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SIMBA IN TORAJA AND ITS INTERPRETATION



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BY
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**UNIVERSITAS HASANUDDIN
FAKULTAS SASTRA**

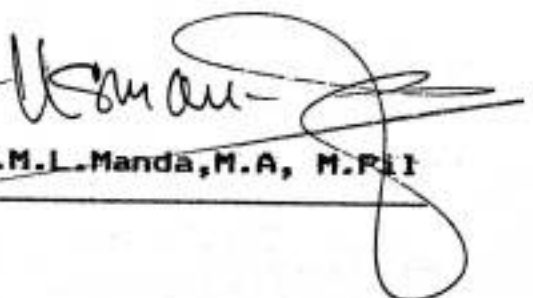
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Telah diterima oleh panitia ujian Sarjana Fakultas Sastra Universitas Hasanuddin Ujung Pandang untuk memenuhi sebagian syarat-syarat guna memperoleh gelar Sarjana dalam bidang sastra jurusan sastra Inggris.

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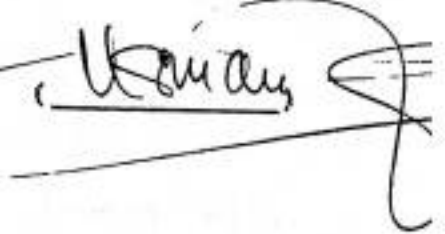
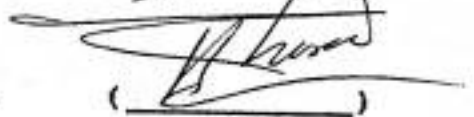
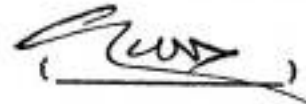
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How ever, this thesis still far from perfect. The writer still whic lack knowledge in the field of semiotics and semantics which shows the deficiency of this thesis.

The writer.

LIST OF MAPS

	Page
1. The Map Of Saqdan Malimbong.....	75
2. The Map Of Tana Toraja Regency	76
3. The Map Of Tana Toraja Dialects	77
4. The Map Of The Formar Subdivisions Makale And Rantepao	79

TABLE OF CONTENTS

	Page
HALAMAN JUDUL	i
HALAMAN PENGESAHAN	ii
HALAMAN PENERIMAAN	iii
ACKNOWLEDGEMENT	iv
LIST OF MAPS	vi
TABLE OF CONTENTS	vii
CHAPTER I. INTRODUCTION	1
1.1 Background	1
1.2 The Users Of Simba	5
1.3 Reasons For Choosing The Title	5
1.4 The Scope Of Problem	6
1.5 Identification Of Problem	6
1.6 Objectives	7
1.7 Methodology	7
1.7.1 Collecting Data	8
1.7.2 Analysis Of Data	8
1.8 Sequence Of Presentation	8
CHAPTER II. THE GENERAL VIEW OF TORAJA AND THEORI- TICAL BACKGROUND	10
2.1 The Name And The Ancestors	10
2.2 Population	13
2.3 The Land and Climate	14
2.4 Language	15

2.5 The Position Of Simba In Toraja	18
2.6 The Text And The Translation	23
2.6.1 The Text And Its Literal Meaning	23
2.6.2 The Text And Its Free Translation	25
CHAPTER III. USING FIGURATE LANGUAGE, THE ANALYSIS OF THEXT AND ITS INTERPRETATION	28
3.1 Figurative Language	28
3.1.1 Metaphors	28
3.1.2 The Analysis Of The Text	30
3.2 Interpretation	41
CHAPTER IV. CONCLUTION AND SUGGESTION	69
4.1 Conclution	69
4.2 Suggestion	70
BIBLIOGRAPHY	72
APPENDIX 1. The Map Of Saqdan Malimong	75
APPENDIX 2. The Map Of Tana Toraja Regency	76
APPENDIX 3. The Map Of Tana Toraja Dialects	77
APPENDIX 4. The Order Of Rituals	78
APPENDIX 5. The Map Of The Formar Subdivisions Makale And Rantepao	79
APPENDIX 6. List Of Informants	80

CHAPTER I

INTRODUCTION



1.1 Background

Language is a tool in communication to express our feeling and idea. Without a language we cannot understand what the other people mean. However we live in the world of words. People use it what they do, where they have been, making love, sports, go fishing, and the other activity. We talk to our friends by using a language, teachers teach by using a language, ect.

Further more languages have taken place in the academic world. H.A Gleason has written about it, he said that language has always had a place in the academic world. But unfortunately in the recent years however its position has changed. At one time in the study of languages was almost entirely restricted to specific languages, primarily those of western Europe and classical antiquity, over the few generations, a must broader consideration of language has taken place at side of study of individual languages (Gleason 1961 : iii).

In this thesis the writer will see an aspect of a language of Toraja. The writer is going to see 'Simba' especially wants to analyze what 'Simba' is and how to build and express it. The writer also wants to see what the relationship between the expression of 'Simba' and the

situations or reality or fact that 'simba' means. 'Simba' which literally means 'allusion' or 'teasing' will be interpreted. 'Simba' is as like as metaphors in English. 'Simba' contains of irony or allusion. In expressing 'Simba' the speaker uses number of simbole and listeners think the expression by comparing it with something else.

As we have known that metaphors is a figure of speech which is helpful for a speaker or a writer in describing something by comparing it with something else, example when we want to say someone is greedy we might say that he is a pig. In this case we compare the character of the man and the character of the pig; and so does 'simba', example when we see a man whose thumb has been lost, we might say: 'matemo tu indoq passimbaki'. The expression 'matemo tu indoq passimbaki' can be expressed in such conversation below :

Batoq : Umhara nani torro tu indoqna passimba ?

Laiq : Taeqmo tu indoqna passimbaki tu belanna
matemo tu indoq passimbaki.

Let's analyze both sentence above :

Batoq : Umha - ra nani torro tu indoq-na pa (s)
qw. - part. adv. verb. dm noun poss. pre.

Where place live that mother its people
simba.

noun

simba.

Where does he master of simba live in here ?

Laiq : Taew-mo tu indoq pa(s) simba - ki tu belanna

adj. part.dm noun pre. noun poss. dm. link.

No that mother people simba our that because
mate- mo tu indoq pa(s) si@ba - ki.

Verb. part. dm noun pre noun poss.

* There is no the master of simba because our
master of simba has been died.

In the conversation above, there is a key phrase to
get what the speaker means by speaking or expressing such
simba, that is : 'matemo tu indoq passimbaki'.

mate - mo tu indoq pa(s) simba - ki.

adv. part. dm noun pre. noun poss.

die that mother people simba our.

our master of simba has died.

In this conversation, 'indoq passimba', is compared
to the thumb of the man which has been lost. So 'indoq
passimba' refers to the thumb of the man which has been
lost. 'Mate', does not mean 'die' but 'lost'. Hence, the
expression of 'matemo tu indoq passimbaki refers to 'the
thumb' of the man that is lost. Further more the speaker
teases that man that his thumb is ugly or what he can do
with the ugly thumb; it has been lost.

Here the writer can describe the process below and
pay attention at the second column which is always in a
parallel way and sense. When this two parts are not in an
equal sense show us that there is not any communication

between the speaker and the listener. Here the process is made in column :

I	II		III
Speaker's expression.	Listener		teasing/ironing speaker's purposes
	Fact	interpre-	
matemo tu indoq passimbaki.	the thumb of that	the thumb has been lost.	how ugly is that thumb.
(Our mother of simba has died	man has been lost		What can be do with the lost of thumb.

Thus there are five steps in above columns, they are :

1. The situation or condition (fact) which inspires the speaker to make a teasing by uttering an expression.
2. The speaker utters an expression which is appropriate to the situation.
3. The listener get the information by listening to the speaker through an expression.
4. The listener connects the information from the expression that is uttered by the speaker.
5. The listener feels that he is being made simba by the speaker.

After all of the steps above are running well, there are two possibilities following them e.g :

1. The listener just keeps silent and smile.
2. The listener feels offended and answers the speaker by using simba too. In such that way simba will be interesting one.

1.2 The Users of Simba

Simba is not known by all the native speakers of Toraja, but it's commonly used in Saqdan area. It is located in Sesean district which is situated in the four main parts e.g: Saqdan Malimbong, Saqdan Matallo, Saqdan Ulu Salu and Saqdan Ballo Pasangeq. Beside this area simba is also used in Balusu not far from those places are stated above.

1.3 Reasons For choosing the title

As I have described that simba is very interesting so it is important to analyze and talk it further, the metaphors are current and interesting.

There are a lot of reasons why the writer choose this title to talk about it further :

1. Simba does stimulate us to become a critical and logical person by learning the metaphors in simba.
2. There is no literature yet which talks about it.
3. The youths of Tana Toraja seem to forget simba including the youths of Saqdan itself but on the other hand the former generations look upon simba as an aesthetic

work of art which is to be used and analyzed and then enjoyed.

4. The writer is afraid that we are going to miss simba when we don't keep it in writing, only because they are afraid that simba is only used for teasing without seeing an aesthetic in it.
5. The writer is going to prove that simba is rich from aesthetical work.

1.4 The scope of problem

The metaphors used in simba is closely related to our imagination. Hence, when we are as their listeners we must develop our imagination or imaginative ability to get the essential meaning of simba. Without developing our imagination we are not able to get at the meaning of metaphors in that expression of simba. So it is no wondering for us that sometimes people don't realise the expression directed to them. They are not able to understand until the speaker go away.

The writer thinks it's very important to talk about further. What the writer is going to do with metaphors in simba is analyze and interpret them one by one. Finally, The writer will get the conclusions and suggestions.

1.5 Identification of problem

There are many characteristic of simba that the writer can mention in the following :

1. Simba expand language through comparison, interaction and teasing someone.
2. Sometimes people feel offended when they hear the simba. That is an affect of simba.
3. Simba asks the readers or speakers about the essentially meaning or sense. Sometimes people couldn't identify the expression and even they are misunderstanding.
4. There is an important question 'how to differentiate between 'simba' and 'not simba'.

1.6 Objectives

According to Prof.Dr.C.Salombe that the culture of Nusantara is still forest for researchers include Toraja culture. So the cultural of Toraja which is still offer-come to researchers to revial the nature's secret of Toraja.

This thesis mainly written :

1. In order to ^aexpand the view of reader on the culture of Toraja. ✓
2. In order to give a good appreciation toward a language especially for Toraja language by the reader.
3. In order to add the knowledge of the reader in Toraja language.

1.7 Methodology

The methods that the writer uses in composing the thesis are as follows :

1.7.1 Collecting data

There are two kinds of collecting data :

a. Library research

In this method the writer will collect some books that relevant to the topic and get some ideas and theories to support this thesis.

b. Field research

The writer collects the data which is presented and analyzed. The data collect from To Minaa, and the other informan which are the native speaker of Toraja especially in Saqdan area. They were recorded and interviewed.

1.7.2 Analysis of data

In the third chapter the writer analyzes the whole of data. In analyzing data the writer uses a descriptive linguistics which studies languages in terms of their internal structures.

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 consist of the background of writing, the reason fo choosing the title, scope of problem, identification of problem, objectives, methodology and the sequence of pre-

sentation. Chapter two consist of general view of Toraja, the theoritical background and the text with its translation. In this chapter the writer is going to put the theory that support simba. Chapter three is analyzing of the data and its interpretation. The last chapter is conclusion and suggestion. This thesis qill be ended by bibliography and enclosure.

CHAPTER II

GENERAL VIEW OF TORAJA,

THEORITICAL BACKGROUND, THE TEXT AND ITS TRANSLATION

2.1 The Name And The Ancestors

The name of Tana Toraja was given by the Bugis people who occupy the area on the south and east of Tana Toraja. According to Tangdilintin (1987:2), the word Tana Toraja is derived from the Buginese word "Tana Toriaja" which means 'a country' located on the highland. Tana means 'country' or land, To means 'people' and Riaja means 'on the highland'.

Another claim is that Toraja is derived from the word To Rajang, which means 'the people from the west of Luwu'. To means 'people' and Rajang means west. So Luwu is the area in the east of Tana Toraja which is occupied by Buginese.

According to Sanda Rupa (1984:5) the word Tana Toraja came into existence in about 1th century when Toraja people began to 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) Tana Toraja consisted of some traditional areas and traditional groups. Each was governed by their own leaders. The unity of Tana Toraja by the traditional groups was called a round unit bounded by a single rule of life. This single rule of life then called Aluk Sanda Pitunna (aluk 7777). Aluk, according to Noy Palm (1979:352) means 'ritual', sometimes used in sense of adat precepts or adat regulations. According to Tangdilintin (1987:3) aluk was created by Pong Sulo Ara from Sesean (a region further north). The main source of Aluk 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 :

1. Pekamberan/pekamberan or padang diambeqi means an area which is governed by Ambeq literally father who was called To Parengngeq and Sokkong Bayu for the north and easts.
2. Kapuangan or padang dipuanqi means an area governed by Puang for the south parts.
3. Kamaqdikan or padang dimaqdikai means an area governed by Maqdika for the west parts.

According to Sanda Rupa (1984:4) Tana Toraja people in Sulawesi, Dayak people in Kalimantan, and Bataks of

Sumatra are the proto-Malays, originally came from Dongson, Annam or Indo-China. The migration of this people into the Peninsulas and island of south-east Asia started in 3000 b.c originally they were two large groups. The first group moved down to Malaysia, Sumatra, and finally in Java. The second group travelled north to China, proceeded to Japan Philippines then diverted southwards to Sulawesi and Kalimantan.

Among the Torajanese there is a story tells that the Torajanese ancestors came to Toraja through A sailing boats from south along the Saqdan River and settled in Enrekang which was the part of Toraja land. The writer's informant further said that the Torajanese ancestors came with the book which probably contains the rituals of regulations but that book which fell into the sea therefore to Minawa speeches do not have the written form. Such a story is still widely known in Toraja handed down 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 force to retreat into the mountainous region. According to Tangdilintin (1978) there were 40 arroans, a group of people at that time and

; Kecamatan	; Total area ; (km)	; Population	; Population den- ; sity per square ; km.
; Makale	; 230,74	; 39.632	; 172
; Rantepao	; 29,69	; 26.830	; 904
; Bongga karadeng	; 745,53	; 22.254	; 30
; Singngallaq	; 434,64	; 35.585	; 82
; Mangkendek	; 215,62	; 22.873	; 106
; Saluputti	; 482,30	; 45.437	; 94
; Sanggalangi	; 284,13	; 55.332	; 852
; Sesean	; 442,74	; 41.714	; 94
; Rinding allo	; 764,77	; 42.712	; 56
; Population Den- ; sity	; 3.630,12	; 332.369	; 92

Source : Bureu of statistic of Toraja quoted in Sanda Rupa (1984:2).

2.3 The Land and Climate

Tana Toraja regency is situated in the middle of Sulawesi island, northern part of South Sulawesi province. Makale is the capital of Toraja regency and it is situated on about 310 km north of Ujung Pandang, the capital of South Sulawesi province. It is situated on a mountainous area with the total area is 3.630,12 km². The regency's lowest elevations is 300 m above sea-level, and the highest elevation is the mountain of Telando-Lando (2.884 m), in the district of Rinding Allo (Sanda Rupa, 1984).

The climate of Tana Toraja is cooler than the lowlands especially at night, since Rantepao and Makale are situated 775 m above sea-level. Rain commences in November and last in January; a short less intense rainy season the months of March and April. From May until the end of October is dry. Yet, on occasion the rains may be early or late. The highest temperature is 26°C and the lowest temperature is 14°C. The relative maximum humidity is 85% and minimum 82% (Sanda Rupa, 1984).

2.4 Language

Simba is a kind of language and of course rich of symbols. The listener could understand the expression of simba when they get the existed symbols. Robin says that languages fall into the class of symbol systems being a special class of signs. The science of sign and symbol systems is sometimes called semiotics. (Nida, 1980:13), The meaning of linguistic expression is commonly describe in terms of the notion of signification: that is to say, words and other expressions are held to be signs. Indeed, the writer's effort to try hard to interpret and to explain the signs and symbols used by Torajanese that revealed in simba.

Language is mere collection of symbols on nomen clatures attached to preexisting bits and pieces of the human world, but that each speech community lives in somewhat

different world from that of other, and that those differences are both realized in parts of their languages. Many of the most significant detail of a people's way of life are likely to be verbalized in certain key words belonging to different spheres such as : religion, ethics, ethnics, social hierarchy etc. For which one word translation equivalents are not readily available and certainly to be known by a speaker.

The writer tries to approach the meaning based on semiotic which is learning the signs and symbols to get the meaning concerning in simba expressions. Nida says : "this kind of approach has in many respects paralleled developments in symbolic logic, through immediate area of study in the two fields is different and the approach seemingly quite divergent (Nida, 1964:36). Thus the writer will analyze them based on linguistic-semiotic. The writer realise that semantics is capable for us to disclose the meaning in symbols and signs.

However in one period time people seem to be shy for linguistics. For this, Nida says: "Except for Edward Sapir there was a tendency before World War II for American Linguistics to shy away from semantic studies, since a concern for structural analysis dominated the scene", (1964:36). The writer supports the idea of Sapir and Worf with scientific inquiry in a number of significant probes into the language and culture.

In simba expression, we cannot separate between situational and linguistics. According to Nida, the value of the symbols in an actual communication event is sometimes difficult to define, since it has so many relationships. This relationship can be described, nevertheless, in terms of two principal functions : first, a symbol may be a kind of linguistic response to a situational stimulus, (Nida, 1964:40). The writer can give the example for this idea :

S (situational) R(linguistic). 'S' stand for the situation and 'R' stand for the linguistic or response by the listeners. For example, when I see the man whose thumb has been lost, I might say to him 'matemo tu indoq passimbaki', which means 'our mother of simba has been dead'; 'S'=the loosing thumb, and 'R'= matemo to indoq passimbaki. The second symbol is a situational stimulus response to linguistic, 'S' (linguistic) and 'R' (situational), for example the listener says to me "nabuaqraka ke taeqmi tu indoq passimbaki apa densiamo tu passondana", which means 'although the mother of simba has been dead but there are many successors'. The situation here is the loosing thumb which inspires the speaker to utter the expression 'matemo tu indoq passimbaki'. Thus, indoq literally means mother refers to the thumb.

dialect, Saluputti-Bonggakaradeng dialect, and Sillanan-Gandang-baatu dialect, (Salombe, 1978).

In Indonesia language we know, 'Pantun, Gurindam, Soneta, Puisi, Prosa, etc. They use them in formulating their feeling and idea. There is one character of Toraja people they cannot come right out and say something for every thing important, example when a man wants to keep in touch in love with a girl he couldn't say to her 'I love you', but he has to describe and formulate his purposes as softly as he can in order to hear the expression good and esthetical soundly. He may use 'Londe' literally means 'traditional poetry'. Thus, if a man addresses his feeling by 'Londe' to a girl, she must answer him with a quatrain of her own 'Londe'. Sometimes they make recitation of 'londe' for two or more persons.

In the following the writer will give some example of 'Londe' :

1. Danga-danga lan te paqlak (there are habiscus in the garden)
 Masangna bunga-bunga (There are group of flowers)
 Lakupiang-piang (I'll get it)
 Lakupadio kalo (I'll get it for my own)
2. Maleko kukuo io (I say yes, when you go)
 Kukurrean sumangaq (I thank so much)
 Torroko dukaq (when stay here)
 Lapaadoko-dokoan (I'll be thin)

Saqdan area. It is because Wara Kingdom and Tana Toraja kept in touch with each other in that period. Long time before Wara had been in a good relationship with Bone Kingdom. As a result its culture was brought up to Bolong and from Bolong to Tana Toraja. It manifests itself in a piece of 'SENGO RADDUQ', below :

SENGO RADDUQ

Palo-palona to Bone

Salappana ia to Bolong

It can be analyzed as :

Palo palona to Bone

Noun poss. Noun Bone

Hat their people Bone

This haat is belong to Bone people.

Salappa - na ia to Bolong

Noun poss.pro.noun Bolong

Hat their people Bolong.

This hat is belong to Bolong people.

The sengo radduq above isn't meant to inform about a hat from Bone and Bolong any way but it was simbolized by grandeur of them. Torajanese reminded to Bolong and its might be when this is launched in the 'Merok or Merauk feast'.

As is the case of sengo simba also came from Bolong. Hence people say simba as 'Wala-wala le Bolong' (the way of Bolong). Long time later simba grew up very fas in Tana

2. According to J.Tammu and H.Van der veen that simba is 'sindir' literally means 'teasing' or allusion.
3. 'Yatu simba kada umpatiakkaq tau kumua nayatu to disimba bisa untiro kalena' which means 'simba is an expression that makes someone to introspect into themselves.

2.6 The Text And The Translation

2.6.1 The Text And Its Literal Meaning

This writer has collect the data and presented :

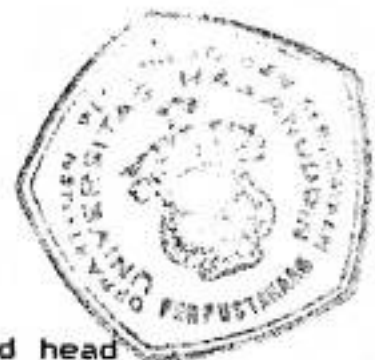
1. Umbara tu lamiola sitangke kaca ?
(Where are you going with the mirror ?)
2. Mane misaq poleq pentiroanna tu bannuammu ?
(Actually your house has only one window ?)
3. Umbai pira tu bamba miraqtaq kesaekomilindeq banua ?
(How many crossing grave that you walk on before reach the house in here ?)
4. Buda tikkeq sitiaran
(There are many dragon flies are flying)
5. Kenna tang pandillak te bintoen misaq lamalillin parrak te lino
(All the world will be dark whether there is no a shining star)
6. Umbara nani tu pune buda tongan ?
(Where are much more ferns growing up ?)
7. Dioq-dioq opi tu tedong bongamu
(It is the time for you to clean your spotted buffalo)

8. Kararo bangomo te kuiruiq
(Actually I drink with a cup of coconut shell)
9. Tairuiq te ruak pambura-bura tongan
(Let's have a drink some palm wine which is full of foam)
10. Mallongmo garaganna te alangta pakondiqri misaq tu bangana
(How beautiful our rice barn but it's a pity that one of it's pole is shorter)
11. Pirara diallianni te piring iate ?
(How much do those plates cost ?)
12. Denraka babangan tangdisuluiq mulenduiq inaq ?
(Do you come here through the gate without crossbar ?)
13. Pemali tu umbawan matusanna bale kemammaran matai
(It's taboo to bring his parents inlaw a (small) fish for a funeral ceremony)
14. Pia mannari temai sae situruq-turuq
(Only the children come in a procession)
15. Mubela siaraka sae lumingka ampo ?
(How could you reach this place just on foot my grandson ?)
16. Sulun-sulunniopi tu apinta dolo
(Make our fire-wood in good position)
17. To magpapa balleq
(The people with the iron sheet)

18. Kenna tangni totosik mempapu te alang suraq lameqlok tongan ia tananna
(The rice barn will be very good in such style when the owls don't make their nest on it)
19. Masero-sero bangomo tu paqlakta
(Our garden has been cleaned)
20. Maluna tonganmo ia temai pare apa langkori tu buanna
(The rice looks fertile but its fruits are empty)
21. Daqmikalamban-lamban punala bang dionglu salungki
(Don't make accross down in our river by cerelessly)
22. Pirakomi sibawa ?
(How many are you all ?)

2.6.2 The Text And Its Free Translation

1. Umbara tu lamiola sitangke kaca ?
How unlucky you are by having such a bold head
2. Mane misaq poleq pentiroanna tu bannuammu ?
How unlucky you are for a blind one eye of your
3. Umbai pira tu bamba miraqtaq kesaekomilindeq banua ?
How bad your such bad nose.
4. Buda tikkeq sitiaran
How funny you are with such "stick hair" of yours.
5. Kenna tang pandillak te bintoen misaq lamalillin parrak te lino
(Especially expressing in the night condition)
How unlucky you are for a blind one eye of yours.



6. Umbara nani tu pune buda tongan ?
You are too black (how black you are)
7. Dioq-dioq opi tu tedong bongamu
You are ready a blocher person, it's bad
8. Kararo bangomo te kuiruiq
Hai man ... it's so funny looking at your bold head
9. Tairuiq te ruak pambura-bura tongan
You are too old to act like a boy. You are being grey
10. Mallongmo garaganna te alangta pakondiqli misaq tu bangana
You are not look as gentleman with are of your shorter leg.
11. Pirara diallianni te piring iate ?
Actually you haven't enough meal to eat. I want some more
12. Denraka babangan tangdisuluiq mulenduiq inaq ?
Ow! you are so funny without having a tooth
13. Pemali tu umbawan matusanna bale kemammaran matai
It's ungraceful to bring a small buffalo in a funeral cerenemoy
14. Pia mannari temai sae situruq-turuq
Look! there are many small buffaloes coming
15. Mubela siaraka sae lumingka ampo ?
It's really doubtful that you are able to merry with our family

CHAPTER III

USING FIGURATIVE LANGUAGE

THE ANALYSIS OF THE TEXT, AND ITS INTERPRETATION

3.1 Figurative Language

Figurative language is language that makes comparisons between things so that can understand these things better or visualize them more vividly (Joffe 1971:1). Thus the speaker compares something that he wants the listeners to understand with something that he utters through the expression. Although sometimes people may not be aware using figurative language in conversation but also in writing in order to understand better for the readers. Since figurative language is a way to make our meaning more exact, more interesting, or more expressive, it is available both in writing and conversation.

3.1.1 Metaphors

According to Funk that metaphors is a figure of speech in which one object is likened to another by speaking of it as if it were that others, (Funk, 1956); while Anton Moeljono in Kamus Besar Bahasa Indonesia, says that 'metafora adalah pemakaian kata atau bukan dengan arti sebenarnya, melainkan sebagai lukisan yang berdasarkan persamaan atau perbandingan, (Anton Moeljono, et al 1989:

lain untuk objek atau konsep lain berdasarkan kias atau persamaan. This idea is completed by Gorys Keraf, he says that 'metafora adalah semacam analogi yang membandingkan dua hal secara langsung tetapi dalam bentuk yang singkat seperti : bunga bangsa, buaya darat, buah hati, bunga desa dan sebagainya.

For each detail of metaphors insert in simba have a look at the following analyzing and its interpretation:

3.1.2 The Analysis Of The Text

In this part writer will analyze the sentence one by one :

1. Umbara tu lamiola sitangke kaca ?

In the above sentence there is a such metaphorical sense 'sitangke kaca' because it inserts the second term beside its lexical meaning. 'Sitangke kaca' which literally means 'bring a mirror' also has the other sense, it is compared to another thing that is the bold head of people. Thus, the characteristic of the mirror is compared to the characteristic of the head of person. In this context 'kaca' or 'mirror' means 'bold'. So 'umbara tu lamiola sitangke kaca' means 'where are you going Mr. Bold man' in this context.

2. Mane misaq poleq pentiroanna tu bannuammu ?

In this sentence must have a metaphorical sense because 'mane misaq poleq pentiroanna tu bannuammu' which

'misaq' means 'one'. According to J. Tammu and H. Van der Veen in Kamus Bahasa Toraja-Indonesia that 'bintoen' is 'bintang', (Indonesian). A.S Hornby explain that 'star' is any one of the bodies seen in the sky at night as distant points of light. From that definition we know that the star is something which makes anything clearly looking or brightly seen for the World like as Moon, Sun, Planets, etc. Then this characteristic is made for a metaphorical expression which is someone has no anything to the world shining or bright for himself. Thus the expression above is metaphorical expression because that expression has the other term by its lexical meaning. 'Tang pandillak' means 'not bright' or 'not shining' can be meant 'blind'.

6. Umbara nani tu pune buda tongan ?

The word which is identified the sentence above as metaphorical expression is 'pune'. According to John Schols and Hasan Shadily that 'pune' or 'pakis' called 'fern'. A.S Hornby says that 'fern' is sort of feathery, green-flowerless plant. The colour of the fern is very black and this character taken by the speaker to describe anything which is paralled with it for example the skin of the people is black. Thus the colour of the fern simbolizes the skin colour of a man. So in this context the second term of the fern is 'black' for skin.

7. Dioq-dioq opi tu tedong bongamu

This sentence literally means it's time for you to clean your spotted buffalo. 'Tedong bonga' means 'spotted buffalo' make a metaphorical sense in here because it has the other term beside its lexical meaning. In this context 'tedong bonga' or 'spotted buffalo' refers to the white bloches belongs to someone. Thus tedong bonga is the symbol of the bloches person in this context.

8. Kararo bangomo te kuiruiq

'Kararo' in this sentence identify this sentence for a metaphorical sense. 'Kararo' or 'coconut shell' usually refer to a cup of coconut shell and the skull of human being. However, in this context 'kararo' doesn't refer to that sense any way either a cup of coconut shell or the skull of human being. In this context 'kararo' refers to the head or kondition of the head of people; it is bold head. Thus 'kararo' in here means 'bold'.

9. Tairuiq te ruak pambura-bura tongan, (Let's have a drink some palm wine which is full of foam).

'The word 'pambura-bura' means 'full of foam' usually refers to a such liquid thing for example 'beer', ~~water~~, wine, palm wine, ect, which is full of foam. However, 'pambura-bura' in this context doesn't means or refers to them any way. In this context the word 'pambura-bura

refers to something else, that is the hair of the old man that grey. So in this expression the colour of 'foam' symbolizes the colour of the hair of the old man; it is grey.

10. Mallongmo garaganna te alangta pakondiqri misaq tu bangana

The phrase that identify the expression to a metaphorical sense is 'pakondiqri misaq tu bangana' which literally means 'but actually one of its pole is shorter'. 'Pole' here refers to 'the leg' of human being. 'Kondiq' or short here identify the conditions of the leg of a person to whom directed the expression. The speaker get or find a simbol for the situation or condition of the person, that is the short pole of rice barn. So 'short pole' refers to the 'short leg'.

11. Pirara diallianni te piring iate ?

This expression literally means how much does those plates cost ?. It seems to be very difficult for us to find the second term of this expression beside asking about the price of those plates. However, in this context doesn't ask about price of those plates any way. The word 'alli' in this expression means 'buy', 'diallianni means 'to be bought', in this context refers to the conditions of those plates. In the sentence above the speaker asks

about the price of the plate but he really doesn't want it, why because that expression just symbolizes the condition of the plates. This expression is uttered when the people is eating. So the condition or situation will be described here as an empty plate is the situation of those plates while they are eating. So this expression does not refer to the price of those plates but about the empty plates which is going to have it some more meal.

This expression literally means how much does those plates cost ?. It seems to be very difficult for us to find the second term of this expression beside asking about the price

12. Denraka babangan tang disuluiq mulenduiq inaq ?

The word 'babangan' means 'gate' of this sentence usually refers to a place where somebody could enter and out from it for example the gate of yard; the gate of a village, the gate of white house, ect. In the former time a gate is must has a crossbar especially for the important place. 'Tang disuluiq' which means 'without crossbar' identify the gate. In this context the word 'babangan' doesn't refer to a 'gate' but it refers to something else. It symbolize the condition or situation of a mouth of people. It is because the form of the gate is nearly the same with the form of the mouth. So babangan in this context refers to the mouth of somebody and suluiq in

expressed in such condition of funeral ceremony where someone usually talk about the sacrifices, the word 'pia' in above sentence must be referred to that sacrifices either buffalo or pig. Thus in this context the word 'pia' refers to a sacrifice.

13. Mubela siaraka sae lumingka ampo ?

This simba is usually expressed by an old person to a young couple asking them if they are able to be married. More over this simba ask the position of the person in a society or in the other word ask about caste or social strata of people. The word 'bela' in 'mubela' which means 'can' or to be able, 'can you or are you able', is clearly ask on the ability of a person. The ability here means the ability on economic affairs, the social caste or social strata, ect. So this expression doesn't ask about the ability to walk out only on foot but it is the other terms.

16. Sulun-sulunniopi tu apinta dolo

'Sulun' in 'sulun-sulunni opi' means 'push into the stove'. The verb 'sulun' is usually refers to the fire wood. However, when this expression is uttered in place where so me body are eating the word 'sulun' in 'sulun-sulunni opi' is a metaphorical expression.

The fire will turn off when someone push the fire-wood into the stove. The in a fiew minutes later the fire

the people whose mind always changing or on the other word... he is a liar.

19. Masero-sero bangomo tu paqlakta

This sentence means 'our garden has been cleaned' when this expression uttered to a man who has shaved his hair then this expression has another term. It will be refers to the condition of the head of someone which is shaved.

The word 'paqlak' here is compared to the head of people. 'Paqlak' which means garden usually make of Toraja people when they have done their rice field. The first they do is to 'masseroi' or to 'clean' the underbrush for making a good garden. This activity is used by the speaker to compare it with the action of how people to shave their hair. Thus in this context 'paqlak' refers to a head of person. So, massero-seroi (verb) means to clean the garden refers to 'to shave the hair'.

20. Maluna tonganmo ia temai pare apa langkori tu buanna

This simba talking about 'pare' or rice or 'the plant in rice field. There are two characters of the rice above they are: 'maluna' which means 'fertile' and 'langko' which means 'empty'. Either 'maluna' or 'langko' is adjectives. Both of them identify the rice or 'pare'. There is something contradictory statement of the expression above e.g 'maluna' and 'langko'. It is usual that the rice or

other plants which seems growing well and fertile must be good plants and its fruits are not empty. The four words maluna, pare, langko and buanna make a metaphorical sense. They can put in order to make a phrase e.g: 'pare maluna apa langkori tu buanna' means 'the rice which is looking fertile but actually is empty. This phrase refers to someone who is speaking so much but his speech is nonsense or useless any more.

21. Daqmikalamban-lamban punala bang dionglu salungki

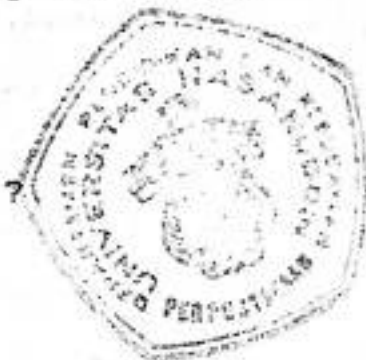
This expression is begun by the word 'daq' literally means do not. So this sentence is a warning not to do or masake something wrong. The word 'lamban' means 'across', 'punala bang' means 'careless', 'dionglu' in this case means down, 'salungki' means 'our river'. Actually in this case the dangerous for the new accrosser: Firstly, they have to know where they can accross safety.

22. Pirakomi sibawa ? (How many are you all ?)

The word 'pira' means 'how many', 'komi' or 'kamu' means 'you' and 'sibawa' means 'together'. There is a character of Toraja people that they are usually go in a group for example go their rice field, to gardens, to the market, to funeral ceremony, etc. This character have been begun by their ancestors which came from Dongson in groups called 'Arroan'. Here, the word 'sibawa' refers to the 'paches' of the clutch used by listener.

However, it's possible that listener couldn't get the meaning of that expression. Let's have a look at the other conversation using the first simba showing in the following:

- Mr. Atoq : (bringin a mirro)
 Mr. Bolaq : Umbara tu lamiola sitangke kaca ?
 Mr. Atoq : Lakubawa lako banua
 (I'm bringing it to home)



Hearing or reading the answer of Mr. Atoq or read it shows us that he didn't understand what the speaker means. He did not know that he was alluded by Mr. Bolaq through the expression of simba. Thus, he gives a very simple response. 'Sitangke kaca' which literally means 'get the mirror in hold' can be meant 'bold'. From that conversation Mr. Atoq just defends himself apparently. Actually he can say something and tease Mr. Bolaq when he finds the opportunity to make a counterattack for example at the time Mr. Atoq saw that Mr. Bolaq was blind at his right eye. Thus, the blind right eye of Mr. Bolaq inspires to Mr. Atoq to make a counterattack as follows :

- Mr. Bolaq : Umbaara tu lamiola sitangke kaca ?
 Mr. Atoq : Lakugaragai pentiroan baqru belanna misaqri
 pentiroanna tu banuangku.
 (I'll make it a new window because has only one window).

From this conversation we may know that Mr. Atoq gives the counterattack to Mr. Bolaq through the expression above. He uttered an expression quickly as soon as he felt that Mr. Bolaq alluded on his bold head. Mr. Bolaq has only one eye that is left eye. His right eye was blind. Mr. Atoq says 'lakugaragai pentiroan baqru belanna misaqri pentiroanna tu banuangku' as soon as he sees that Mr. Bolaq has only one eye. Here window is compared to the eyes of Mr. Bolaq that the blind eye of Mr. Bolaq. We know that a window is the way is the way we look out side, more over without a window a window all the room of a house will be in a darkness and so does the eye. The eyes is the way we look out of all the world. Without eyes all the world is dark for the blind people. A blind people cannot see anything anymore. So in this expression a window is referred to another thing that is 'eye'.

Through that expression Mr. Atoq reminds Mr. Bolaq a big lacking of him. Mr. Atoq reminds him not to tease or allude someone without seeing the lacking of himself.

2. Umbai pira tu bamba miraqtaq kesaekomi indeq banua?

The key word of that expression above is 'bamba' which literally means 'grave' and it's compared to nostril. The other word that is supported 'bamba' is 'raqiaq' which literally means 'rush past' or accross, so bamba diraqtaq means 'the grave which is rushed past or accrossed by...'. It is compared to something else that is

From that guys' answer we may get the conclusion that they cannot understand any more. More over they cannot identify the expression of the old woman and they cannot identify the purposes of her. They get the denotative meaning of the expression. They don't know that the expression contain of connotative meaning.

Actually they can make a counterattack by using an expression of simba, too for example they may say " oh... den daqdua tu bamba kiolai indoq, yamo disanga bamba galuntuq, bambatang lese-lesean", which literally means "oh... there are two crossing grave that we past through madam; it's said as thundering grave, the grave that we cannot walk upon on it". From this answer they want to say that they are not just any old people, although they have a great deal of lacking. They want to say that they are in a highly regarded or high class in their village. When it doesn't true they cannot ever come and reach to the other high class in other place. Both of guys' position in their society referred to the thunder or 'galutuq'. They apperently want to say that they deserve to be a friend of the daughter.

3. Buda tikkeq sitiaran

(There are many dragonfly flying)

This expression should be expressed fore someone whose hair like porcepine's feathers. His hair always in a

Suddenly Bongko slipped into gutter and that time Rongga laughed him and make him mad cause of his laughing. Then they are involved in such conversation below:

Rongga : Umbara mupaolai tu matammu mutobangra ?
(Where do you put your eyes then you fell into gutter)

Bongko : Umbara kukua tangtobang kemalillinii sae.
Kenna tangpandillak te bintoen misaq lamalillin parrak te lino.

(Why didn't I fall into the gutter in a darkness like this. Whether there is no one bright star the whole of the world will be in a darkness).

In that case Bongko wants to give a warning to Rongga that he should realise about himself before language him in such a way.

In that conversation above, the word 'bintoen' or 'star' is clearly referred to Rongga's eye. Thus, the key word of this expression is 'bintoen' or 'star' and 'malillin' or dark. This world will be in a darkness when there is not any light for example sun, moon and stars. It is the case of the nature and so does people who doesn't have the light of his body that is the all world will dark for himself.

expressed by Mr. Busaq. Mr. Busaw doesn't mean 'pune' as a plant but it's talk about plants; he doesn't mean 'pune' as a plant but it's used to simbolize the characteristic of skin of Mr. Lotong. 'Pune' is a kind of plant which has a such black of its tree bark or in the other word the skin of that tree is black. 'Pune' usually growths well in bushes of the mountain. Fern or 'pune' is one of the species of 'cycas'. In this context the speaker uses it in simbolizing the character of skin of Mr. Lotong, it's black skin. Thus the colour of the skin of the 'pune' or 'fern' refers to the skin of Mr. Lotong; they are black or dark. More over Mr. Busaq teases him (Mr. Lotong) that he is a very black man. On the other hand Mr. Lotong just answer him (Mr. Busaq) by denotatively sense. He doesn't know that the expression refers to something else.

Say that Mr. Busaq which is the speaker or teaser is having a great deal of white blotches from skin fungus. Mr. Lotong may in the conversation like this :

Mr. Busaq : Umbara tu nani buda pune ?

Mr. Lotong : Oh... indeq todio buntu tu biasa dini ussang-kin tedong bonga.

(It's over there near the mountain where are the spotted buffaloes usually tied up well)

The key word of the expression of Mr. Lotong of that expression is 'tedong bonga' or spotted buffalo. It's referred to the character of Mr. Busaq.

6. Kararo bangomo te kuiruiq

(I drink by using a piece of coconut shell)

In this expression the key word is 'kararo' literally means 'coconut shell' but the word kararo also usually use for head 'kararo ulu' literally means 'skull'. In this context the speaker doesn't mean for the piece of coconut shell but it's connected to ahead of person. Coconut shell is simbolizing the bold head of someone. So the expression above using for tease someone who has a bold head.

Let's have a look the conversation in the following situation :

Situation : Mr.Andreas and Mr.Boba were dringkin some palm wine in a small cafe'. Both of them are bold. While they were dringkin Mr.Coppeq came in with his gray hair. A few minutes later they were involved in a conversation as following:

Mr.Andreas and Mr.Boba (they were drinking some palm wine)

Mr. Coppeq : Bagi-bagi mai pira tu tuakmi (share with me about your palm wine)

Mr. Andreas: Apana pamburra-burra bang te tuakki nala.

(But actually our palm wine is full fo foam)

Mr. Coppeq : Oh... melo bangsiomoto 'mbeq kekararo sia-poleq tu latairuiq. (Oh... But it's suitable for a coconut cup)

OR HE MAY SAY ...

"Oh ... kararo adeq melo dipangngiruiq kepam-
burra-burrai tu tuak".

(Oh... it's said that the cup of a piece-
shell of coconut suitable for the foam of
palm wine)

From this conversation we can find that in the beginning of the conversation Mr. Coppeq intends well through his expression. He doesn't mean to tease them roughly. He really wants to share to drink about palm wine but they started firstly teasing him. Mr. Coppeq felt folded because he was teased by both of the bold man, and uttered his expression above.

The key word of the conversation above is 'tuak pamburra' literally means 'palm wine which is full of foam'. Tuak pamburra-burra here is referred to the colour of the hair of Mr. Coppeq; it's grey. So the colour of the foam is compared to the colour of the hair of Mr. Coppeq.

However, Mr. Coppeq makes a counterattack through his simba by getting 'kararo' to symbolize the head of Mr. Andreas and Mr. Boba. 'Kararo' referred to their bold head.

There are some variations expression of the previous simba as showed in the following conversation :

Mr. Andreas and Mr. Boba : (they were drinking palm wine)

7. Mallongmo garaganna te alangta pakondiqri misaq tu bangana

(How beautiful our rice barn but it's a pity that one of its pole is shorter)

Have a look on situatio where that expression uttered :

Situation : In the afternoon there was a couple sitting on their veranda and enjoyed a beautiful bright afternoon. A few minutes later they were involved in a such conservation like this :

Mr.Sampe(husband) : Umbara susi tu pentiromu te diona alang baqrunta ? (what do you think of our new rice barn)

Mrs.Sampe : Oh... mellongmoya garaganna tu alangta pakondiqri misaq tu bangana
(Oh... how beautiful it is but it's a pity that one of its pole is shorter).

In this conservation, the key word is 'banga kondiq' wich literally means 'short pole of rice barn'. Banga is a kind of plants and it's in one species with areca nut, but it's bigger than areca nut. The stem of banga usually to make poles or legs of rice barn in Tana Toraja. In this expression 'banga' is referred to the leg of someone. Thus, the leg of rice barn is compared to the leg of the person. Beside the word 'banga' there is the other word

has been alluded by his wife through a very simple expression. Mrs. Sampe doesn't care of their new Rice barn whether it is good or not.

8. Pirara diallianni te piring late ?

(How much those plates cost ?)

This simba is expressed where somebody eating. When there is a person wants some more rice he should be expressed this simba. Actually that man really wants to ask some more rice but he may be ashamed to ask clearly, so he use an expression of simba. He or she doesn't mean to ask about the price of those plates. He only informs someone that his plates is empty and want to have it more.

There are three possibilities response from the listeners when this expression is uttered as showed in the following :

1. If the listeners understand what the speaker means they will get the rice for him quickly.

2. The listeners answer that question and tell him about the price of those plates as follows:

A : Pirara diallianni te piring late ?

(How much those plates cost ?)

B : Five hundred rupiah for each.

3. The listeners understand what the speaker means but actually they have been out of rice by the time the speaker says that.

The old man : Umbara muni torro ?

(where do you live ?)

The girl : Indeq todio bunti sikandappiq babangan tang-
disluiq sia tumukaqkiq langan toq banuangku.
(It's over there of the mountain near a gate
which has no crossbar. More over you have to
step up the hill to reach my place).

Through this expression that girl gives a warning to the old man in order to stop to tempt her. More over that girl teases him as a very old man whic all his teeth are lost. Thus the old man action is disgraced. She implisity says that she isn't a call girl. The word 'ditukaiq' means to step up to a highly place and it's neened any requirements to reach it. In this case 'ditukaiq' is referred to anything which difficult to find. It is said that it's so difficult to find a valuable thing in life. It must be needed some hard efforts.

10. *Penali*: tu umbawaan matubetina bale kemasayan masat

(It's taboo to give a wife his parents in law the
small *penali* in a *penali* *penali*)

The word '*penali*' literally means taboo is the pro-
hibited word which cannot be broken any more. The broken
penali will cause something very bad for whom broken it.
The word '*bale*' which means 'fish' referred to something
masat. In this context the word '*bale*' refers to '*tedong*'

11. Pia mannari temai sae situruq-turuq

(Only the children come in the procession)

As is the case of the previous simba, this simba also take a background of 'rambu soloq' or 'west rituaal'. Firstly we have to know the view of Toraja people about 'pantunuan tedong' or 'sacrifices of buffaloes' and 'pattunuan bai' or the 'sacrifices of pigs' in a funeral ceremony. According to Prof.DR.C.Salombe in a culture seminar of Toraja that sacrifices of buffaloes and pigs as a whole a long way to puya for the soul of people. 'Puya' is the nature of all souls of people. It is situated in the southern part of Tana Toraja. The quantity of sacrifices is depend on the social trata or caste of the dead man. The more he in the high caste the more sacrifices to burn. When his forest not balance with his own caste his soul will roam about the world. It's really valid view about the function of sacrifices of buffaloes and pigs in a funeral ceremony but not now. It's value is move nowadays, in the funeral ceremony people dispute to measure the wealthiness of the dead man. The dead man will be famous if his families make a great sacrifices of pigs or buffaloes. They usually buy the expensive buffaloes for example a spotted buffalo.

However whether the guests do not satisfy about the sacrifices they may expressed simba to tease the dead man's

mean that the listener is his son's boy, but only making the speech of the speaker cultured soundly. He isn't really grandson of the speaker. The expression above must be uttered by the old person why because the word 'ampo' which identifies the speaker.

Have a look on a conversation below :

Situation : Once, a girl came with her boy-friend to her home to introduce him to all families. Of course her families want to know the boy-friend of their daughter. The family of the girl is rich and they are noble family. A few minutes later an old grand mother came and uttered an expression showing in the following conversation :

Grandma : Mubela siaraka sae lumingka ampo ?

(How could you come here just on foot for along distance my grandson)

Girl's boy friend : Kulasaera ketatangkubelai nenek

(How come that I came here whether I wasn't able for coming here my grandma).

In the dialogue the grandmother of that girl wanted to ask whether her granddaughter's boyfriend can marriage with her granddaughter. More over the grand mother of that girl wants to tell to that man that they are a noble family and rich. However the answer of that man is as great as the expression of the grandmother of the girl; he says, "kulasaera ketatangkubelai nenek", which means 'how

The fire will turn off when someone push the fire wood into the stove. After a few minutes later the fire will go on well. In this context the speaker use the atmosphere of fire to make a metaphorical expression refers to someone who eats so much and doesn't know to stop eating. Thus the speaker teases someone who eats so much.

So, there isn't any other aim but teasing someone who eats so much in order to stop eating quickly. This expression usually perceive with laugh only. The other expression which parallel with 'sulun-sulunniopi' is 'maqkande sorog bangmo tu apinta' literally means 'the fire is flared up from the stove'. By this expression the speaker wants to warn that there is someone eating by out of usage. More over through this expression he wants to stop him eating. Thus the way of fire flared up refers to the way of the man eating.

14. To magpapa balleq

(the people with iron sheet)

This simba is usually say for someone old who is fully of grey hair. Somebody uttered this expression when the old man acts as if he is a child or a teen ages. In general the grey hair simbolize for something wise. Thus the person who is full of grey hari identify for his or her wise. They are look upon as a wise person only by

'owl' is a night-flying bird that lives on small birds and animals, e.g mice, (A.S Hornby in Oxford Advanced Dictionary : 602). The expression above using 'alang suraq' to identify the listener that he is a rich man. On the other hand the word 'totosik' refers to the character of that man. 'Totosik' or the owl usually goes out in the night and it can make any sounds from both of its mouth and anus in same time. The character of the sounds of the owl refers to the character of the speech of the people which is always change. Thus, that is teased through this simba is a rich man but hasn't a good behaviour, in another word he is a liar man.

17. Masero-sero bangomo tu paqlakta

(Our garden has been cleaned)

The key words from that sentence are 'masero-sero' means 'clean' and 'paqlak', means 'garden'. In Tana Toraja people usually go to the garden that closed to lawland of the mountain or to underbrush; that is usually called 'belaq' means 'dry field' or garden. In this sentence the speaker use the word 'paqlak' to simbolize some-one's head that ais teased. Then he also uses word 'masero-sero' to simbolize the head of the man which has been cleaned or shaved.

Thus expression this expression is used to tease someone that is not usually arrange or shave his/her hair but now his or her hair is suddenly cleaned.

17. Maluna tonganmo ia temai pare apa langkori tu buanna
 (The rice is fertile but its fruit is empty)

The key words of that sentence are 'maluna' means 'fertile' and 'langko' means 'empty'. The word 'maluna' is usually related to plants fertility which are their characteristics are green and fresh. Then the word 'langko' in this case is refers to the content of the rice, that is empty. That is a contraaditive usual in this sentence above, why because the plants which their leaps looking fertile they must be contain of good content.

What the speaker means with this expression is not entirely rice but it is only a simbol to tease someone that he seems to be an exiting man but when we come to the reality of that man is non sense and there is nothing behind him. Thus, there is no difference to the fertile rice but when its fruit comes out its content is empty, so there is no use.

18. Daqmikalamban-lamban punala bang dionglu salungki

(Don't accross in our river carelessly)

The style of this simba is prohibition and of course has a sanction if it broken out. The simbol that is used the speaker is 'salu' means 'river'. The speaker forbids someone not to entirely cross the river in his village. It may be occur that the river is danger so cannot be crossed when the owner doesn't allaw. This expression is

Many citizens clothes weaved from coarse pine apple fiber only. The pine apple fiber weaving is formed into a kind of clothe that is called 'karoroq' means 'sack'. At that time further more long after that poeple cannotwear a good clothes. So it is not suprising if in this situation many people wear blonses and trunks which were full of paches. Because of this paches we coldn't recognize which are the paches and the natural cloth. At that time people are easily to know who is the rich and the poor people only by looking their performance in the public. If someone wear an expensive clothe that means the man must be in the high level of economic class or on the other word that man is a rich man. In the county side, if someone performs by using pached clothes that man is probably in the low economic class. Thus, such man some times becomes a target for someone that feels his ability is over than the other people. Some times that whoever express this simba probably they are the rich and pride people. The frase 'pirakomi sibawa' means 'how many are you doesn't intend to ask their aquantity at all, if so the question will be appeared talked to that man, more over he talked to someone only. The speaker teased the audience's clothe which only filled of paches.

In each expression of simba usually has the key words or phrases. All that words usually interpreted for the second terms.

Simba can be expressed in many variations for the same sense for example when you want to tease someone bold you may symbolize it either 'kararo' means coconut shell or 'kaca' means 'mirror'. They just depend on their situation or condition. The word 'bintoen' doesn't suitable to express alluding someone blind in the midday. It's only suitable for the night condition.

Simba should be expressed in a good atmosphere and in a very polite way in order not to make someone feels offended. Sometimes simba is expressed in such making funny.

4.2 Suggestion

Finally let the writer comes to any suggestions relate to this thesis :

1. Sometimes the young people wants to flee from the expression of simba. However simba is a kind of metaphors so it needs to make a continuing researchs.
2. Simba is important to make a good and polite kidding. So it can enrich someone to make a good speech. Simba should be learned.
3. Especially for the young generations form Saqdan, it's a pity when they loose of simba. So keep and learn it well.

4. For the young generation from the south and middle part of Tana Toraja do not afraid expressing or listening the expression of simba. Look simba as laboratory and an art work. Say and think simba from its positive side.

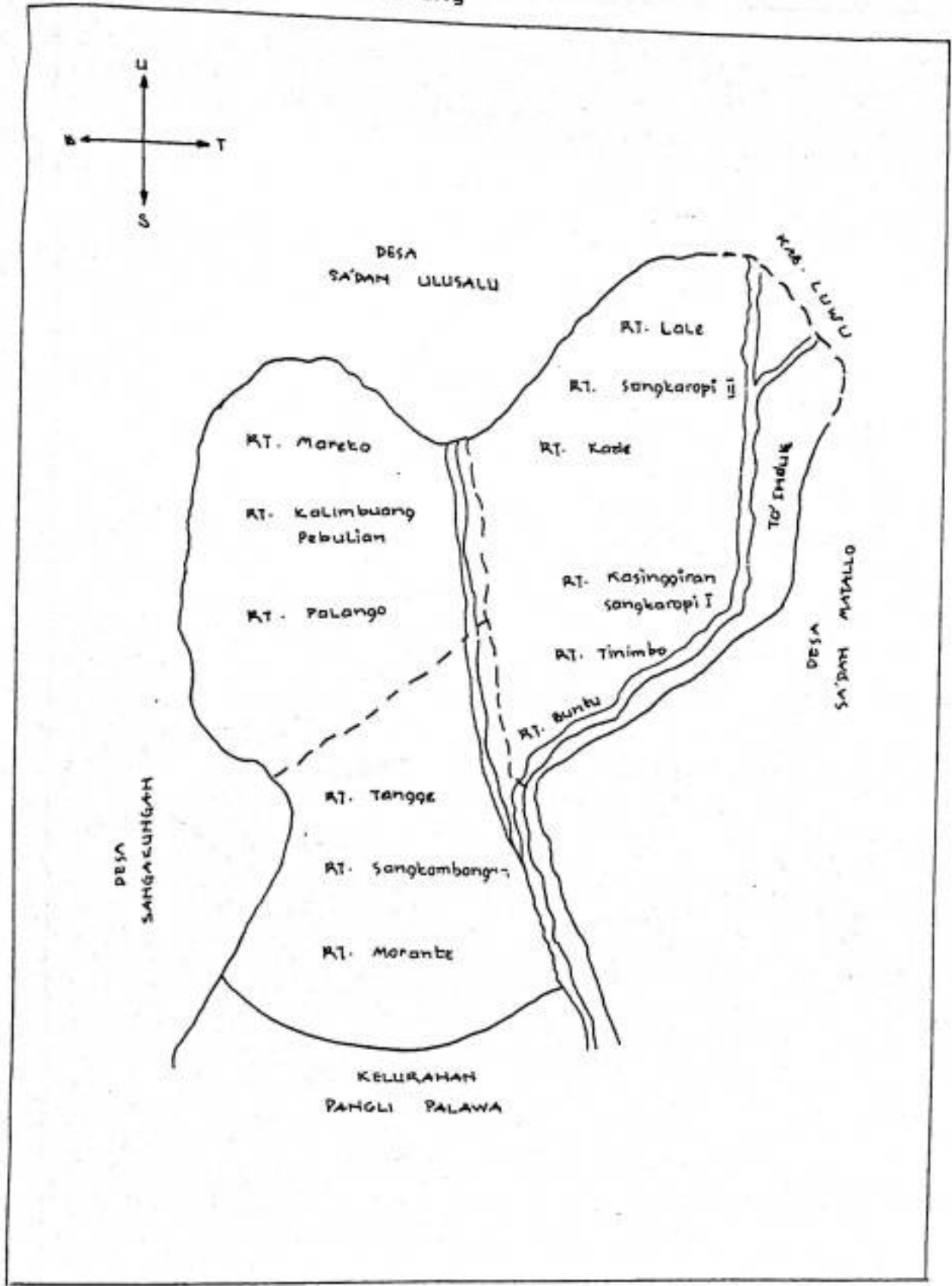
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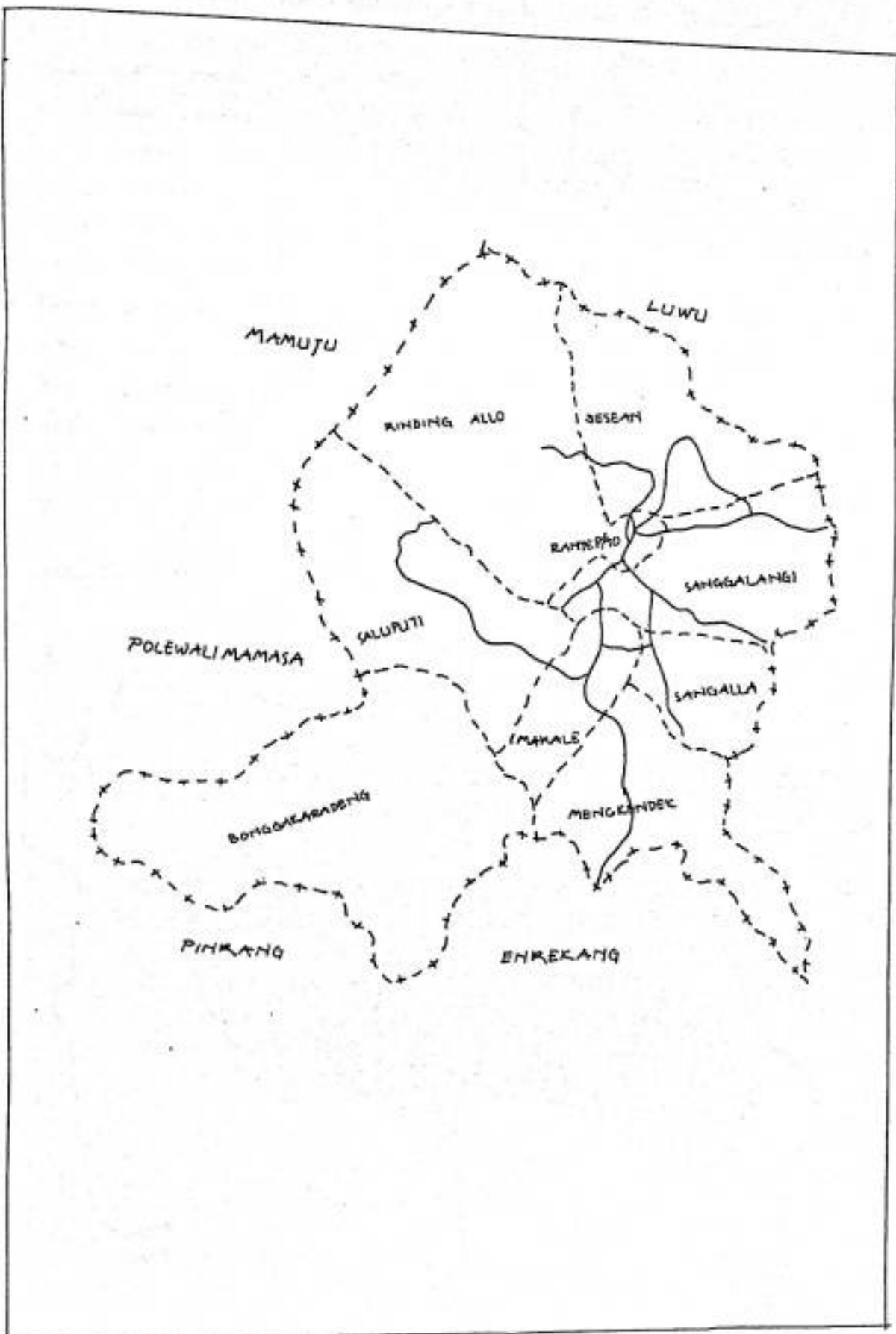
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Peta Desa Saqdan Malimbong

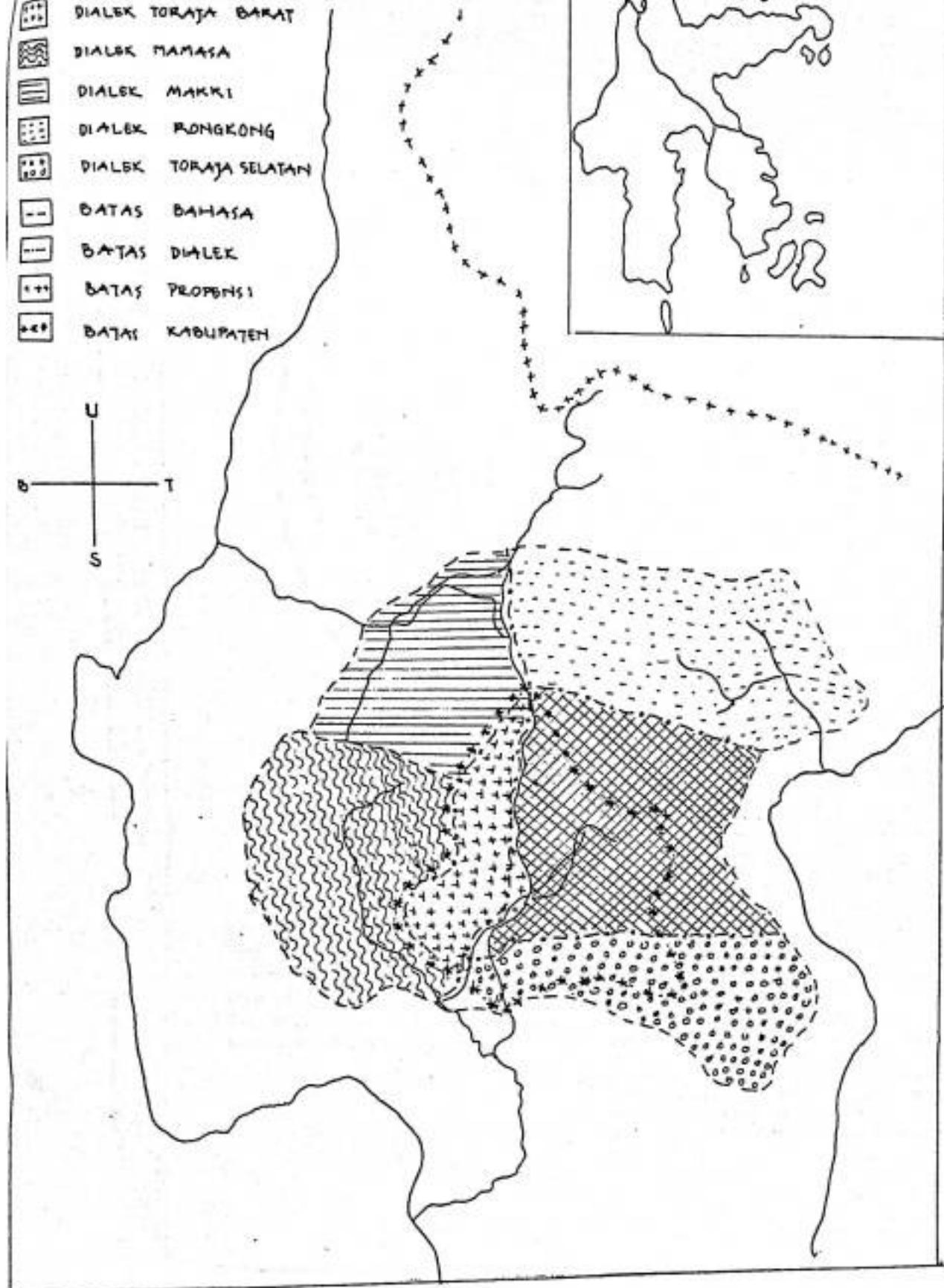
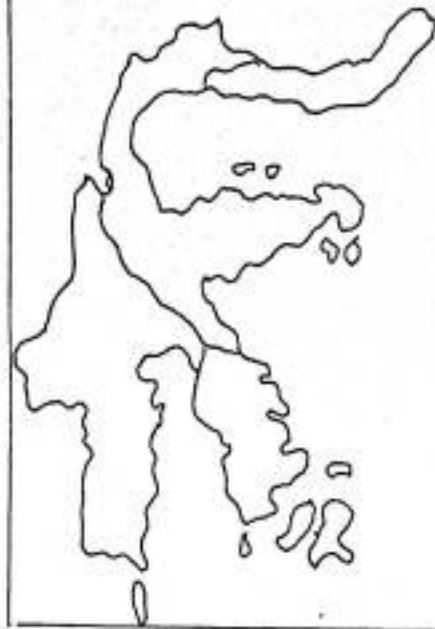
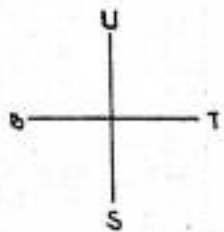


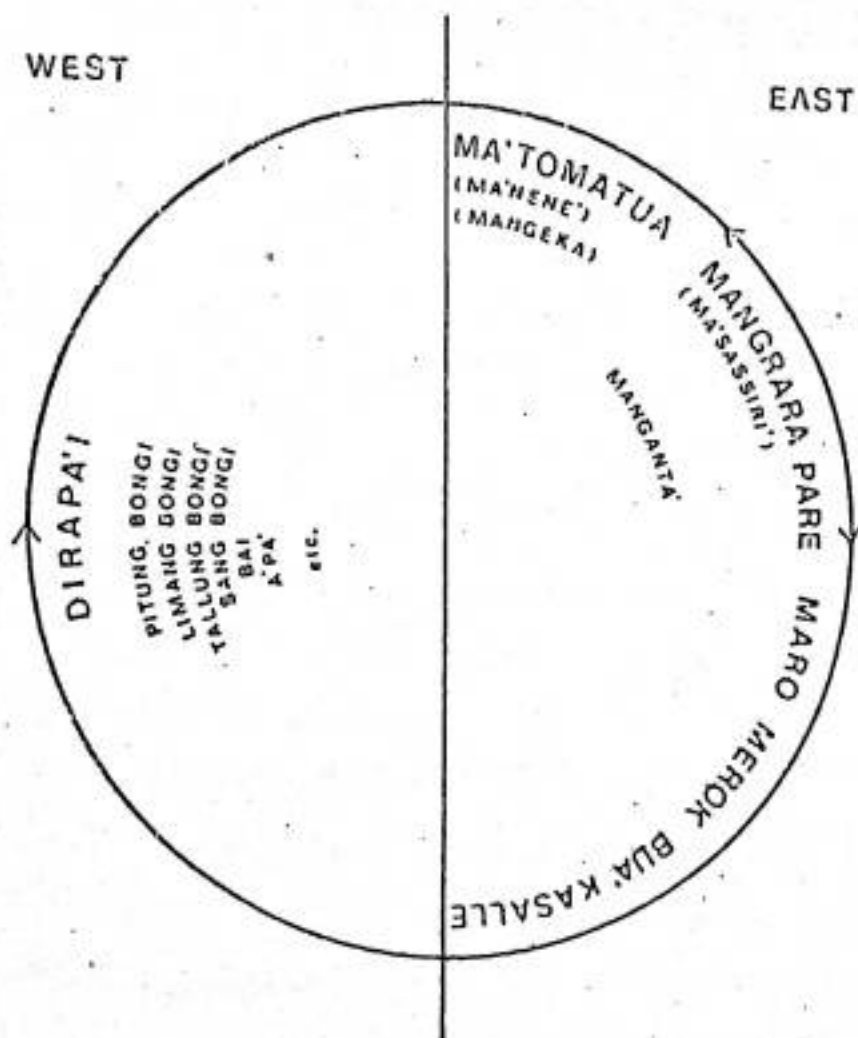


Peta Dialek Bahasa Toraja
Source : Van der Veen 1929

KETERANGAN :

-  DIALEK TORAJA TIMUR
-  DIALEK TORAJA BARAT
-  DIALEK MAMASA
-  DIALEK MAKKI
-  DIALEK RONGKONG
-  DIALEK TORAJA SELATAN
-  BATAS BAHASA
-  BATAS DIALEK
-  BATAS PROPINSI
-  BATAS KABUPATEN





The order of rituals in Kesu', Tana Toraja

Rituals of the west-side (*alok ranpe matampu'*)

Sang bongi

Tallung bongi

Dirapa'i (the highest order).

The death rituals are held after the harvest of the rice.

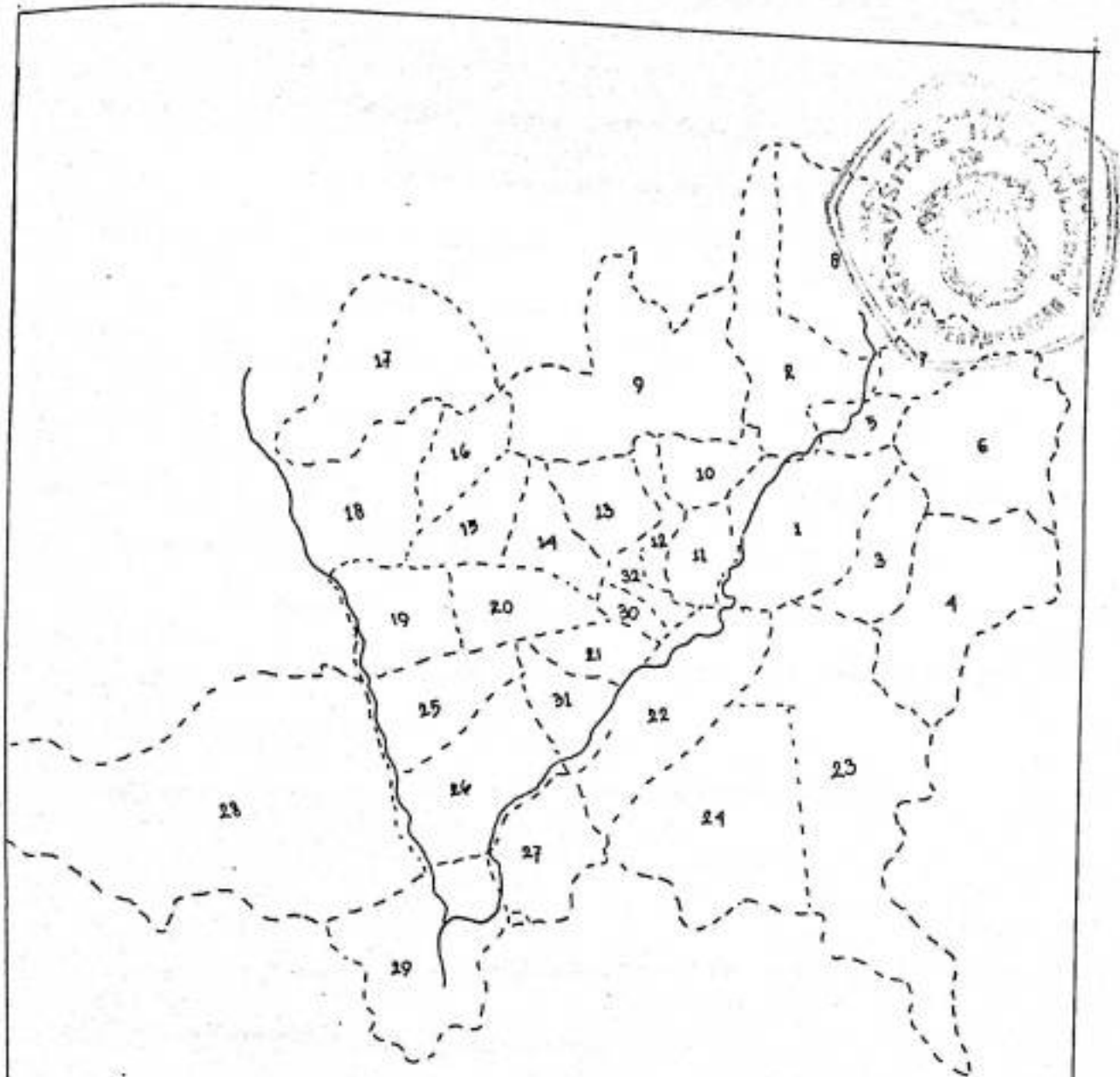
Rituals of the east-side (*alok ranpe matallo*)

ma'tomatua

(= *ma'nene'*, *mangepka*),

which is held after a *dirapa'i*

or other death ritual. After the *ma'tomatua* the *mangrara pare* or the *manganta'* will be celebrated. The *bua kasalle* (= *lu'pa' kasalle*) is a concluding ritual, which can only be held after the concluding and purifying rites for all the dead in the community have been observed.



The Former Subdivisions Makale And Rantepao.

1	KBSU'	11	MADANDAM	22	MAKALE
2	TIKALA	12	PIOMGAN	23	SANGALLA
3	BUNTAO'	13	KURRA	24	MENGGONDOK
4	RANTEBUA	14	LILUSALI	25	MAPPA
5	TONDON	15	SESENG	26	BUAKAPU
6	HANGGALA	16	BITTUANG	27	KAMO
7	BALUSU	17	PALI	28	SIMBUANG
8	SA'DAM	18	RALEBI	29	BAU
9	PAHGALA'	19	BALERE	30	BANGA
10	PENOB'	20	MALIMBONG	31	PALESIH
		21	TALION	32	TAPPARAN

LIST OF INFORMANTS

1. Name : Neq Nibak (One of functionaries of 'Ada' (Tradition) in Saqdan Malimbong).
Adress : Rt. Sangkombong
Desa Saqdan Malimbong
Kecamatan Sesean (District of Sesean)
Job : Farmer
2. Name : Sakka' Suppa' (The authorities of the village)
Adress : Rt. Sangkombong, Desa Sawdan Malimbong
Kecamatan Sesean.
Job : Kepala Desa (The authority of the village)
3. Name : Ama Bulo
Adress : Rt. Sangkombong, Desa Saqdan Malimbong
Kecamatan Sesean.
Job : -
4. Name : Neq Beboq/Neq Tappiq (The priest of 'Aluk To dolo')
Adress : Malakiri/Desa Palangi, Kecamatan Sesean.
Job : -
5. Name : Pak Mantolo
Adress : Desa Saqdan Matallo, Kecamatan Sesean
Job : Teacher