



Metaphors and Social Status in *Rambu Solo*' Funeral Ceremony

Resnita Dewi¹, Muhammad Darwis², M.L. Manda³, Nurhayati⁴

¹²³⁴Linguistics Department of Postgraduate Program, Hasanuddin University

Email: resnita@ukitoraja.ac.id¹, hamdarwis@gmail.com², nurhayatisyair@gmail.com⁴

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Abstract:

This research is to describe how social status is expressed through metaphors in *Rambu Solo*' funeral ceremony. This research is a qualitative descriptive type. Data sourced from the *Kada-Kada Tominaa* used at the *Rambu Solo*' funeral ceremony record techniques, and interview techniques. The results showed that social status in *Rambu Solo*' funeral ceremony 'was metaphorious through (1) born of the moon; (2) Born from the Sun; (3) *Londong* (Rooster); (4) *Gayang* (Kris); (5) *Rar*' (Traditional Necklace)

Keywords: Metaphors, Social status, *Rambu Solo*' Funeral Ceremony

INTRODUCTION

The procession of *Rambu Solo*' held in Toraja, South Sulawesi-Indonesia is one of the cultural products that makes Indonesia famous internationally. As one of the cultural products, using the language as the media implementation as well as the culture embodiment. Therefore, the use of language in the ceremony can be examined using a stylus with a sociocultural approach, namely how the language (language style) in the ritual related to or reflecting the social values of the Toraja human. This is in accordance with the opinion to Nurgiyantoro (214) states that the cultural stylistics approach as one way to understand the literary work that is full of community culture elements.

Nurgiyantoro's opinion is derived from the opinion of Zyngier (2001) states that Stylistics can also be examined by cultural approaches. Furthermore, Zyngier (2001) emphasizes the importance of sociocultural aspects, cultural factors, that are owned by the community to understand a style of literary work. This opens a gap to conduct research on the ritual of the *Rambu Solo*' by using sociocultural stylistics. This is one of the most popular oral literatures, which is influenced by the cultural factors of the Toraja region. In addition to the cultural factors, the ritual speech in a *Rambu Solo*' ceremony is also influenced by social factors. The influence of sociocultural factors in the ritual speech of *Rambu Solo*' funeral ceremony can be seen in the following preliminary data as follow:

*Tibambang kami lamba'ki,
songka kami barana'ki*

means

Our tall Tree

Our Banyan Fallen

These sentences are indicating a sociocultural influence on a diction or a choice of words used in *Rambu Solo*' funeral ceremony which appears in clause *tibambang kami lamba'ki* which means *our tall tree has been soothed*. The diction in the ritual of the sign shows the meaning that the people died by the '*lamba*' meaning that socially, the deceased person is not a normal person, but rather a person from the top social strata; there fore it can be called by '*Lamba*' (Tall tree).

Clause *tibambang kami lamba'ki* reinforced again by the next array, namely *songka kami barana'ki* (Our banyan fallen). In that array the person who died is called *Barana*' (beringin). According to the socio-cultural values of the Toraja community, these are only able to be given to people who have social roles in society. The use of *Lamba*' and *Barana*' in the example of the *Rambu Solo*' funeral ceremony in the above indicates the use of stylistics related to sociocultural factual. *Lamba*' and *Barana*' consist of two languags units which cannot be used when the deceased has no social role in society.

The ritual of a *Rambu Solo*' ' in the above shows the deceased who came from the social class over the Toraja community is metaphorized as a tall tree like banyan. Banyan in Dictionary great Bahasa Indonesia means large tree, which reaches 20 m-35 m, rooted. Based on that definition, the deceased person has a higher social standing than others in general. This is relevant to the existence of banyan trees as a large tree, with shady leaves and tall stems. The physical depiction of the banyan tree has the nobility of the Toraja community as a large and high-ranking person who can be nurturing the rest of the community.

Some of the researchers research into the ritual response of the social sign that has been done during this period include Sandarupa (2004; 2007; 2014; 2015) that covers oral literature in ritual ceremonies with a form of a dualistic parallel construction, and the relationship oral tradition in the planting of local wisdom values through *Aluk Tallu Lolona a'pa Toninna in Tongkonan* pranata that includes human-related ceremonies (*Tananan*), Ceremonies tilled fields (*Tananan*), animal-related ceremonies (*Aluk Patuan*), And the ceremony of redeeming mistakes (*Suru ' Pangkalossoran*). Another study was conducted by Baan (2015) which examines the pattern of the development of Tomina. In addition, there is also research from the Horns (2018) that examines the myths and ideologies in the text of the ritual of the *Ma'tammu Tedong on Rambu Solo*'.

The research uses a styles analysis with a sociocultural approach, which is one part of contextual stylistics. Contextual stylistics associates Its analysis with sociolinguistic, pragmatic, gender studies, culture. Sociolinguistic linkage with Stylistics is seen in the emergence of social factors affecting a person's diction or choice of others. For example, how a person from a social class is a person who comes from a high social class. The pragmatic and stylistic linkages, for example, appear on the choice of words used by someone to govern others. In this case, there is an option that someone has to use an indirect speech.

On the other hand, Stylistics also relate to gender studies. This looks at how the choice of female words is different to men. Furthermore, stylistics relationships with culture studies appear on the use of diction in cultural rituals or traditional rituals different from the use of diction in daily communication. The four studies are sociolinguistic, pragmatic, gender studies, culture, indicating that the use of the language examined using a stylistics standpoint can be attributed to factors outside the language, such as social, pragmatic, gender, and cultural factors.

The interconnectedness of language with foreign factors was further strengthened by Al-Ma'ruf's opinion. Al-Ma'ruf (2012:9) states that the style of language or ' style ' in literary works is closely related to the ideology or beliefs and sociocultural background of its author. If it is

associated with a Rambu Solo' ritual ceremony, then based on the opinion of Al-ma'ruf It can be concluded that the style of language that includes the lexical and grammatical form of the Rambu Solo' ritual is closely related to the ideology or belief and sociocultural background.

Sociocultural background in a *Rambu Solo'* funeral ceremony is closely related to the social status of the ceremony that showed be used metaphor. The metaphor is a kind of analogy that compares two things directly, but in a short form: national interest, land crocodile use words: like, etc., so that the first point is directly related to the second subject. In line with that Parera says one element of metaphors is the similarity and similarity of sensory responses. The main of metaphor structure is (1) the topic being discussed; (2) second image or topic; (3) point of similarity or similarity. The relationship between a topic or image can be objective and emotive. Based on the choice of images used by language users and writers in various languages, the choice of images by Ulmann is divided into four groups, namely (1) anthropomorphic image metaphor, (2) animal-based metaphor, (3) metaphorically abstract to concrete, (4) metaphor with synesthesia or exchange of sensory responses / perceptions.

Toraja people have been familiar with the organization of society or social hierarchy called *Tana'* (caste) that grows and develops in line with the life of *Tongkonan*. *Tana'* (caste) in the Toraja community is known four levels (Tangdilintin, 1978; Sarira, 1996; Tallulembang, 2012), namely:

1. *Tana' bulaan* (*Tana'* 'caste', 'bulaan'; the 'Gold'), namely, the highest caste hierarchy in the Toraja community. The high group caste is also called the nobility who created the rules of society which later became the Chief of the supreme government of Toraja in each indigenous or indigenous region.
2. *Tana' Bassi* (*Bassi'* iron ') i.e., the middle nobility in the Toraja community. This group runs a strong customary government or the helper of the Supreme Chief customary Authority/ruler.
3. *Tana Karurung* (*Karurung'* wood stem enau), which is the caste which is the most people or the people of many called *Bulo Dia'pa'* (*Bulo'* small bamboo '; *Dia'pai'* ' ' arranged regularly '). That is, the community is organized neatly. This society is no power but is commonly chosen as a religious officer in cultivating the lives of plants and livestock.
4. *Tana Kua-Kua* (*Kua-Kua'* a kind of leaf that grows in the rice fields that the leaves are commonly eaten buffalo ') that is, the caste that is the devotion/servant for *Tana'* Reed and *Tana'* Bassi with duties as helper and take care of rites such as *Rambu Solo'* ceremonies ' or *Rambu Tuka'*.

Toraja people, *Rambu Solo'* funeral ceremony, is the most high-value culture compared to other cultural elements. *Rambu solo'* funeral ceremony is set in the *Aluk Rampe Matampu* and has its own system and stages. More expressed in funeral and sorrowing ceremonies. The Toraja community in the teachings of *Aluk Todolo* give attention to the funeral ceremony, because the ceremony is believed to be very special and contain religious value, economic ability, and social class.

RESEARCH METHOD

This research is a qualitative descriptive research (Moleong, 2007; Sukidin, 2007). The source of the data in this study is the utterance or *Kada-Kada Tominaa* used at the *Rambu Solo'* funeral ceremony. Data is collected with record techniques, record-taking techniques, and interview techniques (Mahsun, 2007). Determining the sample data is done purposif or according to research needs. Data is further analyzed using stylistics with a sociocultural approach.

RESEARCH RESULTS AND DISCUSSION

Metaphors are a kind of analogy that compares two things directly, but in a short form. Using the metaphor in a Rambu Solo funeral ceremony, it appears in the following data.

*To dadi lanmai bulan, to kombong barrean allo
Tang ditiro ri raka lako, tang ta'pari ka tu matanna
Ditiro pundala-dala disaile paruninin.*

Means

High nobility who came from the Moon and the Sun
And it looks to us Light-looking eyes
and shaking the body saw it.

In the above data, there are clauses *to dadi lanmai bulan* which means the person who originally from the moon. The clause would have been to the nobility as a person born or originally from the moon. The moon means "celestial bodies that surround the earth in a month, shining at night because of the reflection of sunlight. Thus the moon is the object that is located or its position is above the sky, and it is not easy to achieve. Clause *to dadi Lanmai bulan* was used to work on the deceased nobleman. The metaphor of the moon is used to describe the nobility in the Toraja community who have a high position or social strata. The high social position or strata distinguishes it from other communities in general.

In addition to being metaphorized as the person whose origin or birth from the moon, the nobility were also metaphorized as the people of origin from the sun. It is found in the same clause as the metaphorized of the nobility as a person born from the moon.

*To dadi lanmai bulan, to kombong barrean allo
Tang ditiro ri raka lako, tang ta'pari ka tu matanna
Ditiro pundala-dala disaile paruninin.*

Means

High nobility who came from the Moon and the Sun
And it looks to us light-looking eyes and shaking the body saw it.

Clause *to kombong barrean allo* at *Kada-Kada Tominaa* on the basis of the nobility as a man born from the sun. The Sun is 'a round object in the heavens that brings light and heat to the Earth and other planets (we can see during the day)'. The phrase in the heavens in that definition signifies that the position of the same sun as the moon is in a high place in the heavens. Thus, the nobility were metaphorized as people with high classes or social strata or nobles. The metaphor is reinforced again by the subsequent clauses from *Kada-kada tominaa* '*Tang ditiro ri raka lako, tang ta'pari ka tu matanna, ditiro pundala-dala disaile paruninin*' which means it is visible to us, light eyes and shaking the body saw it. This indicates that the nobility had something that distinguishes it from other societies. The nobility had high classes or social strata that seemed to be lit when viewed by the general public.

The metaphor is reinforced again by the subsequent clauses *from Kada-kada tominaa Tang ditiro ri raka lako, tang Ta'pari ka tu matanna, Ditiro pundala-dala disaile paruninin* which means it is visible to us, light eyes and shaking the body saw it. This indicates that the nobility had something that distinguishes it from other societies. The nobility had high classes or social strata that seemed to be lit when viewed by the general public.

The use of metaphors in *Rambu Solo*' funeral ceremony is also shown in the following data.

*Rampomo londong kila'na padang di Pangala'
Tu'tunmo saungan la'te lambunna pentutuan lipu sanda kasalle*

means

Have come great rooster from Pangala area
Already arrived chicken bets from various parts of the region

The use of metaphors in the above data appears on the word *londong* which means rooster. In the sociocultural life of the Toraja community, the *Londong* or rooster is symbolized by leadership or discipline. The rooster is a brave symbol and a disciplined leader. Just as the Sultan of Hasanuddin was given the title Rooster of the east which symbolizes a brave who did not know unyielding. Similarly, at the reception at the *Rambu Solo*', the rooster is used to greet and refer to the brave or the leader.

Londong (rooster) is used to flatter and call the brave or brave offspring present at the *Rambu Solo*'. From the *Pangala* area ' mentioned in the utterance, for example there is a hero named Pong Tiku. Pong Tiku is a mighty warrior. Bravely against the Dutch colonizers who wanted to master Tana Toraja commonly called Bumi Lakipadada. Pong Tiku is very well-known and continues to fight the invaders as if *Londong* (Rooster).

The use of metaphors in *Rambu Solo*' ritual is also shown in the following data.

*Rampo mananmo muane, takinan gayangna Nanggala
Rampo inde simbolong manikna to marapu tallang
Lokkon loe rara'na pentutuan lipu sanda kasalle*

means

There was a man, the holder of a Nanggala
Has come a woman from family clump
Female users Rara ' from all over the region

Metaphor in a *Rambu Solo*' funeral ceremony in the data above *Gayang* and *Rara* '. For the Toraja community, *Gayang and Rara* ' is an heirloom that is priceless. Originally *Gayang* and *Rara* ' were made of pure gold or at least plated with gold so not everyone can buy it and have it. Only certain people are able to do that from among the nobility. This is the reason why *Gayang and Rara* ' were used to symbolize the nobility. *Gayang* or *Kris* is a symbol of a male nobleman while *Rara* ' symbol of the female nobility. The above data is the welcome and flattery of a male nobleman who is among the guest group. The nobility came from a village of his name Nanggala. The male nobleman was symbolized by *Gayang* or *Kris*. Among the guest groups, besides the male nobility, there are also female nobles. The woman is symbolized by a *rara* ' which is a kind of necklace used by women, made of pure gold or gilded with gold. The price is expensive and only the nobility can afford it in the old days. Because it is worth so that *Rara* ' is used to symbolize nobility.

CONCLUSION

The implementation of the *Rambu Solo*' funeral ceremony is not separated from the social status of the deceased person. The social status is expressed through the use of metaphors. The results showed that social status in *Rambu Solo*' funeral ceremony was metaphorious through

(1) born of the moon; (2) Born from the Sun; (3) Londong (Rooster); (4) Gayang (Kris); (5) Rara ' (Traditional Necklace)Keywords:

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