Parallelism and Metaphor in Death Ritual Speech

Rambu Soloq at Toraja Culture

Naomi Patiung1, Tadjuddin Maknun2, Marthen L. Manda3, Hamzah Machmoed4

1, 2, 3, 4Hasanuddin University, Faculty of Cultural Sciences, St. Perintis Kenmerdekaan, Makassar, Indonesia

Abstract: This study aims to explain parallelism and metaphor in Osong chant death ritual speech and Mebala Kollong speech at ritual ceremony Rambu Soloq at Toraja culture. This study was a participative observation conducted in Ao Gading village, Sa’danand Balusu district of North Toraja regency, South Sulawesi, Indonesia. The data were in the form of social situations and events ie. Osong and Mebala Kollong speech obtained through recording, interview, and note taking. The data were analyzed by interpretive-qualitative technique. The results showed that denotative utterances of Osong deathchant ritual speech and Mebala Kollong speech constructed by some kinds of style such as a metaphor, parallelism, symbolic, tautology, and repetition. While, connotatively-symbolic this ritual speech expressed social relations and values of socio-cultural forms of supplication, reverence, worship, praise, hope, majesty, prayers and others.

Keywords: Rambu Soloq, parallelism, metaphor, Osong and Mebala Kollong

1. Introduction

North Toraja is one of regencies as a tourism center in South Sulawesi particularly and in eastern Indonesia generally. This area is famous not only for its natural beauty but also for the lives of people who embrace the unique cultural heritage of their ancestors, known as Aluk Todolo or Alukta, the ancestral religion. Their religion has been implemented in their daily lives either in thanksgiving ceremony commonly called Rambu Tukaq ceremony or in grief or death ceremony called Rambu Soloq. Rambu Tukaq (smoke rises) or Rampe Matallo (east) is a ceremony held when the sun moves up from the eastern horizon in the morning until noon. Conversely, Rambu Soloq (smoke down) or Matampu Rampeq (west) is a ceremony held when the sun is leaning to the west from noon until late afternoon and evening.

In relation with the foregoing, Torajasociety is also called ceremonial society because they conduct various ceremonies. In addition, as an hierarchial society, the implementation of the ceremonies is based on the social levels of people such as high nobles (Tanaq Bulawan), middle and brave nobles (Tanaq Bassi), ordinary people or workers (Tanaq Karurung), and servant class slave or kaunan (Tanaq Kua-kua) (Paranoan, 1994).

Generally, it can be stated here that several types of ritual speech and traditional dances are disclosed in the death ritual Rambu Soloq, namely (1) the song of Badong (such as movement of feet and hands while singing the death song played by men in a standing position), (2) the song of death "Osong" sung by men in a sitting position, (3) Mebala Kollong speech (4) speech at the ceremony Mantarima tamu 'receiving guests who came for', the speech is poetry Kadakada to Rampo tongkon, (5) music Ma'marakka 'singing through a flute', (6) Maqretteng 'poetry of grief', (7)umbating 'funeral song performed by women and others. Furthermore, traditional dances are (8) Paq Randing, (9) Paq Kating, (10) Paq Papanggan, (11) Passailo, (12) music of Paq Pompong.

This paper focuses on one part of the ceremony Rambu Solo or the death ceremony as mentioned in the previous description, namely the song Osong and Mebala Kollong. Ceremony of Rambu Solo is composed of several parts or stages, but the author focuses his analysis. Both objects of the analysis will be explained one by one in this section. Kollong Mebala poem in the form of speech uttered by an expert pastor Aluk Todolo called Tominaa during the ceremony Ma'tamumu Tedong 'meeting of all animals, especially buffalo which will be sacrificed or dedicated to which the deceased died. The ceremony is conducted two days before Mantarima Tamu ‘ceremony of receiving the guest'.

Literally, Mebala Kollong means to fence the neck or life. If one goes to ask for something to someone else then he struggled to fence or meet the needs of her neck / her life. In relation to ritual of Rambu Solo, Mebala Kollong means of ritual utterance stated to fence or beg the safety of family members and even whole communities in indigenous areas that will carry out the ritual to be spared of any harm of the entire process of the ceremony started from preparation to make loud ceremonies, other preparation processions, the proposing bodies to the barn to “rante” place of the ceremony, reception condolence visitors, bringing, collecting, anditting buffalo, buffalo cuts, to the implementation of burial. The ritual speech consists of several parts. The first part tells the life story of the deceased. The second part tells the regulations, prohibitions and sanctions against customs violations. The third part tells Singgig Tedong about the types, functions, and the role of the buffalo in the ceremony “Rambu Solo”, and the last part tells about change of name of the deceased from the name of a child, the name as adults, the name at the time was married, name when they already become grandparents, and eternal name when the deceased (informant Pong Pong Osman and Remon).

The next object of study is song“Osong”. This song is sung in Ma'tamumu Tedong ceremony. This song is played before the speech Mebala Kollong or two days before the ceremony Mantarima Tamu conducted. Osong is as a form of art from
the region, especially North Toraja. Osongis in the form of choral singing organized from umbating (a sad expression song) played collectively by a group of men. Osongis also one of the speech and part of a ritual Rambu Solo’ funeral ceremony enriched with interesting symbols if examined by looking at the poetic function contained in it.

Song “Osong” also comprises a brief biography of the deceased containing elements of sadness, flattery, and hope. This song sung by a group of men from the family of the deceased. They sat down on a mat in a circle in front of the house around the corpse, singing Osong. As they marched, chant “Osong” is led by a Tomina called Ambe Osong who talks, calls and invites them to come together in the court yard of grief.

Means of Osong language poetic is very complex, intertwining to form a rich network effects, and provide vivid and fresh view. These ideas are semiotic in accordance with the choice of words that lead to the sad mood. In semiotics, word ‘Osong’ is a symbol of social status (hierarchy) of royalty of dead people who is sung. Hierarchically, the social status of a person of being sung indicates the presence (royalty) of the Toraja people. It is also related to the number of slaughter (cutting) the status of animals sacrificed for him that is at least 12 buffaloes.

Death chant ‘Osong’ and Mebala Kollong speech of the cultural traditions of Toraja can not be separated from the life of society, as it has several functions. They are as a means of social communication to provide education, teachings, advice, information, etc. to next generation of Torajanese society. Secondly, they identify Torajanese social status that the existence of strata or social status of Torajanese people effects on organizing Ma’osong and Mebala Kollong. Thus, the expected songverses should refer to the social status of the people in Osong. However, there is sometimes tominaas using the ritual speech that is supposed to be to noble and brave family, but they provide the speech for ordinary family simply because of social competition ‘prestige factor’ by revealing a variety of luxury ceremony, ranging from decorating the ceremony venue, the use of music, slaughterhouses excessive sacrifice, but they do the ritual as if their status is noble or brave.

Besides, the couplets of text ‘Kadong Osong’ have the values and local wisdom comprising in text of song functions to serve as a preparation for the younger generation for building character. Meanwhile, the fact is that today's young generation does nothave desire to know what the contents of the song. Also, another problem is that theparents, in this casetominas 'customs experts' do not try to provide understanding and meaning, or encouragement to the younger generation for trying to figure out what the purpose of the ritual chant or speech.

Uttering the death chant of Rambu Solo’ ceremony is one form of communication of a group of people to other communities, the bereaved family, that is in fact, they are building social relationships. In conversation, it can be seen that the speaker shows the social relationship with the listener, introducing themselves as the member of community, class occupation or other categories. In other words, in denotation text, interactional denotation speakers are constructing social relations as a component of meaning. Words have dramatic social effect in establishing social relationships either they are positive or negative, and harmonious or disharmonious. So, generally, the text is not only mean 'the full expression of the human mind', but also human awareness as social beings. Speaking competence means competence to build social relationships. The loss of these competencies can result in the loss of language etiquette and manners in social interaction (Sandarupa, 2013).

Both objects in this analysis: Osong chant and Mebala Kollong speech arretual speeches that are sung in Atuk Todolo or Tominaalanguage, the languages are not commonly used in daily language and can only be spoken by tominaa and implies a very difficult meaning to understand by the general public especially the younger generation today. The language in the speech, by Sandarupa, et al (2016) is called kada dipasilopak (word pairs and form of parallelism) for the speech in the form of couplets that are paired in parallel and contain meaning and cultural symbols. Therefore, the forms and meanings in the speech draw attention to be studied scientifically, so the author as one of the cultural heir of Toraja intend to present the topic in an attempt to localize in order of preservation.

2. Review of Literature

A. Genre In English Toraja

Commonly, Toraja speech genre used by the Toraja people consists of two kinds, namely kada kada dipamalolo and kada –kada dipasilopak/kada-kada Todolo (Sandarupa, 2016). Kada dipamalolo are words used daily by the general public, such as daily conversations(in families, meetings etc.), a story in the form of a narrative (story of Dodeng, Tulang Didiq etc.), while kada dipasilopak/kada-kada Todolo are the words of pairs that form parallelism used in ritual ceremonies Atuk Todolo (religious ancestors) either on ceremonial Rambah Tukan like Massomba Tedong (Hymn of buffalo which includes the philosophy of life of the Toraja), Massurua Manuk (speech for offering a chicken), or at a ceremony Rambu Solo: such as utterances in Badong (lament by a man), bating (lament by a female) etc.

Osong chant and Mebala Kollong ritual speechin funeral ceremony Rambu Solo’ in Toraja culture is oral poetic utterances that are part of the diversity of languages kada dipasiloap. In general, speech in the variety of different types of tropes are expressed in the form of metaphor, parallelism, tautology, and repetition are connotative must be interpreted symbolistically.

B. Parallelism and Metaphor

Figure of speech is a beautiful language and the metaphors used to beautify or embellish construction of a sentence with the intention of causing an impression of imaginative and can create certain effects through both oral and written speech to the listeners and readers. In principle, figure of speech is divided into four categories: (1) comparison that includes the association, metaphor, personification, allegory, metonymy, simekdo, symbolic, allegory, (2) contention that includes antithesis, paradox, hyperbole and litotes, (3) innuendo consisting of irony, cynicism, and sarcasm, and
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denotation” tends to be interpreted as literal meaning or
common meaning of a sign, in contrast, the term ‘connotation’ used to refer to the socio-cultural and personal
associations of a sign that is more open to be interpreted
than the meaning of denotation (Chandler, 2014).

According to Barthes (1957 in Hoed, 2014) in a study of
culture, connotation theory is developed into a theory of
myth. For instance, if the Torajan sees buffalo, denotatively,
it is as an animal slaughtered on the feast of the dead to take
the meat, or animals used for plowing the fields, then,
connotatively, from the standpoint of Bathes’ theory, buffalo
in culture and myth of the Toraja is a vehicle. He was used
as a vehicle to go to puya (a place where the spirits of the
deceased according to Aluk Todolo lives) before becoming
To membali Puang (people who become gods).

Furthermore, the speech through a death song ‘badong’
contains a variety of figures of speech. A paralelistic form
must be reviewed literally to see the primary or denotation
meaning. After that, it is as the foundation to see the
secondary or connotative meaning in interpreting the
meaning of the symbolism gained by reference to socio-
cultural community associations.

In semiotics, symbols occur based on metaphor that is the
use of words or other expressions to objects or other concept
based on figurative or equation (eg. foot of a mountain, foot
of a table) and metonymy, that is the name to other objects
associated or become attributes (eg, the glassess for
someone with glasses) (Kridalaksana, 2001). All symbols
involve three elements namely the symbol itself, one or
more references, and the relationship between symbols with
references. These three things are the basis for all the
symbolic meaning.

The symbol is a form that marks something else beyond the
symbolic embodiment of the form itself. The symbol
inscribed as a flower, for example, refers to a description of
facts and carries out a fact for what is called flower as
something that exists outside the symbolic form itself.
Regarding to this,Peirce (1955, in Sandarupa, 2013)defines
symbol as a sign that refers to a particular object beyond the
sign itself. The relationship between the symbol as signifier
with something that is signified is conventional. Based on
the convention, the society interprets character of the
relationship between symbols with the object referred to and
interprets its meaning.

The symbol cannot be addressed isolatedly, apart from
associative relationship with other symbols. Different from
the sign, the symbol is a word or something that could be
alogized as a word that has been associated with the
interpretation of the user, usage rules of discourse types and
the creations of giving meaning which is consistent with the
intention of use. Symbols containing and associating with
the third item are called symbolic form (Sobur, 2004). Thus,
the meaning of the Badong chant speech should be
interpreted based on the relationship between language as a
signifier with elements of culture as symbolically connotative
signified.

3. Method

Problems in this study are assessed by using qualitative
research. This research was carried out by participating into
certain social situations with observation and interviews to
people who are deemed to know about the social situation.

Data are obtained by directly visiting the place (location) of
ceremonyRambu Solo to do participative observation. The
primary data are speech, the oral data obtained from the
orally field studies (of informers) through recording
techniques and note taking. In addition to text of speech, this
research data also contain information about the cultural
traditions and patterns of life or community action in the
form of social relations. Finally, data were analyzed
qualitatively.

4. Result and Discussion

Speech text data that shows the following entextualizationare
obtained from death ritesin Ma’tammu Tedong ceremony, the meeting of all buffalos that will be
presented, yet it is preceded by the local indigenous rites.

Here are some examples of Osong chant excerpts narrated in
three regional languages which are Toraja, Bugis and
Makassar languages. Forexample,osong chant uttered in
ritual  Ma’tammu Tedong ceremony will collect buffalos
sacrificedand  Ma’kaburu ritual at funeral. The author
chooses one text osoong in this discussion that is ritual
Ma’tammu Tedong ‘buffalo meeting ceremony’ recorded in
Sa’dan area, northern Toraja regency, in 2016 as attached in
the following data.

DATA

Text of Osong in Ma’tammu Tedong ritual ‘buffalo meeting
ceremony’.
1. Tabe’ambé ‘tabe injo’
‘The honor to father and mother’
2. Siman kita sola nasang
‘also respectful to us all’
3. Angki tannumpa batingki
‘we will scatter our grief’
4. Marinjai bulu
‘this village is in sorrow’
5. Sarong bulawanna lipu
‘village golden shade’
6. Manganjuri Tuan Londong
‘leads into Puang La Londong’
7. Uran di hulu
‘rain upstream’
8. Salo’massaro lempa’
Denotative text is the text that consists of a speech or speech group that answers the question 'what is said' by speakers. In this case, the text focuses on the structure of an utterance. The utterance is called a sentence of text, a representation of denotation where the language is used to talk about something.

In analyzing the data, it focused on the characteristics of the text level of denotation. In general, it can be said that the entire text segment (1-31) contains two levels of text that says the text level of say it (narrate it) and said (narrated).

a. Level text ‘says’ (saying, narrating)
Level text says or tells occurs several times in the text segment (1-3), which essentially says that the text that refers to a topic occurrs that is a sense of mourning, describing the condition of the grieving, dispiriting and despair family because of the occurrence of death (level text 12) Tappaja na tuppu solo 'bela' sorrow continues to plague our lives'. Pa'di tae randanna 'sorrow that no edges' (at the level of the text 19).

b. Level text ‘said’ (the said, the narrated event)
Text level is characterized by narration. It was marked by a statement in the text segment (4-31) said that the village is located in the dumps that there is a family member who is still very easy to have gone that is given the title sarong bulawanpan lipu' village golden shade (in the text segment 5) and he is expected as protection or shade to the country, but he has returned to heaven in a text called Puang Lalondong (6 and 16). In the text it is said that he was going to walk on a rainbow and to pass a bridge (15-16). Grief on their hearts like rain upriver that looks like a great flood overflowing (text segment 8). Tears of sadness are like running water, placed in the presence of God is eternal’ (18).

Defensiveness of death is that this world is a temporary place (17) in front of the Lord (18) eternal ‘tudangan marajae’ that his father had been sitting (21) and has been attended by the entire family (22), custom advice (23) because customary burial will begin, which was held in the ceremony ma'tammu tedong at bull market. Indigenous ancestor custom will be carried out (23-25). Hold your peace of condolences, our God our Father (27-28) becomes our hope in every aspect of our lives. And may we all survive, be happy and prosperous (29-31).

Indigenous custom entrenches like bamboo roots and ancestors are lowering truths (23-25). Markers of narration are again found in the text segment which states the custom will start from the roots. Osong in the song can be seen at the level of the following text:

23. La dirandukmo te ada
'the ceremony will be begun'

24. Tonoran sangka'to dolota
'rules of our ancestors'

25. Anna rapa'katongkonan
'hold our peace of condolences.'
our sorrow because of the desire and compassion to those who have died. Grief for being left by our lovely one is boundless.

Data analysis was based on a sample of Mebala Kollong ritual speech. Fragments of the following couplet are a speech used to greet the present condolence visitors.

1. to unnisung lan te Rante kalua’
   ‘people sitting in the vast plains’
2. to untorroi lan te tandung sea – sea
   ‘people living in very broad plains’

Both forms of parallelism in the coupletare the opening to greet the condolence visitors. The second line (untorroi – tandung sea – sea) is a form of repetition of the first line (unnisung - rante kalua) and bothbasically have same meaning. However, denotatively (primary meaning) as well as symbolistically-connotatively (secondary meaning), untorroi implies a broader meaning that means ‘staying’ than unnisung means specifically sitting. Likewise in the same way, the phrase tandung sea – sea means vast plains that have higher and broader meaning than rante kalua that is a plain as usual meaning. In this case, the words of the first line has related inclusions with the words on the second row in the sense that unnisung (sit) is a form of hyponym from the word untorroi (live) as superordinate because people who unnisung must be untorroi and certainly cannot be reversed.

Both phrases rante kalua and tandung sea – sea in the line metaphorically depict a traditional party means a deceased person has a high social status, even denotative place or arena of ceremony described as a vast field once actually it is not very vast. Yet, connotatively - symbolistically, parallelism form is a view that the ceremony carried out is a highest traditional ceremony because the people who the ceremony is held is a nobleman (tana’ kulaan). Communities with social status tana’ karurunung (ordinary people) and tana’ kua-kua (slave) will not be held a ceremony for in place with a large ceremonial usings speech as described above.

Following couplet provides an overview of the ritual speech in Mebala Kollong as words booked by ancestors for posterity and should be inherited and implemented in family life and society.

1. Kada disedan sarong
Words hanged (leant on) saroong
Bisara ditoke ’tambane baka
Talk hanged (leant on) basket tie

In the second row of parallelism, wordkada is parallel with word bisara and disedan sarong is parallel with ditoke ’tambane baka. Nonetheless, the second line comprises a broader and sharper meaning than the first line of both primarily and secondarily. Thus, the word ‘words hanged with saroong’ primarily is words which hung like a saroong (width hood worn by Toraja women to traditional party) but had to lean on pole or wall. While, the ‘talk hanged with basket tie’ (big basket brought behind by Toraja women to traditional party or to another place to load something in large quantities) primarily means a talk derived directly like baskets hanged but not leaning against a wall or pole. In terms of semantics, kada is a hyponym of bisara as superordinate and disedan is a hyponym of ditoke’as superordinate.

Metaphorically two phrases disedan sarong and ditoke’tambane’ baka equated with words or phrases delivered from the top ancestor to (bring) posterity like saroongs and baskets hung from the top to down. Connotatively symbolistically, two phrases symbolize the words and phrases addressed are the messages from the ancestors in which must be protected well (like a saroong as a head and body protection that should be hung with arest in a safe place) in daily life. Moreover, the second line confirms that the message of these ancestors must be held well, accepted in the heart, and implemented in whole life in the midst of the family and society like tying something tightly in a big basket so as not to spill and lose and then hung on middle of a room in a house. The following verses describe the situation when the person is held a ceremony for experiencing pain before death.

2. Makuyu langkan
   ‘unhealthy like an eagle
   Masaki manuk – manuk
   ‘sick like a bird’

Denotatively, parallelism above basically contains the same primary meaning, but the second line consists of the broader meaning of the first line. Similarly, first line semantically has an entailment relation (inclusion) with the second line because the word makuyu is hyponym of word masaki which is superordinate, because if an animal or a person is in a state makuyu (less healthy), surely he must be masaki (sick), but cannot be reversed. Likewise in the same way, the word langkan (eagle) is hyponym of word manuk – manuk (bird) as the superordinate, because eagle is certainly a part of bird but cannot be otherwise.

Metaphorically, the couplet is a symbol of the physics of sick person in which he is compared to bird (eagle) which is sick. He is like a painful eagle that is not able to flyto search for food and just to resign on the spot waiting for death. Similarly, a mighty man in a family and society is helpless when he is sick.

3. Iko balian, panggaragannoko tolino, silopak tallangnako bonga
   You, balian, handmade, pairs of bambboo of bongan
Iko bongan, pa’tampanako deata, silopak tallangnako balian
   You, bongga, created by God, pairs of bamboo of balian

Denotatively, parallelism forms sho that quality the second line meaning is deeper than the first line such as bonga - created – deata dengan balian - made - human. In this case, bongais created by Gods and Puang Matua naturally and invisibly, while balian, its status is created by humans artificially and visibly.

The first line explains the existence of balian, a buffalo made by human. It is a compatible partner of bonga. Instead,
bonga, a buffalo is created by God. It is a fit partner of balian. Both lines are parallelism in reciprocity to illustrate that in rapasan ceremony ie. Rambu soloq, high level ceremony, balian and bongarewhole unit and complete each other as well as are inseparable as in metaphor expressionsilopak taliang (pairs tightly like a pair of two parts of bamboo joints) in which it is called by Hurford and Heasley (1987) as mutually compatible.

In etymology, the word balianderives from bali means a spouse, a friend, or an opponent. If the word is derived by prefix ‘si’-to become ‘sibali’, then there is reciprocity which means that each pair. So, if a man and a woman sibali then they will become husband and wife.

In relation to that, buffalo status changedto be balian when it has been castratedso that the first line balian called "creation" of man. On one hand, it is originally a buffalo so that he became a symbol of the male. However, when it is already neutered, it also becomes a symbol of a woman because it is no longer entirely a male even if it does not turn into a female. Thus, the buffalo represents the men and women that are connotatively simbolisticallyit becomes a symbol of a whole and inseparable unit figured out by Toraja society.

Besides, bonga/bonga suraqis a special buffalos (spotted buffalo). Color of the buffalo is created naturally when it is born, so it is believed as created by God.It irreciprocally paired with balian in a ritual show rambu soloq in Toraja culture. It is a symbol of wealth and high social status or symbol of nobility (Tanaq Bulaan and Tanaq Bassi). Also, it becomes torches and lights as well as the heritage of indigenous people in a high-level ceremony Rambu soloqas in the following expression:

Iko bonga pantaranakna bintoen tasak
‘You, spotted buffalo, a small pet of bright star’

In addition, one of the buffaloes that plays an important role in ritual speech Mebala Kollong is Tekken Langiq, ie. one horn is facing down (tanduk sokko), while other horn is facing upwards (tanduk tarangga). Expressions about the rules in the form of restrictions and sanctions must be adhered to during the ceremony to maintain security and safety for all the family and condolence visitor written in Passomba Tedong particularly when it comes to buffalo Tekken Langiq as in the following speech:

4. a1) Kedeng-Komi lapalu tu tombang,
If you disturb puddles,
a2) lapaoxak bala tampo
step ondike fence.
b1) Lauulluullie alukna kobotou kullaq
step on this ceremony, place of sunset,
b2) Te sangkaqna rampe matampuq
'This is western ceremony'
c1) Lanatemmegko Sokko sangbali Kokko laqta nan padang,
‘Would be pressed by tanduk sokko down to a soil crack’,
c2) Lanaserokko tarangga sangpiak Lako matallo matampuq

‘Would be butted by tarangga to the east and to the west’

Couplets above are form of parallelism with each repetition in the second row (a2, b2 and c2), all of which reinforces the meaning of the words in the first row (a1, b1, and c1). Couplet (a1) and (b2) metaphorically implies that if anyone want to make a fuss and mess up (lapalu tu tombang / a1 and lapaoxak bala tampo / a2) custom ceremony of rambusoloq(aluk kabotoan kullaq / b1 and sangkaq rampe matampuq / b2), then he will be punished or given penalties as stated in the couplets (c1 and c2). Customary law and aluk as proclaimed in Pasomba Tedong symbolized at the second buffalo horn Tekken Langiq which one is down (Sokko) and one is up (tarangga) will tear apart the lives of condemned till they are swallowed into the earth and slammed into the point of sky (sadistic die).

To prevent, it is necessary to create a good social relations among all the family during the ceremony takes place, it means not to made a scene. Likewise with pets, especially buffaloes that will be sacrificed should be treated accordingly and prayed for each type of buffalo as contained in the verses Mebala Kollong to avoid a catastrophe. Furthermore, the most important is prayer requesting to the Almighty to grant salvation and blessing during and after the ceremony. This can be seen in the following stanzas:

5. a) Pangngandona to magrapu tallang kumua:
His prayer was a clump of bamboo he said,
b1) Deno upaq dipopuaq,
Hopefully lucky
b2) Paraya dipoparaaya
blessing blessed
c1) Anna buqtu Kalimbuang boba,
So there is a big spring
c2) Anna somba uai eye tang sore - sore
It emerges unstoppable spring
d1) Lako shoot bulawana indeq indoa dipoindoq,
For these goldendescendants mother is mothered
d2) nenek diponeneq
ancestor is worshipped

In the verses above, the first line (a) is an introduction which is a pray from the whole family in which is metaphorically assumed with a bamboo cluster (rapu tallang) ie. An appealof blessing for them in form of a tautology syntagmatic (b1 dan b2). The next stanza (c1 and c2) is a request for family from dead mother–grandmotherin the form of parallelism and metaphor. Metaphorically, their expectations about the abundant blessings which is always given to their lives are compared as A wide spring that endlessly flows the water. Meanwhile, the purposes of such appeal to which all descendants (children and grandchildren) metaphorically are assumed to bud or descent gold (taruk bulawan) because they descend from noble family (tanaq bulawan) of the dead mother - grandmother (indoa dipoindoq - neneq diponeneq), which means mother of children and grandmother of grandchildren. Tautology form (d1 and d2) is affirmation of owners of taruk bulawan (children and grandchildren) who are in hope and prayer.
Tautology forms are word repetition syntagmatically that is parallelism paradigmatically as in example 6 (b1, b2 and d2, d2) that is one of the characteristics of ritual speech of Toraja culture in general and Mebala Kollong in particular.

In a culture Aluk Todoloo of the Toraja people, the role and function of buffalo with its own symbols respectively as the three described above, in addition to the types of other buffalo based on the myth that there is a process of transition from earthly life to the next life after death in the world. A dead person will move from heaven to a stop-over place called Puya.

The move was experiencing two different processes. On the one hand, if a person does not hold a ceremony for asalaluk, then his presence will be rejected in Puya and will become bombo (life in a negative sense) which can disrupt the lives of the families left behind at any time. On the other hand, people who is held a ceremony for asalaluk will have provision for transformation of the world (lino) to puya, such as the buffaloes sacrificed at same time as a means of transportation so that he can get there safely and accepted, and live in peace. Then, they will be to memballi Pagung (become gods) and then go back and stay in the sky (torro dao kapuanganna) and live with God in peace. Next, they will be reincarnated in the body of a person. The move was experiencing two different processes.

Based on the description above, it can be concluded that:

1) *Osong* chant and *Mebala Kollong* speech is a ritual speech at the ceremony *Rambu Soloq* of Toraja Culture when carrying bodies to *rante*, venue of the ceremony along with collects all the buffalo to be sacrificed to ask for salvation for all the family and all the condolence visitor in order of deliverance from all danger during and after the ceremony.

2) *Osong* chant ritual speech and *Mebala Kollongare akada silopak* (parallelism and pair speech) in the form of stanzas that poured in forms of tropes or figure of speech such as repetition, symbolic, metaphor, and parallelism, and tautology.

3) Because it is a trope, *Osong* chant and *Mebala Kollong* ritual must be explained by denotation or primer and connotation meaning or secondary meaning to interpret cultural symbols.

4) Generally, based on denotative and connotative meaning, the meaning of second line of each stanza is deeper and broader than the meaning of the first line because the meaning of the second row gives emphasis to the meaning in the first row.

5) Particularly, paradigmatic form between lines in each stanza shows that the words in the first line is hyponym of words in the second row as the subordination and the clause on the first line that inclusion with a clause on the second line.

6) Connotatively symbolistically, *Osong* chant ritual speech and *Mebala Kollong* express the relationship between man and man, man and animals as well as sociocultural religious values such as petition, respect, rules-band, doubt, hope, majesty, and pray.

7) It is needed to carry out more researches systematically and in-depth about the topic of the ritual speech in this analysis as well as other ritual speech in the culture of Toraja to document efforts in order to preserve the culture.

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6. Conclusion

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Author Profile

Naomi Patiung is an Indonesian Language lecturer at Nusantara Jaya Nursing Academy, Makassar, Indonesia. She was born in Tana Toraja, South Sulawesi, Indonesia on October 29th, 1969. She got her bachelor degree (S.S.) in 1996 at Letter Faculty of Hasanuddin University and her magister degree (M.Hum.) in 2010 at Postgraduate Program in Indonesian Language Study of Hasanuddin University. In 2013 up to present, she continued her study to get her doctorate degree on Linguistics at Faculty of Cultural Sciences at Hasanuddin University, Makassar, Indonesia. This paper is a part of her dissertation which is supervised by Prof. Dr. Tadjuddin Maknun, S.U. (promotor), Prof. Dr. M. L. Manda, M.A., M. Phil. and Prof. Dr. Hamzah A. Machmoed, M.A. (Co-promotors).