

TORAJANESE "BADONG PAQBARANI"

(An Anthropolinguistic Analysis)



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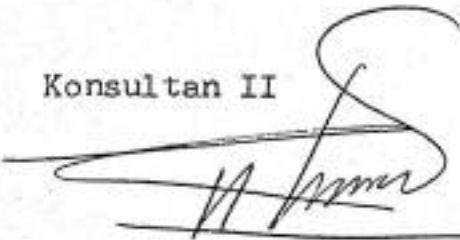
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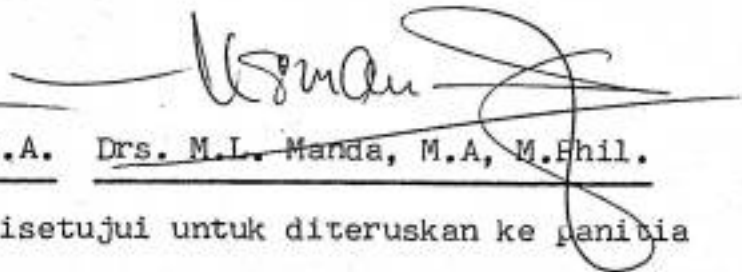
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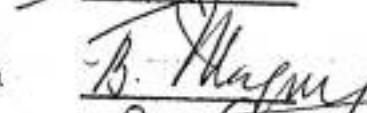
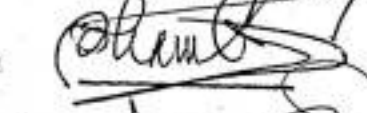

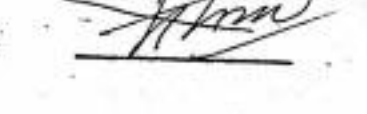
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AN ANTHROPOJINGHUISTIC ANALYSIS

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LIST OF SYMBOLS

STL	: Saqdan Toraja Language
ETL	: East Toraja Language
WTL	: West Toraja Language
STHL	: South Toraja Language
NR	: Nominalizer
1sg	: First person singular
2sg	: Second person singular
3sg	: Third person singular
1sgPOS	: First person singular possessive
2sgPOS	: Second person singular possessive
3sgPOS	: Third person singular possessive
2pl	: Second person plural
3	: Third person or thing
VRi	: Intransitive verb
VRt	: Transitive verb
RED	: Reduplication
EMP	: Empatic
F	: Future
D1	: Deixis (near to the speaker)
D2	: Deixis (near to the hearer)
D3	: Deixis (far from the speaker and the hearer)
PASS	: Passive
Neg	: Negative

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The writer

LIST OF MAPS

	Page
1. A Sketch of the Division of Ceremonies into East and West side	99
2. The map of Saqdan Toraja Language (Van der Veen, 1929)	100
3. The map of Kabupaten Tana Toraja with Its nine Districts (Kecamatan)	101
4. The map of the former subdivisions Makale and Rantepao (former Netherlands-Indies); the districts are numbered (after G.R. Seiestra, 1940)	102

TABLE OF CONTENTS

	Page
HALAMAN JUDUL	i
HALAMAN PENGESAHAN KONSULTAN	ii
HALAMAN PENGESAHAN TIM PENGUJI	iii
LIST OF SYMBOLS	iv
ACKNOWLEDGEMENTS	v
LIST OF MAPS	vii
TABLE OF CONTENTS	viii
ABSTRAK	xi
CHAPTER I : INTRODUCTION	1
1.1 BACKGROUND OF WRITING	1
1.2 THE REASON FOR CHOOSING THE TOPIC	2
1.3 THE OBJECTIVE OF WRITING ...	3
1.4 THE SCOPE OF THE PROBLEM ...	3
1.5 METHODOLOGY	4
1.6 THEORETICAL ORIENTATION	5
1.7 SOME DEFINITIONS OF THE TERMS USED IN THIS STUDY	6
1.8 THE SEQUENCE OF PRESENTATION	13
CHAPTER II: INTRODUCTION	14
2.1 GENERAL DESCRIPTION OF TORAJA	14
2.2 THE LAND	18
2.3 THE LANGUAGE	19
2.4 THE PEOPLE AND SOCIAL STRATI- FICATION	20

	Page
2.5 THE OLD RELIGION	22
2.6 THE BADONG AS A PART OF THE DEATH FEAST	24
2.7 THE CONTENTS OF THE BADONG	26
2.8 THE PERFORMING OF THE BADONG	28
2.9 THE METRICAL FORM OF THE BA- DONG	29
Footnote to Chapter II	31
CHAPTER III: THE TEXT AND ITS TRANSLATION, FEATURES OF THE BADONG AND INTERPRETATION	32
3.1 THE TEXT AND ITS TRANSLATION	33
3.2 SOME FEATURES OF 'BADONG' SPEECH	69
3.2.1 Sentence	70
3.2.1.1 Simple Sentence	70
3.2.1.2 Compound Senten- ce	71
3.2.1.3 Complex Sentence	72
3.3 INTERPRETATION	73
CHAPTER IV: CONCLUSION AND SUGGESTION	95
4.1 CONCLUSION	95
4.2 SUGGESTION	95
BIBLIOGRAPHY	97
APPENDIX 1. A Sketch of the Division of Ceremonies into East and West side	99
APPENDIX 2. The map of Saqdan Toraja Language (Van der Veen, 1929)	100

- APPENDIX 3. The map of Kabupaten Tana Toraja with
Its nine Districts (Kecamatan) 101
- APPENDIX 4. The map of the former subdivisions
Makale and Rantepao (former Netherlands-
Indies); the districts are numbered
(after G.R. Seiestra, 1940) 102

A B S T R A K

Skripsi ini membahas bahasa ritus Badong Paqbarani atau ungkapan-ungkapan yang dipakai pada acara ritus rambu soloq sebagai salah satu tanda turut berdukacita sekaligus memohon berkat kepada sang leluhur. Dalam skripsi ini, penulis bertujuan meneliti ciri-ciri bahasa ritus tersebut dan nilai-nilai budaya yang terkandung di dalamnya.

Metode yang penulis gunakan untuk mencapai tujuan yang telah dimaksudkan di atas adalah sebagai berikut:

(1) Metode pengumpulan data. Pada metode ini dilakukan dua hal. Pertama penulis membaca sejumlah sumber yang dapat memberikan pengertian yang mendasar tentang hal-hal yang dibahas dalam tulisan ini. Hal ke-dua yang penulis lakukan adalah melakukan observasi lapangan terhadap data-data utama. Di samping itu penulis juga melakukan interviu terhadap sejumlah orang yang mempunyai pengetahuan cukup memadai mengenai data-data yang akan dianalisis. (2) Metode analisis. Metode yang penulis pergunakan adalah metode analisis antropinguistik. Dalam menganalisis data, penulis memandang teks itu sebagai sebuah wacana yang kemudian dianalisis mulai dari data diterjemahkan morfem-per-morfem, kemudian terjemahan bebas, selanjutnya menganalisa dalam kalimat, sampai pada analisis keseluruhan wacana. Makna yang dicari ialah makna leksikal yang dihubungkan dengan aspek kultural. Dalam hal ini penulis mendasarkan diri pada intuisi. Karena masalah arti merupakan kajian utama semantic maka dapatlah dikatakan

bahwa dalam tulisan ini penulis lebih banyak berkecimpung dalam bidang semantik dalam arti semantik leksikal. Karena dalam bidang ini linguist dan antropolog bertemu, maka penyelidikan ini dapat disebut penyelidikan antropolinguistik.

Dari hasil penelitian didapatkan bahwa struktur dasar bahasa ritus badong adalah paralelisme, yang dapat dilihat dalam lexical dyadic sets, phrasal units, dan pasangan-pasangan kalimat. Dalam hal ini, noun berpasangan dengan noun, verb berpasangan dengan verb, adjective berpasangan dengan adjective, dan adverb berpasangan dengan adverb.

Penulis,



CHAPTER I

INTRODUCTION

1.1 BACKGROUND OF WRITING

Language is important because it expresses feelings, ideas, and wishes to other people. It becomes a basic ingredient of communication in human affair, because through language people can express their thoughts to others either in daily conversation which takes place everywhere or in written.

The writer thinks that everybody will agree with what has been said by Sager and Pungworth (1978:62) that:

"We are dealing here with language as an instrument of communication between people at the particular time and place about topic arising from their experience and knowledge."

At the present time people can know something which has happened thousands of years ago though the language. That is why language can be regarded as an object which has an important role in society. We can not imagine how the culture from the ancestors has been forwarded to grandchildren without language.

The Torajenese language is spoken in the northern part of South Sulawesi by an ethnic group known as the Toraja people. The area in which the Torajenese language is spoken is now known as the regency of Tana Toraja. This language is referred to as the Saqdan Toraja Language (STL) by linguists in order to differentiate it from East Torajenese Language (ETL), which is spoken in the area of Tojo-Poso, West

Torajanese Language (WTL), which is spoken in the area of Kaili-Parigi, the central part of Sulawesi.

1.2 REASON FOR CHOOSING THE TOPIC

The writer's reason for choosing the topic of this thesis, Torajanese "Badong Paqbarani" is to the present another aspect of insight about Torajanese language. This language has been researched by many scholars such as Salombe (1978, 1983), Sabandar (1981), Sandarupa (1983, 1989), however none of them discussed about badong.

On the other hand, it is interesting to explain the fact that the writer himself comes from Tana Toraja and therefore would like to introduce to the readers and other people who are interested in this field. Another reason of writing this topic is that the literature about Toraja Badong written in English is still very limited.

The writer agrees which Salombe (1978: 8) who said:

"Selanjutnya pemuda-i yang berasal dari daerah Tana Toraja, dalam pergaulan sehari-hari sudah terbiasa dengan bahasa Indonesia terutama mereka yang hidup di kota-kota, sehingga terdapat kemungkinan bahwa Bahasa Toraja Saqdan lambat laun akan terdesak dan menghilang dari dunia pergaulan."

The above statement inspires the writer to present a written piece of work to Hasanuddin University Ujung Pandang, which he hopes to be useful for Toraja students in particular, and the students of the Faculty of Letters in general.

1.3 THE OBJECTIVE OF WRITING

In this writing, the writer will present the significant things which may be useful to other researchers in the study of Torajanese language.

The idea of writing this thesis is based on the fact that the ritual language badong especially of Toraja people may be presented simultaneously with the To Minaa (priest of the traditional belief system) generation. So, before they are presented, the writer tries to write their language.

In this thesis, the writer wants to show the readers that To minaa (badong) are interesting to be analysed, since it is a kind of figurative language which is difficult for the young people to understand without having a good knowledge of Toraja culture and wide experiences.

1.4 THE SCOPE OF THE PROBLEM

The scope of the problem in this thesis is language in Torajanese literature which involves in Badong or diction of sorrow in poetry form that is sung at the ritual of Rambu Soloq in Tana Toraja. Rambu Soloq means 'the death ritual' or 'the sacrificial ritual of the west'. Badong itself is still very wide which consists of many kinds of forms. However in this writing the writer chose Badong Paqbarani (poetry of courageous person) which narrates somebody of courageous that indicates past action for maintaining his country. The writer in his thesis analysed the text of Badong in three stages: Firstly the socio-cultural context in which

the Badong Paobarani is embedded. Secondly, the linguistic analysis of the data, that is morpheme by morpheme translation and then free translation. Thirdly, the writer gives some analysis of the typical characteristics of the features of the figurative language used in the data.

1.5 METHODOLOGY

In this writing the writer uses some methods as follows:

1.5.1 Method of Collecting Data

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

1.5.1.1 Library Research

In this method, the writer read books and articles which are relevant to the topic.

1.5.1.2 Field Research

In this method, the writer applied the techniques which are usually used by a researcher:

- Recording

In obtaining the linguistic data, the writer went to the place where the ritual is executed and recorded the to minaa while he offered sacrifices to the gods. After transcribing those data from the recording to the written form, the writer went back to the to minaa and those informants (see appendix) and asked them to explain the

difficult words or expressions.

- Interview

Interview is done with informants in order to get a clear information about the rituals which are performed in the past.

1.5.2 Method of Analysing Data

The next step after transcribing the data is to analyse them. In this case, the writer taken the following steps:

- (1). Data from the recording text was transcribing.
- (2). Then the data is analysed morpheme by morpheme and then free translation.
- (3). After that, the writer talked about some features of the ritual speech and then, interpreted the data and the cultural values which are embedded in the data.

1.6 THEORETICAL ORIENTATION

The following discussion deals with the work of scholars in linguistics and anthropology which are related to this study. A general review of the literature that serves as theoretical background for this study is as follows:

The first is the kind that provides insight to the nation of the context and anthropological analysis. This include Firth's point of view (of Lyons, 1986) which discusses about the context of culture in its relationship to the

analysis of meaning, and Malinowski's point of view (in Ogden and Richards, 1923), who discusses the actual utterances and their relationship with the situation in which they occur.

The second group of the reading is the thing that provides insight to anthropological works on Torajanese culture. This includes Salombe (1972), who discusses about Toraja culture in general; Sandarupa (1983), 1984), who discusses about The Belief of Toraja in Life after Death; and Tangdilintin (1987), who discusses about the Old Tradition of Toraja people.

The third group of reading is the thing that provides the theory of translation. This includes Newmark (1981) for example.

1.7 SOME DEFINITIONS OF THE TERMS USED IN THIS STUDY

First of all the writer presents some definitions which will help the readers understand the meaning of the concepts used in this study. The definitions of the terms are arranged as follows:

1.7.1 Badong

The writer realizes that there are many definition about the badong and it is impossible to present all of

them here. The writer follows what Todd and Hancock (1986: 458) pointed out about badong. They said:

"All languages have words and expressions that are regarded as unsuitable for general use either because they deserve particular reference or they are left to be 'unclean' or 'vulgar'."

From this quotation above, it is clear that every language has certain words or expressions that is especially to be used in general conversation. Such words or expressions is considered badong.

There are some words or expressions that are forbidden to be used in certain context but not in others. For example, words or expressions associated with religion are acceptable only in religious context. Fromklin and Rodman (1983: 266) explain:

"In certain societies, words which have religious connotations are considered profane if it used outside of formal or religious ceremonies. Christians are forbidden to 'take the Lord's name in vain' and this has been extended to the use of curses,"

This definition considers the words that are used in religious context. It further assumes that this word has contextual meanings. If the writer uses this idea in dealing with the context of badong in Toraja language, it can be interpreted that such words are meaningful if they are used in their own context.

1.7.2 RAMBU SOLOQ

The Rambu Soloq is primarily concerned with the dead person. This ritual is also called death ritual. Death ritual

make such considerations particularly clear. For slaves or for small children possible observances are limited to the following:

1. Dikaletekan tallu manuk (a chicken's egg is laid out for him who has died), is the death ritual for stillborn infants. Usually not entirely cooked. It is not certain what actually occurs, whether such rice is prepared as an offering or that term is merely a reference to the fact that the ritual concerns the burial of a stillborn child, a being who has not been able to attain adulthood (figuratively, a being not "cooked until done").
2. Disilliq (looking after the corpse according to the lowest death ritual). A portion of the food from this piang (the rest is consumed) is placed on one small piece (sangdaun) of banana leaf as an offering (pesung). This is set out for the dead. Piang sanglampa and pesung sangdaun are always talked about in a single breath as the simplest form of offering.
3. Didedekan Bangkung Bai (the pig sty is struck with a stick for the deceased). This makes clear that a single pig is butchered for the dead man.
4. Dibai Tunggaq (he- or she- is treated in keeping with the ritual of a solitary pig). One slaughters only a single pig as in the preceding ritual, but this form of burial entails somewhat more elaborate rites.
5. Bai Aqpaq (four pigs). Four pigs are slaughtered.

6. Dipasang Bongi (that which happens during one night).
During this ritual one buffalo and one pig are slaughtered.
7. Dipatallung Bongi (that which happens during three nights).
Three buffaloes and several pigs are slaughtered. This ritual would seem rather a costly one. It would therefore not be able to take place unless the dead slave's family made every effort to carry it out. In reality the same range of burial ceremonies (from number one onwards) exists for a free man; yet his surviving family members can decide to hold a still higher, more expensive ritual.
8. Dipalimang Bongi (that which happens during five nights).
Five buffaloes and eighteen pigs are slaughtered. Bongi which literally means 'night' can be associated, as in the dipatallung bongi above and the dipapitung bongi which follows, with the black sacrificial animals.
9. Dipapitung Bongi (that which happens during seven nights) is more expensive yet: seven buffaloes and twenty-four pigs are slaughtered. The dipalimang bongi and the dipapitung bongi are held in puang-regions only for the family members of the dead prince. For the prince himself the dirapaiq is usually observed, the funeral rites which entail an interuption, a rest period. At least twenty-five buffaloes and thirty-six pigs must be slaughtered during such a death ritual. The toll of dead animals usually exceeds these specified minimum.

Almost equal to the preceding funeral is the dipapi-

tung bongi, "that which takes place in seven nights", referred to in abbreviated form as pitung bongi, "seven nights". For this feast at least seven buffaloes are killed. For the dipalimang bongi, "that which takes place in five nights", the slaughter of five buffaloes is prescribed; for the di-patallung bongi, "three nights" a minimum of three buffaloes is required; for the sang bongi "one night" a solitary buffalo is sufficient. Although the latter forms of death ritual are somewhat less rather expensive; the specified number of buffaloes, one, three, five or seven, is in reality a minimum which is usually far exceeded.

When somebody dies in Toraja, he is still considered a sick person or a person who suffers from a headache. In this case, the dead person must be taken care of and looked after. During that time, the families of the dead person are busy to collect money for the expenses of the death ritual. From the time of his death until the beginning of the ritual performance, there are many activities held. During that time, there are some expressions that are not allowed to be used or uttered.

The funeral ceremony of the highest rank is held for several days. In Rantepao area, this ceremony started with Maqtundan (wake up) program which symbolizes the beginning of the ceremony. In this course, people begin to prepare small cottages for guests. A pig is slaughtered in the morning and buffalo in the afternoon.



The next program after Maqtundan is the same as Maqbalun (wrapping the dead person). Maqbalun for the highest ranking of the ceremony but for a poor it is called Maqdodoi for a women and Maqpioi for a man. A pig is also slaughtered in the morning and buffalo in the afternoon. Badong is also performed.

After wrapping the dead person, it is then moved from his house to the floor of the rice granary. Again a pig and a buffalo are slaughtered on this day. War dances are again performed and in the evening, people dance and sing Maqbadong songs.

Maqpalao is the next program: People make a funeral procession from the house of the dead person to Rante (field of funeral ceremony). This is the busiest and most important rites. At 2 p.m. in the afternoon the procession is started. The people carry the dead person in a small typical Torajanese house around the village. It is followed by the buffaloes whose horns are well decorated by colourful leaves. At the same time, the gong is beaten. They arrive at Rante, the buffaloes are led to go around Balaqkayan (meat tower) three times and the dead person is put into Lakkian (special place for a dead person and his family). The people stay in small cottages surrounding the Rante.

The next day Mantunu program (slaughtering buffaloes) is started. On this day, many guests arrive and they are received by the family of the dead person. In the eve-

ning, the family holds Metuao rite i.e. the example of asking for blessing from the ancestors. They go around Lakkian three times with burning torches and people dance all night long.

Finally the body is taken to the grave (maqpeiliang) in a colourful procession. If the grave is a traditional rockcave dug out painstakingly high in the cliffs, bamboo ladders are precariously joined together, and men begin a hair-raising ascent, carrying the body wrapped like a mummy, slung over their shoulders. The rest of the buffaloes are then slaughtered and distributed.

There are a lot of utterances that are related to the death ritual such as badong and therefore, then should be performed as a unit of culture. Such utterances become the point of discussion in the chapter.

1.7.3 ANTHROPOLOGICAL ANALYSIS

The study about the relationship between anthropology as the study of man and his culture and linguistics as the study of a language is still new. Sandarupa (1983) defines an anthropological analysis as the study of language in the context of anthropology. In this study, an anthropological analysis is based on the idea that language is not only human verbal behaviour but also contains non-verbal one as well that can be analysed; that the verbal aspect of language consists of emes (phonemes, morphemes, and lexemes) but the non-verbal one can be analysed into emes or emic units

which are implicitly contained in certain language or speech.

In a similar way, Salombe (1983) in his lecture quoted by Sandarupa (1983: 14), defines anthropolinguistics as the study of man, his thought, beliefs and culture through language analysis.

The above description shows that language and culture relate closely. Therefore, linguistics as the study of language, and anthropology as the study of man and his culture also closely relate. That is why Dell Hymes (1964: 24) explains:

"Whatever one's views of the nature and the goals of anthropology, clearly speech is so fundamental an activity of man, language is so integral a part of his culture."

In dealing with anthropolinguistic study, the first and the most pertinent thing must be paid attention is the linguistic analysis, because we cannot gain what is behind the language without having a little knowledge on that language.

1.8 SEQUENCE OF PRESENTATION

The following description provide us to the sequence of presentation of chapters. This thesis is devided into four chapters as follows: Chapter one is introduction which consists of the background of writing, the reason for choosing the topic, the objectives of writing, the scope of the problem, methodology, theoritical orientation, some definitions of the terms used in this study, and sequence of presentation. Chapter two consists of introduction, general description of

Toraja which consists of five parts: the land, the language, the people and the social stratification, the adaq, the old religion, the badong as a part of the death feast, the contents of the badong, the metrical form of the badong, and footnotes to chapter two. Chapter three consists of the text, the analysis of linguistic data, the translation of the data, and interpretation of the text. The last chapter is conclusion and suggestion. This thesis will be ended by bibliography and enclosure.

CHAPTER II

INTRODUCTION

2.1 GENERAL DESCRIPTION OF TORAJA

The Toraja is derived from the word To Rajang, which means 'the people from the west of Luwu'. To, means 'people'; and Rajang, means 'the west'. Thus Luwu is the area in the east of Tana Toraja which occupied by Bugis people.

Another claim is the word Tana Toraja is derived from the Buginese word Tana To-Riaja which means 'a country located on the highland'. Tana, means 'country' or 'Land'; To means 'people'; and Riaja, means 'on the highland', (Tangdilintin, 1987: 2).

According to Sandarupa (1984: 5), the word Tana Toraja came into existence in about 17th century, when Toraja 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 form of administration, religion, and culture as round as the sun and the moon'. Tondok means 'country'; Lepongan means 'round'; Bulan means 'moon'; Matarik means 'form' and Allo means 'sun'.

However, Tana Matarik Allo has never been governed by a King, as what is stated by Tangdilintin (1987: 3) that Tana Toraja consisted of some traditional areas and traditional groups.

Each was governed by their own leaders. The unity of Tana Toraja by Traditional groups was called around unit bounded by a single rule of life. This single rule of life was then called Aluk Sanda Pitunna (aluk 7777).

According to Nooy-Palm (1979: 352), Aluk means 'ritual', sometimes used in the sense of adat-precepts or adat regulations, and 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 'the measurement of aluk' which had been faithfully practiced and observed by Pong Sulo Ara.

The area of Tondok Lepongan Bulan Tana Matarik Allo consisted of three main traditional areas:

- a. Pekamberan or Padang diambegi¹ means an area which is governed by ambeq literally 'father' who was called To Parengngeq and Sokkong Bayu for the north and east parts.
- b. Kapuangan or Padang dipuangngi² means an area governed by Puang for the South part.
- c. Kamaqdikan or padang dimaqdikai³ means an area which is governed by maqdika for the west part.

Anthropologists like Harjono who has been quoted by Sandarupa (1984: 4), classified the Toraja people of Sulawesi, the Dayaks of Kalimantan, and Bataks of Sumatera as Proto Malays, originally come from Dongson, Annam or Indo-China. The migration of these people into the peninsulas and Island of South-east Asia started in 3.000 B.C .

Originally, there 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 come to Toraja via sailing boat from south along the Saqdan river and settled in Enrekang which was the part the Torajan ancestors came with a book which probably contains the rituals regulations, but that book fell into the sea therefore to minaa speeches do not have the written form.

Such a story is still widely known in Toraja which handed down from generation to generation. 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.

According to Tangdilintin (1987), there were 40 Arroan 'a group of people' at that time and they were coordinated by Tandilinoq. These groups of migrants can be classified into four periods:

- a. The period of Arroan
- b. The period of Puang Lembang

c. The period of Tandilinoq

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 Tandilinoq. The fourth group called To manurun which means 'the people descending from heaven'. Three of them were most important. They are:

a. To Manurun Tamboro Langiq of Kandora

b. To Manurun Mambio Langiq of Kaero

c. To Manurun Dilangiq of Kesuq.

They descended in the Puang Territory and consequently got the title Puang added to their names.

2.2 THE LAND

Tana Toraja or 'the Land of Toraja' is at present the name given to the region inhabited by the Saqdan Toraja. It is situated in the northern part of South Sulawesi province. The landscape found in this part of Sulawesi could apply to a vast portion of Tana Toraja. Places such as Rembon, Nanggala and Mengkendek are among the regional spots without any limestone outcrops. Some areas consist of calcareous formations and tufts. The mountain of Sesean (2,176 m) is in fact basalt in nature.

The total area of Toraja land is about 3,600 km². It is a mountainous land located about 700 - 2900 m above sea level. The Saqdan river flows through the north valley

where the town of Rantepao lies, and through the south one where the town of Makale locates.

The rugged relief of the area causes difficulty to speak with any generality about its climate. The temperature fluctuates radically with altitude. Normally, rainy season starts in November and terminates in January. Between March and April, Toraja land will not get much rain. Dry season starts from May up to the end of October. But occasionally, the rainy season may come earlier or a little bit late.

2.3 THE LANGUAGE

The Toraja language like many other languages (for example the Makasar language, Mandar language, Bugis language) is one of the regional languages in Indonesia which is used by an ethnic group known as the Toraja people who occupy the northern part of south Sulawesi. The Toraja language is different from bahasa Indonesia where bahasa Indonesia is spoken as a national language, while Toraja language is classified as tribal language.

The Toraja language is different from that which is spoken by the to minaa. The to minaa speeches, according to Sandarupa (1984:3) is that, most of the expressions used by them are the parallelism and metaphors which are difficult for commoners and young people to understand it.

The ethnic group remains the region in the north of South Sulawesi is known as Toraja People or Torajanese whose language is Toraja language (TL). This language is

devided by Adriani Kruyt into East Toraja Language (ETL) or Bareqe Language, West Toraja Language (WTL) or Uma Language, and Saqdan Toraja Language (STL) (Adriani Kruyt, 1950 in Salombe, 1978). The words Bareqe, Uma, and Taeq have the same meaning 'negative NOT' however, in the present days the name TL is related to the STL which is spoken in Tana Toraja regency. ETL is used in the area of Tojo-Poso, WTL is used in 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 Kabupaten Tana Toraja).

Saqdan Toraja Language is devided into three dialects: the Makale-Rantepao dialect which is spoken in the east of Tana Toraja, the Saluputti-Bonggakaradeng dialect which is spoken in west Tarja Toraja, the Sillanan-Gandang Batu dialect which is spoken in the Southern part of Tana Toraja. So, Toraja Language (TL) is wider than Saqdan Toraja Language (STL). As Salombe (1978:1) stated:

"Penghuni sebahagian daerah Sulawesi Tengah dan sebahagian daerah Utara Jasirah Sulawesi Selatan, secara konvensional disebut Suku Toraja, dan bahasanya disebut bahasa Toraja".

Saqdan Toraja Language which is spoken by the people remaining the Tana Toraja regency, indeed, is in one group with ETL and WTL but they have many differences.

2.4 PEOPLE AND SOCIAL STRATIFICATION

The total number of the population in Tana Toraja Regency is approximately 345,000, scatter in the towns of

Makale and Rantepao, and in nearly 140 villages of the whole districts. Most of them earn their living on agriculture products such as rice, cassava, corn, and coffee. The unique of their culture, by which they differ from other ethnic groups in south Sulawesi makes this land well-known all over the world as a very specific tourist destination in Indonesia.

The total area of Toraja Country is 3,600 km². It is mountainous area situated about 700 - 2,900 m above sea level (Sandarupa, 1983). The total population is approximately 400,000 people (based on statistical report 1975 in Makale). These people scatter in nine districts. Most of them live in villages. They live on agriculture cultivating rice, cassava, coons, coffee, and various kinds of vegetables. The small percentage of the population is involved in businesses and work in government office.

The ancestors of the Torajanese are said to be the Proto Melayu race coming from Dosong, Annam, Indo-China. The myth said that they came to Toraja by sailing up along the Saqdan river.

Toraja people follow bilateral system. It means that man and women have the same rights and responsibilities to his family. Inheritance depends merely on the dedication of a child to his parents rather than on the sex and age. It is not uncommon, therefore, to find that a nephew or a niece may receive more than a son or daughter. It is based on how much his contribution on the taking care of the

person during his or her lifetime and to the burial service.

According to Sandarupa (Ibid. p.3):

"Tana Toraja society is hierarchical and its traditional structure varies from region to region but in general it is divided into three classes: the noble class (Puang, Maqdika) the middle class (To Makaka), and the common people (To Buda)".

In general the noble class people usually occupy a high position in society in traditional sense, while the middle class and common people have the function of military and employees. This social structure is very strict in old time but up to day it is not clearly seen anymore. This change is mostly caused by the Christianity and Moslem influences.

2.5 THE OLD RELIGION

The old belief of the Torajanese is called Aluk To Dolol or literally 'Ritual of the Ancients'. Sometimes a somewhat briefer form is used Alukta, means 'Our Ritual'. The suffix ta is probably derived from tau, means 'man' or 'people'. Alukta may be consequently be translated as Ritual or religion of Man (Nooy-Palm, 1979:106) which intimately relates to the fourth point of Adaq, means 'the custom rules or traditional rules in Torajan's society'. The aspect of religion that noted by Nooy-Palm as quoted by Sandarupa (Ibid. p.5):

"In this religious system the cult of the ancestors plays the important role. The progenitors are honoured ritually and if the rites of these rituals are carried out properly ... the ancestors are supposed to show their benevolence to the offspring".

According to the Aluk to Dolo, or 'Ritual of the Ancients', the universe is divided into three parts - the upperworld, the earth and the underworld - which play a distinctive role in the Torajan Cosmology. The upperworld is divided into twelve concentric spheres. At the zenith is Puang Matua, who created all things, sent them down to earth and established the rituals which regulate human life. At the nadir, immediately below the earth, is the chief god of the under-world, Pong Tulakpadang, who with his fellow-gods supports the earth. Ritual behaviour and objects are oriented towards the cardinal points associated with these spheres. The east represents the gods in general, the north the zenith, the west the dead, the south the nadir. In arranging a sacrifice these directions are often modified, the northeast representing the upperworld, the southwest the underworld.

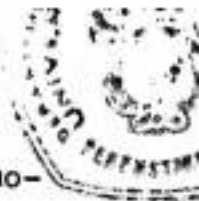
Surprisingly enough, the latter plays a minor role in the Torajan cosmology. The gods of the underworld are close to the earth, supporting it, and the more fearful powers such as the terrible wife of Tulak-padang, Indo(Mother) Ongon-Ongon, are often unimpotent. Moreover the dead do not live in the underworld, but remain on earth, setting out on the long journey to Puya, "the Land of Souls" a place far to the southwest of Tana Toraja. Their path, which lies through the tunnel of the rock grave (liang), is fraught with perils: they must cross over bridges wavering above deep chasms, and undergo many trials. If they succeed in

reaching Puya, and the necessary rituals have been performed by the living, they then come to Judgment before Pong Lalondong, whose helper is a cat. Their salvation lies in the hands of their relatives. Only those whose souls have been purified by the most elaborate and costly rites can climb the sacred mountain, Bamba Puang (between Kalosi and Enrekang) and enter the upperworld. Most remain quietly on earth, in Puya, with whatever property has been offered to them at their burial. Those wandering souls which receive no offerings, or which never reach Puya, are Bombo (soul), dangerous to man.

Hence there is a heavy burden on the living to provide for the dead. The spectacular Toraja funeral ceremonies are financially crippling. Yet in spite of the expense they are still conducted, even by Christians in a modified form.

2.6 THE BADONG AS A PART OF THE DEATH FEAST

One of the major features of the religion of the Saqdan Toraja is the cult of the dead. The death ritual (aluk to mate), in the elaborate form as carried out for a deceased person of rank, consists of a great number of different rites and ceremonies. Many buffaloes and other offering animals are slaughtered. Numerous people attend either as spectators or as participants in the ceremonies which grow into a great death feast that lasts for several days and nights. In the evenings the badong, "the chant for the deceased", is sung by a group of people attending



the feast who while they sing perform particular dance movements. This singing of the chant for the deceased is a constituent part of the feast.

It depends upon the rank of the dead personen which form of the ritual is performed for him and whether the chant for the deceased is sung. In some adat (tradition) communities it cannot be sung unless a minimum of three buffaloes is killed. This form of the death ritual is called dipatallung bongi, "it is performed in three days". The chant is then sung on the evening of each day on which a specific rite of the death ritual has been carried out. The supreme form of the death ritual is the dirapagi (he is laid to rest, and there he is left until the next part of the ritual is commenced); at least nine buffaloes are killed and in the course of the ritual there is an interval during which no part of it is held and the dead person is laid in a coffin shaped like a ricestamping block. When a major rite of this elaborate ritual has been performed, the chant is sung, if possible, in its entirety on the evening of the same day. When minor rites are performed, only a part of it is sung.

The chant for the deceased which is always sung at the feast for the dead person of rank for whom this supreme form of the ritual is to be carried out, is the badong diossoqmo, the traditional chant for the deceased 5). This chant is the longest and the most important. It is sung only by men.

It tells of the heavenly ancestor of the deceased;

of all kinds of happenings in the life of the deceased himself; describes his soul's journey to Puya, the Land of the Souls; and its final ascent from there to the firmament.

2.7 THE CONTENTS OF THE BADONG

The badong is a communal chant. Anyone who mourns the death of the deceased can take part, those who are not his kinsmen as well as members of his family. People are summoned to the badong with the words: sae nasang to marintin means 'let everyone who mourns now come'.

Generally speaking, two different themes can be discerned in the badong: the expression of grief at the death of the deceased and the veneration of the dead person.

The first of these themes is to be found in specific parts of the chant and its significance is further heightened by the singers' use of the word Bating means 'lament', for, though the chant as such is called badong, this word does not occur in the chant itself; instead, the word bating is always used: for example, when the singers of the chant request the leader to prompt them loudly, they do so by saying the words: umba nakua bating which means 'now tell us how the lament goes'.

The bating is the personal lament with which the family and friends of the deceased show their grief. Their sorrow is expressed by wailing and sobbing at those times when they are in close proximity to the corpse, i.e., in the death house and when the bearers of the bier start to carry the deceased from the rante (field of funeral ceremony) to the rock grave.

After the dead persons of station in life have been interred and after the ritual for them has been completed, their spirits go to the Land of the Souls, Puya, which, according to the Saqdan Toraja, lies in the south of the Toraja country in the vicinity of mountain Bambapuang, between Kalosi and Enrekang. From there their spirits ascend to heaven.

According to the badong, since the deceased was a person of high rank, his spirit occupied a place in the firmament. It became a constellation lying between The Great Bear and The Pleiades. These constellations are considered as seasonal indicators for agriculture. So, people keep a look out for the appearance of the constellations of the spirit of the deceased in the sky as it is a sign that the rainy season is about to set in and they can begin sowing the rice. The growing rice is under the protection of this constellation.

It is thus clear that the badong for a deceased person of rank portrays his personal image, representing him as a hero, as a divine being enthroned in the firmament.

In the chant for the deceased, it is noteworthy that the word bombo means 'spirit of the deceased', does not occur. The dead person is still thought of as being in the world of the living. The Saqdan Toraja concept of a human being's spiritual nature is that he has a sungaq means 'life force', in the sense of span of life, and a sumangaq means 'life, spirit', in the sense of his consciousness. In addition, they also speak of a man's deata means 'his vital force

and his more of less personal spirit', his alter ego. After the bombo of the dead man has left his body it goes to the buffaloes and pigs that were slaughtered for him and takes the spirits of these animals away.

2.8 THE PERFORMING OF THE BADONG

The singing of the chant for the deceased, accompanied by the performing of the particular dance movements, is called maqbadong (verb) or paqbadong (noun).

A group of dancers who are to sing the chant form a circle. Each dancer places his left hand on the shoulder of the man next to him. Slowly the dancers circle round in an anti-clockwise direction, keeping time to the chant with their steps and continually making a scooping movement with their right arms as they speak each line of a strophe to stress the rhythm. Each step to the right is accompanied by a scooping movement to the left. Two or three of the singers who are facing north and south, act as leaders and start the singing. Another singer acts as a prompter (6).

When the chant is about to start, one of the singers will ask umba nakua bating means 'now tell us how the lament goes'. Then the prompter asks mirangimo means 'have you already heard it'. The one who asked the question replies: 'not yet'. The prompter then speaks the first line of the first strophe which line is then sung by all the singers. When they have finishen it, one or two of the leaders sing the second line of the strophe. After that, all the singers sing the first line of the second strophe. Again someone

will ask: "Now tell us how the lament goes". The prompter then speaks the second line of the strophe, and the same procedure as before is followed:

The singers then sing a number of strophes until they decide that they want to change to a different manner of dancing. One of them will then say: "Let us change this for another", and someone will say, for example: "Let it be the paqsolli"⁷⁾, whereas the badong is then continued according to this form which is as follows. The performers stand in a circle as before. Each man places his left hand on the right shoulder of the man on his left. His right hand he slaps against the chest of the man on his right. He then removes his hand and makes a scooping movement with his right arm. The prompter then speaks the first line of the strophe following that at which the badong was broken off. All the singers then sing the line while making the scooping movement, the ending of the movement coinciding with their uttering the word solli.

2.9 THE METRICAL FORM OF THE BADONG

Each line of the badong contains eight syllables, making four trochaic feet. Each syllable contains one fowel. This scheme can be said to be consistent; only rarely is it broken by a line having one syllable more or less than eight. These octosyllabic lines are combined into strophes of, in the main, two lines each. Only occasionally does a strophe consist of three lines. In a great many cases, the two lines of a strophe are linked by paralelism, i.e., more or less

the same content being expressed in both lines though with different words.

Footnote to Chapter II

- 1 Pekamberan or padang diambeqi, means the area which is governed by a chief whose title is called Ambeq. Thus in the north of Toraja, the chief is also known as To Parenggeq, and in the east Sokkong Bayu. Ambeq which literally means 'father' is also used to call an older man.
- 2 Kapuangan or padang dipuangngi, means the area which is governed by Puang. This title is especially used by the noble class people in the southern part of Tana Toraja (Sangallaq, Makale, Mengkendek).
- 3 Kamaqdikan or padang dimaqdikai, means the area which is governed by Maqdika. This title is used by the noble class people in the west part of Tana Toraja.
- 4 Aluk To Dolo, means the ritual of the ancestors which also called Alukta. It was alukta because when a person wants to hold traditional ceremony, he should consult first to ancestors.
- 5 Diossoqmo, means it is told in a systematic order enumerated in a regular sequence; foreexample, the facts of a story, the generations of a genealogical tree. The text of the badong for the deceased in its regular, traditional order is called ossoran badong.
- 6 The prompter is called to mackadongi, means the one speaks the kadong. the strophes of the chant for the deceased are termed kadong. Probably, this word is originally the same as kadong, means bean.
- 7 Ussolli-solli, means to introduce threads between the others in the cloth, paqsolli will here mean: the manner of performing the badong (chant) for the deceased which acts as an alternant.

CHAPTER III

THE TEXT AND ITS TRANSLATION, FEATURES OF THE BADONG AND INTERPRETATION

The following discussion will concern with the analysis of the text. The purpose of the doing so is to extract the meaning contained in the text of badong, but it is necessary to give a preliminary discussion of the steps of the analysis. The text is taken from the badong is translated in 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 how a given morpheme shows semantic variation in English with different context. The semantic aspect of language is most conveniently stated in a lexicon in which each morpheme and construction assigns meaning. And since the designata of morphemes are the objects of cultural universe of speakers, the linguists can only state meaning to extra-linguistic aspects of the culture. Therefore, the semantic aspect is the middle ground in which both anthropologists and linguists can collaborate.

3.1 The Text and Its Translation

The informant was To Minaa Tatoq Denaq who lives in the Mendeteq Territory.

01. Umbamira sang tondokta,

Umba - (m)i - ra saN - tondok - ta
 where 3 NR one village 3sgPOS

Where are those of our village,

to mai sangsaroanta?

to mai saN - saroan - ta
 person who one hamlet 3sgPOS

the ones who to his group belong?

02. Maiko anta unnondo,

Mai - ko anta un - (n)ondo
 come 2sg start VRi dancing

Come, let us start the dancing.

tabalandung rio-rio.

ta - balandung rio - rio
 3sg wrap mourning RED

that we may start the mourning song.

03. Sae nasangraka gandang,

Sae nasang - raka gandang
 come all NR drum

Are those who know the adat here,

taeqka paqde bombongan?

taeq - ka paqde bombongan
 neg. NR left out leader

has not one leader been left out?

04. Lako te pekaamberan,

Lako te pe - ka - ambeq - (r)an
 those D1 VRt causative father NR

Of those as father we address,

angganta massola nasang.

angga - (n)ta ma(s) - solan¹ nasang
 all 3sgPOS VRi together all

of all together, to the last.

05. Baqtula tetena bating,

Baqtu - la tete - na bating
 perhaps F bridge 3sgPOS lament

What kind of lament we should sing,

baqtu salunna mario.

baqtu salu - an - na ma - rio
 perhaps river NR 3sgPOS STV touch

of what kind is the mourning chant?

06. La kulolloan raraqko,

La ku - lollo - an raraq - ko
 F lsg laud NR necklace 2sg

Let me laud thee, as jewels lauded,

la kutendeng bulaanko.

la ku - tendeng bulaan - ko
 F lsg praise gold 2sg

let me praise thee, as gold is praised.

07. Iari tonna dikombong,

Ia - (r)i to - an - na di - kombong
2sg 3 person NR 2sg PASS collect

Now, at the time when he was formed,

tonna dibassei bayu.

to - an - na di - basse - i bayu
person NR 2sg PASS hang 3 dress

the bayu hung a curved line.

08. Nabala dambu maqdandan,

Na - bala dambu maq - dadan
2sg beyond tree VRt row

Beyond the rows of trees he went,

Ullambiq rombena langiq.

un - lambiq rombe - na langiq
VRi meet fringe 2sg heaven.

the run of the heaven he did reach.

09. Ullambiqmo Pong Lalondong,

Un - lambiq - mo poN Lalondong
VRi meet CPM father Lalondong

And Pong Lalondong did he meet,

Undeteq bambana mukkun.

un - deteq bamba - na mukkun.
VRi until gate 2sg active

there were talk ever active are.

10. Tambu lebuq didadian,

Tambu lebuq di - dadi - an
 belly extent PASS & birth NR

There came he forth in full extent,

tumayang dikianakan.

tu - mayang di - ki - anak - an
 D2 spadix PASS VRT children NR

was born there the exalted one.

11. Randuk ke birromi allo,

Randuk ke birro - (m)i allo
 beginning to lise 3 sun

Just at the time the sun rose up,

ke dollokki sulo padang,

ke dollok - (k)i sulo padang
 to ascend 3 torch earth

just when the earth's torch could be seen,

ke kapanak-panaranna.

ke ka - panaq - panaq - (r) an - na
 to NR fierce RED NR 2sgPOS

just as it fierce began to glow.

12. Langngan ditambuli gandang,

Langngan di - tambuli gandang
 above PASS dug drum

Then was the caul pierced there on high,

disubak paqparedean.

di - suqbak paq - pa - :regde- an
 PASS pick NR causative boil NR

then broken open was the womb.

13. Anna dadi poleq toding,

Anna dadi poleq toding
and birth by noble

And then came forth the high born one,

nakombong poleq pangloli.

na - kombong poleq pangloli
and collect by noble

then was born the glorious one.

14. Disuriang roroanna,

Di - suriang roro - an - na
PASS sword cross NR 2sgPOS

For its cross laths were used swords,

ditallung kambaroanna.

di - tallung kambaro - an - na
PASS three summon NR 2sgPOS

the three he summoned, slats became.

15. Unrende -rende bulaan,

Un - rende - rende bulaan
VRT fashion RED gold

She fashioned him to be as gold,

tu lakombongmi bulaan.

tu la - kombong - (m)i bulaan
D2 F collect 3 gold

that he in splendour should come forth.

16. Mendadi maaq lolona,

Men - dedi maaq lolo - na
VRt birth cloth placenta 2sgPOS

His cord, it was a cindai cloth,

kombong sarita tauninna.

kombong sarita tauni - (n) na
collet blue white after birth 2sgPOS

his afterbirth a blue white weave.

17. Unrende -rende ambeqna,

Un - rende - rende ambeq - na
VRi exultant RED father 3sgPOS

His father was exultant then,

sumapuko maqdadinna.

sumapuko maq - dedi - (n)na
war VRt birth 3sgPOS

the war cry his begetter yelled.

18. Umbangunan lando longa,

Um - bangun - an lando longa
VRt built NR long high-pitched

Built that which has a roof high-pitched,

unnosok salle aqriiri.

uN - osok salle aqriiri
VRt set up tall pole

set up that which on tall poles stands.

19. Dipatendanni patangdo,

Di - pa - tendan - (n)i patangdo
 PASS NR set 3 stone

The buag feast stone set in place,

diosok lumbaa padang.

di - osok lumbaa padang
 PASS set up bamboo earth

the ritual bamboo planted.

20. Nanai longke maqbuaq,

Nanai longke maq - buaq
 occupy custom VRt party

The buag held the high born one,

tumayang maqbalinono,

tu - mayang maq - balinono
 D2 spike VRt sensation

sublime, he strode there in the row,

linggiq maqkasea-sea.

linggiq maq - ka - sea - sea
 mighty NR causative very-wide RED

the mighty one the great feast gave.

21. Maqkabuaq tang dilembiq,

Maq - ka - buaq taN: di - lambiq
 VRt causative buaq neg. PASS attain

No one that buag could attain,

menani tang didoloi,

me - nani taN di - dolo - i
 VRt sing neg. PASS match 3sg

that menani feast was matchless,

laqpaq tang disirantean.

laqpaq taN di - si - rante - an
 laqpaq neg. PASS VRt flat NR

that laqpaq unsurpassable.

22. Taqbu sanglampa nasuraq,

Taqbu saN - lampa na - suraq
 sugar-cane one node 2sg incise

A sugar cane node he incised,

sangparaan naanggilo,

saN - paraan na - anggilo
 one part 2sg designs

he cut designs on part of it,

sangpatiq nasora pindan.

saN - patiq na - sora - pindan
 one carved 2sg arrow dish

carved arrows, as upon a dish.

23. Umbangunan alaq-alaq,

Um - bangun - an alaq - alaq
 VRt set up NR adorned-bamboo RED

He set up the adorned bamboo,

bendan susi anak dara.

bendan susi anak dara
 stand like child girl

the anak dara then stood there.

24. Dipepalangkai dao,

Di - pe - pa - langkaq - 1 dao
 PASS NR causative high 3 above

It was affixed there, high above,

dipesondong bulaanni.

di - pe - sondong bulaan - (n)i
 PASS NR - thrust gold 3

like a house front cornered, splendid.

25. Dibayu banggoi lako,

Di - bayu banggo - i lako
 PASS dress love 3 front

With blouse of beauty was it dressed,

dibidakki pio bamban.

di - bidak - (k)i pio bamban
 PASS fine 3 lioncloth girdle

a gridle coarse and fine hung there.

26. Nagala-gala pemalaq,

Na - gala - gala pe - malaq
 2sg fence RED NR offering

With offerings he fenced the court,

nakalampang kuliq piong,

na - kalampang kuliq piong
 2sg offer skin lemanq

In bamboo vessels offered them.

27. Mendolok api daona,

Men - dolok api dao - na
VRT earlier fire above 2sgPOS

Fire hung there at the top of it,

raqrari tiseaq diong.

raqrari ti - seaq diong
flying ant NR distribute bottom

flying ants spread at the bottom.

28. Disanggingan pao makkan,

Di - sanggingan an pao makkan
PASS lump NR mango unripe

Green mango were for them cut thick,

ambayang katarrananna.

ambayang ka - tarran - an - na
embacang VRT busy NR 2sgPOS

the embacang their sour fruit was.

29. Nametamba rekke buntu,

Na - me¹⁻³ tamba rekke buntu
3sg VRT call North mountain

His voice he sent North to the hills,

meongliq rekke tanete.

me - ongliq rekke tanete
VRT call North mountain

called he northwards, to the mountains.

30. Dengka buntu tang natendeng,

Dengka buntu tang na - tendeng
reason hill neg. 3sg praise

No hill invited was unpraised,

tanete tang nalolloan,

tanete tang na - lollo - an
mountain neg. 3sg extol NR

no mountain called but was extolled,

lombok tang nasiri - siri?

lombok tang na - siri - siri
valley neg. 3sg care RED

no valley mentioned but with care?

31. Anna turun sae baan,

Anna turun sae baan
and descend come parakeet

That parakeets would there descend,

anna lumalle bugiran.

anna lu - male bugiq - (r)an
and NR come bugiq NR

bugiran birds in number come.

32. Taeq dikita lumalle,

Taeq di - kita lu - male
Neg PASS see NR come

Their numbers great, uncountable,

tang koyang passirukanna.

tang koyong pa - (s)siruk - an - na
neg. injury NR spoon NR 3sgPOS

the food placed there showed no inroad.

33. Seba makkan diong toqna,

Seba makkan diong toq - na
 monkey eager bottom disposed 3

The apes disposed of what remained,

ia umpamangkai,

ia um - pa - mangka - i
 3sg VRT causative finish 3

they ate up everything there was,

dipaqanak deatai.

di - paq - anak deata - i
 PASS NR child gods 3sg

they are as children of the gods.

34. Urria ponnoan alang,

Un - ria ponno - an alang
 VRT care full NR rice house

He took care the rice house was full,

iami maqtelang baluk.

ia - (m)i maq - telang baluk
 2sg F VRT constant trade

in order to trade constantly.

35. Mellao disorong pindan,

Me(1) - lao di - sorong pindan
 VRT go PASS move dish

The ritual dish was moved as well,

keqdeq dirande banaa.

keqdeq di - rande banaa
 stand PASS flat tray

the rites' tray held on flat of hand.

36. Nadoloan burakena,

Na - dolo - an burake - na
 3 precede NR neuter 2sgPOS

His burake preceded him,

naturuq panglalananna.

na - turuq paN - lalan - an - na
 3 follow NR road NR 2sgPOS

his people followed on behind.

37. Dipasenggongi guratung,

Di - pa - senggong - i guratung
 PASS causative strike 3sg drum

The bead-hung drum was struck for him,

didedekki kuliq saa,

di - dedek - ki kuliq saa
 PASS knock 3sg skin python

the python skin was struck for him,

rorengna tandilo ulaq.

roreng - na tandilo ulaq
 resound 2sgPOS instrument snake

resounded the snake instrument.

38. Dao pangrantena puang,

Dao paN - rante - na puang
 on NR ground 2sgPOS Lord

On that plain of the heavenly,

kalaqparanna deata,

ka - laqpa - (r)an - na
 NR exempt NR 2sgPOS

at the godly buaq feast place,

39. Napantananni pamuntu,

Na - pa(n) - tanan - (n)1 pamuntu
2sg NR put 3 frying-pan

A piece of cast iron he put there,

naosokki manik riri,

na - osok - (k)1 manik riri
2sg plant 3 bead yellow

a yellow bead he planted there,

napatundukki todoan.

na - pa - tunduk - (k)1 todo - (r)an
2sg NR incline 3 stake NR

an inclined off'ring stake put up.

40. Nasumurruk tama kombong,

Na - sumurruk tama kombong
3sg went into collect

One went into ancestral trees,

to layan pantanan neneq.

to layan pan - tanan neneq
person in NR plant granfather

in the wood by forbears planted.

41. La ussembang aoq gali,

La un - sembang aoq gali
F VRi chop bamboo yellow

To chop a yellow bamboo down,

tu baneq situang bombong,

tu baneq situang bombong
D2 banana leaves complete get

banana leaves complete to get,

42. Pare manoka didaya,

Pare ma - noka di - daya
 rice NR neg. PASS coax

That rice, it would not be coaxed,

manoka dikira-kira.

ma - noka di - kira - kira
 NR neg. PASS cajole RED

it simply could nor be cajoled.

43. Tubulaan banne batang,

Tu - bulaan banne baqtang
 D2 gold seed heart

His many thoughts were just as gold,

tu raraq ranga inaya,

tu raraq ranga inaya
 D2 necklace wealth idea

his ideas a gold necklace were,

ponto passasaran tuyu.

ponto pa(s) - sasaq - (r)an tuyu
 bracelet VRT slice NR reed

his advice as an armband was.

44. Napaqpetangkean uran,

Na - paq - pe - tangke - an uran
 3sg VRT causative handle NR rain

He hewed the rain's boughs off with them,

nasembangan pini-pini.

na - sembang - an pini - pini
 3sg cut NR drizzle RED

he cut the drizzle's twigs with them.

45. To dao toqlema laaq,

To dao toq - lemo laaq
 person above root lemon sour

There by the sour one did it stand,

patongkoanna neneqna.

paqtongko - an - na neneq - na
 dwelling NR 2sg grandfather 3sgPOS

the dwelling of his ancestor,

esunganna to dolona.

esung - an - na to dolo - na
 seat NR 2sg person former 3sgPOS

the seat of his progenitor.

46. Disuriang roroanna,

Di - suriang roro - an - na
 PASS lath sword NR 2sgPOS

For its cross laths were used swords,

ditallung kambaroanna.

di - tallung kambaro - an - na
 PASS three summon NR 2sgPOS

the three he summoned, slats became.

47. Rinding dibangko lolaqna,

Rinding di - bangko lolaq - na
 wall PASS curve armband 2sgPOS

Its walls were made of curved armbands,

petuo lellua langngan.

petuo lellua langngan
 middle pole strong above

the middle poles rose high above.

48. Baranaq bulian laqbiq,

Baranaq	bulian	laqbiq
banyan	blowpipe	fine

Its cross beams were as blowpipes fine,

pampang para dolo borrong.

pampang	para	dolo	borrong
diagonal	facade	former	shone

the facade beams there shone aglow.

49. Tindak sarira randanna,

Tindak	sarira	randan	- na
bend	mountain-stone	edge	2sgPOS

The edge beams there a rainbow were,

mian kilaq pamiringna.

mian	kilaq	pa	- biring	- na
light	flash	NR	slope	2sgPOS

the sloped verge baulks as lightning were.

50. To dao toq tabang tua,

To	dao	toq	tabang	tua
person	above	root	plant	dark

It stood there by the dark red plant,

paqtongkoanna neneqna,

paqtongko	- an	- na	neneq	- na
dwelling	NR	2sg	grandfather	3sgPOS

the dwelling of his ancestor,

esunganna to dolona.

esung	- an	- na	to	dolo	- na
seat	NR	2sg	person	former	3sgPOS

the seat of his progenitor.

51. Sundallak rampanan papa,

Sundallak	rampan	-	an	papa
flashed	edge		NR	roof

The under roofing edges flashed,

passengoran illong tedong.

pa(s)	-	sengo	-	(r)an	illong	tedong
NR		slit		NR	nose	buffalo

the slit roof cane, buffalo noses.

52. Bungkaqko baqbana langiq,

Bungkaq	-	ko	baqba	-	na	langiq
open		2sg	door		2sg	sky

the gate of heaven open thou,

pentiroanna daeta.

pe(n)	-	tiro	-	an	-	na	daeta
VRt		see		NR		2sg	god

the window of the godly ones.

53. Tibaliang sarong pondan,

Ti	-	baliang	sarong	pondan
STV		reverse	cover	pine-apple

The women of low rank glanced back,

tibibiq pallolo datu.

ti	-	bibiq	pa(1)	-	lolo	datu
STV		reverse	NR		shoot	lord

young women of high rank turned round.

54. Kurapak allo nanai,

Kurapak allo nanai
branching sun occupy

Placed at a branching of the sun,

sumbang bulan naesungi.

sumbang bulan na - esung - 1
region moon 2sg seat 3

set in the region of the moon.

55. Nadoloan burakena,

Na - dolo - an burake - na
3 precede NR neuter 2sgPOS

His burake preceded him,

naturuk panglalananna.

na - turuk paN - lalan - an - na
3 follow NR road NR 2sgPOS

his people followed on behind.

56. Suruqna lembe kalandu,

Suruq - na lembe ka - lando
comb 2sg ple NR long

The off'ring for a lengthened pole,

sola karandang kaluaq.

sola karandang ka - luaq
together basket NR large

and for a basket that is large.

57. Lalan maqgengge magiang,

Lalan maq - gengge ma - giang.
street STV dread VRT frightful

A way of dread and frightfulness,

lalan maqposanga-sanga.

lalan maq - po - sanga - sanga
street STV NR whine RED

a path of danger, needing care.

58. Sae maqrebongan didi,

Sae maq - rebong - an didi
came STV broke NR sugar-palm

The sugar palm leaves they then broke,

ia maqrampe retokan.

ia maq - rampe retok - an
2sg STV side broke NR

and then the pieces counted out.

59. Sae mellese iPongkoq,

Sae me(1) - lese i - Pongkoq
came VRT tread in Pongkoq

Pongkoq he reached and trod thereon,

mentunannan riLebukan.

men - tunanan. ri - Lebukan
VRT live on Lebukan

there on Lebukan did he live.

60. Pirami . alluqna pasaq,

Pirami - (m)₁ alluq - na pasaq
 how many 3 promise 2sg market

How many passed the market days,

bilang-bilangna tammuan,

bilang - bilang - na tammu - an
 number RED 2sg meet NR

what number gone the days of sale,

anna laori maqpasaq.

anna lao - (r)₁ maq - pasaq
 and came 3 VRT market

since he came to the market here.

61. Sule masaki ulunna,

Sule ma - saki ulu - (n)na
 return VRT pain head 2sgPOS

He had returned with head in pain,

Sule ramban beluakna.

sule ramban beluak - na
 become rumple hair 2sgPOS

and rumpled did his hair become.

62. Dipalimbongmi to bara,

Di - pa - limbong - (m)₁ to bara
 PASS NR summon 3 person chief

Were summoned then the adat chiefs,

sola anak to makaka.

sola anak to makaka
 together child person notable

together with the notables.

63. Ungkangkananni pesuruq,

UN - kangkan - an - (n)1 pe = suruq
 VR1 made NR 3 BVV bomb

They made the cleansing rites for him,

sola to mangaku kumbaq.

sola to mangaku kumbaq
 together person confession willing

rites for his confession willing.

64. Tu Neq Sarami patalo,

Tu neq Sarami Sarami - (a)1 pe = patalo
 D2 grandfather Sarami GRM BVV win

But it was Neq Sarami who won,

sula to masserong kumbaq.

sula to ma(s) - serong kumbaq
 together person VRT cover willing

he wears the fried areca leaf.

65. Sae mellese iSepang,

Sae me(1) - lese i - Sepang
 came VRT tread in Sepang

Sepang he reached and trod thereon,

mentunanan riKarangan.

men - tunanan ri - Karangan
 VRT live on Karangan

there in Karangan did he live.

66. Anna matindo isondong,

Anna ma - tindo i - sondong out
 and VRt dream in stretche

There, in the house was he stretched out,

anna mammaq ibanua.

anna mammaq i - banua
 and sleep in house

there, in the dwelling did he lay.

67. Matindo sisule pataq,

Ma - tindo si - sule pataq
 VRt dream STV across beam

Across the main beam was he dreamt,

mammaq sitandi banua,

mammaq si - tandi banua
 sleep STV athward house

athward the house, there he did slept,

Untingara sengoq papa.

un - tingara sengoq papa
 VRt look hole of bamboo thatch

up to the bamboo thatch he looked.

68. Tiumbaqmo Bambapuang,

Ti - umbaq - mo Bambapuang
 STV show CPM Bambapuang

Showed Bambapuang suddenly,

dollokmo pintu dewata.

dollok - mo pintu dewata
 came swift CPM door god

came swiftly pintudewata.

69. Anna disanda belói,

Anna di - sanda belo - i
and PASS , full adorn 3sgPOS

Dressed fully and adorned he was,

dipapantan pareai.

di - pa - pantan pareai - i
PASS NR complete finery 3sgPOS

in finery completely clothed.

70. Bendan tau-tau lampa,

Bendan tau - tau dampa
set up image RED bombo

His bombo image they set up,

sola to bombo dikita.

sola to bombo di - kita
together person spirit PASS see .

was then his spirit manifest.

71. Sae mellese iRura,

Sae me(1) - lese i - Rura
came VRT tread in Rura

Rura he reached and trod therein,

mentunannan rilellua.

men - tunannan ri - Lellua
VRT live on Lellua

there in Lellua did he live.

72. To mammaq lan lembang suraqna,

To mammaq lan lembang suraq - na
 person sleep in boat curve 2sgPOS

He lay there in his curved boat,

to matindo lan lopi bulaanna.

to ma - tindo lan lopi bulaan - na
 person VRi dream in boat gold 2sgPOS

he rested in his golden boat.

73. Siayo - ayo tombinna,

Si - ayo - ayo tombi - (n)na
 STV fly RED banner 2sgPOS

His banners stood out, fluttering,

sidoloan banderana.

si - dolo - an bandera - na
 STV former NR flag 2sgPOS

his flags and pennons flew.

74. Disembang pantanan neneq,

Di - sembang pan - tanan neneq
 PASS cut NR plant grandfather

Were chosen rites by forbears set,

pangosokna to matua.

paN - osok - na to ma - tua
 NR immerse 2sg person STV old

prescriptions of the ancestors.

75. Dipasandami rereqna,

Di - pa - sanda - (m)i rereq - na
 PASS - STV complete 3 slaughter 2sg

Complete the beasts for slaughtering,

gannami loka -lokinna.

gannaq - (m)i loki - loki - (n)na
 complete 3 kill RED 2sg

the animals that must be killed.

76. Keqdeqmi tekkenan doke,

Keqdeq - (m)i tekken - an doke
 stand 3 stick NR lance

Then came the right to hold the lance,

to lako tongkonan bara.

to lako tongkon - an bara
 person to stay NR chief

of the clan house having power.

77. Susi passuraq to Bone,

Susi pa(s) - suraq to Bone
 like NR carving person Bone

As of Bone were its carvings,

paqkatadan to Balanda,

paqkataqdan to Balanda
 carving person Dutch

with buffaloes there of the Dutch,

pangukiq to tana Ugiq.

paN - okiq to tana Bugiq
 NR write person land Buginese

engravings of the Buginese.

78. Mellao rekkemi bamba,

Me(1) - lao rekke - (m)i bamba
 VRt go North 3 gateway

To the gateway, North, they took him,

to daya toq sali-sali,

to day toq sali - sali
 person northward roof platform RED

to the platform to the northward.

79. Sae mellese iSeqkeq,

Sae me(1) - lese i - Seqkeq
 came VRt tread in Seqkeq

Seqkeq did reach and trod thereon,

mentunannan riSinadi.

men - tunannan ri - Sinadi
 VRt live on Sinadi

there on Sinadi did he live.

80. Nadoloanni Neq Sara,

Na - dolo - an -(n)i neq Sara
 2sg precede NR 3 grandfather Sara

There Neq Sara preceded him,

sola to massarong kumbaq.

sola to ma(s) - sarong kumbaq
 together person VRt cover areca leaf

he wears the dried areca leaf.

81. Ditambahi to mebalun,

Di - tamba - i to me - balun
PASS call 3 person VRt parcel

The priest of death they summoned then,

umpatiq pangalukanna,

um - patiq paN - aluk - an - na
VRt cut NR rite NR 2sgPOS

to fix upon the rites for him,

te layan rampe matampuq.

te layan rampe matampuq
DI in assign west

which are assigned to the West.

82. Dipasanda to maqdudung,

Di - pa - sanda to maq - dudung
PASS NR complete person VRt respect

The death-cloth wearers stood in line,

bendan bandera lekoqna.

bendan bandera lekoq - na
stand flag left 2sgPOS

for him the flags hung of the left.

83. La natibolloi sarong,

La o na - ti - bollo - i sarong
F 2sg STV shed 3 cover

Protecting hats were then brought out,

natikembongi kambuno.

na - ti - kembong - i kambuno
2sg STV clear 3 spread

the fan palm leaves were widely spread.

84. Kaluku natuang lamban,

Kaluku na - tuang lamban
 coconut 2sg pass across

A coconut took as he passed,

pangi natonti unnorong.

pangi na - tonti un - norong
 pangi 2sg carry VRi swimm

carry in one's hand pangi on his way.

85. Unggaraga leppo-leppo,

Ung - garaga leppo - leppo
 VRi make platform small RED

A platform small they then put there,

sola to lempo bumarran.

sola to lempo bumarran
 together person platform smells

the stage to smell of meat was placed.

86. Maqtete batumo bating,

maq - tete batu - mo bating
 VRt bridge rock CPM lament

The song of grief walks on the rocks,

unnola landa Sarira.

uN - ola landa Sarira
 VRt walk curve mountain-stone

walks upon the curved Sarira.

87. Nanai mantaa langsaq,

Nanai man - taa langsa
occupy VRt divide langsung

The langsats were divided there,

ussearan bua kayu.

un - searan bua kayu
VRi spread out fruit tree

and there the tree fruits were spread out.

88. Sandami kaqpanan balang,

Sanda - (m)1 kaqpan - an balang
complete 3 handful NR lungs

Meat for the forbears held in handful,

sola usuk penamile.

sola usuk penamile
together rib buffaloes

the buffaloes ribs were given too.

89. Sae mellese iKesug,

Sae me(1) - lese i - Kesug
come VRt tread in Kesug

The Kesug reached and trod thereon,

mentunannan riBangkudu.

men - tunannan ri - Bangkudu
VRt live on Bangkudu

there on Bangkudu did he live.

90. Taeqmi maqkada bokok,

Taeq - (m)₁ maq - kada bokok
neg. 3 VRT. say beck

There was not one who made reproach,

to mai batik tikunna.

to mai batik tiku - (n)na
person here descendant around 3sgPOS

not one descendant anywhere.

91. Randuk untengkai kaloq,

Randuk un - tengka - i kaloq
beginning VRi strode 3 ditch

And then over the ditch he stepped,

ullamban pasala dua.

un - lamban pasala dua
VRi across channel two

across both channels did he go.

92. Sae mellese iDuri,

Sae me(1) - lese i i - Duri
came VRT tread in Duri

Duri he reached and trod thereon,

mentunannan riEndekang.

men - tunannan ri - Endekang
VRT live in Enrekang

there on Enrekang did he live.

93. Unnola tampo malolo,

UN - ola tampo malolo
VRi pass dyke straight

Along the over ricefields straight dyke went,

randanan tang kelok-kelok.

randan - an taN₃ kelok - kelok
bank NR neg. bend RED

the bank's length where there is no bend.

94. Anna maqtendanan eran,

Anna maq - tendan - an eran
And VRi high NR ladder

The ladder was set up for him,

anna maqbungkaran baqba.

anna maq - bungkaq - (r)an baqba
and VRi open NR door

they opened up the door for him.

95. Anna maqamparan ale,

Anna maq - ampaq - (r)an ale
and VRi spread out NR mat

The sleeping mat spread out for him,

anna pandanni allonan.

anna pandan - (n)i allon - an
and stretch 3 lean NR

head cushions there put down for him.

96. Matindo sisura guntuq,

Ma - tindo si - sura guntuq
VRt - dream STV trap knee

Head-to-toe to some he dreamed there,

mammaq sitandi takiaq.

mammaq si - tandi takiaq
sleep STV base arms

his arms across the others were.

97. Tibaen rokko matampuq,

Ti - baen rokko matampuq
STV pass down westward

Now westward does he pass from view,

diong kalambunan kullaq.

diong ka - lambun - an kullaq
below NR descend NR sun

below, there where the sun descends.

98. Bendan kalukumo diong,

Bendan kaluku - mo diong
stand coconut CPM below

A coconut palm he is there,

la maqinduk tumayangmo.

la maq - induk tu- mayang - mo
F STV sugar palm NR spadix CPM

a sugar palm, high over all.

99. La lao langnganmo langiq,

La lao langngan - mo langiq
F go topside CPM heaven

There shall he to the heaven rise,

la dao to palullungan.

la dao to pa - lullung - an
F above person NR veil NR

there in the all-enfolding dwell.

100. Mandaq natakiq lemba,

Mandaq na - takiaq lemba
strong 2sg arms bear

The great bear holds him in its arms,

nasalungku bungaqlalan,

na - salungku bungaq - lalan
2sg embrace pioneer street

the pleiades clasp him to them,

nasipiq mendila-dila.

na - sipiq men - dila - dila
2sg press VRI shine RED

the shining stars around him press.

101. Laditiro kemangamboq,

La - di - tiro ke maN - amboq
F PASS look when VRT sow rice

We look for him to sow the rice,

ke umparokkoi banne.

ke um - pa - rokko - i banne
when VRT causative down 3 seed

when time it is to strew the seed.

102. Masakkeko kumasakke,

Ma - sakke - ko ku - ma - sakke
 VRi prosper 2sg 1sg VRi prosper

May you prosper, may I, too,

tabassing maqkole - kole.

ta - bassing maq - kole - kole
 3sg each VRt long RED

may we each VRt long life have.

103. Anakmu disanga Daeng,

Anak - mu di - sanga Daeng
 children 2sg PASS name gather

May your children be called Daeng,

anakki disanga Rippung.

anak - ki di - sanga Rippung
 children 3sg PASS name rippung

may your offspring be called Rippung.

104. Anna daeng - daeng sugiq,

Anna daeng - daeng sugiq
 and gather RED rich

Riches may they gather to them,

anna rippung balang tedong.

anna rempun balang tedong
 and collect fence buffalo

buffaloes collect in number.

105. Sundun sangtangkena bating,

Sundun	saN	-	tangke	-	na	bating
end	one		part		3	lament

Now ends a part of this lament,

sangparaanna mario.

saN	-	paraan	-	na	ma	-	rio
one		stop-over		3	VRt		mourning

a section of this song of grief.

3.2 Some Feature of 'Badong' Speech

The body of the data under analysis is a system in which specific meanings are associated with their specific material vehicles. And in order to obtain the description of the traditional badong according to the Torajanese, the text is considered to be a discourse which is full of units, from the unit of morphemes, sentences, up to the discourse. Djawanai (1980) said:

"The text is a big unit that form a discourse, whereas a discourse must be full of sentences and paragraphs."
(quoted in Sandarupa (1983:40))

This means that a discourse consists of continuents, and therefore can be broken into smaller units. Those units, of course, show the unity since they build up one central idea. The ideas contained in each unit are the sub-ideas of the central idea and they show the close relationship in their occurrences. The relationship of the units in a discourse has been written by Pike and Pike (1977:3):

"The relationship of the units is a part-whole relationship in which smaller units are found within larger ones, and this in turn in still larger units."

This show that smaller units relate closely to the larger ones and vice versa. The larger units include the smaller ones and the smaller ones occur in the larger ones. Therefore, the relationship of the units shows a unity.

By dividing the text into smaller units, it is hoped that the content of "badong" is easier to pick out.

3.2.1 Sentence

The sentence can be defined according to its meaning or to its form. Traditional definition of a sentence is:

"A sentence is a group of words which contains a complete thought and was composed of a subject, about which something is said, and a predicate, what is said about the subject." (Cook, 1969. Introduction to Tagmemic Analysis).

The above definition is also held by St. Takdir Alisyahbana (1981:58) whose definition is as follows:

"Kalimat ialah satuan kelompok kata yang terkecil yang mengandung pikiran yang lengkap."

These definitions approach the sentence from the side of its meaning. Another definition which considers the sentence by the way of meaning is Ries (1931) definition:

"A sentence is a grammatically constructed smallest unit of speech which expresses its content with respect to this content's relation to reality." (quoted in Sandarupa, 1983:41).

According to the number and the kind of the clauses in the base, sentence is classified as simple, complex, and compound. This feature is used by Pike (1967, in W.A. Cook, 1969:40).

3.2.1.1 Simple Sentence

A simple sentence is a string of words which contains a complete thought. It contains only one subject and one predicate with with or without complement (W.A. Cook, 1969:41).

The following sentences that are taken from the text of

"badong paqbarani" are the examples:

- (1) Taqbu sanglampa nasuraq, (S22)
 'Sugar-cane one node he incise,'
 'A sugarcane node he incised,'
- (2) Nametamba rekke buntu, (S29)
 'He voice North hill,'
 'He voice north to the hill,'
- (3) Rinding dibangko lolaqna, (S47)
 'Wall curved armbands it,'
 'Its walls were made of curved armbands,'



3.2.1.2 Compound Sentence

A compound sentence is a sentence which consists of two independent clauses; each of them contains different thought. Thus, a compound sentence can be broken down to form another kind of sentence, that is, simple sentence. The two clauses are joined together in one sentence by conjunction and there are three conjunctions which are usually used, and, but, or,

Examples:

- (4) Bendan tau-tau lampa, sola to bombo dikita, (S70)
 'Set up image bamboo together person spirit manifest.'
 'His bamboo image they set up, and was then his spirit manifest.'
- (5) Taeqmi maqkada bokoq, to mai batiq tikunna, (S90)
 'No one say back person here descendant anywhere.'

'There was not one who made reproach, or no one descendant anywhere.'

3.2.1.3 Complex Sentence

A complex sentence is a sentence in which there exist two or more clauses which one of them contains the main idea called 'main clause', whereas the other one(s) contain(s) secondary idea(s) or thought(s) called 'subordinate clause'. The main clause is connected by subordinate one by conjunctions such as, after, although, as because, if, before, etc. These such conjunctions play an important role in narrative in forming the sequences of events.

b (6) Laditiro ke mangamboq, ke umparokkoki banne, (S101)

'Shall sow when show rice when stew we seed'.

'We look for him to sow the rice when time it is to stew the seed'.

(7) Masakkeko kumasakke, tabassing maqkole-kole, (S102)

'Prosper you I prosper we each longlive'.

'May you prosper, may I too, we each a long live heve'.

3.3 Interpretation

A text or a discourse is a linguistic form that consist of sentences. The sentences in their occurrences relate closely to make up a text, and the ideas contained in sentences of a text are connected to form the main idea of the text.

In my opinion, sentences (S1-S105) of the text under analysis relate to one another; if sentence one is a unit and is connected to other sentences then the whole text constitutes a big unit. The relationship of units in a text or in other kind of human behaviour shows a hierachical structure, from the smallest unit up to the largest one. Pike in his "Towards a Theory of the Structure of Human Behaviour" has noted:

"Language and all kinds of human behaviour are constituted of a hierarchical structure. Small units may make up larger units and larger units make up still larger units. Small spots of an emic type occur in larger emic spots, and these larger ones occur in still larger ones. Units occur within in the hierarchical structure." (Pike, 1964)

In other words, according to this idea, the sentences of a text are built up by smaller units which consist of clauses or morphemes, and so on. The text as a whole can be regarded as a discourse in which there exist sequences of sentences, and, indeed, sequences of ideas.

We cannot consider that a discourse is composed of concatenation of sentences; rather it must be consider to be composed of sequences of a sentences (Van Dijk, in Sandarupa, 1983: 45).

Thus, if the writer applies this idea in dealing with the text of "badong paqbarani", it can be said that sentences occurring in the text must be interpreted to be relative to each other, so that the idea of each sentence collectively built up the idea of the "badong paqbarani".

Sentences (01 - 06) concerns with the opening of badong as is stated by sentence (01), Umbamira sang tondokta, to mai sang saroanta? 'where are those of our village now, the ones who to his group belong?' This sentence shows that the dancers announce to call another for arrival. The morpheme ra here implies that it is not the first arrival of the dancers in that place. Saroan is a derivative of saro which literally means 'those who work for money'; So saroan means a hamlet, group of people belonging to one hamlet, who work the ground on a communal basis. Sang saroan here denotes a group of people who cultivate the ricefields and receive pigs as payment. Sentence (02), Maiko anta unnondo, 'Come, let us start the dancing'. Ko at the word maiko is the 2nd person singular; in the poetical language Ko is also used as 2nd person plural with the meaning of you all. Unnondo literally means 'to make a jiggling movement'. Here the term refers to the steps the performers take while they circle round.

In the next line (03), ancestors are further specified into gandang, 'drum' which parallel with bombongan, 'gong'. These two expressions refer to 'gong' who is sometimes called To Minaa. To Minaa is the ones who know the

tradition forms and the officiants at the offerings.

Lako te pekaamberan, 'Of those as father we address, . . . !. Pekaamberan literally means those who are addressed as father, for example, the great and powerful adat chief. The elders are those people, of varying rank, upon whose judgement great value is placed. Salunna mario (05), literally means the appropriate from of the mourning chant. During the singing of the chant for the deceased. The differences in rank are observed a dead man who was of no station in life is not honoured in his death chant as being one who was of heavenly origin. In the next line (06), ancestors are further specified into raraq, literally means 'neck chain', bulaan, literally means gold. These two expressions are metaphorically used to mean gold. It consists of three oblong wooden beads overlaid with gold leaf with, between each of the beads, other beads made of dark brown resin.

The meaning of the second line (07) is that the mother's pregnancy was so advanced that her bayu hung in a curved line over her stomach. The story of the ancestor is now finished and the chant then goes on to tell of the life of the deceased for whom the lament is being sung.

In the next lines (08,09), nabala dambu maqdandan, literally means 'the jambu trees standing in a row separate him'. Rombena langiq, literally means 'fringe of the firmament'. Rombem means 'fringe'. The fringe is an allusion to the leaves of the bamboo called our. This bamboo is planted at the opening in the enclosure of a village, and its leaves hang down over

this entrance. In this strophe, rombena langiq has the same meaning as randan langiq means 'the rim of the firmament' the horizon. The Land of Souls is far away on the horizon to the south-west.

According to the writer's informants, Pong Lalondong is the Lord of the Land of Souls, the judge in the Land of Souls, who decides whether a soul shall be admitted, or not. Pong Lalondong was the son of Pong Banggairante and Tallog Mangka Kalena. Pong Banggairante was of the children of the union of heaven and earth. Bambana mukun means 'the place where men are ever active, is a poetical description of the Land of Souls is probably meant to convey the idea that they are always receiving souls.

In the next lines (10,11,12,13), ancestors are further specified into tumayang means 'higher than other things'. In the speech, many territories still use the original aya form, whilst in others there is elision of the y and there such words as tumayang and paraya are pronounced tumaang and paraa. Kapanag-panaran (11), means 'the time when the heat of the sun is hot enough to burn one; panaq means 'heat of the sun' or 'the heat of certain condiments. Toding (13), is distinguishing mark, for example, a spot of blood on the forehead of the participants at the merok feast. Pangloli literally means black buffalo with a tail with a white tip, like a piece of cotton wound round a piece of wood or a buffalo of especial value. That is figuratively word mean glorious.

In lines (14,15), ancestors are further into disuriang oroanna, ditallung kambaroanna (14), literally means 'for its

cross laths were used swords the three he summoned, slats became', and unrende-rende bulaan, tu lakombongmi bulaan(15), which means 'she fashioned him to be as gold, that in splendour should come forth'. The two expressions above refer to the ancestors who have started the ritual. It is told how the hero had to make a boat with a canopy of swords and having and edge of sharpened iron. In this vessel, he went to fight the snake that had carried of his mother by force.

In the next lines (16,17), ancestors are further specified into maaq and sarita (16). Maaq is the name of the cotton cindai cloth introduced by the Dutch East India Company. It is considered to have magical power in that it can influence one's future welfare and one's prosperity. This also considered to be a quality of the umbalical cord and the afterbirth; sarita means an old long narrow blue cloth with white figures. Unarre-arre ambeqna, . . . (17), literally means 'his father was exultant then, . . .'. When a male child is born the father shouts the war cry to express his delight.

Longa (18), is the jutting out eaves at the front and back of the saddle-shaped roof of a Toraja house. Then in line (19), ancestors are further specified into patangdo and lumbaa padang. Patangdo is the stone that is put up, with a small cendana tree, in front of the clan house when the buag feast is to be held in heaven. And lumbaa padang is the name of a bamboo culm which is stuck in the ground at the place where the feast is being held. A small basket with a white fowl in it is placed on the top of this stake. A length of rattan is

attached to the basket and the participants at the feast tug at this rope until someone breaks the bamboo and gets the fowl.

In lines (21,22,23), ancestors are further specified into maqbalinono and maqkasea-sea. Maqbalinono means to proceed on foot in procession to the place where buag feast is to be held. Balinono itself means the rainbow-like ring round the sun. Maqkasea-sea means to pay out hand somely, to be liberal; sea-sea itself means 'very extensive'. The next to the line (21); this strophe it is clear that the buag feast is the great feast also called lagpa means 'conclusion; end'. The great buag feast is so named because it is final feast in a cycle of feast. Mekabuaq literally means 'to hold the buag feast' is an uncommon derivative of buag and is used in the poetical language. Menani is the trem used for the singing of the chorus at the buag feast; here it is the parallel of buag. Taqbu (22) means 'sugar cane'. Here it is a poetical term for thin bamboo, for example, the bamboo used for the struts, on which designs are incised, of the offering table at the buag feast. Anak dara (23) literally means is a structure made of four pieces of bambooto which young leaves of the sugar palm and other plants, as well as a lance, are tied together and with the tradition of a sword and a shield; it is then fixed on the north side of the central pole in the house.

In the next lines (24,25,26), ancestors are further specified into pio bamban literally means woven girdle with a weft consisting of a fine and a coarse thread alternately; nagala-gala pemalag, nakalampang kuliq piong (26) means 'which offerings he fenced the court; in bamboo vessels offered them'.

Before he made the forecourt he made the necessary offering to the gods; nakalampang kulig piong literally means 'he put in order by using the rind of the internode of bamboo in which the rice had been cooked.

The first line (27), refers to the red cotton cloth hanging from the anak dara; the second, to a cindai cloth on which there is a design of flying ants. Ambayang (28), is a kind of large mango with a smell rather like turpentine. The women for whom these fruits are cut up are the to tumbang, the young women and girls who are in a state of taboo at the lagpaq feast and who must remain in the house of the giver of the feast for a specific time. Nametamba rekke buntu, . . . (29) literally means 'he voice north to the hills, . . .'. The heavenly ancestors invites the gods to partake of the offering;, lombok tang nasiri(30) means '. . . ., no valley mentioned but with care'; Nasiri-siri literally means 'he winnowed it.

In the next lines (31,32,33), the idea here is that the gods should appear in such members that they would be as swarms of parakeets and bugiran birds. The birds have yellow-green feathers(31). (32) Such a quantity of food was provided that it did not diminish, despite the fact that the gods had eaten of it. (33) The children descended on the heavenly offering place, as they do that on hearth, to devour the food after the offering prayer had been spoken and after the gods had partaken of the essence of the meal.

In lines (34,35),, iami maqtelang baluk; which

means'. . . ., in order to trade constantly; maqtelang means 'to play telang'. So telang is the name of a game played with a piece of bamboo and a small mat, about 1 feet square, made of plaited bamboo. Pindan (35) means dish, is here the parallel of banaa, a small wooden dish in which, at the buag feast, unhusked rice is put: this dish must be placed beside the anak dara.

According to my informants, burake (36) is a heavenly being, having magical power, and honour must be accorded to her. In olden times, when the burake appeared on the field of battle, the fight had to be temporarily suspended. When a burake died, she was not carried outside through the door of the house but through the front of the house; the baqba deata means door of the gods, was opened for her. When the burake entered a village during the period when rice was being harvested, she had to be invited into the house and a pig had to be slaughtered in her honour. The line (37) is refers to the rites at the buag feast during which the burake shakes the garatung, a small drum with a python's skin as the drumhead, and having cords attached to it round the waist. A bead is fixed to the end of each cord and when the drum is shaken the beads strike against it. Tandilo is a musical instrument formerly in use and consisting of half a coconut shell with a cord stretched across it. Puang is the parallel deata and literally means 'gods or spirit'. It is also the title of those who are of royal blood.

The strophe (39) describes the offering which the Ampu Padang means 'Lord of the Earth' must be given before a house can be built on him. Pamuntu literally means 'cast iron roasting-

dish', napatundukki toloran means 'he made the offering table lean'; toloran is bamboo stake set up inclining towards the north-east and to which young unfolded leaves of the sugar palm are fixed as well as a small plaited basket, made of the ribs of the sugar palm, in which the offering meal is placed.

In the next lines (40,41), kombong is the plantation of bamboo and sugar palms that belongs to the clan house and to the produce of which all its members are entitled. Aog gali (41) is a word used in the chant for the deceased for a kind of thick yellow bamboo. Bombong is the main rib of the banana leaf when the latter is complete, for example, before it has been torn in half.

In the line (42), pare manoka didaya, means 'that rice, it would not be coaxed, . . .'. The meaning is that the rice is to be treated with respect and that it is to be used with discretion. Ponto passasaran tuyu (43), literally means 'his advice as armband was'. Ponto here this word means the lolag, the large armband which has short sticks of gold projecting all round it with a small precious stone set in the extremity of each stick; passasaran tuyu means the place where the rushes are cut. The expression is often used to denote persons of high rank who, by virtue of their position, are in a position to give good advice.

In the next lines (44,45), napapetangkean uran (44) means 'he hewed the rain's boughs off with them; napapetangkean is a derivative of the word tangke means 'branch'. So napapetangkean literally means 'he cut the branches of with them',

To dao toq lemo laaq (45), means 'there by the sour one did it stand', lemo laaq is a kind of lemon tree. It is a small kind of lemon; a pickle is made of it. It is considered to be a fruit with a beautiful shape.

In the next lines (47,48,49), petuo (47) means 'bearers of life', are the three central poles in a clan house. They are erected on the longitudinal beam. The offerings for the clan house are placed beside the petuo pole that is on the north side of the house. Baraq (48) is the longitudinal beams on the sides of the house and upon which the rafters are laid. Pamiring (49) is the beams of the overhanging eaves at the back and front of the saddle-shaped roof. They are joined to the ridge beam and are carved and brightly coloured.

In the next lines (50,51,52,53), to dao to tabang tua, (50) means 'It is stood there by the dark red plant, . . .'. Tabang tua means 'the dragons blood plant'. (51) . . . , passengoran illong tedong literally means ' . . . , the slit roof cane, buffalo noses'. The slots in the roof bamboo are likened to buffaloes noses. Bungkako baqbana langiq, pentiroanna deata (52) literally means 'the gate of heaven open thou, and the window of the godly ones'. At this point the lament begins to tell of the descent to earth of the deceased's ancestor. Tibaliang sarong pondan, (53) literally means 'the woman of low rank glanced back'. Sarong pondan means 'hats worn' by women of low rank as a protection against sun and rain or the hats are made of pineapple leaves.

In the next lines (54,55,56), kurapak allo nanai, . . . (54)

means 'placed at a branching of the sun,'; kurapak literally means 'joint'. Here the term kurapak allo is used, but at the maro feast the term is kurapakna batara is the place where the arch of heaven is jointed to the earth. Nadoloan burakena,(55) means 'placed at a branching of the sun'. Burake literally means 'priestess', here means the women who are in a state of taboo at the buag kasalle feast. Suruqna lemba kalando, sola karandang kaluaq '56) literally means 'the offerings for a lengthened pole and for a basket that is large'. These are made to ensure a rich rice harvest. The harvested rice is carried on a carrying pole.

In line (57),, lalan maqposanga-sanga means 'a path of danger'; maqposanga-sanga literally means to find an excuse to put the blame on someone, or something else. (58), Sae maqrebongan didi, ia maqrampe retokan means 'the sugar palm leaves they then broke and then the pieces counted out'. The breaking of the ribs of sugar palm leaves. This is a process by which the to minaa endeavours, by divination, to determine whether the offence that is the cause of the sickness is one that is against the gods, the ancestors, or the adat prescriptions. (59), Sae mellese iPongkoq, mentunannan riLebukan literally means 'Pongkoq he reached and trod thereon, Lebukan did he live'. According to my informants Pongkoq according to tradition, an island lying of the west coast of South Celebes and not far from the mouth of the River Saqdan. It was there that one of the ancestors of the Saqdan Toraja. Lebukan has the meaning of island. (60) Piranmi alluqna pasaq, literally means 'which of the fixed market

days was it? In the Saqdan Toraja country there are six main market places which are sited in different parts of the region. Each place has a specified day of the week on which a market can be held there and it is held every sixth day therefrom. (61); . . . , sule ramban beluakna literally means ' . . . , rumbled did his hair become'. Ramban beluakna means 'rumbled hair' is a sign that the person is very ill. (62): Dipalimbong-mi to baraq, sola anak to makaka literally means 'were summoned then the adat chiefs, together with the notables'. To baraq in the Saqdan country, this is the term for the prominent adat chief who acts as the offerer. Anak to makaka is the notables of the adat community who , as well as the adat chiefs, the to parengngeq, occupy an influential position. In the Saqdan region, to makaka means 'freeman' as distinct from a slave. (63); The atonement offerings are carried out to atone for the transgression is determined by divination. Mangaku kumbaq is to confess guilt with a heart as weak as the pith of the high palm with the ringed horny trunk.

In the next line (64), Neq Sara is the name of the to mebalun, preparer of the corpse who, in Nonongan, the region from which this chant for the deceased originates, directs the rites carried out when a corpse is to be prepared for burial. Should a sick person die, despite the atonement offerings made for him, then the to mebalun is called to perform his duties. He belongs to a class of slaves who wear a hat made of a leaf sheath of the areca palm. Because he is solely concerned with the business of preparing the corpse, a function he performs

throughout his life, he is considered to be unclean and he may never enter the houses of other people, and must always keep at a distance from anything connected with the rice cult, and with offerings to the gods. Sondong in the line (66), is the parallel of banua literally means 'house'. Colloquially, sondong, in the combination sondong loe, denotes the small room on the north side of the house.

According to writer's informans, pataq (67) there are three beams that run longitudinally under a house; the pataq is the middle one. Sengog papa is the slots in the roofing. The roofing of the Toraja house is made of bamboo culms split lengthwise. Two slots are cut on the convex surface of each piece of bamboo and a long narrow pin, made of bamboo culm that has been squared off, is pushed through these slots to hold the pieces of bamboo together. The ends of the pin are tied the laths resting on the rafters. At the commencement of the death rites, the deceased is taken from the sleeping room at south of the house to the central space in the house and is there laid with his head towards the West, the point of the compass associated with the dead. The houses lie on a north-south axis; the corpse of the dead person is laid across this axis. (68): the mountain Bambapuang lies to the north of the capital of the territory of Enrekang. The land of Souls, Puya, of the Saqdan Toraja is considered to be in the vicinity of this mountain; Bambapuang literally means 'Gate of the Gods', Gate that Leads to the Gods. Its parallel is Pintudewata, which has the same meaning. The word pintu does not otherwise

occur in the language of the Saqdan Toraja. Furthermore, (68) A dead man of rank is always clothed in trowsers and jacket, wears the stately folded haed cloth of the chief, has a gold neck chain and is girded with a gold kris. A dead women of rank is dressed in a beautiful jacket and a coloured sarong, wears a necklace of wooden beads overlaid with gold, called raraq, and a gold bracelet. Later line (70), at the supreme form of the death feast, an image, called tau-tau is made of the deceased. This image can be made of bamboo poles tied together and dressed with cloths, the face is also made of cloth: such a tau-tau is called tau-tau lampa. The image can also be made out of nangka wood. A tau-tau is attired in beautiful cloths and adorned with ornaments. It is put on the floor of the rice granary and when the corpse is taken to the place of the feast, the tau-tau goes with it. After the corpse has been interred in the rock grave, the tau-tau, stripped of ist ornaments, is placed in a niche close by with a protecting rail in front of it. When the ritual for the deceased has been concluded and when his soul has gone to the Land of the Souls, his spirit is manifested in the tau-tau. Since, in this traditional chant for the deceased, the image referred to is made of bamboo, it may be presumed that the use of nangka wood is of later origin.

In line (71), to be found word Rura; is the name of a plain lying between Enrekang and Kalosi. In olden times, it was the place where the children of Londongdilangiq were married. Before the marriage took place, a messenger, Pong Maratintin, went to heaven by the staiway to ask the Lord of Heaven whether

it was right that they should marry. The Lord of Heaven split an areca nut in half and told the messenger that marriage between people so related, namely, brother and sister, was forbidden. He then took one of the halves and split it and told Pong Maratintin that that marriage too, namely, between full cousins, was prohibited. Then he split one of the quarters and said that taht marriage, between cousins once removed, was the right one. Pong Maratintin returned to earth and deliberately told a lie by saying that Puang Matua approved of marriage between brother and sister. The marriage accordingly took place whereupon, at the command of Puang Matua, the place where the feast was being held sank into the ground. The ancestor, Londongdirura literally means The Cock of Rura, and his wife were spared. Then a to minaa and burake descended onto mountain Sesean, in the North of the Saqdan country, and went to Rura. An atonement offering was made and after that a buag feast was held under the direction of the burake; this was the first buag held on earth.

In the next line (72), ancestors are further specified into lembang, literally means 'ship'; lopi literally means 'boat'. The 'ship' and the 'boat' referred to in this strophe is the coffin, called rapasan or resting place, a hollowed out tree trunk, shaped like a rice-stamping block, in which the deceased is placed when the first part of the death feast has been completed. In Rantepao country, this part of the ritual is only held for a dead man for whom the supreme form of the death ritual is to be performed: the form at which a minimum of nine

buffaloes has to be slaughtered. A dead man for whom this ritual has been held is said to be 'dirapai'. This colourful description of the rapasan refers to be boat shaped coffins in which, in a former period, the dead were laid. These coffins were placed in holes in the rocks. In the Saqdan region, they are called erong. Probably the idea was that in these coffins the souls of the deceased would journey to the tribal territory, the island Pongkoq. Then, in line (73), to explain that, at a death feast, bamboo stakes to which are affixed pennons and banners are erected before the house of the deceased. The pennons used in Saqdan territory are woven cloths, pio ukiq. Blue cloths, sarita, with white designs on them, as well as pieces of red and white cotton cloth are also used. In the Sangallaq, Makale and Mengkendek territories, which are governed by a Puang, these banners are only flown at the great death feast for a member of the family of the Puang.

In the next line (74), pantanan neneq literally means 'that planted by the ancestors; pongosokna to matua means 'that driven into the ground by the forefathers. These expressions mean that the ancestors established the order of the death ritual, that the form and extent of the rites are fixed. A variant of the expression disembang pantanan neneq is diparandukmo sembangan aluk means 'they began to determine the ritual'. Then in line (75), to explain that the family of the deceased decides how many buffaloes are to be slaughtered. Some are given by various members of the family, some may be reciprocal presents, some may be redemption for a pledged ricefield.

In the line (76), tekkenan doke means the custom whereby the lance with which one of the buffaloes is killed at the death feast, must be handed over to the clan house with which the participants have a mutual relationship. At a death feast for one of the members of the clan house called Bamba, in the adat-community.

In the next line (77), the describe that the anything having a particulaly beautiful shape is compared with something regarded as having originated either with the Buginese or the Dutch. Pangugiq is a poetical form of pangukiq means carving. Then, in line (78); sali-sali is the name of a platform surrounded by bamboo and is situated on the north-east side of the forecourt of the house. It is put up at the maro feast and the sick person who is treated during the feast dances on it while the medicine man waves a burning torch under it.

Sinadi in line (79) is the name of a spur of mountain Latimojong in the South of the Saqdan Toraja country. According to another story, the son of Londongdirura, Tangdilinoq, who was the ancestor of all the clans of the Saqdan country, went from Rura to Marinding, in the Mengkendek territory, and there erected the clan house called Puan, the mother clan house of the clan houses in the Saqdan Toraja country. (80); When the deceased is carried to the place where the second part of the death feast is to be held, the to mebalun, accompanied by his assistant, the pabalian, precedes the bier. They carry with them the pot containing the body fluids, the eating dish

and the hat which is to be put down before the rock grave.

In the next line (81), the ancestors are further specified into to mebalun means 'priest of death'. According to adat, the west is the zone allocated to the death ritual and to the offerings the ancestors. The offerings to the latter are directed towards the south-west. To the east zone is allocated the offering ritual to the gods which offerings are directed towards the north-east. The adat customs performed in the western zone are also called rambu solog means smoke that descends. In the line (82), to maqdudung is female members of the family who hold above their heads a single black cloth and who go in a procession to the place where the buffaloes are to be slaughtered at the second part of the death feast. The end of this long cloth is held by a slave. For three days none of these women may cross a river; 'the flags hung of the left': these flags, tombi, are attached to bamboo poles. They are called flags of the left because they are only used at a death ritual and not at any ritual connected with the gods: the left is the west, which is associated with death. Kambuno (83) is the parallel of sarong. It is the term for the leaves of the fan palm which are stitched together to make a hat to protect the wearer against rain and sun. Such a hat may be worn only by the adat chiefs. Unnorong (84), literally means floating, swimming, is here the parallel of lamban and means to march past. This strophe tell of the heroic acts of the deceased in battle when he slew his enemies and carried their heads back to the village.

In the next line (85), Unggaraga leppo-leppo, means 'a platform small they then put there,'. The small platform on high poles on which the flesh of the slaughtered buffaloes is placed is called balagkaan. The meat, which has been divided up into pieces, is thrown from this platform to the persons entitled to receive it. (86), Maqtete batumo bating, literally means 'the song of grief walks on the Rocks,'. The chat has now reached the point where the divine ancestor wended his way through the Sarira Rocks. 'The Rocks' is the parallel of Sarira. These rocks, intersected by gullies, form a long line, extending from the Sangallaq territory northward into the Kesuq territory. In olden times there was a stairway connecting heaven and earth. (87), The langsag and the other fruits mentioned in this strophe are the pieces of meat that are distributed from the platform; langsag means is a tree having small round yellow fruit. Kaqpana balang (88), literally means 'the holding of the lights in the hand'. The to minaa distributes these pieces of offal to the ancestors.

In the next line (89), Sae mellese iKesuq, literally means 'the Kesuq reached and trod thereon,'. According to my informans, in the history of the people of rank in the Kesuq territory, it is told how their ancestor, Puang riKesuq, descended from heaven and established himself at the Kesuq Rocks. His daughter, Ambun diKesuq means Morning Haze on the Kesuq, married a descendant of the lineage having Lon-dongdirura as its ancestor, This descendant, Pabaneq, came from the Sangallaq territory and travelled past the Sarira Rocks.

Bangkudu is the name of a region situated on the spur of the Kesuq, hard by the village of Baqtan. Maqkada bokoq (90), literakly means the holding of the lights in the hand. The to minaa distributes these pieces of offal to the ancestors.

In the next line (91), Randuk untengkai kaloq, literally means 'he stepped over the ditch,'. The ditches and the channels are the irrigation channels between the ricefields. The deceased is taken from the death house to the rock grave. Duri (92), is a federation consisting of the three small kingdoms, Allaq, Maluaq, and Buntubatu, which belong to the Maqsendrempaluq group, in the territory of Enrekang. The dialect of Duri has been influenced by Buginese but it is akin to the South Toraja tongue.

This strophe (93) refers to the large straight banks of the ricefields of the deceased along which it is customary to carry his corpse. Anna maqtendanan eran, . . . (94) literally means 'the ladder was set up for him,'; a ladder is placed against the rock grave, liang, which is sometimes about 25 feet from the ground. The entrance to the rock grave is closed with small doors. Matindo sisura guntuq, (96) literally means 'head-to-toe to some he lay there,'; A number of skeletons lie in such a grave and the new corpse is placed on top of them. Sisura literally means 'getting entangled with each other; sura means man trap.

In the next line (97), Tibaen rokko matampuq, literally means 'now westward does he pass from view,'. The souls of those for whom the supreme form of the death

ritual is not performed dwell in the Land of Souls. Those for whom it is carried out go to the horizon in the West, where the sun descends. (98), Bendan kalukumo diong, literally means 'a coconut palm he is there,'. There is a traditional variant which says that the deceased ascends to heaven by way of a coconut palm.

In the next line (99), Lalao langnganmo langiq, literally means 'there shall he to the heaven rise,'. The dead person for whom the mourning chant has been sung occupies a prominent position in the Land of Souls. Because of his wealth and rank he stands above the souls of those who were less wealthy and were of a lesser condition in life. Mandaq natakiq lemba, . . . (100) literally means 'the Great Bear holds him in its arms,'; In the course of time, the soul of the dead person rises to heaven, where his ancestor originated, and there takes its place among the constellations. (101), Laditiro ke mangamboq, literally means 'we look for him to sow the rice,'. The rising of the Pleiades is always taken as a sign that the new agricultural year has begun and that it is time to begin preparing the nursery beds and sowing the rice.

Masakkeko kumasakke, (102), literally means 'may you prosper, may I too,'. The kele tree is a large straight tree with small leaves; it provides good timber. (103), Anakmu disanga Daeng, literally means 'may your children be called Daeng,'. Daeng means 'to amass'. Perhaps the Saqdan Toraja also feel something of the Buginese meaning of

this word. Rippung this word is also used in the invocation called Singgiq, namely, the benediction in which the to minaa asks for blessings for the participants at the buag kasalle feast. There the word is used as follows: neneqmu disanga Rippung literally means 'your ancestors are called Rippung. Anna daeng-daeng sugiq, anna rippung bala tedong(104), literally means 'riches may they gather to them, buffaloes collect in number!'. Bala tedong is the enclosed space under the house where formerly buffaloes were stabled. In the poetical language it indicates the ownership of these beasts.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

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

The badong tells of the heavenly ancestor of the deceased; of all kinds of happenings in the life of the deceased himself; and its final ascent from there to the firmament.

The badong of the deceased which is always sung at the feast for the dead person of rank for whom this supreme form of the ritual is to be carried out, is the badong dios-sogmo which means it is told in a systematic order, enumerated in a regular sequence; for example, the facts of a story, the generations of a genealogical tree. The text of the badong for the deceased in its regular, traditional order is called ossoran badong.

Generally speaking, two different themes can be discerned in the badong; the expression of grief at the death of the deceased and the veneration of the dead person.

Each line of the badong contains eight syllables, making four trochaic feet. Each syllable contains one vowel. This scheme can be said to be consistent; only rarely is it broken by a line having one syllable more or less than eight. These octosyllabic lines are combined into strophes of, in the main, two lines each. Only occasionally does a strophe consist of three lines. In a great many cases, the two lines

of a strphe are linked by parallelism, i.e., more or less the same content being expressed in both lines though with different words.

4.2 Suggestion

Based on the fact that traditional badong 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 traditional badong in Toraja, since these speeches still exist in some particular areas in Toraja.

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