became a To Minaa. So, they must be from the middle and the higher class.

Another function of a To Minaa is to protect people in war. It does not mean that the To Minaa directly goes on to the field for battle, but he says such a hymn which results in the defeat of the enemy. This hymn is called Maqkada buttu which literally means 'to say buttu'.

The To Minaa is an honored man, because if any one is disliked by a To Minaa, there must be bad consequences for him. Thus many people die because of the curse of To Minaa. The To Minaa could kill people by maqtete bongi which literally means 'to bridge the night'.

In doing this, To Minaa will sing such a hymn which causes a man to die. The To Minaa who is well known for doing 'maqtete bongi' is called To Minaa Lotong lila which literally means 'the To Minaa who has a black tongue'. Such To Minaa is honored by the people.

2.6 The Caste System

Generally, the Torajanese people can be classified into two classes, they are :

1. To Makaka, the noble class
2. To Balo Diaqpaq or To Buda, the common people

Beside the above classification, there is also another

classification based on the caste system, that is :

1. Tanaq Bulaan (Gold Stake) refers to the higher noble class people.
2. Tanaq Bassi (Iron Stake) refers to the lower noble class people.
3. Tanaq karurung (Stake or Sugar Palm Hard Core) refers to the commoners.
4. Tanaq Kua-Kua (Stake of Reed) refers to the lowest class or slaves.

2.7 The Types of Rituale

Toraja land is well known as the land of ceremonies. Thus in the past, almost in any activities of Torajanese people preceded by a sacrificial ritual.

The well known ceremony which is still practised by the Christian Torajanese is the funeral ceremony. This is one of the interesting points for visitors or tourists to visit this country.

According to Sandarupa (1984 : 38) see also Tangdilintin (1986 : 14), the ceremony in Toraja can be classified into two genres, they are :

1. The Rambu Tukaq which literally means 'the smoke ascending ritual' which falls into the eastern sphere.
2. The Rambu Soloq which literally means 'the des-

ending ritual' which falls into the western sphere.

'The rambu tukaq' is often called Aluk Rampe Matallo literally means 'the sacrificial ritual of the east'. This ritual is held on the east or the north east side of Tongkonan House and the priest (the To Minaa) who officiates the offerings faces the north or the east in his appeal to the gods. Numerous rituals fall into this category, among them are Merok, Mangrara Banua, and Maqbugiq.

'The rambu soloq' is often called Aluk Rampe Matam-pug literally means 'the sacrificial ritual of the west'. This rituals is excited on the western side of Tongkonan House. The most important ritual falls into this category is Aluk to mate means 'the death ritual'.

2.8 The Tongkonan

The tongkonan, the name of the traditional house of Torajenese, hold an important for the development of the society and the culture of Toraja. Tongkonan is derived from the word "tongkon" which means 'to sit down or to assit at one'sfuneral ceremony'.

According to the writer's informant, the construction of the tongkonan must stand with its front to the north or the east. In Toraja culture north (or east)

is the sphere of life. When the first house was constructed in heaven, its wooden poles were taken from the north by To Tanarangga (the Puang Matua's fellow). North or east is the realm of gods and it is held that gods enter the house via the front door. It is important to bear in mind that like upperworld, the earth is thought to have a head and a tail, and the head in this sense refers to the north. It is taboo therefore, to construct a house which contradicts these prescriptions in any way. All taken together, these are the reasons why the Toraja house should face to the north.

The tongkonan functions as a place to take care of and to develop the social and the cultural system. Almost all of the social activities are centralized in the tongkonan. As result tongkonan can be called as institution of the social and cultural welfare of Toraja. The institution do their tasks accordingly with the rules decided by themselves and recognized as acknowledged by the people. Holding a role mentioned above, tongkonan becomes a central of the government tasks such as social conference, social and cultural education, etc. As the society of Toraja consists of some social stratifications, tongkonan has various kinds according to the social stratifications. Tongkonan belongs to each family, so that is why the family should take care their

own tongkonan.

According to its social and cultural tasks, tongkonan can be divided into some stratifications, they are :

1. Tongkonan Layuk/Tongkonan Pasioq Aluk.

It functions as the place to make and decide the social and the ritual rules.

2. Tongkonan Pakamberan/Pakaindoran.

A place to apply the rules either in particular or in general society.

3. Tongkonan Batu Aririq/Maqdandan.

A kind of tongkonan which functions as the place to build a closed relationship and solidarity among the family and their generations.

From the above description we can conclude that tongkonan has a very important role which is widely distributed in all of social life aspects. by the use of tongkonan social and culture system of the Torajanese people can be continually developed. It can be seen through the Torajanese behaviour everywhere.

2.9 The Merok Feast

The word merok comes from the Saqdan Toraja Language, this word, a younger form of merauk, is a derivation of the root rok (rauk) which means 'to pierce with a lance'.

Merok feast is performed specially for worshipping the Almighty God (or Puang Matua). It is the highest thanks-giving ceremony and takes place in front of the clan-house (tongkonan). The main offering consists of buffaloes, pigs and chickens. Merok feast belongs to the 'rambu tukaq ceremony' which means 'the smoke ascending ritual' which falls into the eastern sphere.

There are reasons for holding this feast, as follows :

1. When the clan-member has built a clan-house or the clan-house is broken then the family rebuilt it, after finishing this work, they hold a ceremony.
2. As a thank offering after the concluding rite of the elaborate forms of the death rite.

There are two names of this feast, the people who lives in Makale country given name for this feast is Mangrara Banua, even though, the other people who lives in Rantepao country called it with Merok. There are different ways to perform this feast. Mangrara Banua is performed for one until three days, while Merok is performed for several months.

When the clan-member whose tongkonan will be feast they gather and discuss when the feast is taken. The first rite is called 'mambaya lalan' which literally means 'to clean the road'. The To Minaa praises to the lord in order to forgive the behaviour of the clan-



member in the past which does not sympathize for the lord.

After that they perform 'mesakke lako bubun' means 'to bless the well'. The clan-member must be pure of their hearts to do this feast. After that they perform 'maqta-doran' which literally means 'to offer a sacrifice'. In this rite they offer a chicken as a sacrifice. Then they perform 'maqpatama gandang' means 'to bring the drums into'. The clan-member strikes the drums, perform the dances and other activities. This rite can be performed for several months depend on the agreement of the clan-member. After they make a agreement to perform 'merok' feast it is called 'allona kaperaukan' means 'the day of the "merok" feast', it is also called 'matanna kaperaukan' means 'the essential part of the "merok" feast'.

In the feast the To Minaa starts to tell about the original traditions and rules, praises and thanks to the god for his blessing. After that they perform 'matambuli' means 'to beat the land with a shaped thing'. When this rite has been performed, the buffalo is consecrated. It is called 'massomba tedong'. The root word 'somba' means 'to worship or to adore'. The invocation which consecrates the buffalo is spoken by the To Minaa or other adat chief, who comes from a clan-member that

has a definite link with the caln-house of the giver of
the feast. This is the last of the 'merok feast.

Foot Note Chapter II

1. Pakamberan or padang Diambeqi, means the area which is governed by a chief whose tittle is called Ambeq. Thus in the north of Toraja the chief is also known To Parengneq, and in the east sokkong bayu. Ambeq which literally means 'father is also used to call an older man.
2. Kapuanqan or Padang Dipuangngqi, means the area which is governed by Puang. This tittle is especially used by the noble class people in the southern part of Tana Toraja (Sangalla, Makale and Mengkendek).
3. Kamaqdikan or Padang Dimaqdikai, means the area which is governed by Maqdika. This tittle is used by the noble class people in the west part of Tana Toraja.

CHAPTER III

THE TEXT AND ITS TRANSLATION, FEATURES OF THE RITUAL SPEECH AND INTERPRETATION

The following text is taken from the contents of the speech of "Merok". This text is translated into two ways, they are :

- (1). Morpheme by morpheme translation, and
- (2). Free translation

This text is translated morpheme by morpheme in order to provide the morphological analysis of the text.

Free translation is meant to show a given morpheme shows semantic variation in English with different context.

It is important to note, that, this text is along one consisting of 876 lines, the text is mainly divided into three sections, they are : the opening, the contents, and the closing.

In the opening, the To Minaa starts his speech by talking about the story of the original tradition and the original rules. The contents is merely talking about thanksgiving for all things which used in the feast and praise for the Almighty God with his fellows in hymn in order to receive the sacrifices in form of buffaloes, pigs and

chickens. The closing is describing of the offering of sacrifices and the requesting of blessing by To Minaa.

The analysis will be concentrated on the contents of the speech act. In fact, not the whole lines in this section must be analysed, since others are only the repetition of the previous lines.

3.1 The Text and Its Translation

The Invocation of "Merok" in Torajaneese

001. Kurre!! kurre!! kurre!!

Kurre!! kurre!! kurre!!
Thank thank thank

Thanks thanks thanks

002. Kurre sumangaqna te padang tou baloq

Kurre sumangaq na te padang tou baloq
Thank spirit 3sg D1 land life talieman

Thanks for this land with rich blessing

003. Mangkamo nasampaq raraq neneq mendeatanna

Mangka mo na sampaq raraq
Finish already 3sg extolled gold chain

neneq men deata nna
Grand father nom. god 3sg

Extolled exultantly that the grandfather has become a god

004. Te To maqrapu tallang nabangunni banua

Te to maq rapu tallang na
D1 person poss. member of clan bamboo fut.

bangun- (n)i banua
erect loc. house

005. Sabaq parajanna te tana tumbo kaluaq

Sabaq parajan na te tana tumbo kaluaq
Because blessing 3sg D1 earth life wide

Because of the blessing upon this wide land

006. Napata bulaan to dolo kapuanganna

Na pata bulaan to dolo ka-puang anna
3sg glory gold person former lord 3sgposs

Glorified with the golden words by the forefather as
a lord

007. Te to maqkaponanaoq umpateqdangi aqriri sanda patiqna

Te to ma (q) kaponan aoq umpa-
D1 person poss. barrack thin bamboo pas.

teqdang-i aqriri sanda patiq na
build pole enough piece 3pl poss.

This clan-member has erected poles of correct sizes

008. Kurre sumangaqna te takinan pia

Kurre sumangaq na te takin-an pia
Thank spirit 3sg D1 carry child

Thanks for the people who carry the child

009. Sabaq parajanna te selleran lotong ulu

Sabaq parajan na te selleran lotong ulu
Because blessing 3sg D1 carry black head

Because of the blessing upon people who carry
mankind

010. Kurre sumangaqna te banua dilindo puang. nanii benden bongana gauq

Kurre sumangaq na te banua di lindo
Thank spirit 3sg D1 house pas. face

puang , nanii bendan bonga na gauq
lord . place stand up spot 3sg acts

Thanks for this house with its god face like front
where the feast is held

011. Sabaq parajanna te sondong dirupa deata, la nanii
tunannang samara bisara

Sabaq parajan na te sondong di rupa deata,
Because blessing 3sg D1 like pas. form god,

la nanii tunannang samara bisara
fut. place stay a white patch on its head word

Because of the blessing upon this facade formed like
the countenances of god where the fore-most tradi-
tional formances are carried out

012. Kurre sumangaqna te sarita to lamban

Kurre sumangaq na te sarita to lamban
Thank spirit 3sg D1 woven(sp) place path side

thanks for this woven cloth (old long narrow blue
cloth), with design of man crossing a river

013. Sabaq parajanna te maaq to unnorong

Sabaq parajan na te maaq to
Because blessing 3sg D1 ornaments person

un norong
vtra. swimming

Because of the blessing upon this ornament (old
short wide fabric) with the pattern of swimming man

014. Kurre sumangaqna te gayang ditarapangi

Kurre sumangaq na te gayang di tarapang-i
Thank spirit 3sg D1 dagger pas. gilt

Thanks for this dagger which has been goldenly gilt

015. Sabaq parajanna te kandaure salombeq

Sabaq parajan na te kandaure salombeq
Because blessing 2sg D1 piece of beadwork long

Because of the blessing upon this piece of beadwork
with the cords hanging low

016. Kurre sumangaqna te tonapa londongna

Kurre sumangaq na te tonapa londong na
Thank spirit 3sg D1 short sword male 3sgposs

Thanks for the short sword excelling in magical
power

017. Sabaq parajanna te indoq simangkoro

Sabaq parajan na te indoq simangkoro
Because blessing 3sg D1 mother klewang shaped(sp)

Because of blessing upon this remarkable sword

018. Kurre sumangaqna te dedekan gandang

Kurre sumangaq na te dedek-an gandang
Thank spirit 3sg D1 strike instrument

Thanks for this drum ceremony

019. Sabaq parajanna te rembangan karongian

Sabaq parajan na te rembang-an karongian
Because blessing 3sg D1 hit drum

Because of the blessing upon this ceremony

020. Kurre sumangaqna te sellaq mabusa babaqna

Kurre sumangaq na te sellaq ma-busa babaq na
Thanks spirit 3sg D1 cock white earlobe 3sgposs

Thanks for this dark-red cock with a white tip on
its ear lobe

021. Sabaq parajanna te saqpan mapute letteqna

Sabaq parajan na te saqpan ma-pute lette na
Because blessing 3sg D1 cock white legs 3sgposs

Because of the blessing upon this light-brown cock
with its white legs

022. Kurre sumangaqna te bai maqbuku aluk

Kurre sumangaq na te bai maq-buku aluk
Thank spirit 3sg D1 pig bone adat

Thanks for this pig of the tradition land mark

023. Sabaq parajanna te bondeq massonggo bisara

Sabaq parajan na te bondeq
Because blessing 2sg D1 large testicle

ma(q)-songgo bisara
poss neck hair words

Because of the blessing upon this pig with its neck
suitable for the rite

024. Kurre sumangaqna te tedong maqbulu aluk

Kurre sumangaq na te tedong maq-bulu aluk
Thank spirit 3sg D1 buffalo hair adat

Thanks for this buffalo of the tradition land mark

025. Sabaq parajanna te karambau massonggo bisara tuo lan,
tondok lepongan bulan tana matarik allo

Sabaq parajan na te karambau ma(q)ssonggo bisara
Because blessing 3sg D1 buffalo neck hair words

Tuo lan tondok lepongan bulan tana matarik allo
live in country round moon land form sun

Because of the blessing upon this buffalo with its
hair suitable for rite which lives in Tana Toraja

026. Limbong dukamo Puang Matua lan rampe matallo

Limbong duka mo Puang Matua lan rampe matallo
Pool also already Lord Old in side east

Seated is the Almighty God in the east

027. La kupaqbuangi sanda biringna

La ku paq buang-i sanda biring na
Fut. 1sg nom.surrender complete edge 3sgposs

Ready to receive what ever I throw from all sides

028. Tasikmo To Kaubanan lan kabuqtuan kullaq

Tasik mo To Kaubanan lan ka-buqtu-an kullaq
Sea 2sgposs person Kaubanan in nom.raise shine

The gods have gathered in the east

029. La kupaqkolakki sanda randanna

La ku paq-kolak ki sanda randan na
Fut. 1sg Vtra cast 1plposs complete edge
3sgposs

I will cast to its every side

030. Puang Matuamo la umpasirundunan buloi

Puang Matua mo la um(un)-pa-sirundun buloi
Lord Old already Fut Vtra arrange internode

It is the God Almighty who will arrange everything properly

031. To Kaubanan la umpasitete malaaqi

To Kaubanan la um(n)-pa-si tete malaaqi
Person Kaubanan fut. Vtra distr bridge thin bamboo

The gods who will direct things rightly

032. La kubalik bombangmo te randan pudukku sule mangkali otoq

La ku balik bombang mo te randan puduk
Fut. 1sg return wave already O1 edge lip

-ku sule mang -kali otoq
1sgposs go back Vtra unearth basic

I will over my lips like the waves to unearth what was there at the start

033. La kupasule uaimo te daraq lengko lilaku tibalik maqponga parompong

La ku pa -sule uai mo te daraq
Fut. 1sg Vtra. go back water already O1 words

lengko lila ku ti -balik maq -ponga
arch tongue 1sgposs pas. return Vtra. turn over

parompong
stump

I will flow back all words I have spoken as
the water flows back to dig up what was there at the
start

034. E. Puang e! e. puang e! e. puang e!

E. puang e! e. puang e! e. puang e!
Emp. lord emp. emp. lord emp. emp. lord emp.

O lord o lord o lord

035. Puang Matua dao tangngana langiq

Puang Matua dao tangnga na langiq
Lord Old upon centre 3sgposs firmament

The lordis there in the centre of the sky

036. To Kaubanan dao masuanggana to paongan

To Kaubanan dao masuanga na to
Person Kaubanan upon highest 3sgposs place

pa -ongan -an
nom. cover

The gods in the highest part of heavens

037. Puang Bassi-bassian. Puang Ambo-amboan

Puang bassi-bassi -an. Puang ambo-ambo -an
Lord iron (redup) Lord spread (redup)

The Lord of irons. The Lord of all places

038. Deata tangngana langiq

Deata tangnga na langiq
God centre 3sgposs firmament

The God of the centre of the sky

039. Puang barrena allo

Puang barre na allo
Lord sun disk with rays 3sgposs sun

The Lord of the shining sun

040. Deata kitiro tukaq



Deata ki tiro tukaq
God lpl see ascend

The God we look up

041. Puang kimantalu langgan

Puang ki manta lu langgan
Lord lpl behold toward toward

The Lord we behold upward

042. Deata umpasisukaq bongi allo

Deata um(n)-pa -si sukaq bongi allo
God Vtra recip. measure night day

The God who changes the day into the night

043. Puang umpasikararoan tanda malillin masiang

Puang um(n) -pa -si kararo -an
Lord Vtra recip. coconut shelter

tanda ma-lillin ma-siang
mark out dark light

The Lord who marks out the mutual relation between
the dark time and the light time

044. Deata umpatungara padang

Deata um(n) -pa tungara padang
God Vtra laid on land

The God who lays on the land

045. Puang umballaq rante kaluaq

Puang um(n) -ballaq rante kaluaq
Lord Vtra spread out land wide

The Lord who spreads out the wide land

046. Deata ungaraga uma maqkambuno lumuq

Deata un(g)-garaga uma maq -kambuno lumuq
God Vtra make rice field Vtra protect moss

The God who forms the wet rice field with duckweed

as a sunshade

047. Puang unrante panompok doke-dokean

Puang un -rante pa -nompok doke-doke -an
Lord Vtra broad nom. dyke plant(sp) (redup)

The Lord who spreads out water plants in the dyke of the rice field

048. Deata untanan pesungan banne sirenden

Deata un -tanan pesungan bande si renden
God Vtra. plant put seed recip. lead by hand

The God who plants the offering places, one after the other in the rice field

049. Puang unnosok paqtagarian

Puang un -nosok paq -tagari -an
Lord Vtra plant nom. fragrant grass (sp)

The Lord who plants the fragrant grass

050. Deata tumariq allo

Deata tu -mariq allo
God nom. protect sun

The Lord protects the sun like a disk

051. Puang lumepong bulan

Puang lu -mepong bulan
Lord toward circle moon

The Lord who cuts out the moon like a circle

052. Deata tumampa tau

Deata tu -mampa tau
God nom. create mankind

The Lord who creates mankind

053. Puang kumombong to sanda rangkana

Puang ku mombong to sanda rangka na
Lord leg form person complete finger Jaggoss

The Lord who forms people whose fingers are complete

054. Deata unkalumpenga sedang unkombong mata malotong

Deata un -ka -lumpenga sedang un -kombong
God Vtra. give mouth Vtra. form

mata ma- lotong
eye black

The God who gives the mouth and forms the pupil of the eye

055. Eee.....

Eee.....
Hail.....

Hail

056. Puang ditongkonni, puang diisung-isungi

Puang di -tongkon -ni, Puang di -isung-isung -i
Lord pas. sit down loc. Lord pas. stay (redup)

The Lord who is attended to, The Lord who is adore

057. Puang diosoki karerang

Puang di -osok ki karerang
Lord pas. draw 1plposs small basket

The Lord who is presented with the offerings

058. Dipatiqdaki tallang tang dipedaunni

Di -pa -tiqdak -ki tallang tang di pe daun -ni
Pas. set up 1pl bamboo neg. pas. leaves

Who is erected with an unexcreted bamboo's leaf

059. Puang dipemalaqi, Puang dipekaduai

Puang di pe malaqi, Puang di pe ka dua -i
Lord pas. adore, Lord pas. nom. two

The Lord whom we adore, The Lord who approached by two hands

060. Dipemalaqi lan te allo melambiq

Di pe malaqi lan te allo me -lambiq
Pas. adore in O1 day morning

Who is adore in this light morning

061. Diparande-rande lan te kullaq dipemarasai

Di pa -rande-rande lan te kullaq dipemarasai
Pas. carry on the hand (redup) in O1 shine now

Flattered under the morning sunshine

062. Tedong maqbulu datu

Tedong maq -bulu datu
Buffalo nom. hair king

The buffalo of the traditional land mark

063. Anna diganti tedong masero pindan

Anna di -ganti tedong ma -sero pindan
So that pass. change buffalo nom. clean plate

Traded with the clean buffalo

064. Batiqna pundu to seko

Batiq na pundu to seko
Generation 3sgposs short and dull horn person seko

The descendant of the black buffalo

065. Napokendekki lompona padang

Na po -kendek -ki lompo na padang
3sg Vint. rise 1plposs fat 3sgposs land

May it fertiles the land

066. Puang paonganni. Puang pasareongi

Puang pa -ongan -ni . Puang pa -sareongi
Lord nom. shelter . Lord nom. support

The Lord who shelters. The Lord who supports

067. Unonganni sangpuangna

Un(na) ongan -ni sang puang -na
Vtra shelter one lord 3sgposs
To shelter the whole country

068. Ussareongi sangdeatanna

Us sareong -i sang deata nna
Vtra support one god 3sgposs

To support all mankind

069. Dao puang dipapatui

Dao puang di -pa -patu -i
Upon lord pas. obedient

The Lord upward we obey

070. Dao puang dipakaduai

Dao puang di -pa -ka -dua -i
Upon lord pas. nom. two

The Lord upward we approach with open hands

071. Puang ladibungkaq babaqna

Puang la di bungkaq babaq na
Lord fut. pas. open door 3sgposs

The Lord whose door will be opened

072. Dao puang dibarean goalinna

Dao puang di bare -an goali nna
Upon lord pas. slant door crossbar 3sgposs

The Lord whose door crossbar will be slanted

073. Tibungkaq tang limangki

Ti -bungkaq tang limang ki
Vint. open neg. finger 1plposs

Opened not by our fingers

074. Tibarean tang tarunoki

Ti -barean tang taruno ki
Vitr slant neg. finger 1plposs

Slanted not by our fingers

075. Tibungkaq nabungkaq aluk

Ti bungkaq na bungkaq aluk
Vint. open 3sg open adat

It is opened by tradition

076. Tibarean nabarean pemali

Ti barean na barean pemali
Vint. slant 3sg slant taboo

It is slanted by rules

077. Malleako manlingako lele mekutana ako

Mallea ko malinga ko lele me kutana ako
To pass 2sg to hurry 2sg move to Vint. ask 2sg

You pass, you hurry, you move to ask from one place
to other place

078. Kumua tambada ulang raraqna

K -um -ua tambada ulang raraq na
Vint. say to send rope gold chain 3sgposs

That how sent the gold chain rope

079. Ullaqkaqna tedong maqbulu datu

Ul -laqkaq na tedong maq -bulu datu
Vtra. tie up 3sg buffalo nom. hair king

I want to tie up a royal haired buffalo

080. Mapasiadoka tedongmi batiqna pundu toseko

Ma -pi -si ado ka tedong mi
Vtra. one nodding part. buffalo 2sgposs

batiaq na pundu to seko
generation 3sgposs short and dull horn person seko

Your buffaloes are close to each other the descen-
dant of the black buffalo

081. Tumananmoko talinga duammu

Tu -manan mo ko talinga dua mmu
Vtra. set up already 3sg ear two 2sgposs

Set up your ears now

082. Palempemoko suling patomalimmu

Pa lempe mo ko suling patomali mmu
Vtra. slant already 3sg flute artery 2sgposs

Listen attentive

083. Nadipasisalu-sisalunna tedong maqbulu datu

Na di -pa si salu-sisalu nna
Fut. pas. distri mention clearly 3sgposs

tedong maq -bulu datu
buffalo nom. hair king

And we shall discuss the royal haired buffalo

084. Nadipasikadawang-sidawangna batiqna pundu toseko

Na di -pa si kadawang -sidawang na
Fut. pas. distri. arrange regularly 3sgposs

batiq na pundu to seko
generation 3sgposs. short and dull horn person seko

We shall pacify the descendant of the black buffalo

085. Ketirambanni diong sumalunna lombok

Ke tiramban-ni diong sumalun na lombok
If surprise under spread out area 3sgposs valley

When down i the valley it is surprise

086. Liqpangi diong tiampan tikalebona

Liq pangi diong ti ampan tikalebona
Vtra. bend under nom. small rug rice field

Astonished down in the plain

087. Angki langngan urrundunan pakkan aluk mellao langiq

Ang ki langngan ur rundun -an pakkan
Then 3pl increase Vtra. offer yarn

aluk me lao langiq
adat go toward firmament

Then we shall go up to trace the customs descending
from the sky

088. Aluk lindak pandang-pandang

Aluk lindak pandang-pandang
Adat continuous grass (sp)

The customs of observed in the land

089. Napoaluk torro to lino

Na po aluk torro to lino
3sg Vint. adat stay person world

Observed by the earth inhabitants

090. Napopemali totongkon mentau mata

Na po pemali to tongkon men -tau mata
3sg Vint. taboo person sit people eye

Obeeyed by human being

091. Lenduq tama talinga duammi

Lenduq tama talinga dua mmi
Enter in ear two 2sgposs

Goes into your ears both

092. Tiranduk tama suling patomalimmi

Ti tanduk tama suling patomali mmi
Pas. begin in flute artery both side 2sgposs

Go through your hearing apparatus

093. Puang dipemalaqi, Puang dipekaduai

Puang di pemalaqi, Puang di pe ka dua -i
Lord pas. adore, Lord pas. nom. two

The Lord who we adore, The Lord who we approach with
open hands

094. Puang dilauran langngan

Puang di lau(q)r -an langngan
Lord D3 toward south toward

The Lord looked upon

095. Puang dipaparanni sangpapaqna

Puang di pa para (n) ni sang papaq na
Lord pas. cover ben. one plate 3sgposs

The Lord placed above the sky

096. Dao puang duangpapaqna

Dao puang dua (ng) papaq na
Upon lord wto plate 3sgposs

The Lord who resides on the second layer

097. Tallu apaq lima annan mangka sitodoran

Tallu apaq lima annan mangka sitodo (q)r-an
Three four five six already arrange ben.

Three, four, five, six are layers

098. Makaruapa tang kulambiq

Ma karua pa tang ku lambiq
Nom. eight art. neg. 1sg can

The eight layer I can not reach

099. Annanpa tang kuratui

Annan pa tang ku ratui
Six art. neg. 1sg come

The six layer I can not touch

100. Dao Puang Matua makole-kole

Dao Puang Matua ma -kole-kole
Upon Lord Ord honest

The Lord who is honoured for honesty

101. Dao puang tumampa tau

Dao puang tu mampa tau
Upon lord Vtra. create people

The Lord who creates mankind

102. Dao kamombang torro tolino

Dao ka mombang torro to lino
Upon Vtra. fregnant stay person world

The Lord who designs people in the world

103. Denka apa tang natampa

Denka ka apa tang na tampa
There is art. something neg. 3sg fashion

Is there anything he did not make ?

104. Apaka tang nagaraga

Apa ka tang na garaga
Something art. neg. 3sg make

Is there anything he did not create ?

105. Puang umpasanda rangkaq

Puang um pa sanda rangkaq
Lord Vtra. complete finger

The Lord who completes everything

106. Mangaako liqpangaako kulandiq kupokada raraq

Mangaa ko liqpang ako ku landiq
Surprise 2sg confuse 2sg 1sg can

ku po kada raraq
1sg tell gold chain

Do not you be surprised or astonished when I invoke
your name

107. Kudeteq kusaqbu rau-rau

Ku deteq ku saqbu rau-rau
1sg climb 1sg say stick loudly (redup)

When I call up your name

108. Puang toqbanaq, toqkalumpang

Puang to banaq, to kalumpang
Lord person banaq, person kalumpang

The Lord of Banaq, the lord of Kalumpang

109. Dao puang toqtabang sialongan

Dao puang to tabang sialongan
Upon lord person tabang eachwave

The Lord of Tabang people who wave each other

110. Dao mammaranna pare pantan pare umbaqna bulinna

Dao mamma -ran na pare pantan
Upon sleep nom. 3sgposs rice plant (sp) perfect

pare umbaq na buli nna
rice plant (sp) which 3sgposs grain 3sgposs

Up there is the bed of the perfect rice with long grains

111. Pare pantan garaganna

Pare pantan garaga nna
Rice plant (sp) perfect make 2sgposs

The rice made perfect

112. Dao puang dipemaliqi, puang dipekaduai

Dao puang di pemaliqi, puang di pe -ka dua-i
Upon lord pas. adore, lord pas. nom. two

The Lord who we adore, The Lord who we approach with open hands

113. Puang paqrand-rande

Puang paq. rande-rande
Lord nom. support (redup)

The Lord who provides supports

114. Puang meqlolo malalan

Puang me loloq ma lalan
Lord D2 top nom. road

The Lord who provides shelters

115. Garagako sangkeqderan kombongko sangtiangkaran

Garaga ko sang keqde -ran kombong ko
Make 2pl one stand up nom. convention 2pl

sang ti angka ran
one pas. raise nom.

Make you a place to stand up create you a spot to
rise up

116. Tindak batangmo sarira

Tindak batang mo sarira
Spread out stalk already rainbow

The rainbow is already up

117. Mupotete mupolambanan

Mu po tete mo po lamban -an
2sg bridge 2sg cross

To be come you bridge to go across

118. Ammurampan dilino sundemmeq kepadanganna

Am mu rampan di lino sundemmeq ke padang-an na
If 2sg go down to world bless poss.land 3plposs

To descend on the earth

119. Paqbutagari paqbumarasa

Paq butagari paq bumarasa
Nom. cense nom. smelt good

The sacrifice smells good

120. Siaduka tedong batiqna pundu toseko

Sia duka tedong batiq na
And also buffalo generation 2sgposs

pundu to seko
short and dull horn person seko

And also the buffalo, the descendant of the black
buffalo

121. Siaduka tedong manuk maqtillok toraq tanda masiang

Sia duka tedong manuk maq tillok
And also buffalo chicken nom. beak

toraq tanda masiang
head ornament mark out day

And also the buffalo, a chicken like with the beak
to mark out the breaking of the dawn

122. Dipasiaduka tedong tallang tang dipedaunni

Di pa sia duka tedong tallang tang di pe daun-ni
Pas. and also buffalo bamboo neg. pas. leaves

And also the buffalo and bamboo does not take its
leaves

123. Dipasitindoq tomamawa tallang disuraq

Di pa si tindoq to mamawa tallang di suraq
Pas. distri. arrange person carry bamboo pas. carve

To be arranged with the man carrying a carved bamboo

124. Kutambaipa sangpuangmu kuolipa sangdeataanmu

Ku tambai pa sang puang mu ku oli
leg call fut. one lord 2plposs leg shout

pa sang deata anmu
fut. one god 2plposs

Let me call your fello lords, let me invoke your
fellow gods

125. Ammudipasitammu lan rante masangkaq

Am mu di pa si tammu lan rante masangkaq
In order to 2sg pas.recip. meet in field wide

In order to bring you together into the wide field

126. Mudipasideteq lan rante masangkaq

Mu di pa si deteq lan rante masangkaq
2sg pas. recip arrive at in field wide

In order to come in you contact with your friends
into the wide field

127. Mudipasideteq lan tandung sea-sea

Mu di pa si deteq lan tandung
2sg pas. recip. arrive at in filed

sea-sea
extensively spacious (redup)

In order to come in you contact with your friends in
the spacious land

128. Puang tolapiq tana diong parande pajujung

Puang to lapiq tana diong pa rande pa jujung
Lord person base land under nom. support nom. carry

The Lord, the base land, who supports and carries

129. Nagaragami tengko situruq

Na garaga mi tengko si turuq
2pl make part. flow recip. follow

You have made the agreement

130. Tosirio sukaran aluk

To si rio sukaran aluk
Person distr. hold on measure adat

The people who uphold the religious rules

131. Nakombongmi sitindoq tomamawa

Na kombong mi si tindoq to mamawa
2pl make part. recip. arrange person carry

You have created those who preserve you commands

132. Tosisaladan bulo ala pananda bisara

To si saladan bulo ala
Person recip. hold on help appropriate

pan (t)anda bisara
nom. mark out (words) rites

The people who hold the mark of the appropriate rites

133. Lalangnganpa ussuruq kanan kairinna sumalunna lombok

La langngan pa us suruq kanan kairi na
lpl upward fut. Vtra comb right left 3sgposs

sumalun na lombok
rice field 3sgposs valley

134. Tarekkepa ussaraqka diong tiampam tikalebona

Ta rekke pa us sara -ka
lpl toward to the north fut. Vtra. offer

diong tiampam tikalebona
under spread out rice field

We will move to the north to offer sacrifices for
the spread out of the rice field

135. Tasorongi rokko puang parande pajujung

Ta sorong-i rokko puang pa rande pa jujung
lpl give under lord nom. support nom. carry

We offer the sacrifices to the lord who supports and
carries

136. Tedong maqbulu datu

Tedong maq bulu datu
Buffalo nom. hair king

The royal haired buffalo

137. Tapirikanni rokko suling kalaga batiqna pundu toseko

Ta pirik -anni rokko suling kalaga
lpl fall under swirl land rotation

batiq na pundu to seko
generation 3sgposs short and dull horn person seko

We will swirl through the land rotation of
the descendant of the black buffalo

138. Napokendekki lompona padang

(An)na po kende -ki lompo na padang
In order to increase fat 3sgposs. land

In order to increase the fertility the land

139. Napolangnganni luqpa tikalebona

(An)na po langngan ni luqpa tikalebona
In order to raise product rice field

In order to increase the yields of the rice field

140. Sitammumoko sangsiporaianmu lan tondokta

Si tammu mo ko sang si porai anmu
Recip. meet already 2pl one recip. like 2sgposs

lan tondok ta
in village 1plposs

141. Sideteqmoko sangbaisenmu lan tongkonanta

Si deteq mo ko sang baisen
Recip. climb already 2pl one close friend

lan tongkon anta
in sit 2plposs

Do gather you in our home land

142. Paqbutagarimoko lan rante masangkaq

Paq butagari mo ko lan rante masangkaq
Nom. cense already 2pl in land wide

Do enjoy the sacrifices of the wide land

143. Paqbunasasa lan tandung sea-sea

Paq bunasasa lan tandung sea-sea
Nom. smealt meal in field extensively spacious (redup)

The fragrant meal of the spacious land

144. Siaduka tedong maqbulu datu

Sia duka tedong maq bulu datu
And also buffalo nom. hair king

And also you the buffalo with the royal haired

145. Sitindoq tomamawa palisu sirenden

Si tindoq to mamawa palisu
Recip. arrange person carry rotation



si renden
recip. lead by hand

Call you one-another, the carrier with countinou

146. Kutambaipa sangpuangmu

Ku tambai pa sang puang mu
1sg call fut. one lord 2sgposs

Let me call your co-lord

147. Kuolipa sang deatammu

Ku oli pa sang deata mmu
1sg shout fut. one god 2sgposs

Let me invoke your co-god

148. Deata lembangna padang di Saqdan

Deata lembang na padang di Saqdan
God territory 3sgposs land of Saqdan

The God of Saqdan territory

149. Puang padang di Boriq

Puang padang di Boriq
Lord land of Boriq

The Lord of Boriq district

150. Deata lembangna padang di Pangli

Deata lembang na padang di Pangli
God territory 2sgposs land of Pangli

The God of Pangli territory

151. Puang padang di Malakiri

Puang padang di Malakiri
Lord land of Malakiri

The Lord of Malakiri district

152. Deata lembangna padang di Tallunglipu

Deata lembang na padang di Tallunglipu
God territory 3sgposs lang of Tallunglipu

The God of Tallunglipu territory

153. Puang padang di Tagari

Puang padang di Tagari
Lord land of Tagari

The Lord of Tagari district

154. Lasitammumoko sangsiporaianmu

La si tammu mo ko sang si porai anmu
Fut. recip. meet already 2sg one recip.like 2sgposs

You will bring together with your close friends

155. Sideteqmoko sangbaisenmu

Si deteq mo ko sang baisen mu
Recip. climb already 2sg one close friend 2sgposs

You come in contact with your close friends

156. Maleako malingako lele mekutana ako

Malea ko malinga ko lele me kutana ako
Pass 2sg hurry 2sg move Vint. ask 2sg

You pass, you are hurry, you move to ask from one to another place

157. Kumua tumbara ulang raraqna

K um ua tumbara ulang raraq na
Fut. Vint. where is twine gold chain 3sgposs

How is his golden string

158. Teapada bannang bulawanna

Teapada bannang bulawan na
How yarn gold 3sgposs

How is his gold thread

159. Mudipasitammu sangsiporaianmu lan pengkarangan

Mu di pa si tammu sang si porai anmu
2sg pas. recip. meet one recip. like 2sgposs

lan peng karang -an
in nom. work

You bring together your close friends in the working

160. Ammu dipasideteq sangbaisenmu lan rante masangkaq

Ammu di pa si deteq sang baisen mu
2pl pas. recip. climb one close friend 2sgposs

lan rante masangkaq
in field wide

You come in contact with your close friends into
the wide field

161. Tasorongpi tedong maqbulu datu

Ta sorong -pi tedong maq bulu datu
1pl deliver up buffalo nom. hair king

Let us offer the buffalo with the royal haired

162. Lako puang metampa dao tangngana langiq

Lako puang me tampa dao tangnga na langiq
For Lord Vtra.create upon centre 3sgposs firmament

To the lord who creater in heavens

163. Napuang parande pajujung diong mangapiqna tana

Na puang pa rande pa jujung diong mang
3sg lord nom. support nom. carried under Vtra.

apiq na tana
hold 3sgposs land

And to the lord who supporter and carrier residing
in the earth

164. Anna lan merrantena lino

Anna lan merrante na lino
With in stay 3sgposs world

And in the plain of the earth

165. Nasapui bokoq tang boringanna

Na sapu -i bokoq tang boring anna
3sg touch back neg. grim 3sgposs

And he will clean the ungrimmed back

166. Batiqna pundu toseko

Batiq na pundu to seko
Generation 3sgposs short and dull horn person seko

The descendant of the black buffalo

167. Natoi ulang raraqna batiqna pundu toseko

Na toii ulang raraq na batiq
3sg handle string gold chain 3sgposs generation

pundu to seko
short and dull horn person seko

And he holds the golden string of the descendant of the black buffalo

168. Nasapui bokoq tang boringanna

Na sapu -i bokoq tang boring anna
3sg touch back neg. grim 3sgposs

And he will clean the ungrimmed back

169. Sundunmo langngan tangnga lolokna

Sundun mo langngan tangnga lolok na
Perfect already toward central top 3sgposs

It is already completed up to the top

170. Tekada disalu rundun

Te kada di salu rundun
01 word pas. mention regularly

These words have been spoken

171. Tikurindingnapa anak to pande

Ti ku rinding na pa anak to pande
Pas. 1sg wall 3sgposs fut. child person clever

Still the children of the clever man

172. La ussalu rundun alukna sumalunna lombok
 La us salu rundun aluk na
 Fut. Vtra mention regularly adat 3sgposs
 sumalun na lombok
 spread of area 3sgposs valley

Will speak about the rites of the wet valley

173. La umbille beluakki diong tiampam tikalebona

La um bille beluak ki diong
 Fut. Vtra separate hair 1plposs under
 ti ampam tikalebona
 nom. small basket rice field

Will carefully discuss about the rice field

174. Kukua..... marukuq nasangmoko

Ku kua ma rukuq nasang mo ko
 1sg request.... Vtra. close by all already 2sgposs

Therefore I request close to me all of you

175. Tosirio sukaran aluk lan tondokta

To si rio sukaran aluk lan tondok ta
 Person art. hold measure adat in village 1plposs

176. Maindemoko to sisaladan bulo ala lan tongkonanta

Ma inde mo ko to si saladan
 Vtra. O1 already 2sg person recip. hold

bulo ala lan tongkon anta
 help. suitable in sit 1plposs

Here come you who observe the law of our country

177. Toungkanannangi pananda bisara

To unngkanan -nangi pananda bisara
 Person care mark out rite

You who care for the mark of the words (rite)

3.2 Some Features of "Merok" Speech

Based on the Anthropolinguistic analysis, the writer finds some features of "Merok" speech. These are parallelism and metaphor.

3.2.1 Parallelism

The basic structure of the ritual speech is parallelism. Parallelism is the repetition with variation (this definition was given by Sandarupa in his lecture, October, 1990).

As the Collins English Dictionary (1986 : 1114) stated : "Parallelism is the repetition a syntactic construction in successive sentences for rhetorical effect".

Parallelism can be divided into two classification, they are :

1. Lexical Parallelism
2. Structural Parallelism

3.2.1.1 Lexical Parallelism

The lexical parallelism is formed by dyadic sets which appear in nouns, verbs, adjectives, and adverbs. Thus, nouns must be pairs with nouns, verbs with verbs, adjectives with adjectives, adverbs with adverbs, and so forth.

3.2.1.1.1 Nouns

The member of dyadic sets are interpreted in the context of others. For examples :

Toraja	Gloss
Padang (002) // Tondok (025)	Land // Village
Neneq (003) // To Dolo (006)	Grandfather // Forefather
To (004) // Tau (052)	Person // Mankind
Tallang (004) // Aaq (007)	Bamboo // Thin Bamboo
Buloi (030) // Malaaqi (031)	Thin Bamboo // Internode
Banua (010) // Tongkonan (176)	House // Clan-House
Pia (008) // Anak (171)	Little Child // Child of
Limang (073) // Taruno (074)	Hand // Fingers
Aluk (022) // Bisara (023)	Tradition // Rules
Puang (010) // Deata (011)	Lord // God
Maaq (013) // Sarita (012)	Ornament // Woven Cloth
Puduk (032) // Lila (033)	Lip // Tongue

The word 'padang', (002,004) actually refers to 'a land'. It forms pairs with 'tondok', (025,175) which means 'village'. Since 'tondok' is the member of adyadic set 'padang', 'tondok' should be interpreted in the context of 'padang'.

The word 'neneq' (003) which means 'grandfather', it forms pairs with 'to dolo' (006,140) which means 'forefather'. Both 'neneq' and 'to dolo' refer to the state of ancestor

The word 'tau' (004) actually refers to 'mankind' or 'people', it forms pairs with 'to' which means 'person'. Since 'to' is the member of a dyadic set 'tau', 'to' should be interpreted in the context of 'tau' because 'tau' is wider meaning than 'to'.

The word 'aog' which means 'a thin bamboo' it forms pairs with 'tallang' actually refers to 'bamboo'. 'Aog' is a kind special of bamboo. Since 'aog' is the member of dyadic set 'tallang'.

The word 'banua' which means 'house' it forms pairs with 'tongkonan' actually refers to 'a clan-house'. Since 'tongkonan' is the member set of 'banua', 'tongkonan' should be interpreted in the context of 'banua'.

The word 'pia' actually refers to 'little child' it forms pairs with 'anak' which means 'a child of'. Both of 'pia' and 'anak' refer to the same meaning of 'child'.

The word 'limang' which means 'hand' it forms pairs with 'tarung' which actually means 'fingers'. Since 'tarung' is the member of a dyadic set 'limang', therefore, 'tarung' should be interpreted in the context of 'limang'. Both of them are parts of the body.

The word 'aluk' actually refers to 'tradition' it forms pairs with 'bisara' which means 'rules'. 'Bisara' is

the member of a dyadic set 'aluk', since 'bisara' should be interpreted in the context of 'aluk'.

The word 'maag' is the name of the cotton cloth introduced to Toraja probably from India by The Dutch East India Company via Bugie traders, and which is considered to have a magical power that influences one's future welfare and one's prosperity. 'Sarita' means 'an old long narrow blue cloth with a white figure'.

The word 'puduk' actually refers to 'lip' it forms pairs with 'lila' which means 'tongue'. Both of them are parts of the body.

3.2.1.1.2 Verbs

The member of dyadic sets of verbs in the context can be seen in these examples :

Toraja	Gloss
Bangun (004) // Teqdang (007)	To Erect // To Build
Lamban (012) // Unnorong (013)	To Across // To Swimming
Tambai (146) // Oli (147)	To Call // To Invoke
Tampa (103) // Garaga (104)	To Create // To make
Dedek (018) // Rembang (019)	To strike // To Hit

The word 'bangun' actually means 'to erect' it forms pairs with 'teqdang' which means 'to build'. 'Bangun' and

'tegdang' have the same meaning, that is, 'to erect something', therefore, 'tegdang' is the member of dyadic set 'banqun'.

The word 'lamban' (012) which means 'to across' it forms pairs with 'unnorong' which has meaning 'to swimming'. 'Unnorong', here, is the parallel of 'lamban'.

The word 'tambai' (124,146) which means 'to call' it forms pairs with 'oli' (147) actually refers to 'to shout or to invoke'. Both of them have a similar meaning 'to call or to invoke someone'. Therefore, the word 'oli' is the member of dyadic set 'tambai'.

The word 'tampa' which means 'to create' it forms pairs with 'garaga' actually refers to 'to make', both of them have the same meaning, that is, 'to create or design something'. Therefore, 'garaga' is the member of dyadic set 'tampa'.

The word 'dedeq' which has meaning 'to strike' it forms pairs with 'rembang' which means 'to hit', both 'dedeq' and 'rembang' have the same meaning 'to strike something like a drum'. Therefore, the word 'rembang' is the member of dyadic set 'dedeq'.

3.2.1.1.3 Adjectives

The examples of the member of dyadic set of the adjectives in these words can be explained, they are:

Toraja	Gloss
Mabusa (020) // Mapute (021)	White // White
Masangkaq (126) // Sea-sea (127)	Wide // Extensively spacious
Pantan (110) // Sundu (169)	Perfect // Perfect

The word 'mabusa' is meant 'white' it is parallel with 'mapute' which actually means 'white'. Both of 'mabusa' and 'mapute' have the same meaning 'white'. These words in the context used to explained what colour of the cock.

The word 'masangkaq' which actually refers to 'wide' it forms pairs with 'sea-sea' which means 'extensively spacious'. Since the word 'masangkaq' is the dyadic set of 'sea-sea'. These words explained about something like a land.

The word 'pantan' actually refers to 'perfect' it is parallel with 'sundun' which means 'perfect'. Both of these words have the same meaning 'perfect' in this context.

3.2.1.1.4 Adverbs

The examples of adverbs can be seen in the words and also in the phrasal unit, they are :

Toraja	Gloss
Allo(042)//Masiang(043)	Day//Day or Tomorrow
Kitiro Tukaq(040)//Kimantalu Langngan(041)	We look up//We look up

The word 'allo' which means 'day or sun' it is parallel with 'masiang' actually refers to 'day or tomorrow'.

In this context 'allo' and 'masiang' have the same meaning 'day'.

The phrasal unit 'kitiro tukaq' which means 'we look up' it forms pairs with 'kimantalu langngan' which also means 'we look up'.

3.2.1.2 Structural Parallelism ✓

The structural parallelism can be divided into phrasal unit and clausal unit.

3.2.1.2.1 Phrasal Unit

The examples of parallelism in the phrasal units as follows :

- Dilindo Puang(010)//Dirupa Deata(011)

- Sellaq Maqbusa Babagna(020)//Saqpan mapute Letteqna(021)
- Umpasirundunan Buloi(030)//Umpasitete Malaaqi(031)
- Maqbulu Aluk(022,024)//Massonggo Biara(023,025)
- Dipemalaqi lan te allo malembiq(081)//Diparanderande lan te kullaq dipemarasai(082)

The phrasal unit 'dilindo puang'(010), means 'like a lord face' it forms pairs with 'dirupa deata'(011), which means 'to be formed god'. Both of these phrasal units describe the front of the clan-house which built must be shaped like the face of the gods. The house is erected with its front facing to the north, since the gods dwell in the north-east and enter the house at the front.

The phrasal unit 'sellaq maqbusa babagna'(020), means 'the dark-red cock with a white tip on its ear lobes', it forms pairs with 'saqpan mapute letteqna'(021), which actually refers to 'the light-brown cock with its white legs'. Both of these phrasal units refer to the cock which offered as sacrifice at this rite.

The phrasal unit 'umpasirundunan buloi'(030), means 'to arrange internode', it forms pairs with 'umpasitete malaaqi'(031), actually refers to 'to make a bridge of the thin bamboo'. The words 'buloi' and 'malaqi' have

the same meaning 'a kind of bamboo', whereas, 'umpasi-rundun' and 'umpasitet' mean 'to put or to arrange', so both of these phrasal units refer to the only Puang Matua (The Almighty God) as the important god who puts everything in the right way.

The phrasal unit 'maqbulu aluk' (022.024), means 'the traditional land mark', it forms pairs with 'mas-songgo bisara' (023.025), which means 'suitable for the rite'. They refer to the animals which killed as the sacrifices like chickens, pigs, and buffaloes.

The phrasal unit 'dipemalaqi lan te allo melambiq' (060), which means 'who is we adore in this light morning' it forms pairs with 'diparande-rande lan te kullaq dipemarasai' (061), which actually means 'flattered under the morning sunshine'. Both of these phrasal units have the same meaning 'to adore the god in the morning'.

3.2.1.2.2 Clausal Unit

Parallelism appears also in the clausal unit. The examples of the parallelism in the clausal units can be seen as follows :

- Deata Umpasisuka Bongi Allo (042) // Puang Umpasikararoan Tanda Malillin Masiang (043)

- Puang Matua Dao Tangngana Langiq(035)//To Kaubanan Dao Masuanggana to Paongan(036)
- Deata Tumampa Tau(052)//Puang Kumombong To Sanda Rangkaqna(053)
- Tumananmoko talinga duammu(081)//Palempemoko Suling Patomalimmu(082)

The clausal unit 'deata umpasisuka bonqi allo'(042), which means 'the god who changes the day into the night', it forms pairs with 'puang umpasikararoan tanda malillin masiang'(043), which actually refers to 'the lord who marks out the mutual relation between the dark time and the light time'.

The clausal unit 'puang matua dao tangngana langiq'(035), means 'the lord is there in the centre of the sky', it forms pairs with 'to kaubanan dao masuanggana to paongan'(036), means 'the gods in the highest part of heaven'. Both of these clausal units refer to The Almighty God. To Kaubanan is the other name of 'Puang Matua' who is there in the centre of the sky. The old Toraja religion belief that 'Puang Matua' resides in the centre of the sky and he arranges everything.

The clausal unit 'deata tumampa tau'(052), means 'the lord who creates mankind', it forms pairs with 'puang kumombong to sanda rangkaqna'(053), means

'the lord who forms people whose fingers are completed'. Both of them refer to the lord who creates people as the highest creature.

The clausal unit 'tumananmoko talinga duammu' (081), which means 'set up your ears now', it forms pairs with 'palempemoko suling patomalimmu' (082), which refers to 'listen attentive'. Both of them refer to the ears (part of body) which used as a sense of hearing.

3.2.2 Metaphor

Metaphor is a figure of speech which is helpful for a speaker or a writer in describing something by comparing it to something else. For example, when he wants to say that the girl is a beautiful girl, we might say that she is a flower.

Here, one of the characteristics of flower is compared with the characteristics of the girl. Thus, we find that a beauty characteristic of flower is similar with the characteristic of the girl.

The principle of similarities play a dominant role in understanding metaphor, as Lakoff and Johnson (1979 : 36) say "Metaphor is principally a way of conceiving of one thing in terms of another, and its primary function is understanding".

What is meant by "conceiving of one thing in terms of another" is that two things being compared in some ways, have the same characteristic of qualities, as it is stated in Collins English Dictionary (1987 : 910) say "Metaphor is an imaginative way of describing something by referring to something else which has the qualities that you are trying to express".

The same idea of the definition of metaphor is given by Tarigan (1986 : 121) says :

"Metafora adalah sejenis majas perbandingan yang paling singkat, padat, tersusun rapi. Di dalamnya terlibat dua ide : yang satu adalah kenyataan, sesuatu yang dipikirkan, yang menjadi objek; dan yang satu lagi merupakan perbandingan terhadap kenyataan tadi".

Since the primary function of metaphor is understanding, things which are used to refer to something else must be the same qualities in some ways with the thing which is being represented.

The text of "Merok" is characterised by the prevalent use of metaphor.

The following is the writer's discussion about the use of metaphor in the text of "Merok", for examples:

- Indoq Simangkorog (017)
- Maqbuku Aluk (022)
- Maqbulu Aluk (024)
- Tasikmo (028)

- Pindan (063)
- Mapasiadoka (080)
- Lotong Ulu (009)
- Suling Patomalimmu (082,092)
- Sangkederan Sangtiangkaran (115)
- Tengko Situruq (129)
- Ussuruq (133)

The metaphorical expression 'indoq simangkorog', in 'sabaq parajanna te indoq simangkorog' (018), 'indoq' means in the literally context 'mother' and 'simangkorog' which means 'klewang shaped'. 'Indoq' in the context is not interpreted 'mother' but it is interpreted as 'the house of klewang shape'.

The metaphorical expression 'maqbooku aluk', in 'kurre sumanqaqna te bai maqbooku aluk' (022), 'maqbooku' means 'bone' and 'aluk' actually refers to 'traditional', in the context 'maqbooku aluk' is not translated 'the bony tradition' but, here, it is interpreted 'the tradition land mark'. The same meaning with 'maqbulu aluk'.

The metaphorical expression 'tasikmo', in 'tasikmo to kaubanan lan kabuqtuan kullaq' (028), which means 'sea'. In this context 'tasik' actually refers to a large people who gathered in the wide field.

The word 'pindan' in 'anna diqanti tedong masero pindan' (063), which means 'wooden plate', but here, it is used a figurative meaning 'white'.

The metaphorical expression 'mapasiadoka', in the text 'mapasiadoka tedongmi batiqna pundu toseko' (080), actually refers to 'to nod each other'. In the context here, 'mapasiadoka' means the buffalo closed to each other.

The metaphorical expression 'lotong ulu', in the text 'sabaq parajanna te selleran lotong ulu', which means 'the black head', but in this case it is interpreted 'mankind', since most of mankind in the world have black haired.

The metaphorical expression 'suling patomalimmu', in phrasal unit 'palempemoko suling patomalimmu', 'patomali' means 'artery'. It refers to 'ear'.

The metaphorical expression 'tengko situruq', in the context 'nagaraqami tengko situruq' (129), 'tengko' means 'flow' and 'situruq' means 'to follow'. In the context 'tengko situruq' is interpreted 'agreement'.

The word 'ussuruq', in the phrasal unit 'lalañqnganpa ussuruq kanan kairinna sumalunna lombok' (133), 'ussuruq' means 'comb', but in this case 'ussuruq' is interpreted 'to be cleaned or to be pured'.

3.3 Interpretation

The last analysis of the ritual speech of "Merok" in Torajanese, the writer tries to analyse the interpretation of the context, they are :

The strophe 'kurre.....kurre.....kurre' (001) explains about thanks giving, it can be seen on the next lines which talking about thanks-giving for all things used in the feast.

The expression 'kurre sumangaqna te padang tuo baloq' (002) which means 'thanks for this land with rich blessing', it refers to the place where the feast is taken with rich blessing.

In this phrasal unit 'mangkamo nasampaq raraq neneq mendeatanna' (003) means 'extolled exultantly that the grandfather has become a god'. In the 'aluk todolo (the old Toraja religion) if someone (the forefather) was die the soul of the dead became a god, so the family who still life in the world offer the sacrifices for their forefather in order to go to the heaven happily.

The expression 'te to maqrapu tallang nabangunni banua' (004) describes about the clan-member have built the clan-house. The word 'maqrapu tallang' in metaphori-

cal expression is interpreted the unity of the clan-member.

The strophe of 'sabaq parajanna te tana tumbo kaluaq' (005). means 'because of the blessing upon this wide land'. In this case, the word 'tana' refers to the Toraja land, especially the place where the feast is taken.

According to the writer's informant, the wide land of this text describes how the land can be planted plant which help people to increase their lives.

The expression 'napata bulaan to dolo kapuanganna' (006) means 'glorified with the golden words by the forefather as a lord' describes the family are extolled exultantly. The word 'puang' according to Van der Veen (1965 : 18) means 'god, deity, lord'. It also the tittle of members of the princely families who are of pureblood, their ancestors were heavenly beings who descended to earth.

'Kapuangan' means 'having the status of a god or a lord', it is also meant bearing the tittle of puang

The strophe 'te to makaponanaoq umpateqdangi ariri sanda patiqna' (007) means 'this clan-member has erected the poles of correct sizes for their clan-house or tongkonan', it is meant that, the poles which used to build the clan-house must be suitable each other.

The phrasal units 'kurre sumangaqna te takinan pia' (008)

means 'thanks for the people who carry the child' and 'sabaq parajanna te selleran lotong ulu' (009) means 'because of the blessing upon people who carry mankind' explained about the people or forefather who carry the child on the hip. The word 'takinan' means 'to bind something to the waist', while 'selle' means 'to stick something between the waist and the clothing. 'Lotong ulu' means 'the black haired one, this is the poetical expression for mankind. Both of these contexts are parallel. So the contexts describe an honour for people who carry mankind in their lives.

The interpretation of these strophes 'kurre sumangaqna te banua dilindo puang, nanii bendan bongana gauq' (010) means 'thanks for this house with its god face like front where the feast is held' and 'sabaq parajanna te sondong dirupa deata, la nanii tunannang samara bisara' (011) means 'because of the blessing upon this facade formed like the countenances of god where the fore-most traditional performance are carried out' describe that the house builds must be the same as the house which built in heaven. According to the writer's informant, the first house constructed in the heaven by Puang Matua and Puang Matua commands His fellow, To Tanarangga, in order to build the same house in the world. The front door of the house must stand to the north, since

the north is the realm of gods and it is held that gods enter to the house via the front door. The front door also used as the place where the feast is held like Merok feast, Maqbuaq, etc.

On the lines (012) 'kurre sumangaqna te sarita to lamban' and (013) 'sabaq parajanna te maaq to unnorong' describe the To Minaa thanks for the woven cloth and other ornament have been placed at the front of the clan-house where the feast is held. Here, 'sarita' means 'an old narrow blue cloth with a white figure' and 'maaq' is the name of the cotton Hindia cloth introduced by the Dutch East India Company via Bugie traders. It is considered to one's prosperity. 'Sarita to lamban' and 'maaq to unnorong' describe the social status of the clan-member.

The expression 'kurre sumangaqna te gayang ditarapangi' (014) means 'thanks for this dagger which has been goldenly gilt' and the line (015) 'sabaq parajanna te kandaure salombeq' means 'because of the blessing upon this piece of beadwork with the cords hanging low' describe the To Minaa says to thank for the things which used someone especially for woman who tasks a dancer or as a receiver of guests at the feast.

The lines (016) 'kurre sumangaqna te tonapa londongna'

means 'thanks for the short sword excelling in magical power' and (017) 'sabaq parajanna te indoq simangkoro' means 'because of the blessing upon this remarkable sword' explain the sword functions as a knife which cuts the animal as sacrifices at this feast. So the To Minaa said to thanks for them.

These strophes 'kurre sumangaqna te dedekan gandang' (018) and 'sabaq parajanna te rembangan karongian' (019) explained that the To Minaa also thanks for the drum. Many feasts which held in Toraja used the drum, it is usually used as accessory because it is used to live up the feast.

The line (020) 'kurre sumangaqna te sellaq maqbusa babaqna' means 'thanks for this dark-red cock with a white tip on its ear lobes', and the line (021) 'sabaq parajanna te saqpan mapute tetteqna' means 'because of the blessing upon this light-brown cock with its white legs'. In many feasts in Toraja used the cock as a sacrifice for the gods. There is a story in Saqdan, according to the writer's informant, neq Senga, the cock which has white ear lobe and white legs is brought by Puang Matua from heaven. So the cock must be presented at the feast.

On the line (022) 'kurre sumangaqna te bai maqbuku aluk' means 'thanks for this pig of the traditional land mark',

and the line (023) 'sabaq parajanna te bondeq massonggo bisara' means 'because of the blessing upon this pig with its neck suitable for the rite' describe thanks giving for the pig which suitable for the rite. The pig is the second most important animal after the buffalo. This animal is sacrificed in all rituals.

On lines (024) 'kurre sumangaqna te tedong maqbulu aluk' means 'thanks for this buffalo of the tradition land mark' and (025) 'sabaq parajanna te karambau massonggo bisara tuo lan tondok lepongan bulan tana matariq allo' means 'because of the blessing upon this buffalo with its hair suitable for rite which lives in Tana Toraja' explained about the buffalo is the most important animal in the life and the culture of Torajanese people.

According to the writer's informant, the buffalo has its ancestor called Manturini. It is created by Puang Matua. In addition the buffaloes may be sacrificed in the east ritual and the west ritual. In the east ritual like Merok feast, Harvest ceremony, the buffaloes suitable for the rite excepted in the marriage ceremony, since for the marriage ceremony in Torajanese language called 'rampanan kapaq' means 'lying down of the kapaq'. 'Kapaq' is the penalty paid by the marriage bond. And 'kapaq' is counted in buffaloes, its sum is based on the agreement and social status of both partners. Hence

the buffalo is not allowed to killed in this ceremony.

On lines (026) 'limbong dukamo Puang Matua lan rampe matallo' means 'seated in the Almighty God in the east', and (027) 'la kupaqbuangi sanda biringna' means 'ready to receive what ever I throw from all sides' explained the old Toraja religion belief that the realm of the gods is in the east, so the east is associated with the gods are believed to be guardian of plants, domestic animals, and human life. Therefore, the merok feast is held in the east and the To Minaa starts to praise the lord with his speech.

The expression 'tasikmo to kaubanan lan kabuqtuan kullaq' (028) means 'the gods have gathered in the east' and (029) 'la kupaqkolakki sanda randanna' means 'I will cast to its every side'. Both of these lines are the same meaning with lines (026) and line (027). 'To Kaubanan', according to the writer's informant, means the lord who has grey hairs. It is the other name of the Puang Matua. Puang Matua or the Almighty God is the most important god in the old Toraja religion. He is supreme god and considered to be the creator.

On the line (030) 'Puang Matuamo la umpasirundunan buloi' means 'it is the Almighty God who will arranges everything properly', and line (031) 'To Kaubanan la umpasi-

tete malaaqi' means 'the gods who will direct thing rightly' explained he arranges everything and directs things rightly, because he is the creator of all things in the world, he creates mankind and other creatures.

These strophes 'la kubalik bombangmo te randan pudukku sule mangkali otoq' (032) means 'I will over my lips like the waves to unearth what was there at the start' and (033) 'la kupasule uaimo te daraq lengko lilaku tibalik maqpongka parompong' means 'I will flow back all words I have spoken as the water flows back to dig up what was there at the start' explained the To Minaa as a priest at the feast requests permission for the god, because he wants to start his speech.

The strophe 'e....puang e! e..... puang e! e....puang e! (034) means the priest starts to call the gods.

These strophes 'Puang Matua dao tangngana langiq' (035) means 'the lord is there in the centre of the sky', and 'To Kaubanan dao masuanggana to paonganana' (036) means 'the gods in the highest part of heavens' explained the To Minaa calls the Almighty God in the centre of sky. According to the old Toraja religion belief that the god resides in the centre of the sky, therefore, the To Minaa invokes the lord who seated in the centre of the sky.



The strophe 'Puang Bassi-bassian, puang ambo-amboan' (037) describes the To Minaa also calls the Puang Matua. In the myth of Torajanese people, Puang Matua sometimes invoke with the name of puang bassi-bassian and puang ambo-amboan. The name of 'puang bassi-bassian' means 'the lord covered with the spot of old age', and 'puang ambo-amboan' literally means 'the lord whose skin is marked with light spots, are then regarded as epithets of Puang Matua.

Line (038) 'deata tangngana langiq' means 'the god of the centre of the sky' and line (039) 'puang barrena allo' means 'the lord of the shining sun' describe the To Minaa invokes the god at the centre of the sky and the lord of the shining sun. In the old Toraja religion, Puang Matua creates mankind and other creatures. He also is helped by his fellows. In the Aluk Pitung Saqbu Pitung Ratuq Pitung Pulo Pitu (aluk 7777) has seven principles which consists of three principles relating to the god and four principles relating to the life.

One of the three principles of the god is belief in deata-deata who take care the thing in the world. So that the To Minaa must invokes them.

The expression of lines (040) 'deata kitiro tukaq' means 'the god we look up' and (041) 'puang kimantalu langngan' means 'the lord we behold upward' explained the To Minaa

praises for the god who seated in the sky.

These strophes (042) until (055) explained about the Almighty God creates everything and the task of deata-deata (the gods) for examples the god who changes the day into the night, the lord who protects the sun and the moon, and so on. So everything in the world are created by Puang Matua and his fellows helped him to take care them including mankind.

Lines (055) 'eee' and (056) 'puang ditongkonni, puang diisung-isung' means 'the lord who is attended to, the lord who is adore' explained the To Minaa invokes and praises for the lord. In this condition the To Minaa and all people who take part in this feast come to the lord who is attended to.

Lines (057) 'puang diosoki karerang' means 'the lord who is presented with the offerings', and (058) 'dipatiqdaki tallang tang dipedaunni' means 'who erected with an unexcreted bamboo's leaf' describe the priest praises for the lord and begins to present the offerings.

Lines (059) 'puang dipemalaqi, puang dipekaduai' means 'the lord whom we adore, the lord who approached with open hands', and (060) 'dipemalaqi lan te allo melambiq' means 'who we adore in this light morning', and (061)

'diparande-rande lan te kullaq dipemarasi' means 'flattered under the morning sunshine' explains the people who gathered in the field praise the lord in the light morning. The 'Merok' feast is taken in the morning when the sun rises, this feast belongs to the 'rambu tukaq' ceremony (the smoke ascending ritual).

Lines (062) 'tedong maqbulu datu' means 'the royal haired buffalo' and (063) 'anna diganti tedong masero pindan' means 'traded with the clean buffalo' explain about the buffalo which suitable for the tradition land mark. 'Tedong maqbulu datu' is not meant the buffalo really has a royal haired but in this context the buffalo is chosen and cleaned after that it is killed in the feast.

These strophes 'batiqna pundu toseko' (064) means 'the descendant of the black buffalo' and 'napokendeKki lompona padang' (065) means 'may it fertiles the land' tells about the buffalo which offered as sacrifice must be younger and fat, it is generation of the black buffalo. The old Torajanese people belief that if they offer the black buffalo as sacrifation for the lord, it makes the land where they lives can be fertiled.

The strophes 'puang paonganni, puang pasareongi' (066) means 'the lord who shelters, the lord who supports', and 'unnonganni sangpuangna' (067) means 'to shelter

the whole country' and 'ussareongi sangdeatanna' (068) means 'to support all mankind' explain about the lord who shelters and supports all of his creatures including his fellows. In these strophes describing that the Almighty God who protects, shelters them. His fellows are not the same as the 'Puang Matua'. They are commanded by the 'Puang Matua' and must be obeyed the Puang Matua's command which order to them.

The expressions of line (069) and line (070) see the explained line (059).

The strophes 'puang la dibungkaq babaqna' (071) means 'the lord whose door will be opened' and 'dao puang dibarean goalinna' (072) means 'the lord whose door crossbar will be slanted' explained about the relationship between the 'Puang Matua' closely tied in with mankind.

These strophes 'tibunqkaq tang limangki' (073) means 'opened not by our fingers', 'tibarean tang tarunoki' (074) means 'slanted not by our fingers', 'tibunqkaq nabunqkaq aluk' (075) means 'it is opened by tradition' and 'tibarean nabarean pemali' (076) means 'it is slanted by rules' describe that the relationship is not open or tie by the mankind, but here, it is tied by tradition and rules, so the tradition and rules must be keep and do by

mankind. In the daily activities of human being should be accordance with the tradition and rules.

The strophes 'malleako malingako lele mekutana ako' (077) means 'you pass, you are hurry, you kove to ask from one place to another place' and 'kumua tambada ulang raraqna' (078) means 'that how sent the gold chain rope' explained in order to mankind is not surprise or confuse to see this ceremony and saw the black buffalo is offered as sacrifice and ask why the rite is taken.

The expressions of 'ullaqkaqna tedong maqbulu datu' (079) means 'I want to tie up a royal haiered buffalo' and 'mapasiadoka tedongmi batiqna pundu toseko' (080) means 'your buffaloes are close to each other the descendant of the black buffalo' here used to describe the clan-member gives a gift like a black buffalo as a sacrifice.

These strophes 'tumananmoko talinga duammu' (081) means 'set up your ears now' and 'palempemoko suling patomalim-mu' (082) means 'listen attentive' refer to the god who hears the clan-member's praise.

The strophes 'nadipasisalu-sisalunna tedong maqbulu datu' (083) which means 'and we shall discuss the royal haired buffalo' and 'nadipasikadawang-sikadawang batiqna pundu toseko' (084) means 'we shall pacify the descendant of the black buffalo' explain the clan-member discuss about

the buffalo which suitable for this rite and doing the rite as well as.

These strophes 'ketirambanni diong sumalunna lombok' (085) means 'when down in the valley it is surprise' and 'liqpangi diong tiampan tikalebona' (086) means 'astounded down in the pain' describe the buffaloes fighten each other in the valley. The situation like this can be performed in many ceremonies before the buffaloes are killed as sacrifices.

The strophes 'angki langngan urrundunan pakkan aluk melao langiq' (087) means 'then we shall go up to trace the customs descending from the sky' and 'aluk lindaq padang-padang' (088) means 'the customs of observed in the land' explained about the clan-member gives the sacrifices for the lord and doing the rules in their lives.

The expressions of 'napoaluk torro tolino' (089) means 'observed by the earth inhabitants' and 'napopemali totongkon mentau mata' (090) means 'obeyed by human being' describe about the tradition and the rules which made by Puang Matua as the rules of human being in their activities.

These strophes 'lenduq tama talinga duammi' (091) means

'goes into your ears both' and 'tiranduk tama euling patomalimmi' (092) means go through your hearing apparatus' explained the To Minaa invokes the lord and expect the lord can hear his speech.

The expressions of line (093) and line (094) see the explanations of line (059) and line (041).

The expressions line (095) until line (099) explained The To Minaa praises for the gods who resides above the sky. In the ritual of ancestor of Toraja, they belief everything has a lord as a keeper, and they belief the sky has many layers, so human being can not reach them by them selves but they can reach by tradition and rules which have been given by Puang Matua.

The strophe 'dao puang matua makole-kole' (100) means 'the lord who is honoured for honesty' explained about one of the characteristics of the Almighty God is honest, so the human being honoured him.

The expressions of line (101) and line (102) see the explanations of line (052) and line (053).

The strophes 'denka apa tang natampa' (103) means 'is there anything he did not make?' and 'apaka tang nagaraga' (104) means 'is there anything he did not create?' describe the To Minaa realizes that the Puang Matua can

creates everything in the world. In these strophes explained that human being and other creatures dependent upon the Puang Matua.

The expression of line (105) see the explanation of line (053).

The strophes 'mangaako liq pangako kulandiq kupokada raraq' (106) means 'do not you be surprised or astonished when I invoke your name' and 'kudeteq kusaqbu rau-rau' (107) means 'when I call up your name' describe the To Minaa will invokes the god, so he requests permission before he invoke his name.

The expressions of line (108) and line (109) refer to the lord of Banaq, Kalumpang and Tabang wave each other.

The strophes 'dao mamaranna pare pantan pare umbaqna bulinna' (110) means 'up there is the bed of the perfect rice with long grains' and 'pare pantan garaganna' (111) means 'the rice made perfect' explain the priest thanks for the rice field which products the perfect rice.

The clan-member serves their guests with meal. One of them made of rice like bamboo rice (the rice is cooked in a bamboo container). Rice is the most important plant in the life and culture of Torajanese people. Rice in Tana Toraja comes in several different colours. There are

black rice, red-brownish rice, and white rice. These types of rice are suitable for the rite.

The expressions of line (112) until line (114) see the explanations of line (059), line (066), and line (067).

These strophes 'garagako sangkeqderan kombongko sangtiangkaran' (115) means 'make you a place to stand up create you a spot to rise up' describes that mankind is commanded to discussion each other. Until now the Torajane people still doing discussion in solve their problems or make a deal in their lives.

The expressions of 'tindak batangmo sarira' (116) means 'the rainbow is already up' and 'mupotete mupolambana' (117) means 'to be come you bridge to go across' describe how the rainbow is used as a bridge to across, it is used by the gods to go down to the world.

The strophes 'ammurampan dilino sundemmeg kepadanganna' (118) means 'to descend on the earth' and 'paqbutagari paqbumarasa' (119) means 'the sacrifice smells good' describe the god descends on the earth and sniff the sacrifice smells good. it is meant the sacrifice is accepted.

The expression of line (120) see the explanation of line (080).

These strophes 'siaduka tedong manuk maqtillok toraq tanda masiang' (121) means 'and also the buffalo, a chicken like with the beak to mark the breaking of the dawn', 'dipasiaduka tedong tallang tang dipedaunni' (122) means 'and also the buffalo and bamboo does not take its leaves' and 'dipasitindoq tomamawa tallang disuraq' (123) means 'to be arranged with the the man carrying a carved bamboo' explain beside the black buffalo as sacrifice in this rite, chickens (and also pigs) are suitable for sacrifices.

The expressions of 'kutambaipa sangpuangmu. kuolipa sangdeatanmu' (124) means 'let me call your fellow lords, let me invoke your fellow gods', 'ammudipasitammu lan rante masangkaq' (125) means 'in order to bring you together into the wide field', describe the To Minaa begins to call and invoke the gods in order to gather into the wide field. In this rite the people (the clan-member and guests) come from many places to bring together in the feast.

The expressions of line (126) and line (127) see the explanation of line (125).

The expression of line (128) see the explanation of line (113).

These strophes 'nagaragami tengko situruq' (129) means 'you have made the agreement', 'tosirio sukaran aluk' (130) means 'the people who uphold the religious rules', 'nakombongmi sitindoq tomamawa' (131) means 'you have created those people who preserve your commands' and 'tosisaladan bulo ala pananda bisara' (132) means 'the people who hold the mark of the appropriate rites' describe the discussion about the agreement is made by the people who uphold the religious rules. These people come from the Tanaq bassi (iron stake), refer to the lower noble class people. They functioned as adat-chief assistants or members of the adat-community's administration, and know more about the tradition and rules.

The strophes 'lalangnganpa ussuruq kanan kairinna sumalunna lombok' (133) means 'we will look up and bring offerings for the wet valley' and 'tarekkepa ussaraqka diong tiampan tikalebona' (134) means 'we will move to the north to offer sacrifices for the spread out of the rice field' describe the clan-member brings offerings sacrifices for the rice field because it produces the perfect rice used in the feast.

The expressions of 'tasorongi rokko puang parande paju-
jung' (135) means 'we offer the sacrifices to the lord
who supports and carries', 'tedong maqbulu datu' (136)
means 'the royal haired buffalo', and 'tapirikanni rokko
suling kalaga batiqna pundu toseko' (137) means 'we will
swirl through the land rotation of the descendant of
the black buffalo' describe the To Minaa starts to offer
the sacrifices in the form with the black buffalo which
is suitable to this feast for the lord.

The strophes 'napokendekki lompona padang' (138) means
'in order to increase the fertility of the land' and
'napolangnganni luqpa tikalebona' (139) means 'in order
to increase the yields of the rice field' request
the fertility of the land especially the fertility of
their rice field after offer the sacrifice for the lord.

The strophes 'sitammumoko sangsiporaianmu lan tondokta'
(140) means 'do come together with your friends in our
village', and 'sideteqmoko sangbaissenmu lan tongkonanta'
(141) means 'do gather you in our home land' describe
the To Minaa invites the gods from many places to come
together and gather in the village where the feast is
taken.

The strophes 'paqbutagarimoko lan rante maeangkaq' (142)
means 'do enjoy the sacrifices of the wide land', and

'paqbunasasa lan tandung sea-sea' (143) means 'the fragrant meal of the spacious field' explained the To Minaa calls them to taste the fragrant meal which prepared by the clan-member whose the feast.

The expressions of line (144) and line (145) see the explanations of line (136) and line (123).

The expressions of line (146) and line (147) see the explanation of line (124)

The expressions of line (148) until line (153) explained the To Minaa invites the gods who reside around the Rantepao country, like Saqdan (a territory in the north-west of the Rantepao country), Boriq (a complex in the north of the Tikala territory), Pangli (a village of the Boriq complex), Malakiri (a village in the Balusu territory), Tallunglipu (a village in the south-east of the Tikala territory) and Tagari (a village in the west of the Balusu territory).

The expressions of line (154), line (155), line (156), line (157), line (158), line (159) and line (160) see the explanations of line (140), line (141), line (077), line (078), line (125) and line (126).

The strophes 'tasorongpi tedong maqbulu datu' (161) means 'let us offer the royal haired buffalo', 'lako puang

metampa dao tangngana langiq' (162) means 'to the lord who creator in heavens', 'napuang parande pajujung diong mangapiqna tana' (163) means 'and to the lord who supports and carries residing in the earth', and 'anna lan merantena lino' (164) means 'and in the plain of the earth' describe the To Minaa offers the buffalo for the lord in heavens and to the lords who reside in the earth.

The expressions of lines (165, 168) 'nasapui bokoq tang boringanna' means 'and he will clean the ungrimed back', 'batiqna pundu toseko' (166) means 'the descendant of the black buffalo', and 'natoii ulang raraqna batiqna pundu toseko' (167) means 'and he holds the golden string of the descendant of the black buffalo' explained the black buffalo which offered as sacrifices cleaned in order to accepted by the Puang Matua and his fellows.

The strophes 'sundunmo langngan tangnga lolokna' (169) means 'it is already completed up to the top', and 'tekada disali rundu' (170) means 'these words have been spoken' explained the To Minaa has already spoken to the gods and he hopes the gods and his fellows hear his speech, and he wants to give a chance for the other man. See the line (171) 'tikurindingnapa anak to pande' means 'still the children of the clever man', line (172) 'la ussalu rundun alukna sumalunna lombok' means 'we will

speak about the rites of the wet valley', and line (173) 'la umbille beluakki diong tiampam tikalebona'. In these strophes refer to the people who take care the discussion about the rites in their lives.

The expressions of line (174) 'kukua marukuq nasangmoko' means 'therefore I request close to me all of you', and line (175) 'to sirio sukaran aluk lan tondokta' means 'you who hold our religious rules' describe the priest requests the people who hold religious rules in the village to come closed him and helped him in his duty as a priest in this rite.

The expressions of line (176) and line (177) see the explanations of line (174) and line (175).

The strophe 'eko, angkarannai mati q saririan sepuq' (178) means 'hi you, who will offer the piper betle to our guests' describes the To Minaa requests to people especially the clan-member to serve their guests with piper betle, not only piper betle but also palm wine, cigarettee, and so on.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

After the discussion in the previous chapters, now the writer comes to the conclusion as follows :

Ritual speech of "Merok" is a kind of figurative language whose basic structure is parallelism which can be divided into lexical and structural parallelism.

In lexical dyadic sets, parallelism appears in nouns, verbs, adjectives, and adverbs. Thus nouns pairs with nouns, verbs with verbs, adjectives with adjectives and adverbs with adverbs. In the structural parallelism appears in phrasal units and clausal units.

The other features of "Merok" speech is metaphors where similarity plays the dominant role.

This speech is used to offer thanks-giving for the lord who believed to bless after the feast is taken. It is spoken by To Minaa (a priest). It will be not surprising if one day this speech may disappear, because the young Torajanese people are not interested in being a To Minaa since most of them have adopted new religion.

4.2 Suggestion

Based on the fact that ritual speeches in Toraja may disappear simultaneously with the end of To Minaa generations, the writer would like to suggest the students of the faculty of letters Hasanuddin University, particularly those students who come from Toraja to investigate more about the ritual speeches in Toraja, since these speeches still exist in some particular area in Toraja.

BIBLIOGRAPHY

- Colline Cobuild English Language Dictionary. 1987. Great Britain : Colline.
- Fromkin, Victoria and Rodman, Robert. 1988. An Introduction to Language. (4th Edition). New York : Holt, Rinehart and Winston, Inc.
- Lakoff, George and Johnson, Mark. 1979. Metaphor We Live By. USA : University of Chicago.
- Lyons, John. 1968. Introduction to Theoretical Linguistics. Great Britain : Cambridge University Press.
- Nooy, Hetty-Palm. 1979. The Saqdan Toraja. A Study of Their Social Life and Religion. (2nd Volume). Leiden : The Netherlands.
- Rein, Helen and Reid, Anthony. 1988. South Sulawesi. California : Periplus.
- Salombe, C. 1978. Proses Morfemis Kata Kerja Bahasa Toraja Saqdan. Jakarta : Djambatan.
- Sandarupa, Stanislaus. 1984. Life and Death of the Toraja People. Ujung Pandang : CV. Tiga Taurus.
- _____. 1984. Tropes Symbolism, Rhetorical Structure. Structure of Parallelism and Parallelism of Structure in Toraja. M.A. Thesis. University of Chicago.

Surdayanto. 1988. Metode Linguistik (Bagian ke-2) Metode dan Aneka Pengumpulan Data. Yogyakarta : Gajah Mada University Press.

Tangdilintin, L.T. 1978. Toraja dan Kebudayaanannya. Tana Toraja : Yayasan Lepongan Bulan.

_____. 1987. Visiting Toraja, the Unique Culture and the Beautiful Country. Tana Toraja : Lepongan Bulan Fondation.

Tarigan, Henry Guntur. 1986. Pengajaran Semantik. Bandung : Angkasa Bandung.

Veen, H. Van Der. 1965. The Merok Feast of the Saqdan Toraja. s'Gravenhage : Martinus Nijhoff.

Veen, H. Van Der and Tammu, J. 1972. Kamus Toraja-Indonesia. Rantepao : Yayasan Perguruan Kristen.

appendix 1

The Informants

Nama : Damo
Umur : 86 Tahun
Pekerjaan : Petani, Tetua Adat
Alamat : Dusun Sangkombong, Desa Saqdan Malimbong

Nama : Senga
Umur : 80 Tahun
Pekerjaan : To Minaa
Alamat : Tiang, Desa Boriq

Nama : Simballu
Umur : 48 Tahun
Pekerjaan : Aparat Desa
Alamat : Dusun Sangkombong, Desa Saqdan Malimbong

Nama : Yoseph Mairi
Umur : 35 Tahun
Pekerjaan : Aparat Desa
Alamat : Desa Saqdan Malimbong

Appendix 2

A List of Questions

1. Mengapa pesta Merok diadakan ?
2. Apa arti kata Merok.
3. Meminta penjelasan tentang pelaksanaan pesta Merok.
4. Meminta penjelasan tentang arti bagian-bagian dari pesta Merok.
5. Meminta penjelasan mengenai hubungan manusia dengan alam sekitarnya.
6. Menanyakan tentang situasi sosial kultural masyarakat setempat.
7. Meminta penjelasan tentang arti kata yang terdapat dalam bahasa ritus Merok dihubungkan dengan sosial kultural masyarakat setempat.

Appendix 3

The Data of the Ritual Speech of "Merok"

001. Kurre!! kurre!! kurre!!
002. Kurre sumangaqna te padang tuo baloq
003. Mangka, o nasampaq raraq neneq mendeatanna
004. Te to maqrapu tallang nabangunni banua
005. Sabaq parajanna te tana tumbo kaluaq
006. Napata bulaan to dolo kapuanganna
007. Te to maqkaponanaoq umpateqdangi ariri sanda patiqna
008. Kurre sumangaqna te takinan pia
009. Sabaq parajanna te selleran lotong ulu
010. Kurre sumangaqna te banua dilindo puang, nanii
bendan bongana gauq
011. Sabaq parajanna te sondong dirupa deata, la nanii
tunannang samara bisara
012. Kurre sumangaqna te sarita to lamban
013. Sabaq parajanna te maaq to unnorong
014. Kurre sumangaqna te gayang ditarapangi
015. Sabaq parajanna te kandaure salombeq
016. Kurre sumangaqna te tonapa londongna
017. Sabaq parajanna te indoq simangkoro
018. Kurre sumangaqna te dedekan gandang
019. Sabaq parajanna te rembangan karongian
020. Kurre sumangaqna te sellaq maqbusa babaqna
021. Sabaq parajanna te saqpan mapute letteqna
022. Kurre sumangaqna te bai maqbuku aluk
023. Sabaq parajanna te bondeq massonggo bisara
024. Kurre sumangaqna te tedong maqbulu aluk
025. Sabaq parajanna te karambau massonggo bisara, tuo
lan tondok lepongan bulan tana matarik allo
026. Limbong dukamo Puang Matua lan rampe matallo
027. La kupaqbuangi sanda biringna
028. Tasikmo To Kaubanan lan kabuqtuan kullaq
029. La kupaqkolakki sanda randanna

030. Puang Matuamo la umpasirundunan buloi
031. To Kaubanan la umpasitete malaai
032. La kubalik bombangmo te randan pudukku sule mangkali
otoq
033. la kupasule uaimo te daraq lengko lilaku tibalik
maqpongka parompong
034. E. Puang e! e. puang e! e puang e!
035. Puang Matua dao tangngana langiq
036. To Kaubanan dao masuaggana to paongan.
037. Puang Bassi-bassian, Puang Ambo-amboan
038. Deata tangngana langiq
039. Puang barena allo
040. Deata kitiri tukaq
041. Puang kimantalu langngan
042. Deata umpasisukaq bongi allo
043. Puang umpasikararoan tanda malillin masiang
044. Deata umpatungara padang
045. Puang umballaq rante kaluaq
046. Deata ungaraga uma maqkambuno lumuq
047. Puang unrante panompok doke-dokean
048. Deata untanan pasungan banne sirenden
049. Puang unnosok paqtagarian
050. Deata tumariq allo
051. Puang lumepong bulan
052. Deata tumampa tau
053. Puang kumombong to snada rangkaqna
054. Deata unkalumpenga sedang unkombong mata malotong
055. Eee.....
056. Puang ditongkonni. Puang diisung-isungi
057. Puang diosoki karerang
058. Dipatiqdaqki tallang tang dipedaunni
059. Puang dipemalaqi. Puang dipekaduai
060. Dipemalaqi lan te allo melambiq
061. Diparande-rande lan te kullaq dipemarasai
062. Tedong maqbulu datu
063. Anna diganti tedong mesero pindan

064. Batiqna pundu toseko
065. Napokendekki lompona padang
066. Puang paonganni, Puang pasareongi
067. Unonganni sangpuangna
068. Ussareongi sangdeatanna
069. Dao puang dipapatui
070. Dao puang dipekaduai
071. Puang la dibungkaq babaqna
072. Dao Puang dibarean goalinna
073. Tibungkaq tang limangki
074. Tibarean tang tarunoki
075. Tibungkaq nabungkaq aluk
076. Tibarean nabarean pemali
077. Malleako malingako lele mekutana
078. Kumua tambada ulang raraqna
079. Ullaqkaqna tedong maqbulu datu
080. Mapasiadoka tedongmi batiqna pundu toseko
081. Tumananmoko talinga duammu
082. Palempemoko suling patomalimmu
083. Nadipasisalu-sisalunna tedong maqbulu datu
084. Nadipasikadawang-sidawangna batiqna pundu toseko
085. Ketirambanni diong sumalunna lombok
086. Liqangi diong tiampas tikalebona
087. Angki langngan urrundunan pakkan aluk mellao langiq
088. Aluk lindah padang-padang
089. Napoaluk torro toline
090. Napopemalitetongkon mentau mata
091. Lenduq tama talinga duammi
092. Tiranduk tama suling patomalimmi
093. Puang dipemalaqi, Puang dipekaduai
094. Puang dilauran langngan
095. Puang dipaparanni sangpapaqna
096. dao puang duangpapaqna
097. Tallu apaq lima annan mangka sitodoran
098. Makaruapa tang kulambiq
099. annanpa tang kuratui

100. Dao puang matua makole-kole
101. Dao puang tumampa tau
102. Dao kamombong torro toline
103. denka apa tang natampa
104. Apaka tang nagaraga
105. Puang umpasanda rangkaq
106. Mangaako liq pangako kulandiq kupokada raraq
107. kudeteq kusaqbu rau-rau
108. Puang toqbanaq tokalumpang
109. Dao puang toqtabang sialongan
110. Dao mammarana pare pantan pare umbaqna bulinna
111. Pare pantan garaganna
112. Dao puang dipemaliqi, puang dipekaduai
113. Puang paqrande-rande
114. Puang meqlolo malalan
115. Garagako sangkeqderan kombongko sangtiangkaran
116. Tindak batangmo sarira
117. Mupotete mupolambanan
118. Ammuraman dilino sundemmeq kepadanganna
119. Paqbutagari paqbumarasa
120. Siaduka tedong batiqna pundu toseko
121. Siaduka tedong manuk maqtillok toraq tanda masiang
122. Dipasiaduka tedong tallang tang dipedaunni
123. Dipasitindoq tomamawa tallang disuraq
124. Kutambaipa sangpuangmu, kuolipa sangdeataanmu
125. Ammudipasitammu lan rante masangkaq
126. Mudipasideteq lan rante masangkaq
127. Mudipasideteq lan tandung sea-sea
128. Puang tolapiq tana diong parande pajujung
129. Nagaragami tengko situruq
130. Tosirio sukaran aluk
131. Nakombongmi sitindok tomamawa
132. Tosisaladan bulo ala pananda bisara
133. Lalangnganpa ussuruq kanan kairinna sumalunna lombok
134. Tarekkepa ussaraqka diong tiampun tikalebona
135. Tasorongi rokko puang parande pajujung

136. Tedong maqbulu datu
137. Tapirikanni rokko suling kalaga batiqna pundu toseko
138. Napokendekki lompona padang
139. Napolangganni luqpa tikalebona
140. Sitammumoko sangsiporaianmu lan tondokta
141. Sideteqmoko sangbaisenu lan tongkonanta
142. Paqbutagarimoko lan rante masangkaq
143. Paqbunasaaa lan tandung sea-see
144. Siaduka tedong maqbulu datu
145. Sitindoq tomawawa palisu sirenden
146. Kutambaipa sangpuangmu
147. Kuolipa sangdeatanmu
148. Deata lembangna padang di Saqdan
149. Puang padang di Boriq
150. Deata lembangna padang di Pangli
151. Puang padang di Malakiri
152. Deata lembangna padang di Tallunglipu
153. Puang padang di Tagari
154. Lasitammumoko sangsiporaianmu
155. Sideteqmoko sangbaisenu
156. Maleako malingako lelemekutana ako
157. Kumua tumbara ulang raraqna
158. Teapada bannang bulawanna
159. Mudipasitammu sangsiporaianmu lan pengkarangan
160. Ammu dipasideteq sangbaisenu lan rante masangkaq
161. Tasorongpi tedong maqbulu datu
162. Lako Puang metampa dao tangngana langiq
163. Napuang parande pajujung diong mangapiqna tana
164. Anna lan merrantena lino
165. Nasapui bokoq tang boringanna
166. Batiqna pundu toseko
167. Natoi ulang raraqna batiqna pundu toseko
168. Nasapui bokoq tang boringanna
169. Sundunmu langgan tangnga lolokna
170. Tekada disalu rundun
171. Tikurindingnapa anak to pande

172. La ussalu rundun alukna sumalunna lombok
173. La umbille beluakki diong tiampan tikalebona
174. Kukua marukuq nasangmoko
175. Tosirio sukaran aluk lan tondokta
176. Maindemoko to sisaladan bulo ala lan tongkonanta
177. Toungkanannangi pananda bisara
178. Eko. angkaranai mati q saririan sepuq