

**A TRADITIONAL SONG IN TORAJANESE FUNERAL CEREMONY
AND ITS ENGLISH INTERPRETATION
(An Anthropolinguistic Analysis)**



PERPUSTAKAAN

Tgl. 01-08-08

Sastra

1443

Indonesia

9.0

A Thesis

**Submitted to the Faculty of Cultural Sciences Hasanuddin University
In partial fulfillment of the requirement to obtain
Sarjana degree in English Department**

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MAKASSAR

2008

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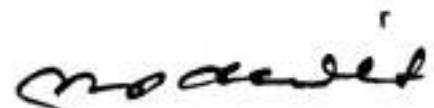
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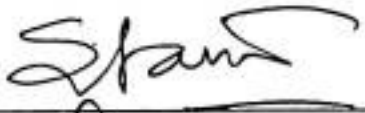
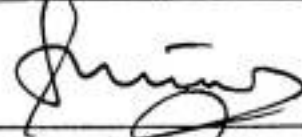
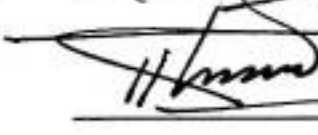
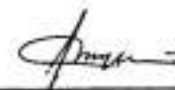

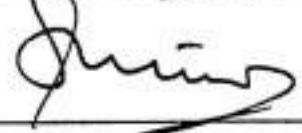
Pada hari Kamis, 24 Juli 2008, panitia ujian skripsi menerima dengan baik skripsi yang berjudul:

**A TRADITIONAL SONG IN TORAJANESE FUNERAL CEREMONY
AND ITS ENGLISH INTERPRETATION**

Yang diajukan dalam rangka memenuhi salah satu syarat ujian akhir guna memperoleh gelar sarjana pada Fakultas Ilmu Budaya, Jurusan Sastra Inggris, Universitas Hasanuddin.

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ACKNOWLEDGEMENT

The writer would like to express her gratitude to all people involved who make this thesis possible. The Holy One who always guides her way and shows the kindness of life; lovely mom and dad who always support and encourage her during the hard times; the greatest sister of all, Myland, who never get tired to help and spend her time for the writer; and also Paulo, a good brother who also supports the things that the writer does.

Thanks to the dean of Faculty of Letters, Drs. H. Muhammad Darwis, M.S. and the honorable Drs. Husain Hasyim, M.Hum. as the Head of English Department; to Drs. Stanislaus Sandarupa, M.A, Ph.D. and Drs. Simon Sitoto, M.A. as the writer's consultants; to Drs. Agustinus Ruruk Lilak, M.A. and Dra. Fransisca Elisabeth Kapoyos, M.Hum. as the writer's examiners; and also to the writer's academic advisor Dra. Ria R. Jubhari, Ph.D. for her advice during these last five years. All of their brilliant ideas are held in high regard.

Ir. Frederik Palimbong and Petrus Lamba Mangiwa, S.H. are also regarded for their sincere help. Thanks to Mr. Gideon Tebong and Mr. Yosep Tikuali for all of their truthful assistance, advice, and lessons. Thanks also directed to their beloved sons and daughters Linda, Syane, Ita, Rooney, and Jackie.

Thanks to the writer's besties Nia, Vanzie, Zushu for the priceless joy, sadness, and secrets beneath the eternal trust they ever shared. They will always be regarded as her own precious sisters. Thanks to the other marvelous Eldacosta friends and the fascinating harmonious community of Caritas with a bunch of talented and crazy lovely people. They are blessed with their own astonishing characters. Thanks for all the lessons, dude.

The writer realizes that this thesis still needs a lot of improvement. Therefore, critics and suggestions are highly appreciated.

Makassar, June 16th, 2008

Ability Palebangan

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ABSTRAK

Ability Palebangan. 2008. *A Traditional Song in Torajanese Funeral Ceremony and Its English Interpretation*. Studi ini bertujuan untuk mengidentifikasi perubahan yang terjadi dalam proses interpretasi lewat terjemahan. Analisis ini dilakukan dengan mengkaji teks sebuah lagu tradisional yang dilantunkan dalam acara-acara pemakaman adat suku Toraja yang dikenal dengan nama *Badonj* berikut dengan versi bahasa Inggrisnya.

Penelitian ini dilakukan dengan menggunakan pendekatan Antropolinguistik yang menghubungkan unsur-unsur struktural sebuah karya sastra dengan unsur-unsur kebudayaan yang melatar belakangi terciptanya karya tersebut. Penulis melakukan pendekatan tersebut kemudian mencoba membandingkan antara karya sastra berbahasa Toraja dengan karya sastra yang merupakan hasil interpretasi Bahasa Inggrisnya dengan menggunakan analisis Hermeneutika.

Analisis ini menunjukkan bahwa bahasa yang berbeda menampilkan dunia yang berbeda sewaktu seorang pengarang yang berasal dari belahan dunia lain mencoba untuk menginterpretasikan sebuah karya sastra dari negara yang berbeda. Adapun perbedaan yang dapat penulis identifikasikan dalam karya-karya sastra tersebut dipengaruhi oleh adanya perbedaan dalam latar belakang budaya masing-masing pengarang yang terkandung dalam tiap bahasa dimana para pengarang melihat dari sudut pandang yang berbeda.

CHAPTER ONE

INTRODUCTION

1.1 Background

Indonesia is an archipelagic country, which consists of various ethnic groups. Each of these ethnic groups has its own typical way in doing ceremonies. Most of these ethnic groups are well known because of their thanksgiving ceremonies, wedding ceremonies, funeral ceremonies, and other religious ceremonies, for example, *Sekaten* in Yogyakarta, *Ngaben* in Bali, and *Rambu Solo'* in Tana Toraja.

The writer would like to investigate more about *Rambu Solo'*, a funeral ceremony in Tana Toraja, because the writer thinks that she also has the responsibility to maintain her own culture as a Torajanese, furthermore, Tana Toraja is one of the most famous tourist destinations in Indonesia, which gets the second place because of its funeral ceremony and other tourism objects.

Many Torajanese descendants who were born outside the regions of Tana Toraja do not know much about their own culture and *Rambu Solo'* is one of the most complicated Torajanese ceremonies. It is an awful thing if someone does not know anything about his or her own culture while culture is one of the most important things, which belongs to someone's identity.

Foreigners who want to enjoy the atmosphere of Torajanese funeral ceremony also have the right to gain more and more information about the activity they observe. It is the obligation, thus, of all Torajanese to explain the ritual, the rules, the signs, and other important things of the funeral ceremony that they want to know.

Therefore, it would be good to begin the research by doing an observation on the traditional songs in the funeral ceremony such as *Badonj*, *Ma'katia* or *Ma'joge'*, *Massulinj*, *Dondi'*, and *Osonj* because most of the people like to listen to the songs.

For many years, song has been used by human beings as one of the prominent instrument in interpreting their feelings and their thoughts. Song is also used as a medium in telling stories, which happen in their lives. Human also dedicates the song as an element of appreciation.

From all of the statements explained above, the writer considers that the songs are appropriate to be the objects of examination because some of the songs consist of the lyrics which are particularly made to tell the story of the dead person when he or she was still alive. The writer, thus, focuses the study with the title: *A Traditional Song in Torajanese Funeral Ceremony and Its English Interpretation*.

1.2 Identification of Problems

Traditional songs are suitable to be the object of study and the problems related to the English interpretation of traditional songs in *Rambu Solo'* can be identified as follows:

1. Not all of the Torajanese in Tana Toraja memorize the song lyrics and know their meanings because some of the traditional songs in Torajanese funeral ceremony are only sung by the chosen people.
2. There is a song which only consists of the sound of the instrument and has no lyrics.

3. Some of the traditional song lyrics are various because of the social stratification in Torajanese society.
4. It is difficult for the Torajanese who were born and grew up outside Tana Toraja region to recognize those traditional song lyrics because of the lack of information.

1.3 Scope of Problem

Among all of the identified problems mentioned, the writer focuses the study only on the traditional song of Torajanese funeral ceremony, which contains words of lyrics, its English interpretation, and especially made for the nobleman.

Therefore, the writer concentrates on one kind of traditional songs, that is, *Badonj*.

1.4 Statement of Problems

The scope has already been determined. The specification will be made based on the statement of the problem as follows:

1. What are the contexts of *Badonj* traditional song performance?
2. What is the English interpretation of *Badonj* in Torajanese funeral ceremony?
3. What do such interpretations represent?

1.5 Objectives of Writing

The objectives of writing are:

1. Theoretically this study is significant for the development of the study in denotational aspect of language in culture.

2. It is also necessary for the maintenance of custom as one of the prominent cultural inheritance.
3. Hopefully this study could avoid a cultural displacement which is possible.

1.6 Significance of Study

Significance of this study is for practical aspect. Practically it is expected that this study will give useful information to the foreigners who come to enjoy the atmosphere of traditional songs in Torajanese funeral ceremony, to Torajanese who were born and live outside Tana Toraja, and also to other Indonesians. It is also expected that this study will give a meaningful contribution to other researchers who want to conduct a research related to this topic.

1.7 Methodology

1.7.1 Method for Collecting Data

This method is carried out to obtain the data for this research.

1.7.1.1 Library Research

In this method, the writer read books and articles which are relevant with the topic. It is used to obtain information in order to support the analysis.

1.7.1.2 Field Research

In collecting the main data, the writer interviewed the people who achieve the traditional song.

1.7.2 Population and Sample

1.7.2.1 Population

The populations of the research are the collected *Badonj* traditional songs by Van der Veen.

1.7.2.2 Sample

The sample of the research is a song which is taken from the populations of collected *Badonj* traditional songs by Van der Veen.

1.7.3 Method for Analyzing Data

In analyzing the data, firstly the writer identifies the meaning of the traditional song in its English interpretation by using anthropolinguistic approach. After analyzing it, the writer tries to specify the patterns that occur on the traditional song. Steps of data analysis are as follows:

Step one: Reading all data which are presented in Van der Veen's *Badonj* traditional songs collection before deciding the sample of the research.

Step two: Analyzing the lyrics of the chosen *Badonj* traditional song by using a hermeneutic analysis to reveal the interpretation inside the lyrics.

Step three: Identifying certain patterns that occurs at the song lyrics. Those patterns will be collected and recorded on the whole.

Step four: After identifying the patterns that occurs at the song lyrics, each of them will be classified, analyzed, and explained briefly.

CHAPTER TWO

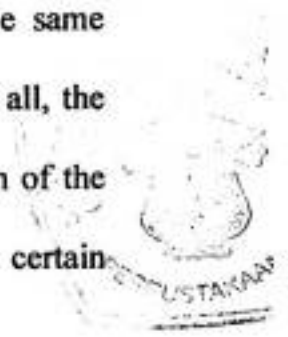
THEORETICAL BACKGROUND

2.1 Previous Study

The writer finds out some previous studies that might support her analysis to complete the writing. Some of them are:

1. The study of *The Sa'dan Toradja Chant for the Deceased* by Van der Veen (1966), which explains the language being used in Badonj traditional songs in their English interpretations.
2. The study of *Torajanese "Badong Paqbarani" (An Anthropolinguistic Analysis)* by Yakobus Pati (1993), which investigate the language being used in a ritual speech of a song in Torajanese funeral ceremony.
3. The study of *Musique Rituelles des Toraja Sa'dan, musiques du couchant, musiques du levant* by Dana Rappoport (1997), which examine the traditional songs in Torajanese funeral ceremony and identifies some changes which appear as a new identity in the context of Indonesian monotheism.
4. The study of *Poetics and Politics of the Kingly Death Ritual in Toraja South Sulawesi Indonesia* by Stanislaus Sandarupa (2004), which discuss some aspects of grammar or more precisely politicized grammar that is integrated in the poeticized political processes in the context of a tradition of cultural performances in the kingly death ritual of the Torajanese. Sandarupa has also written *badonj* from the ritual failure perspective to understand the mechanism of power in Toraja in article entitled *Contestation, Collaborative Creativity in Performance, Torajan Poetics & Politics (forthcoming)*.

Those four previous studies and this writing aim to maintain the Torajanese old language and save it from extinction. This writing also focuses on the same research object in a Torajanese funeral ceremony, that is, *Badonj*. Above all, the main purposes of this writing are to investigate the English interpretation of the traditional song lyrics in Torajanese funeral ceremony and to disclose certain patterns that occur in it.



2.2 Literature Review

2.2.1 Anthrop linguistics

Language and culture are closely related. Language is not only the instrument to interact among the members of a community but also the main element of culture.

Sergei Grinev-griniewicz (2005) explains:

“Anthrop linguistics is the study of the evolution of human mentality on the basis of its reflection in respective evolution of language, first of all of its vocabulary. It is based on the assumption that practically all historical changes in human mentality, progress of culture, and knowledge growth are reflected in changes in the lexical system.”

According to Ray L. Birdwhistell, there are two kinds of communication namely verbal and non verbal. Verbal communication is visible in the process of encoding, transmitting information, decoding, and giving feedback while non verbal communication is found in paralanguage. The speaker formulates the information inside his brain into a form of language in the process of encoding and then transmits the message or the information to the hearer. The hearer tries to interpret the message or the

information so that he can understand. Finally, the hearer responds it with other message or information as a feedback.

Non verbal communication in paralinguage already has the same understanding between the speaker and the hearer in interpreting the contents of information so that the answer has been well-organized. For example, someone says, "How are you?" and the answer must be "Fine". But based on the J.R. Firth's research in Polynesia, the people there really interpret it as a question which is used to ask about one's health. It shows that the culture really dominates the language. Therefore, both language and paralinguage are closely related and also the basic cultural traits.

Von Humboldt defines language as a religious activity, that is, a continuous spiritual process to build an idea or a concept by creating the sound of articulation. Language reflects the soul, the character, and the trait of a nation. This thing causes the variety and diversity of language. This theory has its basic concept, that is, the language of a nation decide the nation's conception towards the world and its surroundings through grammar and semantics that may exist in its language and culture because the language functions as the instrument to think and to behave for every nations.

2.2.2 Hermeneutics

Hermeneutics may be described as the development and study of theories of the interpretation and understanding of texts. In contemporary usage in religious studies, hermeneutics refers to the study of the interpretation of religious texts. It is more broadly used in contemporary

philosophy to denote the study of theories and methods of the interpretation of all texts and systems of meaning. The concept of “text” is here extended beyond written documents to any number of objects subject to interpretation, such as experiences. A hermeneutic is defined as a specific system or method for interpretation, or a specific theory of interpretation. However, the contemporary philosopher Hans-Georg Gadamer has said that hermeneutics is an approach rather than a method.

Essentially, hermeneutics involves cultivating the ability to understand things from somebody else’s point of view, and to appreciate the cultural and the social forces that may have influenced their outlook. Hermeneutics is the process of applying this understanding to interpreting the meaning of written texts and symbolic artifacts (such as art or sculpture or architecture), which may be either historic or contemporary.

1. A Basic Definition

In his book, “Hermeneutics”, writer Henry A. Virkler provides this basic history and definition:

“The word *hermeneutics* is said to have had its origin in the name Hermes, the Greek god who served as messenger for the gods, transmitting and interpreting their communications to their fortunate, or often unfortunate, recipients.”

“In its technical meaning, hermeneutics is often defined as *the science and art of biblical interpretation*. Hermeneutics is considered a science because it has rules and these rules can be classified into an orderly system. It is considered an art because communication is flexible, and therefore a mechanical and rigid application of rules will sometimes distort the true meaning of a

communication. To be a good interpreter one must learn the rules of hermeneutics as well as the art of applying those rules.”

Hermeneutical theory is sometimes divided into two sub-categories—general and special hermeneutics. General hermeneutics is the study of those rules that govern interpretation of the entire biblical text. It includes topics of historical-cultural, contextual, lexical-syntactical, and theological analyses. Special hermeneutics is the study of those rules that apply to specific genres, such as parables, allegories, types, and prophecy.

2. Etymology

The word *hermeneutics* is a term derived from ‘Ἑρμηνεύς’ the Greek word for *interpreter*. This is related to the name of the Greek god Hermes in his role as the interpreter of the messages of the gods. Hermes was believed to play tricks on those he was supposed to give messages to, often changing the messages and influencing the interpretation thereof. The Greek word thus has the basic meaning of one who makes the meaning clear.

3. History of Western Hermeneutics

(a) Ancient Greece and Rome

Aristotle strikes a chord in his treatise *De Interpretatione* that reverberates through the intervening ages and supplies the key note for many contemporary theories of interpretation. His overture is here:

“Words spoken are symbols or signs (*symbola*) of affections or impressions (*pathemata*) of the soul (*psyche*); written words are the signs of words spoken. As writing, so also is

speech not the same for all races of men. But the mental affections themselves, of which these words are primarily signs (*semeia*), are the same for the whole of mankind, as are also the objects (*pragmata*) of which those affections are representations or likenesses, images, copies (*homoiomata*)."

Some ancient Greek philosophers, particularly Plato, tended to vilify poets and poetry as harmful nonsense — Plato denies entry to poets in his ideal state in *The Republic* until they can prove their value. In the *Ion*, Plato famously portrays poets as possessed:

"You know, none of the epic poets, if they're good, are masters of their subject; they are inspired, possessed, and that is how they utter all those beautiful poems. The same goes for lyric poets if they're good: just as the Corybantes are not in their right minds when they dance, lyric poets, too, are not in their right minds when they make those beautiful lyrics, but as soon as they sail into harmony and rhythm they are possessed by Bacchic frenzy." (Plato, *Ion*, 533e-534a)

The meaning of the poem thus becomes open to ridicule — whatever hints of the truth it may have; the truth is covered by madness. However, another line of thinking arose with Theagenes of Rhegium, who suggested that instead of taking poetry literally, what were expressed in poems were allegories of nature. Stoic philosophers further developed this idea, reading into the poets not only allegories of natural phenomena, but allegories of ethical behavior.

Aristotle differed with his predecessor, Plato, in the worth of poetry. Both saw art as an act of mimesis, but where Plato saw a pale, essentially false imitation in art of reality, Aristotle saw the possibility of truth in imitation. As critic David Richter points out, "For Aristotle, artists must disregard incidental facts to search for deeper universal truths" — instead of being essentially false, poetry may be universally true (Richter, *The Critical Tradition*, 57). In the *Poetics*, Aristotle called both the tragedy and the epic noble, with tragedy serving the essential function of purging strong emotion from the audience through catharsis.

(b) Early Biblical Hermeneutics

The early Jewish Rabbis and the early Church Fathers deployed similar philological tools; their Biblical interpretations stressed allegorical readings, frequently at the expense of the texts' literal meaning. They sought deeper meanings below the outward appearance of the text. Examples of such interpretations include the views of Philo of Alexandria, Origen, and the Talmudic writings. Traditional Jewish hermeneutics differ from the Greek method in that the rabbis considered the Tanach (the Jewish biblical canon) to be inviolate. They did not consider inconsistencies in the text to be mistakes or corruptions. These problematic sections of the text were believed to be deliberate and containing meanings which had to be teased out of the text through the process of exegesis. As a result, the rabbinical interpreters created a secondary, esoteric reading of the text based on these

problematic sections. This was one of the bases of early Kabbalah and the Gematria, which posited mystical or “secret” meanings to the Biblical text based on the letters of the text themselves and even their numerical value.

(c) Medieval Hermeneutics

Medieval Christian interpretations of text incorporated exegesis into a fourfold mode that emphasized the distinction between the letter and the spirit of the text. This schema was based on the various ways of interpreting the text utilized by the Patristic writers. The literal sense (*sensus historicus*) of Scripture denotes what the text states or reports directly. The allegorical sense (*sensus allegoricus*) explains the text with regard to the doctrinal content of church dogma, so that each literal element has a symbolic meaning. The moral application of the text to the individual reader or hearer is the third sense, the *sensus tropologicus* or *sensus moralis*, while a fourth level of meaning, the *sensus anagogicus*, draws out of the text the implicit allusions it contains to secret metaphysical and eschatological knowledge, or gnosis.

The hermeneutical terminology used here is in part arbitrary. For almost all three interpretations which go beyond the literal explanations are in a general sense “allegorical”. The practical application of these three aspects of spiritual interpretation varied considerably. Most of the time, the fourfold sense of the Scriptures was used only partially, dependent upon the content of the text and

the idea of the exegete.... We can easily notice that the basic structure is in fact a twofold sense of the Scriptures, that is, the distinction between the *sensus literalis* and the *sensus spiritualis* or *mysticus*, and that the number four was derived from a restrictive systematization of the numerous possibilities which existed for the *sensus spiritualis* into three interpretive dimensions (Ebeling 1964, 38).

Hermeneutics in the Middle Ages witnessed the proliferation of non-literal interpretations of the Bible. Christian commentators could read Old Testament narratives *simultaneously* as prefigurations of analogous New Testament episodes, as symbolic lessons about Church institutions and current teachings, and as personally applicable allegories of the Spirit. In each case, the meaning of the signs was constrained by imputing a particular intention to the Bible, such as teaching morality, but these interpretive bases were posited by the religious tradition rather than suggested by a preliminary reading of the text.

The customary medieval exegetical technique commented on the text in *glossae* ("glosses" or annotations) written between the lines and at the side of the text which was left with wide margins for this very purpose. The text might be further commented on in *scholia* which are long, exegetical passages, often on a separate page.

A similar fourfold categorization is also found in Rabbinic writings. The fourfold categorizations are: *Peshat* (simple interpretation), *Remez* (allusion), *Derash* (interpretive), and *Sod*

(secret/mystical). It is uncertain whether or not the Rabbinic division of interpretation pre-dates the Patristic version. The medieval period saw the growth of many new categories of Rabbinic interpretation and explanation of the Torah, including the emergence of Kabbalah and the writings of Maimonides.

(d) Renaissance and Enlightenment

The discipline of hermeneutics emerged with the new humanist education of the 15th century as a historical and critical methodology for analyzing texts. In a triumph of early modern hermeneutics, the Italian humanist Lorenzo Valla proved in 1440 that the “Donation of Constantine” was a forgery, through intrinsic evidence of the text itself. Thus hermeneutics expanded from its medieval role explaining the correct analysis of the Bible.

However, Biblical hermeneutics did not die off. For example, the Protestant Reformation brought about a renewed interest in the interpretation of the Bible, which took a step away from the interpretive tradition developed during the Middle Ages back to the texts themselves.

The rationalist Enlightenment led hermeneutists, especially Protestant exegetes, to view Scriptural texts as secular Classical texts were viewed. Scripture thus was interpreted as responses to historical or social forces, so that apparent contradictions and difficult passages in the New Testament, for example, might be clarified by comparing their possible meanings with contemporaneous Christian practices.

(e) Schleiermacher

Friedrich Schleiermacher (November 21, 1786 – February 12, 1834) explored the nature of understanding in relation not just to the problem of deciphering sacred text, but to all human texts and modes of communication. The interpretation of a text must proceed by framing the content asserted in terms of the overall organization of the work. He distinguishes between grammatical interpretation and psychological interpretation. The former studies how a work is composed from general ideas, the latter considers the peculiar combinations that characterize the work as a whole. Schleiermacher said that every problem of interpretation is a problem of understanding. He even defined hermeneutics as the art of avoiding misunderstanding. He provides a solution to avoidance of misunderstanding: knowledge of grammatical and psychological laws in trying to understand the text and the writer. There arose in his time a fundamental shift from understanding not only the exact words and their objective meaning to individuality of the speaker or author.

(f) Dilthey

Wilhelm Dilthey broadened hermeneutics even more by relating interpretation to all historical objectifications. Understanding moves from the outer manifestations of human action and productivity to explore their inner meaning. In his last important essay “The Understanding of Others and Their Manifestations of Life” (1910), Dilthey makes it clear that this move from outer to

inner, from expression to what is expressed, is not based on empathy. Empathy involves a direct identification with the other. Interpretation involves an indirect or mediated understanding that can only be attained by placing human expressions in their historical context. Understanding is not a process of reconstructing the state of mind of the author, but one of articulating what is expressed in the work.

(g) Heidegger

Since Dilthey, the discipline of hermeneutics has detached itself from this central task and broadened its spectrum to all texts, including multimedia and to understanding the bases of meaning. In the 20th century, Martin Heidegger's philosophical hermeneutics shifted the focus from interpretation to existential understanding, which was treated more as a direct, non-mediated, thus in a sense more authentic way of being in the world than simply as a way of knowing.

Advocates of this approach claim that such texts, and the people who produce them, cannot be studied using the same scientific methods as the natural science, thus use arguments similar to that of antipositivism. Moreover, they claim that such texts are conventionalized expressions of the experience of the author, thus, the interpretation of such texts will reveal something about the social context in which they were formed, but, more significantly, provide the reader with a means to share the experiences of the

author. Among the key thinkers of this approach is the sociologist Max Weber.

(h) Contemporary Hermeneutics

1. Hans-Georg Gadamer's hermeneutics is a development of the hermeneutics of his teacher, Heidegger.
2. Paul Ricoeur developed a hermeneutics based on Heidegger's concepts, although his own work differs in many ways from that of Gadamer's.
3. Andrés Ortiz-Osés has developed his Symbolic Hermeneutics as the Mediterranean response to north European Hermeneutics. His main statement regarding the symbolic understanding of the world is that the meaning is the symbolic healing of the real injury.

CHAPTER THREE

DATA PRESENTATION AND ANALYSIS

3.1 Introduction

According to Kruyt and Adriani, the name of Toraja is used to replace the name of *Alfuru* which is often used as a collective name for the tribal people inside Central Sulawesi at that time, because of the need of a name which does not contain a negative meaning. *Alfuru* is the term used before the nineteenth century by westerner authors to mention the isolated tribes inside the hinterlands in eastern part of Indonesia such as Sulawesi, Kalimantan, and Maluku. The name of Toraja is taken from a name which is usually used by The Luwu people to identify the people who live in the western part of the remote areas which is generally located in mountainous area. The Torajanese ethnic is divided into three major groups based on the prominent elements of the culture, that is, West Toraja, South Toraja or Toraja Sa'dan which is the part of South Sulawesi administrated territory nowadays, and East Toraja which is the part of Central Sulawesi administrated territory nowadays (Kruyt 1938:1-6).

H. Kern assumes that The Indonesian used to have the habit to name their living area based on the sea and the land direction, such as *kelot* and *kaja* in Bali (Kern, 1965:11-18). The tribes in South and Central Sulawesi also do the same thing such as *luwu* and *raja* (Bugis). The word *raja* is taken from *riaja* which means the land (upon), so *To Raja* means the people who come from high place, that is, the mountain (Mattulada, 1974:41). Hence, the name of Toraja has been used by the Buginese people from Luwu since a long time ago before the Netherlanders came to identify the people who live in mountainous (remote) area.

According to Kruyt, the remote area inside Central and South Sulawesi has been inhabited by other unknown group of people before the Torajanes people came into the area. And then there were two phases of migration which enter the remote area inside Central and South Sulawesi. The first migration was the arrival of the Megalithic people. Kruyt calls them *Steenhouwers* (the group of people who crush the stone). They came from two directions. The first came from the north, which is guessed from Japan, and then enter the North Sulawesi through the Central Sulawesi and finally arrived in South Sulawesi. The second came from the south, which is guessed from the estuary through the upper course of Sa'dan River, and enter the northern part of South to Central Sulawesi. According to Kruyt, people still remember the arrival of their ancestors from the south through Sa'dan River. They believe that their ancestors came from an island across the sea, and then they sailed through the sea until they reached the upper course of Sa'dan River and arrived in a place named Enrekang. After they arrived, they spread into the hinterland to the north (Kruyt, 1938:485-489), that is, the northern part of South and Central Sulawesi nowadays.

The second migration was the arrival of *de Pottenbakkers* (the people who made the earthenware) who came to the northern part of South and Central Sulawesi from the east, that is, the area between Malili and Wotu at the west coast of Bone Gulf which is located in South Sulawesi nowadays. This migration has introduced the new cultural elements in people's life especially in religious aspect, social, and economy. In economy, it introduced the irrigation system on wet rice field. In religion, it introduced certain names of god and also some complex rituals. In social, it introduced some rules which govern the society's life. It also introduced a new caste in society, that is, the noble caste. It became the most

powerful caste among the ordinary people and slaves. The existence of the noble caste is reflected in a legend called *to manurun*.

According to Kruyt, the origin and migration of the ancestors into Tana Toraja can be traced from a myth which is based on the collective memory of South Torajanese society or the Torajanese society which is bounded in a unity called *Tondok Lembangan Bulan Tana Matarik Allo*. It was the name of united traditional regions of Tana Toraja before the term of Toraja is used. The Meaning is a land which was shaped like moon and shone by the sun ray, a land of a whole and round unity with a government which was based on *Aluk Todolo* tradition. The myth tells that the ancestors came into Tana Toraja from the south through the Sa'dan River. They sailed from an island which was called Pongkok Island to Sa'dan River and then they stopped in Enrekang because of the steepy hills and rocks. From Enrekang, they spread to Mengkendek, Makale, Sangalla', Rantepao, and Central Sulawesi. The words Enrekang and Mengkendek mean step out from the water and get on the land. Rura and Bambapuang which are located on the northern Enrekang city nowadays are their gathering and living places for the very first time (Tangdilintin, 1980:5).

After they had lived for a long time in Rura and Bambapuang, they grew up and made several groups. The development caused the competition and it caused war among them. Some of them looked for new places to stay to avoid the war. From Bambapuang, they spread to the north in groups which was led by their own headmen. Those headmen titled *Arruan* which means the leader of the group. The word *Arruan* became *Aru* and *Arung* in Torajanese and Buginese history which was known as the head of government and also religion after they lived in a place.

There were 40 *Arruan* (*Arruan patangpulo*) who lived in whole area of Tondok Lepongan Bulan Tana Matarik Allo (Tangdilintin, 1980:6-13).

The next migration was the arrival of the people who used boats (*lembang*) which was led by a headman titled *Puang Lembang* (Salombe, 1972:11). They lived in Bambapuang and then united the former *arruan* groups into a unity called *Tallu Lembangna*, which means three great united groups who lived in Tondok Lepongan Bulan Tana Matarik Allo and was led by *Puang Tallu Lembang*.

The war among groups had already happened since *arruan* groups exist and continued to the time when *tallu* alliances were made. The land is in chaos because of the war which happened continuously to get the power. From the chaos, a saviour was born in their myth and they called him *to manurun* (Toraja) or *to manurung* (Bugis).

According to Tangdilintin, there were three famous *to manurun*. They are *to manurun* in Kesu', *to manurun* in Kandora, and *to manurun* in Kaero (Tangdilintin, 1980:26). However, there were a lot of *to manurun* in people's myth because every united traditional region identifies the same concept with different version among them. *To manurun* married the local noble princess and their generations would continue the leadership in the society. *To manurun* generations always use the word *langi'* as their surname because people believe that *to manurun* was from the heaven or sky (*langi'*). They keep using their former ancestors' noble name such as *Puang*, for example, *Puang Tamboro Langi'*, *Puang Manurun Langi'*, *Puang Kambio Langi'*, *Puang Biring Langi'*, etc.

The social stratification in Torajanese society is called *tana'* (caste), which can be divided into several levels:

a. *Tana' Bulaan.*

It is the highest level of the noblemen as the heirs who can perform *sukaran aluk*, that is, a belief in organizing the rules of life and to lead the religion.

b. *Tana' Bassi.*

It is the middle level for the noblemen as the heirs who can be trusted to organize the leadership.

c. *Tana' Karurun.*

It is the level of ordinary free people who are reliable to be the skilled craftsmen.

d. *Tana' Kua-kua.*

It is the level of slaves as the heirs who must accept the responsibility as the noblemen's servants.

There were three traditional regions in Tondok Lepongan Bulan Tana Matarik Allo. Each of those traditional regions had their own traditional rules, conditions, and their own dialects:

a. *Padang Diambei'* (*Pekamberan* traditional region) on the eastern part.

b. *Padang Dipuangngi* on the central part.

c. *Padang Dima'dikai* on the western part.

Actually, these three traditional regions had the same meaning but their names were different because of the influence of different languages and dialects.

The classification of east and west based on the sun rotation is concerned as the cosmos (universal) symbol which has to be the human orientation in the world (their micro cosmos life), including the naming of their land which is called Tondok Lepongan Bulan Tana Matarik Allo.

A long time ago, the Torajanese villages are built based on the kinship, which means that in a village will be inhabited by the people from the same ancestors. The centre of those villages is *Tongkonan*, which is led by a headman or *To Parengnge'*. *Tongkonan* in the village which is considered as the first village which has been built among the other villages is named *Tongkonan Layuk*. It is functioned as the central government.

3.2 The Contexts of *Badoj* Traditional Song Performance

3.2.1 *Rambu Solo'*

Rambu Solo' is a ceremony which is related to the death and sorrow. It is arranged in *Aluk Rampe Matampu* (rules of ceremony which is done in the afternoon). It is also an event which contains religious and social dimension in its stages of performance. Based on the social stratification, the funeral ceremony in Tana Toraja can be divided into four groups. They are *Disilli'*, *Dipasangbongi*, *Didoya*, and *Dirapai'*. Each of these ceremonies will be explained briefly:

1. *Disilli'* ceremony.

It is a funeral ceremony for *tana' kua-kua* society. The corpse cannot be kept in the house until the following day. It has to be buried in the afternoon or in the evening. The people who cannot afford sacrifices usually do the ceremony without sacrificing some things, but if they can afford some things they only have to sacrifice some chicken's eggs or the chickens and pigs. The corpse is buried in a cave (*Liang Silli'*). It is only wrapped with sarong without using *erong* (coffin). The babies which died before their teeth have grown are usually buried

(*disilli*) inside the cracks of banyan-tree's root or inside its perforated trunks.

2. *Dipasangbongi* ceremony.

It is a funeral ceremony which only last for one night especially for the society from *tana' karurun* or for the poor people among *tana' bassi* and *tana' bulaan* society. The sacrifices which have to be presented are at least four pigs and eight buffaloes at most. The corpse in *erong* is buried in *liang*.

3. *Didoya* ceremony.

It is a funeral ceremony which last for three, five, or seven nights especially the rich people from *tana' bassi* or the poor high nobleman families from *tana' bulaan*. During the ceremony, the participants are not allowed to sleep for a night (*didoya*). The sacrifices are several pigs (usually hundreds of pigs) and at least three buffaloes and twelve at most. The ceremonial is held at their house or *Tongkonan*, except the dead person is a high nobleman (*tana' bulaan*) which means that the ceremony has to be held at *Tongkonan Layuk* and *Rante Simbuang*. The corpse is buried in *Liang Erong* by using *erong* which is shaped like buffalo or boat.

4. *Dirapai'* or *Rapasan* ceremony.

It is a funeral ceremony for the people from *tana' bulaan* which last at least for seven days but also could be last for months. It is based on the preparation and the deal of the family. *Rapasan* consists of several phases and takes a long time with at least twelve to unlimited numbers of buffaloes and pigs which depends on the capability. The ceremony

has two phases, they are *Ma'batang* (the first phase which takes place at *Tongkonan Layuk*) and *Ma'palao* (the second phase which takes place at *Rante Simbuang*). Every phases also has another phases which must be done according to *Aluk Rapasan* (the rules in the funeral ceremony for high noblemen).

1. *Ma'batang*.

It is a ceremony which is done at *Tongkonan Layuk* for seven days continuously. The corpse is turned from east-west to north-south at the first day as the sign that the ceremony has been started and a pig is sacrificed to *deata* (gods). The sacrifice is a ritual offering which is put ahead of *basse* (tomb) located in front of the west side (north-west) of *Tongkonan Layuk*. The second day is making a *tau-tau* (statue) from bamboo stick or jackfruit wood decorated as the dead man, which is signed by sacrificing at least five buffaloes and some pigs. The third day is break time. The corpse is wrapped with red cloth on the fourth day which is done by *to mebalun* and a buffalo with several pigs are sacrificed. Grandstands are made and decorated on the fifth day in front of *Tongkonan Layuk* as the place to share and distribute the buffalo meat, which is also known as *balakkayan*. On the same day, four buffaloes and several pigs are sacrificed. On the sixth day, the guests come to show their condolence and twelve buffaloes are sacrificed (*mantunu*). Before the buffaloes are sacrificed (*ma'tinggoro*), they are tied up to the tomb (*simbuang*) at *Rante Simbuang* which means that those sacrifices are used to be the transportations for the dead man. On

the seventh day, the corpse is buried symbolically by putting it into the house (*ma'parampe*) which is actually the replacement of the coffin (*erong*). The previous *erong* and other equipments are brought and buried at *Rante Simbuang* and they will be known as *karopi'*. The mourning is finished after nine days by bringing foods as the ritual offerings to the grave (*liang*) where the corpse will be buried forever and the family take off their black clothes. It is the end of *Ma'batang* ceremony and the family will make some preparations based on the family's decision to do the second phase of the ceremony, that is, *Ma'palao* ceremony.

There will be some preparations before *Ma'palao* is begun:

- (a) The making of *tau-tau* (statue) from jackfruit's wood. *Tau-tau* is made like the dead man and then declared officially by sacrificing a pig. The purpose is to give spirit into *tau-tau* as if it is alive. It is always put near the dead man and will be put in front of the grave after the burial;
- (b) The making of the dead man's stretcher (*sarigan*) from wood which is shaped like *Tongkonan*. It is used to carry the corpse to *Rante Simbuang* and then to the graveyard. It will be put in front of the grave;
- (c) The making of grandstands from bamboo (*melantang*) around *Tongkonan Layuk* and *Rante Simbuang*. *Balakkayan* and *Lakkean* (the corpse's hut which is shaped like *Tongkonan*) are also made at *Rante Simbuang*;

(d) The making of monolith stones—*mangrui'batu*—which are put at the west side of *Rante Simbuang*. A buffalo is sacrificed for each stones during the making process and it seems that a human (slave) is usually also sacrificed in the earlier times. This is aimed to praise gods or give spirit into those monolith stones. In the middle of *Rante Simbuang*, there is a monolith stone used as the symbol of unity. These are three buildings in a row from north to south at the west side of the monolith stone; they are the grandstand which is used to welcome the guests, *Lakkean*, and *Balakkayan*. At the north side, there are grandstands for the mourning family and the grandstands for guests are placed at the east side. At the south, it is the grandstand for cooks and other ritual performers. *Simbuang* and *Karopi'* are at the west side. The centre of field (*Rante Simbuang*) is functioned as the place to do certain activities during the ceremony such as *ma'pasilaga tedong* (buffalo fighting) before they are sacrificed, *massemba'* (the game of kicking each other's legs for males), *massaung* (cock fighting), *ma'badon* (dance in circle along with the mourning song), sacrificing the buffaloes, and sharing the meat to the society.

2. *Ma'palao*.

It is the second phase of *Rapasan* ceremony which is done at *Rante Simbuang* and also has its own phases. On the first day, *ma'tundan* ritual (the corpse is woken up symbolically) is done. On the second day; *ma'balun* ritual is held, that is, re-wrap the corpse and put it inside the coffin (*erong*) along with valuable stuff such as gold and

other precious stuff which belong to the corpse when it was alive. On the third day; *ma'palao alang* ritual is held, that is, the coffin is brought to the rice barn (*alang*) to be decorated with various valuable decoration such as gold. On the fourth day; *ma'palao* ritual is held, that is, the corpse is brought to *Rante Simbuang* and put into *Lakkean* with ceremonial procession, dances, mourning songs, and tears which begin in the afternoon. Some buffaloes and pigs are sacrificed during each phase of the four rituals above. On the fifth and sixth day; *mantunu* ritual is held, that is, the guests reception and the sacrifice of buffaloes and pigs officially from the dead man's nuclear family and other relatives who contribute the animals. The buffaloes are fastened to *simbuang* before they are sacrificed as a symbol that the children and grandchildren of each member who has *simbuang* are participated to give sacrifices at the ceremony. On the seventh day; *ma'peliang* ritual is held, that is, the corpse is put into *liang* and a buffalo and some pigs are sacrificed in front of *liang*. The corpse is considered dead after *ma'peliang* ritual is over and the spirit becomes *Tomembali Puang* or *Deata*.

3.2.2 *Badon*

Badon is the most popular chant in Rambu Solo'. *Badon* is presented when the ceremony is held for more than two days, except for Banga region because *badon* is presented when a buffalo is slaughtered just for a night. *Badon* consists of condolence, the explanation of brief history (based on myth) about the dead man's descent who was descended from

the sky, his or her life story since he or she was still in the womb until the day he or she dies, and then how *Rambu Solo'* ceremony is held, the journey to heaven which eventually assume a form into a god who would guide and bless his or her generation. If the genealogy is unknown or not clear, *badon* would be sung with no particular matter. Words in *badon* are adapted to the dead man's status. Therefore, there are several kinds of *badon* according to the context, that is, *badon* for noblemen, *badon* for rich people (*badon pa'buntuan sugi'*), *badon* for heroes (*badon to barani*), *badon* for priests (*badon sando* or *badon to minaa*), and *badon* for ordinary people. The moves which accompany the sound are various because it depends on the types of tone and the rhythm of *badon*.

Badon which is held during the burial (*badon to meaa*) is unique. It express happiness because people consider that the dead man goes to the gathering place of his or her beloved ancestors and his or her spirit would eventually assume a form into a god at the sky.

3.3 Interpretation of *Badon*

As the writer mentioned before, *badon* is a song for the deceased. In this section the writer will elaborate more about some patterns that Van der Veen used in the lyrics and also explain more about the lines in comparison with its English interpretation. For the explanation, the writer interviewed two Sa'dan people about the meaning of each line from *Badon To Sa'dan* and also some information about Sa'dan people culture. The writer then compares those aspects with Van der Veen English interpretation.

The title of the book is *The Sa'dan Toradja Chant for the Deceased*. Van der Veen chose the word *chant* instead of *song* because *badon* is sung by repeating the lines. It also can be seen in Oxford dictionary where the meaning of *chant* is:

1. Words or phrases that a group of people shout or sing again and again;
2. A religious song or prayer or a way of singing, using only a few notes that are repeated many times.

Now we will go to the contents of the chant.

a) 1. *Maiko tatanmun batiŋ, tapana'ta' rio-rio.*

a) 1. *Come, let us weave the lament now. The mourning song, in sequence right.*

The first lyric implied that the speaker tries to invite the people around him to sing a mourning song. The invitation is delivered to the people who attend the funeral ceremony to represent their condolence.

Van der Veen interpreted the lyric into two sentences. He used the word *come* to interpret the Torajanese word *maiko*. This word is formed by two basic words, that is, *mai* which means *come* and *iko* which means *you*. English does not recognize those kinds of grammar that it is impossible for Van der Veen to interpret the word *maiko* into *come you*.

Van der Veen also represented the word *tapana'ta'* with the word *sequence*. Torajanese word *pana'ta'* literally means *to bear*. It tries to represent that the guests also *bear* or feel the sorrow.

a) 2. *Tiromi tu tau toŋan, tu to natampa deata.*

a) 2. *Look at that exceptional man! Who was created by the gods.*

The second lyric represents the speaker's compliment to the deceased. It is described that the deceased is a nobleman and it is indicated by the word *toŋan*

which literally means *true* or *very good*. Van der Veen defined it with the word *exceptional* which means *unusual* or *out of the ordinary*.

Torajanese *Aluk Todolo* believes in many gods and people consider that the souls of their ancestors were turned into gods when they reached *batara*. Therefore, Torajanese believe that every nobleman is god's descendant and Van der Veen believed no such things that he did not use capitalization for the word *gods*.

a) 3. *Malulun padaŋ naola, ma'ti tombaŋ napolalan.*

a) 3. *The field's grasses has he trod down, the pond he walked across dried up.*

The third lyric reflects the greatness of the deceased because he is a nobleman and a god's descendant. Great numbers of buffaloes and pigs are slaughtered during the funeral ceremony because people consider them as the deceased transportation to go to *puya*. It is imagined that all grasses at the savannah are withered and the ponds at the wet rice fields are dried up when the deceased walks across them with thousands of buffaloes and pigs on his journey to *puya*.

a) 4. *Tilewak lembanmo lao', tirabun pa'taunammo.*

a) 4. *Then he this region southward passed. Went, like the season, out of sight.*

The fourth lyric describes the situation when the soul of the deceased starts his journey to the south because Torajanese believe that *puya* is on the southern part of Tana Toraja region. He is unseen when he passes over the village and reaches the horizon. It is indicated by the word *tilewak*. The longing of his family makes the loss of the deceased feels like years and the time is indicated by the word *pa'taunam*.

Van der Veen interpreted the word *tilewak* and *tirabun* to be synonymous that he used the word *out of sight* to represent both words. He preferred the word *season* to represent the word *pa'taunam* instead of *year*. This could be caused by the habitual factor where Van der Veen who came from a four seasoned country used to use the term *season* to explain information of time. But in this lyric, he used the word *season* as the imagery of the deceased who goes *out of sight* through the horizon.

a) 5. *Tañ diruamo dilambi', direnden dikilalai.*

a) 5. *Now out of touch and out of reach. Led away, but now forgotten.*

The fifth lyric explains that the deceased existence can not be felt anymore because he has gone away to the other world. All the people can do is only carry and accompany the dead body of the deceased to the graveyard. The word *renden* literally means *guided by means of something*. In Torajanese funeral ceremony, *renden* is symbolized by spreading out a very long piece of fabric in front of the dead man's stretcher when he is about to be brought to the cemetery, which is carried by people who walk in front of the stretcher on the top of their head (as a symbol for women of noble rank). Although the deceased has passed away, they will always remember him. It is indicated by the word *dikilalai* which means *remember*. Van der Veen interpreted it with *forgotten*, somehow.

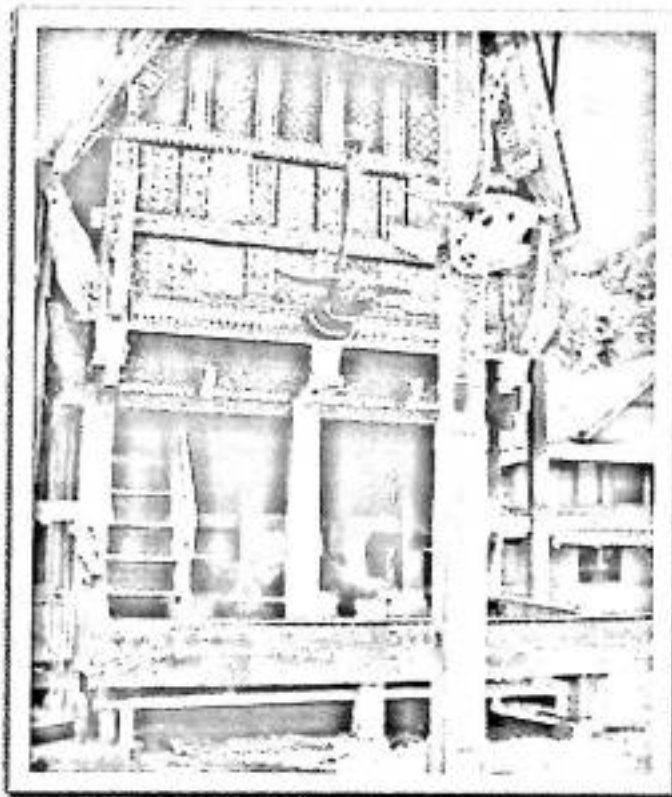
b) 6. *Inde dao to tujara, rintin to mennulu sau', umpolo bintanna sali.*

b) 6. *He lies above here, on his back. Woe, like one with south pointing head!*

Across the bamboo floor slats lies.

The sixth lyric represents the description of the deceased when he is still placed in *Tongkonan*, that is, a kind of house on stilts. The position of the body follows certain rules. It is laid on its back, the head of the deceased shall be directed to the south, and the position of the dead body has to be placed according to the length of the *Tongkonan* middle room that it will across the width of the *bamboo floor*.

The word *rintin* in this lyric states another kind of meaning, which is a certain condition where the corpse *does not move anymore, numb and petrified*. Van der Veen interpreted it with the word *woe* which means *sorrow, grief, or distress*.



The picture of Tongkonan house.

b) 7. *Matindo situany timbo, mamma' sitonda patoke'.*

b) 7. *He lies with palm wine holder there. He sleeps with pack of viscous rice.*

This lyric explains that the body of the deceased is laid with two items. The first item is *timbo*. It is a bamboo tube which is usually used to store a certain kind of liquor. The ingredient of this liquor is *nira*, that is, sap obtained by tapping

inflorescences of various palms. The word *timbo* also indicates that the corpse is a male. Van der Veen mentioned this word as a *palm wine holder*. He decided to consider *nira* as a kind of *wine* because he knew that Torajanese people usually use it as liquor just like the westerners who use to drink *wine* as one of the most popular liquor at their countries. He used the word *palm* to distinguish it with the type of ordinary *wine*.

The word *patoke'* is ambiguous because it has another meaning instead of *viscous rice*. It also means a place used to store the excess from *timbo*. *Timbo* is usually accompanied by two or three *patoke'*, which tied together with *timbo*. The difference is that the *viscous rice* is not presented in a funeral ceremony.

b) 8. *Dao tanhana sondoŋ, dao lisunna banua.*

b) 8. *There, in the centre of the house. The middle point of the abode.*

This lyric states that the corpse is put in the middle of a room with certain kind of measurement because the word *sondoŋ* is more specific than its English interpretation. It is used as a term to explain an imaginary line which divides the length of the middle room in *Tonkonan*. The word *lisu* also has a specific meaning that it is used as a term to define an imaginary coordinated point right in the middle of the room from both length and its width.

c) 9. *Anna lendu' daa mai, la messa'de banuammi, la merreke' tarampakmi.*

c) 9. *And then he passed here from the North and walked beside your houses here.*

Your compounds here he did approach.

Torajanese believe that the soul of the deceased will pass over the villages from the north to the south and walk beside the houses. The last clause is more specific

because it describes the exact location of the soul when he passes through the houses, that is, the yard under the eaves. It is indicated by the word *tarampak* which literally means *eaves*. Van der Veen interpreted this word with the word *compounds* which literally means *enclosed area with buildings used as a trading centre*.

c) 10. *Umpopani' pani' anjin, umpolentek talimpuru'*.

c) 10. *The wind's wings had he as his wings. The gales, he had them as his feet.*

In this lyric, the soul is represented as a creature with *wings* which are made from the *wind*. The soul's description in this statement is slightly similar to Christian's perception about the angels. The second clause describes that the soul's *feet* is made of *gales*. It seems that both clauses try to represent the might of the soul.

c) 11. *Sumarruk susi burinti, bali anakna betulan.*

c) 11. *Fast as burinti birds he moved, just like betulan fledglings do.*

The words *burinti* and *betulan* are used as the imagery words to describe the soul of the deceased. It is mentioned that the soul moves very fast like *burinti*. *Burinti* is a term used for sort of birds nest on the woven rice talks during the harvest. These birds originally nest in the bushes when it is not harvest. Farmers use to catch them for food because of their taste and escape with their own way by running very fast on the ground. The word *betulan* is a term used for sort of birds looked like *burinti* and the size is bigger.

d) 12. *Tanġan lentekna lumiġka, tanġan tuntun tarunona.*

d) 12. *And then his footsteps weak became. And then his fingers lost their grip.*

It is mentioned that actually the soul of the deceased does not want to be separated from his lovely ones and actually it is also hard to leave all the things that he used to do. That is why the footsteps became weak because there is an unwillingness to go. However, the memories will always remain although the things that he used to do with his own hands while he was still alive will become a desolated place when he is gone.

d) 13. *Lendu' titumbu tombinna, tipailan banderana, tilantuk baka buana.*

d) 13. *His flags were waving as they passed. His banners fluttered up and down.*

His goods in basket then went by.

Tombi is used to indicate that the dead person is a nobleman. It is put in front of a grandstand which is used to put the corpse during the funeral ceremony. The word *bandera* is used to indicate that there is a funeral ceremony in the area. *Baka bua* is a place used to keep the possessions which belong to the deceased such as his clothes and jewelry. It is made from bamboo and it is shaped like the shape of a porcelain or earthenware jug with its lid on top of it. It is carried by putting it on the back as if we wear a backpack. When the corpse is carried to the graveyard, these three things—*tombi*, *bandera*, and *baka bua*—are also taken with him.

There are three intransitive verbs which indicate the greatness of the nobleman and the festivity of his funeral ceremony, that is, *titumbu*, *tipailan*, and *tilantuk*. The word *titumbu* symbolized the festivity; the word *tipailan* symbolized the courage, the enchantment, and the charisma of the dead nobleman when he was still alive; the word *tilantuk* symbolized his greatness.

Its Torajanese version states that the banners are touched when great numbers of guests come to express their condolence, the flags sparkle by the sun ray, and the

deceased belongings inside the bamboo jug are plentiful. Van der Veen emphasized on the movements of these three items. It is indicated by the words *wave, flutter, and went by.*

e) 14. *Malemo situru' gaun, sikaloli' rambu roja.*

e) 14. *He goes where clouds do follow him to where the mists attend on him.*

Torajaneses believe that the soul of the deceased *goes* along with the clouds and covered by it on his journey to *puya*. They also believe that *puya* is located on the top of a mountain which is surrounded by the mists. On his journey to *puya*, the soul goes through the clouds and he will be surrounded by the mists when he arrives in *puya*. He will stay there for a while until the time when he has to move on to *batara*.

e) 15. *Sau' tondok to mario, pessulunan makarorroj.*

e) 15. *South, to village ever grieving, to gateway that deserted is.*

This lyric defines the illustration of *puya*. It is mentioned that *puya* is a place which is located on the southern part of Tana Toraja and it is also believed that *puya* is a *deserted* quiet place that makes the souls from the dead people miss their beloved ones so much and it causes sorrow or *grief*. This kind of feelings is indicated by the word *mario* at the first clause.

e) 16. *Tondok taj du'ku apinna, taj disulun ruajanna.*

e) 16. *To that place where no fire has burned where no coals on the hearth are put.*

This lyric describes the condition in *puya* which is the land of the souls after death. It is deserted, very quiet, and there is neither flame nor the ember. The word ember is indicated by the word *ruaja*. The word *ruaja* here means ember and Van der Veen interpreted it with the word *coal* which is a black mineral that burns and supplies heat.

Torajaneses neither use *coals* to cook nor warm the temperature of the room with *coals*. It is different from westerners who use to warm themselves on winter by putting the *coals* into the hearth inside their houses.

f) 17. *Tibaen rokko matampu', dion kabotoan allo, kalambunan pidun-pidun.*

f) 17. *Now westward does he pass from view. Below, there where the sun descends. There, where the shining one goes down.*

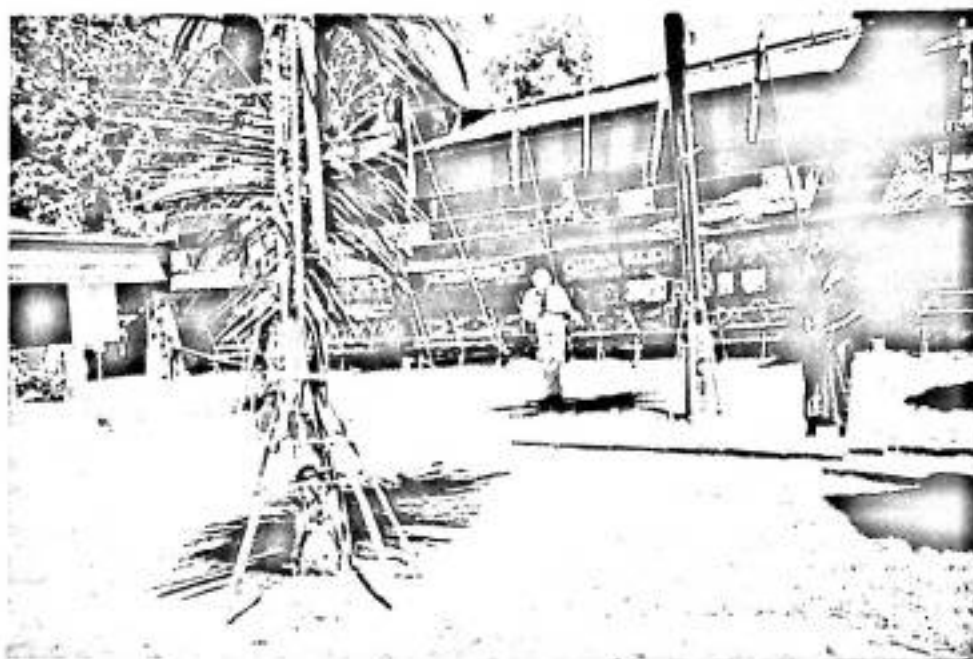
This lyric compares a human life time to sun rotation. Human life time is like the sunset. There will be a time when we have to go back to a place where we belong. No matter what we do, we can not resist it. Comparing the human life time with a sunset is considered to be metaphor.

It is mentioned that the soul of the deceased goes beyond the horizon to a place where the sun sets on the west. The last clause describes the condition of the sparkling water in the wet rice field when the sun ray shines on it. It is indicated by the word *pidun-pidun*. Van der Veen considered this word as the *shining one* or sun.

f) 18. *Bendan kalukumi dion, la ma'induk tumajaŋmi.*

f) 18. *A coconut palm, he stands there. A sugar palm, high over all.*

This lyric indicates that the dead person is greater than the others because he is a high nobleman. And he is not just an ordinary high nobleman because he stands taller than the other great ones. The songwriter used the words *kaluku* and *induk* to compare it with the dead man characters and identity as a high nobleman. The word *dion* indicates that the *coconut palm* grows lower than the *sugar palm* tree.



In the picture we can see that there are some sugar palm trees that are put in the yard. We can not find sugar palms in every funeral ceremonies because it is only directed to certain people from high social class.

g) 19. *Te'dek bantaꞃmo sarira, ambuju'mo tarawe.*

g) 19. *The rainbow there, immovable. The coloured arch, its full size, high.*

Torajanese believe that *rainbow* is the bridge which connects this world and *batara*. Its English interpretation defines the last clause as the festivity of the rainbow *colour*, its *size* and *height* while its Torajanese interpretation describes the last clause as the crowds which comes together to welcome the soul of the

deceased in *batara*. The crowds are the other souls who have been waiting to precede the soul of the deceased who will be arrived in *batara*.

g) 20. *Napolalan lanjan lanj', naola lanjan batara.*

g) 20. *His skyward path the rainbow is. He walks to heaven along it.*

It is mentioned that the soul of the deceased will go through the sky by using a rainbow. The word *batara* also means the sky but it is not only an ordinary sky because it is considered as the last destination for the souls. They believe that the sky has seven levels called *batara*. The greater number of slaughtered buffaloes, the higher level of *batara* is achieved.

The word *heaven* means home of God and the saints according to Christian. The interpreter chose the word *heaven* to indicate the word *batara*. Torajanese believe that when the souls of the dead noblemen arrive in *batara*, the souls will become gods which means beings regarded or worshipped as having power over nature and control over human affairs.

h) 21. *Dadi deatami dao, komboŋmi to palullujan.*

h) 21. *There he a deity shall be. The all-enfolding shall become.*

It is mentioned that after the soul of the deceased reaches *batara*, he will turn into a god. The souls of the deceased are considered to be the protectors who always protect their generation. It is indicated by the word *palullujan* which means something which protect the other and its English interpretation is *enfold* which means enclose, that is, shut in on all sides by putting a wall, fence, etc. Wall or fence is used to protect something and it is always indicated as a symbol of protection.

h) 22. *Patontonan dao mai, dambassan katiro-tiro.*

h) 22. *Ever on high looking downward. Continually watching us.*

It is believed that the soul of the deceased always watches his beloved ones from above or *batara*. It is indicated by the word *tonton* which means steady or always and the word *damba* which means often or frequently. The word *mai* which means on top of something indicates *batara* while the word *katiro-tiro* which means observe something without getting involved indicates the movement of the soul.

i) 23. *La umbenki' tua' sanda, paraja sanda mairi'.*

i) 23. *He shall to us full fortune give and blessings in their completeness.*

People believe that the greatness they have earned comes from their ancestors' blessings who have become the gods and goddess. The English interpretation only defines the lyric as the action of the gods who give blessings and fortune. Somehow its English interpretation does not explain the effect of giving blessings like its Torajanese interpretation does. The last clause is the cause which happened from the first clause. It is indicated by the word *paraja* at the last clause which means to make something become noble or glorious.

i) 24. *Lan tondok sanjkaleleta, bamba ma' datu-datunta.*

i) 24. *In this our village far renowned, in our region famed as princely.*

This lyric describes a renowned place which consists of its small regions with their own characteristics and some of those regions are the place where the descendants of honorable kings and noblemen belong. People believe that their

region's greatness and glory due to the blessings from their ancestors who always watch and protect them from above.

3.4 Representation of the Two Worlds

As we have seen above, Toraja *Badonj* text represents a Torajan world while the English version represents the world in accordance to the English culture or world view. Most of the changes are influenced by different perception because Van der Veen represented the lyrics from different point of view. It is indicated on the use of several words, for example, the words *season*, *wine*, and *coals*. He interpreted them based on the things that he used to do according to his original surroundings or in other words he construed the lyrics due to his cultural background.

CHAPTER FOUR

CONCLUSIONS AND SUGGESTIONS

4.1 Conclusions

Some conclusions are described after the writer analyzed the data. Those conclusions are:

1. Some differences which occur in interpreting an object are caused by numerous factors and one of the most influential factors which caused those differences is known as culture. Cultural differences sometimes cause difficulty in finding the right word for the word from the source language that it has to be substituted by a word which has the closest meaning in order to interpret the source language. However, the substitution causes the loss of several elements contained in the source language.
2. One's knowledge about the culture of other country also influences the interpretation of a work a lot because the lack of achievement in comprehending the elements of culture contained in a work can cause some differences in interpreting a work, in other words, different comprehension between the original one and its other version.
3. The comparison between two texts from two different cultural backgrounds represents each world's interpretation. An interpreter could have implied his or her cultural elements either accidentally or intentionally into his or her works and sometimes considers them from his or her point of view.

4.2 Suggestions

The writer suggests few things here to be considered for further research. Those suggestions are:

1. The object of the research in hermeneutics should be extended, not only limited in written text but also could be related further to all kinds of symbolic artifacts such as art, sculpture, or architecture which may be either historic or contemporary.
2. There are lots of other aspects of language and culture contained in the contexts of *Badon* traditional song performance which have to be researched thoroughly. Therefore, any research continuation are expected and very appreciated.

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APPENDIX

In this thesis, the writer focuses on *Badoŋ To Sa'dan* which is one of the *Sa'dan Toradja Chants For The Deceased*. Below are the lyrics of *Badong To Sa'dan* and its English interpretation by Van der Veen.

Badoŋ To Sa'dan

- a) 1. Maiko tatannun batiŋ,
tapana'ta' rio-rio.
2. Tiromi tu tau toŋan,
tu to natampa deata.
3. Malulun padaŋ naola,
ma'ti tombaŋ napolalan.
4. Tilewak lembaŋmo lao',
tirabun pa'taunammo.
5. Taŋ diruamo dilambi',
direnden dikilalai.

- b) 6. Inde dao to tuŋara,
rintin to mennulu sau',
umpolo bintanna sali.
7. Matindo situan timbo,
mamma' sitonda patoke'.
8. Dao taŋŋana sondoŋ,
dao lisunna banua.

- c) 9. Anna lendu' daa mai,
la messa'de banuammi,
la merreke' tarampakmi.
10. Umpopani' pani' anŋin,
umpolentek talimpuru'.
11. Sumarruk susi burinti,
bali anakna betulaŋ.

- d) 12. Taŋkan lentekna luminja,
taŋkan tuntun tarunona.
13. Lendu' titumbu tombinna,
tipailan banderana,
tilantuk baka buana.

- e) 14. Malemo situru' gaun,
sikaloli' rambu roja.
15. Sau' tondok to mario,
pessulunan makarorroŋ.

Chant for the deceased as sung in the Sa'dan territory

- a) 1. Come, let us weave the lament now.
The mourning song, in sequence right.
2. Look at that exceptional man!
Who was created by the gods.
3. The field's grasses has he trod down,
The pond he walked across dried up.
4. Then he this region southward passed,
Went, like the season, out of sight.
5. Now out of touch and out of reach.
Led away, but now forgotten.

- b) 6. He lies above here, on his back,
Woe, like one with south pointing head!
Across the bamboo floor slats lies.
7. He lies with palm wine holder there.
He sleeps with pack of viscous rice.
8. There, in the centre of the house.
The middle point of the abode.

- c) 9. And then he passed here from the North.
And walked beside your houses here.
Your compounds here he did approach.
10. The wind's wings had he as his wings,
The gales, he had them as his feet.
11. Fast as *burinti* birds he moved,
Just like *betulaŋ* fledglings do.

- d) 12. And then his footsteps weak became.
And then his fingers lost their grip.
13. His flags were waving as they passed.
His banners fluttered up and down.
His goods in basket then went by.

- e) 14. He goes where clouds do follow him.
To where the mists attend on him.
15. South, to village ever grieving.
To gateway that deserted is.

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|--|--|
| <p>16. Tondok taŋ du'ku apinna,
taŋ disulun ruajanna.</p> <p>f)17. Tibaen rokko matampu',
dion kabotoan allo,
kalambunan pidun-pidun.</p> <p>18. Bendan kalukumi dion,
la ma'induk tumajaŋmi.</p> <p>g)19. Te'dek bantaŋmo sarira,
ambuju'mo tarawe.</p> <p>20. Napolalan laŋŋan laŋji',
naola laŋŋan batara.</p> <p>h)21. Dadi deatami dao,
kombaŋmi to palulluŋan.</p> <p>22. Patontonaŋ dao mai,
dambassan katiro-tiro.</p> <p>i)23. La umbenki' tua' sanda,
paraja sanda mairi'.</p> <p>24. Lan tondok saŋkaleleta,
bamba ma'datu-datunta.</p> | <p>16. To that place where no fire has burned.
Where no coals on the hearth are put.</p> <p>f)17. Now westward does he pass from view.
Below, there where the sun descends.
There, where the shining one goes down.</p> <p>18. A coconut palm, he stands there,
A sugar palm, high over all.</p> <p>g)19. The rainbow there, immovable.
The coloured arch, its full size, high.</p> <p>20. His skyward path the rainbow is
He walks to heaven along it.</p> <p>h)21. There he a deity shall be.
The all-enfolding shall become.</p> <p>22. Ever on high looking downward.
Continually watching us.</p> <p>i)23. He shall to us full fortune give.
And blessings in their completeness.</p> <p>24. In this our village far renowned,
In our region famed as princely.</p> |
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- 1 *tapana'ta' (pana'ta')* = we perform it according to a straight line.
dewata = god, spirit. This is the original form of the word and it is so spoken in the Sa'dan, Balusu and other territories. There are, however, some territories where there is elision of the consonant *w*, the word then being pronounced *deata*.
- 4 *tilewak (lewak)* = gone away (see *dewata* for note on usage).
- 7 *umpolo (polo)* = to cut through, to break through.
bintan : bamboo slats that are tied to the floor joists.
- 9 *tarampak* : in the Kesu' and Paŋala' territories the word means eaves, guttering. In the Tikala, Sa'dan and other territories it means compound.
- 11 *burinti* and *betulaŋ* are birds of the ricefields and are similar to each other.
- 16 In the poetical language, the grave is called *bamua taŋ merambu* = house from which no smoke rises.