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Heterogeneity in Torajan Ritual Speech: Metalinguistic Awareness and the Nation's Character Building

ABSTRACT: The research is aimed at studying heterogeneity in Torajan ritual speech through the process of entextualization. The research shows that in the event of speaking by a single speaker, there occurs the process of the decontextualized text segments from other genres of prose narrative, such as historical narratives, myths, legends, and poetic argumentation, which is then recontextualized in the present performance. The method used is participant observation. The field notes are analyzed from domain, taxonomic, componential, and thematic analysis. The techniques used are recording, videotaping, and field notes. The research has two findings: ethnographic and academic. Ethnographically, it is found that the Torajan ritual speech spoken by a single speaker, the "tomina", is actually heterogeneous. Theoretically, it shows that homogeneity in language is tenable only if evaluation is based on grammar. However, this research is able to show the heterogeneity in Torajan ritual speech. The sources of the texts are "retteng", poetic argumentation, and the myth of "Tulang Didi". The values of the three forms of life, such as human beings, animals, and plants, are found. From this appear, the harmonious relations between human and God, human and human, human and animals, and human and plants. These values may contribute to the nation's character building.

KEY WORD: Heterogeneity, metalinguistic awareness, entextualization, ritual speech, nation's character building, and Toraja people.

RESUME: "Heterogenitas dalam Tuturan Ritual Toraja: Kesadaran Metabahasa dan Pembangunan Karakter Bangsa". Penelitian ini bertujuan untuk mempelajari heterogenitas dalam tuturan ritual di Toraja lewat proses entekstualisasi. Hasil penelitian menunjukkan bahwa dalam peristiwa tutur yang dilakukan oleh seorang penutur terjadi proses dekontekstualisasi segmen teks dari jenis-jenis narasi prosa, seperti narasi historis, mitos, legenda, dan argumentasi puitik yang direkontekstualisasikan ke dalam performansi sekarang. Metode yang dipakai adalah observasi partisipan. Hasil catatan lapangan dianalisis dari sudut domain, taksonomik, komponensial, dan tematis. Teknik penelitian yang dipakai adalah rekaman, video, dan catatan lapangan. Ada dua hasil penelitian: etnografi dan akademik. Secara etnografis, tuturan ritual Toraja yang dituturkan oleh satu orang, "tomina", sebenarnya heterogen. Secara teoretis, diketengahkan bahwa homogenitas dalam bahasa hanya bisa dipertahankan kalau dilihat dari sudut tata bahasa. Namun, penelitian memperlihatkan heterogenitas dalam tuturan ritual Toraja. Sumber-sumber teks adalah "retteng", argumen puitik, dan ceritera Tulang Didi. Ditemukan nilai-nilai tiga pucuk kehidupan, seperti manusia, hewan, dan tanaman. Nilai-nilai ini memperlihatkan relasi antara manusia dengan Yang Kuasa, manusia dan manusia, manusia dan hewan, serta manusia dengan tanaman. Nilai-nilai ini dapat dipakai untuk memperkokoh pembangunan karakter bangsa.

KATA KUNCI: Heterogenitas, kesadaran metabahasa, entekstualisasi, tuturan ritual, pembangunan karakter bangsa, dan bangsa Toraja.

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INTRODUCTION

Numerous people assume that language is homogeneous. This view is based on grammar (*langue*). However, this assumption is wrong when language is viewed from speech level since it is really heterogeneous. This heterogeneity can be indicated in ritual speech. This research focuses on the heterogeneity of ritual speech that contains many values of local wisdom. In other words, this research has a social aspect, which is related to the nation's character building.

Nowadays, the condition of our nation is really worried about. Corruption, flood, and devastation of environment have happened everywhere. Murder and dirty politics color our life: violence of demonstration and ideology of the nation are no longer given attention to anymore, and a number of practices do not support the existence of NKRI (*Negara Kesatuan Republik Indonesia* or Unitary State of the Republic of Indonesia).

This research assumes that all these negative practices are caused by the ignorance by the authority of the local wisdom practices existing among hundreds of tribes in Indonesia. The local wisdoms are revealed in utterances, stories and myths, ritual speech, proverbs, and numerous cultural norms. In these research findings, we present the local wisdoms in Toraja, South and West Sulawesi.

Based on the practical consideration mentioned above, this research focused on "Heterogeneity in Torajan Ritual Speech: Metalinguistic Awareness and the Nation's Character Building". When academic and social functions are combined, this study gives a big contribution to the development of theory as well as practical benefit to the nation's building.

About the Toraja. Toraja, located 310 km in the northern part of South Sulawesi Province, is inhabited by a tribe which still practices an Austronesian culture. It is located in the mountainous area which is difficult to reach. Although the Dutch had already occupied the low land (south Sulawesi) since the 17th century, they just arrived in Toraja in 1905 (van End, 1994). This condition has caused people to be

in isolation for long, and probably this was one of the reasons that explain why they could maintain their tradition and culture. According to the census in 2012, the population of Toraja was 446,000 people.

A number of anthropologists have done research on various aspects of Torajan culture. H. Nooy-Palm (1979 and 1986), for example, synchronically analyzed social life and belief or religion in Toraja; J. Koubi (1982) has written the Torajan ritual system; E. Crystal (1989) and K. Marie Adams (2006) studied politics in Toraja; and Dana Rappoport (2009) has studied Torajans music.

There were also some researchers who wrote the changes happening in Torajan community (Acciaioli, 1985; Volkman, 1985; and Adams, 1988 and 1990); some wrote social history of Torajan (Bigalke, 2005); its transformation (Waterson, 2008) as well as Torajan oral tradition (Veen, 1965 and 1966; and Sandarupa, 2004a and 2004b). These writings have given a deep understanding on Torajan culture and its changes.

The problems of this research are to show the heterogeneity of ritual speech; how this oral tradition survives in the midst of globalization flow; in what forms of the narrative prose the local wisdoms of Torajan people are expressed; and what values contained in them can contribute to the nation's character building.

The aim of this research is to investigate the social life of texts, forms of narrative prose that contain local wisdoms and values that contribute to the nation's character building. The rationale of this research is to give a deeper understanding on Torajan social life of oral tradition and metalinguistic ability in social interaction, and to give a theoretical contribution to the relationship between text and context. The practical benefit is that the social scientists can design the preservation of local cultures in order to be able to filter the flow of globalization.

THEORETICAL FRAMEWORK

The focus of this research is Torajan ritual speech. The study of ritual speech in Indonesia has been well-known to the world, because of J.J. Fox's big contribution

to the study of east Indonesian ritual speech. J.J. Fox's research focuses on the features, symbols, and meaning of ritual speech (Fox ed., 1988). Similarly, the present research also focuses on the *denotational* aspect of ritual speech.

More specifically, it focuses on *metalinguage* and *entextualization* process. This type of research is still rarely done in Indonesia. The basic assumption is that language is only tenable as neutral and homogenous entity if viewed as an abstract grammar. It is, however, stratified and heterogeneous in actual practice. This view is not new. It has been voiced by M. Bakhtin (1981) long time ago, but many of us have not realized it yet.

The concept of heterogeneity points to another concept, the metalinguistic awareness. It is a semiotic concept which refers to human consciousness of language use (Silverstein, 1976, 1981 and 1993). The metalinguistic awareness is most clearly seen in three things.

First, in metalanguage that is the language used to talk about language explicitly. The language discussed is language as an object. For example, "*Korupsi adalah kata benda*" (corruption is a noun); and "*Bahasa Indonesia dipakai oleh dua ratusan juta orang*" (Indonesian language is used by two hundred millions of people). These are the statements of metalanguage, where the objects of the language are *korupsi* (corruption) and *bahasa Indonesia* (Indonesian language).

Second, metalanguage is used to comment the language at the level of discourse, such as the report of this research. Finally, *third*, metalanguage is implicitly revealed in the use of deixis, the use of institutional language, and literary works. For example, deictic words are words used to refer to context like *saya* (I), *anda* (you), *di sini* (here), *di situ* (there), *sekarang* (now), *kemarin* (yesterday), and so on. In literary works, the metalinguistic awareness is very highly and frequently used. In writing and interpreting poems, for example, attention (*einstellung*) is mainly directed to language.

Viewed from the text theory, the research

focuses on denotational text level. The denotational text is the text consisting of utterances or a group of utterances, which answer the question "what is being said". Thus, the denotational text looks at the sentences of a text as propositional representations, a way to communicate information about the condition or things outside language. These things are referents or denotata. For those things, attention is directed to the use of various modalizations, devices of illocutionary force, devices of propositional attitude, and epistemic devices such as nomic truth. These are related to the pragmatic status of our utterances, that is, speakers' choices in adapting their utterances to context.

In communicating with other people, as the speakers, we always pay attention to two things, namely: (1) to consider the speakers' mental state, such as what they have already known, what they are paying attention to, what they are interested in ect.; and (2) to build up our message which influences the speakers in accordance with our desire. For example, we stress on what we want the listeners to give attention to and so on (Payne, 2001).

To look at the language as a text requires another concept that is context. The word of *context* is derived from Latin, *cum* and *texto*, meaning "accompanying the text". The relationship between text and context actually arises from the problems between *langue* and *parole*, semantics and pragmatics, sentence and utterance; or in this paper, it is reformulated as the relationship, following M. Silverstein (2001), between the denotational text and interactional text.

In this approach, the concept of text has been developed to entextualization to distinguish the text from discourse. *Entextualization* is the process of taking the segment of discourse – a text – to another context, a process of decontextualization followed by recontextualization. If contextualization process brings language closer to reality, entextualization is a process of taking language out of its original context and, then, recontextualizing it in a new context.

Thus, entextualization is the opposite of contextualization. R. Bauman & C.L. Briggs define entextualization as:

[...] the process of rendering discourse extractable, of making a stretch of linguistic production into a unit – a text – that can be lifted out of interactional setting. The text is discourse rendered decontextualizable. It is then recontextualized in another context (Bauman & Briggs, 1990: 73).

This is related to the reflexive capacity of language, that is the decontextualization can be used to talk about itself that can be seen in metalinguistic function and poetic function. In general, metalinguistic function objectivates discourse by using the discourse as its topic. Poetic function manipulates formal characteristics of discourse by giving attention to formal structure, where the discourse is managed (Bauman & Briggs, 1990:73).

In relation to mental revolution, the nation character building needs to be carried out through education, that is the counseling efforts of human behavior of Indonesian people so that they can know, love, and do good things. According to Retno Listyarti, one's character can be observed in three aspects, namely: knowing the good, loving the good, and doing the good (Listyarti, 2012).

METHOD

Toraja people are one of the Austronesian cultural communities, who are still practicing the culture. The practice of such culture can be observed in their language and speech, and in various aspects of social life, such as politics and rituals. Torajan culture is characterized by orality.

This research revealed the values of local wisdoms that could contribute to the nation character building. The research was conducted from May to November 2014 in various areas in Toraja, especially in South Toraja.

The data were collected through the participant observation using grounded theory method. By this method, the analysis of field notes could develop a theory of metalinguistic awareness on local wisdom

of Torajan community and its contribution to the nation's character building. Therefore, the research was focused on various social situations by using observation, note-taking, record, and video techniques.

In studying a social situation, nine main elements that are observed, namely: time, space, actor, activity, act, object, event, goal, and feeling. This research was greatly useful to understand the metalinguistic awareness, that is the discourse that contains the values of local wisdoms useful for the nation character building.

The data are the text segments obtained from the death ritual of *ma'pasonglo'* performed in Binduk, Tengan, Mengkendek on June 19, 2014, in Tana Toraja. On this day, there were many rites performed. One of the major ritual activities was the funeral procession to move the dead person from the house to the catafalque, where he was kept for several days during the funeral ceremony. After the procession, some guests arrive. The *tomina* Pong Indan made a ritual speech known as *tingga'*, "to welcome the guests".

The recorded data were transcribed by using the Latin alphabet. This work was done through some processes, such as transcription, translation, and the investigation processes of local wisdoms. The next step was to analyze the field notes in four steps, namely: domain analysis, taxonomy analysis, componential analysis, and theme analysis. In the last step, the themes of local wisdoms were put forward for the nation character building. Library research was done to obtain the relevant materials.

RESULTS AND DISCUSSION

The research is successful in collecting data on oral tradition of death ritual performances indicating the entextualization process. The finding of this research is shown in the analysis of denotational text below. The denotational text mainly answers the question of "what is being said".

The following text is an example of heterogeneous texts spoken by a single speaker, as the result of entextualization process.

01. *Nalambi'mo dikka' lambananna*
(The end of life has reached him)
02. *Nadete'mo tanda suka'na*
(The sign of limit has touched him)
03. *To makula' pelelena*
(Known as "the sick person")
04. *Kenta manukna Lapandek*
(If we were Lapandek's rooster)
05. *Londongna Tulang Didi*
(Tulang Didi's rooster)
06. *Anta kekua' rokko*
(We crow downward)
07. *Anna bangun diong mai*
(So that he rises upward)
08. *Na motok sule langngan*
(And revive upward)
09. *Dipotayan dipemali*
(Being used to wait, being used as taboo)
10. *Apa la dipatumbari duka*
(But, what on earth to do)
11. *La diduang apai*
(What to do)
12. *Nalambi'mo dikka' lambananna*
(The end of life has reached him)
13. *Nadete'mo tanda suka'na*
(The sign of limit has touched him)
14. *Kukua mannamo dikka'*
(I just say)
15. *Pango'tonan marioku*
(The lament of my sadness)
16. *Ambe' ke lambanko tama*
(Father, when cross there)
17. *Ke matindoko daenan*
(When sleep there)
18. *Mamma'ko*
(You sleep please)
19. *Sarro marioki*
(That is our sorrowful lamentation).

In order to find out the heterogeneity of the text, the analysis is focused on the denotational text, one of the three important levels of text that need analysis. The other

two are meditational text sometimes called semiotic indexicality and the interactional text (Silverstein, 2001; and Sandarupa, 2014).

The following is the analysis of various facts about denotational text. In the analysis, the heterogeneity of the text can be shown by distinguishing between the saying or the narrating text event and the said or the narrated text event. The narrating event is the event of speaking at the moment. The narrated event is the unit of text related to the past speech or the historical narrative.

It is the mixture of the past text with the present text in the present performance. Such an action involves the process of entextualization. This unit of text is decontextualized from some source and recontextualized in the narrating event. As a result, a single speaker actually has a heterogeneous speech, that is a speech within a speech.

The Narrating Event: Sorrowful Lamentation. One of the important things to analyze in the saying or the narrating event of the denotational text is the topicalization. The topic is focused on the description of the deceased, the attitude towards him, and the talk to him. The description of the deceased is indicated in text segments 01 to 03 and repeated in text 12 to 13, and talk to him in seen in 14 to 19 above, as follows:

01. *Nalambi'mo dikka' lambananna*
(The end of life has reached him)
02. *Nadete'mo tanda suka'na*
(The sign of limit has touched him)
03. *To makula' pelelena*
(Known as "the sick person").

As the text segments above show, the deceased is not described as someone who passed away, but as someone whose end of life has come (01); or someone who has reached the preset limit (02). Such person is named *to makula*, which literally means the sick person (03).

Such topic of parallel lines (01) and (02) is expressed in the repetition of the text segments of 12 to 13, as follows:

12. *Nalambi'mo dikka' lambananna*
(The end of life has reached him)

13. *Nadete'mo tanda suka'na*
(The sign of limit has touched him).

The way to face the death is described in the text segments of 11 to 12. These lines describe a condition that we have to submissively accept the death, as follows:

11. *La diduang apai*
(What to do)

12. *Nalambi'mo dikka' lambananna*
(The end of life has reached him)

Another important fact about saying or narrating text is the use of metapragmatic descriptor or *verbum discendi*. This concept is related to the way of saying something, of describing instances of language use (Silverstein, 1976 and 1993). In these text segments, the metapragmatic descriptors used are *kua* or "to say"; *o'ton* or "to submerge" or "to lament", in quoting oneself by S. Sandarupa (2014), as follows:

14. *Kukua mannamo dikka'*
(I just say)

15. *Pango'tonan marioku*
(to submerge or to lament).

The content of this self-quotation is expressed in lines 16 to 17: if you (the deceased) have crossed there (16 to 17), you may sleep in peace (18), as follows:

16. *Ambe' ke lambanko tama*
(Father, when you cross there)

17. *Ke matindoko daenan*
(When you sleep there)

18. *Mamma'ko*
(You sleep please).

All the text segments mentioned above are characterized as *sarro mario* or "sorrowful lamentation", as shown in 19: *Sarro marioki* or "That is our sorrowful lamentation". This last line further supports what has been said about the use of metapragmatic descriptors in lines 14 to 15.

We can conclude that for the purpose of the analysis of entextualization of the research, the most important finding is the text segments in lines 14 to 15 and line 19.

The Narrated Event: Historical Narration. The narrated event appears mainly in the text segments of lines 04 to 09, as follows:

04. *Kenta manukna Lapandek*
(If we were Lapandek's rooster)

05. *Londongna Tulang Didi*
(Tulang Didi's rooster)

06. *Anta kekku' rokko*
(We crow downward)

07. *Anna bangun diong mai*
(So that he rises upward)

08. *Na motok sule langngan*
(And revive upward)

09. *Dipotayan dipemali*
(Being used to wait, being used as taboo).

These text segments contain the second important point of the entextualization for this research. Lines 04 to 05 introduce *Lapandek's* rooster or *Tulang Didi's* rooster. Using subjunctive *ken*, "if or in only" (04), the speaker expresses the wish if we could be like the powerful rooster. With the rooster's powerful crows the speaker's speech is expected to revive the dead person. Unfortunately, that wish could not happen, because the speaker were not *Lapandek's* rooster' or *Tulang Didi's*.

THE ENTEXTUALIZATION

After making such a preliminary analysis, the next step is to show the heterogeneity of this ritual speech. The phenomenon involves the process of entextualization. The entextualization involves two processes: decontextualization and recontextualization (Bauman & Briggs, 1990). Methodologically speaking, after recording the ritual speech, the text segments originated from other context are identified, and the study is then continued to the second stage, i.e. to go back to the field to search for the source of the quoted text.

In-depth study is the decontextualization process, the text segment citation from its original context, and this unit of text segment is to be recontextualized into the present context. Thus, in the narrating and the narrated event, the analysis focuses on cues that are used to index the original context of the text segment by means of C.S. Peirce's semiotic theory of indexicality (Peirce, 1955).

It is found that certain text segments index larger texts or original texts. This process can be found both in the narrating event and the narrated event. The data on the text above shows the ritual speech, which is intertextually related to different genre of speech.

About the "Retting". The text segments 14 and 15, in the narrating event, contain some cues that index another genre. There are two cues: *firstly*, the use of the metapragmatic descriptors *kua*, or "say", the verb of saying in neutral term which is paralleled with another metapragmatic descriptor used, especially for the funeral ceremony *o'ton*, or "submerge" (Sandarupa, 2014). *Secondly*, the use of some lexical items such as *dikka'*, or "pity" (14) and *mario*, or "lament". Finally, another important lexical item is expressed in line 19 that characterizes all previous text segments, that is *sarro mario*, or "sorrowful lamentation".

These cues index another genre in this culture known as *retteng*, or "poetic argumentation". This poetic argument is normally performed in *ma'badong* ritual, the chant of life story of the deceased (Sandarupa, 2004a, 2004b, 2013 and 2014). This recontextualized unit of text in the narrating event known as *tingga'*, or "welcoming guests coming to attend a funeral ceremony" has been analyzed by S. Sandarupa, and the following is the sample text of *retteng* taken from his collection (cited in Sandarupa, 2014).

As we can see below the indexical elements are the metapragmatic descriptors found in lines 04 to 05, as follows:

eee ... eeee ... eeee
(heee ... heeee ... heeee)

01. *tabe' kupadolo lam-*
(excuse me, to those)
amban siman mata lam-
(who are present)
alan le eeee lako
(pardon me to)

02. *to unno'ko' massali am-*
(those sitting on the floor of)
alang tasik ma'kambuno sam-
(rice barn, those sitting under)
aane' le le leeee
(the protruded ceiling of the rice barn)

03. *tang marendengna'manim-*
(just in case I am not protected)
indi tang ganna' massai lam-
(and do not live for a long time)
aan angkole eee ...
(again ... heee ...)

04. *bendanna' te umbating*
(standing up here I lament)
ke'de'na' te ma'rio-rim-
(rising up here I express)
rio le eeee eee
(this mourning)

05. *nakuaku batim-*
(my lament says)
iingku pangngo'tonan mariom
(my mourning says)
ooku leee ... leee ...
(again ... heee ...)

06. *unno'ko'na' membungku' sam-*
(I was sitting, wearing a sarong)
ambu' leee bintin massalungku' luam-
(sitting, covered by a blanket)
aangan leee
(again)

07. *denri pia'-pia' len-*
(it is only because of a child who passed by)
eendu' baiti' untuleram-
(a small one, who told me a story)
aana' leee (again)

08. *to umpennampa' duri bam-*
(someone using thorns of a palm tree as his mat)
anga to umpennallon duu-
(someone using thorns as a pillow)
uuri leee
(again)

09. *tang malanapa ampa'-*
(his mat is still not yet smooth)
aa'na tang solongpa allonam-
(his pillow is still not yet flat)

10. *tang solongpa allonanna ole*
(his pillow is still not yet flat).

Historical Narrative: The Story of "Tulang Didi". Beside *retteng* type of data, the narrated event also contain the text segments of 04 to 09, which index other historical narrative types of text. In the culture of Toraja, the narration is *Tulang Didi's* historical narrative, as seen in the following text. This text is a long narration, which is considered by the Torajans as belonging to the historical narrative, as follows:

There was a girl named *Tulang Didi* [...]. She has a black scar on her breast and that sign bears two interpretations. According to her mother, this is a sign that may bring good luck into the house. Her father, on the other hand, is of the idea that this sign is the source of bad luck. After a long debate, the father won and so *Tulang Didi* should be killed. Her father then took her to the forest to be murdered. When her father was about to take her, the mother supplied her with one egg and three grains of rice [...].

In the forest, her father killed her. Before that, she secretly put that egg in her armpit. She died. After a while the egg hatched and became a chick. She fed on the rice grains. When she grew up, she fed on the maggots and her bodily fluid borro.

When it grew older, she became capable of crowing, which became very powerful because it could revive *Tulang Didi*. It crowed and the bones of *Tulang Didi* gathered together. It crowed again the flesh of *Tulang Didi* gathered. It crowed and cried live *Tulang Didi* and *Tulang Didi* live again. When she relived, she asked rooster for clothing, food, house, rice field, and other people and things needed. She then lived happily in the forest [...].

One day, women pounded rice and the rooster came to pick and eat some rice. With the stick, the women pounder hit the rooster. The rooster then fled away flying into the moon with *Tulang Didi* holding the tail feather. When *Tulang Didi* and her rooster appeared in the moon, the Torajan farmers start to plant rice on earth [...] (translated by the authors).

About the Values. Based on the entextualization process above, it can be described how Torajan tradition sets and distribute the local wisdoms. In this culture, there are many values existing and living in the ritual speech practices. The study discovers several important values, which may contribute to the nation's character building.

It is found that the decontextualized and recontextualized units of texts above index the philosophy of *tallu lolona*, or "three forms of life": woman (*Tulang Didi*), animal (rooster) and plant (rice) that the Torajan community holds. From these three forms appears a system of harmonious relationship with: (1) the Almighty; (2) among human; and (3) human with animals and human with plants and others. The values that spring out from such harmonious relations are:

Firstly, human with the Almighty. A religious value: religiosity is related to ritual register. This kind of ritual register is marked by the use of special expressions: metaphor, metonymy, parallelism, and other forms available only in rituals.

Secondly, relation among human: honesty, tolerance, being creative, peace loving (*basse*), unity, *kasiuluran* (fraternity), *sikamasean* (affection), and *kasiangkarang* (mutual respect), being democratic, responsibility, appreciating one's achievement, and being sportsmanlike.

Thirdly, the relationship between human and their environment: Toraja community care so much for their environment, their cattle, rice, and trees. There is a reciprocal relation between human and animals as expressed in the story of *Tulang Didi*. Before sacrificing animals or cutting trees, they must perform some rituals. The texts on animals and on relation of human with plants are well kept in the mind of the *tominas*, who contextualize them in their speech.

The study has shown the heterogeneity of Torajan ritual speech by a single ritual speaker. It departs from the old view of language as homogenous. As has been said above, at the actual practice human speech is heterogeneous.

The heterogeneity of Torajan ritual speech is shown by using some concepts from functional semiotics (Silverstein, 2001). The entextualization process is normally considered a text selection process to be decontextualized and, then, recontextualized in a new context (Bauman & Briggs, 1990). The text-context suitability shows the high

metalinguistic awareness (Silverstein, 1993; and Hanks, 1996). This process indicates an indexical connection between text and context. M. Bakhtin has stated that parts of the words uttered from our mouth were from other people (Bakhtin, 1981).

It is found that within a single ritual speaker, there is a blend of various genres. The data show that within the ritual speech text above, some cues index the existence of poetic argumentation called *retteng*. This genre has some characteristics that belong to the genre of Torajan poetry. This has been described nicely by S. Sandarupa, as follows:

The *retteng* poems are characterized by parallelism. For example, each number contains two parallel lines of individual composition, at the interactional level between A, B, and C. In addition to metaphors, ambiguity appears at the ending of all poetic lines, phonological transformation used as a trope of concealment. By rule, each line consists of eight syllables, but the speaker sings only seven, dropping the last one and finishing with the insertion of syllables such as /-am/, /-ma/, and /-um/.

As a result, the form of the last word becomes obscure; the last word becomes a new word that needs guessing, a meta-pragmatic phonological transformation and trope of concealment used as figuration (Conklin, 1964). For example, in line 1 of A's poem: (01) *tabe' kupadolo lam- amban ...* or "excuse me" (Sandarupa, 2014).

Thus, in its original context, the *retteng* belongs to poetic genre that follows strict rules of composition, such as the use of parallelism, metaphor, metonym, and eight syllables. Once it is decontextualized and recontextualized in the present performance, all these features have undergone some transformations. What is retained in the present performance is the use of metapragmatic descriptors *o'ton*, or "submerge" or "lament" used, especially in *retteng* performance associated with death ritual; and some lexical items, especially in the closing statement characterize the whole performance as *sarro mario*, or "sorrowful lamentation".

Another important genre, that is recontextualized in the present textual performance, is the genre of myth or historical narration. It is the story of

Tulang Didi. In the original context, the framing of the story telling is *den pissan* [...], or "once upon a time", followed by the narration. The story telling happened at night time, when parents told a story to their children. In the present performance, what is recontextualized is the story, but the speaker only presents it by telling the title of the story, *Tulang Didi's* rooster and *Pong Lapandek's* rooster without the story framing and its content (Sandarupa, 2013).

Thus, entextualization is an important aspect of study of social life of text. The blending of genres is not something chaotic, but something cultural, cohesive, and coherence. It is the art of speaking. It shows the speaker's expertise of constructing and transforming different genres into a single powerful and harmonious speech. The transformation involved is the transformation of forms, function, and goals depending on the context. In doing so, the speaker is following some norms that organize the principle of composition. The norms themselves are the manifestation of values.

CONCLUSION ¹

We often think that story telling in Toraja highland has been abandoned by the community. While this is true in the narrow context of the term, this research shows that through the process of entextualization of other genres, they continue to survive in the new contexts, despite the fact that the original context has been forgotten. This process relates text to context that occurs through high metalinguistic awareness. It is this process that helps the tradition to continue to survive in the midst of globalization. The theory that relates this is C.S. Peirce (1955)'s semiotic indexicality.

In the ritual speech of *tomina*, the speaker's composition shows that within his

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single ritual speech, he actually dialogizes various genres such as poetic argumentation and myth or story to produce a powerful ritual speech called *tingga'*, or "to welcome guests at funeral ritual".

The results of the study further showed the values contained in the process of entextualization. This is the value of *tallu lolona*, or "three forms of life" that contribute to the nation's character building.²

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²**Statement:** We would like to declare that this article is our original work; so, it is not product of plagiarism and not yet also be reviewed and published by other scholarly journals.