

# Symbolization of Meaning of Singgi' Tedongin Traditional Ceremony "Merauk Tongkonan RambuTuka' " at Tana Toraja

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**Abstract:** In Toraja language, there are two kinds of utterances: daily speech and formal speech which both are used in different contexts. This research aims to see how the meaning of the symbols included in Singgi' Tedong in traditional ceremony of ordination of traditional house (Merauk Tongkonan) conducted in Tana Toraja. This study implemented a qualitative method using a literature semiotic approach by analyzing the use of a system of signs or codes to generate interpretation of the meaning of utterances. Analysis phase was done to identify the meaning of the symbol of ritual speech of each word uttered from the opening, the content, and the closing ceremony. Meaning of the symbols of Singgi' Tedong in Traditional Ceremony Merauk Rambu Tuka' was to invoke a blessing from God, so that the family could establish close relationships; and explain a position, status, employment, education, or lineage. The objective of this paper is to provide a structure of science in the development of local knowledge in the area of Tana Toraja generally; to enrich understanding of the use of symbolization in interaction of cultural observers; to be conservation and preservation efforts of ritual speech like Singgi' as oral literature of Tana Toraja region through the establishment of an art gallery; to be as a rule of teaching materials for education stakeholders in the development of theory in the field of oral literature especially in Toraja.

**Keywords:** Utterances of Ritual Singgi', Symbol, Traditional Ceremony Rambu Tuka', symbolization, tongkonan

## 1. Introduction

The belleslettres emerges in the midst of general public to be enjoyed by the public or readers of literature itself. When enjoying the work, then, the reader requires knowledge of literature that a work can be interpreted properly. In other words, without the knowledge of the literature, the meaning of a belleslettres is somewhat minimal.

All belleslettres created are the result of thought or the imagination of an author either taken directly from life itself and got from the reality of life in a wider community. From the imagination of the authors, some belleslettres have been written or spoken into a literature that could be used as reading material as well as become a motivation for readers after understanding the meaning of a belleslettres that has been read. Therefore, it is necessary to develop quality and ability to be aware of cultural values as well as extensions of citizens to have a responsibility to take part in the nation-building.

Society and culture are a system that could not be separated, because no culture does not develop in a society. In contrast, there are no people who do not have culture because without culture there is no a meaningful life. Society is a place and culture is the content.

Identified from the type of literature, there are kinds of it: oral and written literature. According to Supiran Sandi Utama (1991: 1), "Oral literature is a literature that covers the literary expression of citizens in a culture that is spread from generation to generation orally (mouth to mouth)". Sulastin Sutrisno (1985) contended that written literature is literature that uses a medium of writing or literal". From both definitions above, it can be concluded that the difference between oral and written literature is in terms of media used. Another difference is in terms of oral literature

which the authors can not be known from where and by whom it is delivered, while written literature can be determined who is the author. In addition, in terms of upgrading, oral literature has many versions, for example *Landorundun* story, it has many versions of each person telling it. Apart from it, oral literature with same title could be different when it is delivered by different people. While written literature has a single version that is unchanged from the initial version of itself.

Furthermore, *Singgi'* is a part of a regional oral literature that still shows its existence in Toraja today. This happens because of the high level of public demand for *Singgi'* itself, specifically, either it is *Rambu Tuka'* or *Rambu Solo'*. Similarly, there are several oral literatures investigated in some areas in Toraja such as *Dondi'*, *Badong*, *Londe*, and many more. *Singgi'* is the only one area of oral literature in Toraja. The oral literature varies regarding to its context, because each oral literature in Toraja has its own context.

For the people of Toraja, *Singgi'* is not only as oral literature uttered randomly by others but also uttered by native speakers of *Singgi'* that is considered sacred and could only be spoken in certain events. If viewed from various perspectives, then we will find *Singgi'* as an oral literature that has various meaning and values of life. The perspective is as terms of objectives, benefits, and their local wisdom.

*Singgi'* is well off and valuable, then it should become our responsibility to preserve the culture. A few steps can be taken to preserve *Singgi'* include: making a paper about *Singgi'* as a medium for the readers to learn and understand the meaning in the words used in *Singgi' Merauk Tongkonan*; encouraging community of participation to determine the form of words used in *Singgi' Merauk Tongkonan*. Both are the main foundation in maintaining *Singgi'* as belonging to Toraja culture. It is, therefore, expected *Singgi'* can be

maintained by the owner himself as an icon, identity, and values that should be protected.

Both elements will be the object of study in this study that will look at the words used in *Singgi'Tedong Merauk Tongkonan* from semiotic viewpoint. The understanding of the meaning implicated in *Singgi'Tedong Merauk Tongkonan* is expected not only to be understood by the listeners. As a result, Torajanese can maintain its own identity as belonging to a unique local culture and is the only in the world. Therefore, the authors are interested to study further about the meaning of *Singgi'Tedong* in the ceremony *Merauk Tongkonan* at *Rambu Tuka'*.

## Review of Literature

### Definition of Literature

The belleslettre is the result of man's work both verbal and non-verbal (writing) which uses language as a medium. Words in Indonesian literature come from Sanskrit. Therefore the literature can be interpreted as a means to teach, user guide, instruction books, and teaching.

Sumardjo and Sumaini (1997) found out that a definition of literature is language arts. That is the birth of a belleslettre is to be enjoyed by readers. To be able to enjoy a belleslettre in earnest and well needs knowledge of the literature. Furthermore, Sugihastuti (2007) states that the belleslettre is the medium used by the authors to express their ideas and experiences. The role of literature as a medium to connect the author's thoughts conveyed to the reader.

Based on the description that is previously put forward by experts, it can be concluded that the literature is the result of human creative work in the form of oral and written language covered beautifully.

### Features of Oral Literature of Toraja

Sadi Hutomo (in Baan 2014: 9) identified characteristics of oral literature as follows: 1) The spread via word of mouth, 2) Birth of a society that is still the character of the village, 3) Describing the characteristics of the culture of a community, 4) Unknown, who is the author, because it belongs altogether, 5) poetic pattern, orderly and repetitive, 6) not concerned with facts and truth, more concerned with the fantasy aspect that is not accepted by modern society, 7) consisting of various versions, 8) language uses the style of spoken language, contains dialects sometimes pronounced incompletely.

### Merauk Tongkonan Concept

Basic communion of Toraja is family relation symbolized by Tongkonan. *Basic Tongkonan* is that every married couple should build their own home, which its descent is protected. Through *Tongkonan*, Toraja people easily declare his identity. Kombong (1974) contended *Tongkonan* is not just a traditional house, a place where people discuss or implement componental custom. Nor is it just a big family house where people maintain the alliance of relatives. *Tongkonan* covers both aspects of above. So that, Kombong determined that

*Tongkonan* can not be equated with the term "house" or "home clan", as it is widely used outside researchers of Toraja.

He asserts, first and foremost function is to foster *pa'rapuan* partnership, "*Rapu*" is a family based on cognation, either vertically or horizontally. Horizontal concerning descent (*bati'*). *Tongkonan* also serves as a center of tradition, places of *Tongkonan* fellowship to discuss indigenous issues.

Rumpa (in Kombong 1974) investigated about *Tongkonan* and its role, dividing *Tongkonan* based on function as a center of tradition. Those are: 1) *Tongkonan layuk*, noble *tongkonan* at the tip of leadership, 2) *Tongkonan Patalo* child *astongkonan* descent of *tongkonan layuk*, 3) *tongkonan pesio'aluk* that is control of implementation of provisions of *aluk* and customs, 4) *tongkonan pebalian*, *tongkonan* helping which accompanied *tongkonan* located on top, 5) *tongkonan patulak*, *tongkonan* assisting specific tasks, 6) *tongkonan bulo dia'pa'*, ie *Tongkonan* for the free, all people.

Similarly, *ma'tallu rarana (Marauk)* is the highest form of a thanksgiving ceremony in Toraja culture. *Merauk* can also be regarded as a ceremonial execution of promise (*Pasalu Kale*) or (*Suru'Kale*). In a ceremony of *merauk tongkonan*, there are three types of healthy and fat animals for sacrifice: chicken, pork, and buffalo.

Furthermore, Torajanese order known as four social strata (*Tana'*) as follows: 1) *Tana' Bulaan* (golden strata), 2) *Tana' Bassi* (iron strata), 3) *Tana' Karurung* (strong wood strata), 4) *Tana' kua-kua* (putrified wood strata).

*Tana'* (strata) which *merauk ceremony* or *ma'tallu rarana* could be conducted is *Tana' Bulaan* and *Tana' Bassi*. In *Tana' Karurung* and *Tana' Kua-kua*, they barely hear expression of *Merauk* or hold it, but both are as support in the ceremony.

The series of *Merauk* ceremony as follows: the first day is called *Manombon* which means preparing for all the needs used at the peak of the ceremony. The second day is called *Ma'tarampak*, in the event of *Ma'tarampak*, it heavily loads with activities. From morning until evening called *Ma'beloi* which means adorning the courtyard of the ceremony. After all, the family gathers in *batua'riri (tongkonan)* to perform a show called *ma'rebongan didi* or *ma'sossoranrenge'*, the event is full of wisdom and sacred. Each family member is given an opportunity to express any mistakes or omissions ever he intervenes to nature, environment, good fellow creatures either it is intentional or unintentional. If in the family there is one person that his apology has not been accepted, then, it may postpone the ceremony. The event is identical to philosophy called time of repentance. Conversely, when all the family or surrounding residents have forgiven or prayed one another, the peak of the third day ceremony can be performed. The third day is called *allon* which means peak of ceremony or sacrificial ceremony. The event starts at 24.00 in dawn and begins with *massomba tedong* event. The event is held by indigenous elders (*tominna*). In the event, *massomba tedong*. They pray for nature and environment and everything in it

which is a gift of God that it is utilized by humans. When the sun is rising, it is held a pray of slaughtering the animals (*pemala'*) by ritualist. After the event of *Mangrauk Tedong* (slaughter the buffalo), it is then *Ma'sampan Tedong*, *Ma'sampan Bai* and *Ma'sampan Manuk*. After that, it is held an event called *Ma'sanduk Ada'* that distributes meat of the animal to the surrounding residents were laid out related to the each social stratum. The last of the series of the third day (*Allona*) called *Ma'passakke*. In this part, the family prays for the whole family which attend or not, may God keep uniting the family through their pray, to pray for the family or surrounding community in shades of joy that God still bestows strength and comfort in order to change grief into eternal joy.

### Semiotics approach

Atar Semi (1993: 108) states "semiotic approach is an approach that is from an assumption that the belleslettres is a reality that is present or represented to a reader that it contains some communicative potential marked by symbols of language which is artistic and dramatic".

### Definition of Semiotics Approach

Belleslettres in the view of semiotic system has its own form of sign or code system. Symbol or code in literature can be called aesthetic potentially provided in a communication. The code is a sign that it has many interpretations. In this case the theory used as a literary approach to the assessment of the above is the semiotic approach.

According to Rahmat Djoko Pradopo (2012: 119), "Semiotics (semiotic) is the science of signs". Considering that the social phenomenon is a semiotic sign. It studies the systems of rules and conventions that allow the signs to have meaning. Sign has two aspects: signifier and signified. Sign is a formal form that marks something called signifier, while signified is something that is marked by the signifier that is the meaning.

The sign is not only kind, but there are some based on the relationship between the signifier and its signified. Kinds of main sign are icon, index and symbol. Icon is indicating that there is natural relationship between the signifier and its signified. An index is a sign that shows the causal relationship between the signifier and its signified. Symbol is a sign that shows that there is no natural relationship between the signifier and its signified, it is arbitrary relationship.

It should be noted in the research literature with a semiotic approach, a sign of index is the most requested, in the form of signs that show a causal relationship.

### Definition of Singgi'

Gasong (2013: 23) stated that *Singgi'* is one of the belleslettres of Toraja comprising either compliment or praise to the creator and to the people according to their position or social status". Meanwhile, Lebang (2011: 11) argued that *Singgi'* is a poem always consisting of eight syllables in sentence parallel". Frequently, it is a flattery to individuals or specific groups. A number of years ago before Torajan knew a religion, the Torajans did not call "God", they call it *Puang*

*Matua* as the Creator, *Deataaskeeper*, *To membalipuang* or spirits of ancestors who had become a god as ruler and took notice of motion and gave a blessing to mankind mainly their descendants that still exist in the world, it is believed *Aluk Todolo*.

The characteristics of *Singgi'* (Gasong 2013: 23) are: 1) *Singgi'* with panegyric, hope in God, advice and flattery to man. 2) the expression of *Singgi'* adapted to one's social position and status in society, 3) the expression with a loud voice and high tones.

### Functions of Singgi'

Here did we describe the function of *Singgi'* in general is as follows: a) to describe the family relationship with the person who comes to the late (dead). b) to explain one's position either as *To makaka*, the rich, the descendants of *Puang*, *ma'dika*, *Parengge'*, c) to describe one's courage in defending his territory, d) to explain the family symbol of custom homes, in terms of customs and ancestral from the *Tongkonan*.

### Types of Singgi'

Generally, *Singgi'* is divided into two kinds: *Singgi' Tau* and *Singgi' Kesu*. *Singgi' Tau* is a poem that describes the life of a person mentioned in *Singgi'*. *Singgi' Kesu* is a poem that expresses an intricacies of *tongkonan* mentioned in *Singgi'*.

*Singgi' Tau* has a different meaning from other *Singgi'*. *Singgi' tau* also contains a lot of symbolization such as *Simbolong Manik* (beautiful woman). In *Singgi' Tau*, it is found several symbolizations that are often used by *Tomina* in flattering *Tau* (people). As usual, *tedong* (buffalo) is symbolized as if it has qualities and personality as *Tau* (people) who can speak and can feel pain.

### Definition of expression

Sudaryat (2009: 89) shows that the expression is a combination of words that form a new meaning to the word which is not essentially forming. Another name is idiomatic expression. Based on the meaning of its constituent elements, one of the expression is the full expression (full idiom). Full expression (full idiom) in the form of words or phrases whose meaning is not reflected in its elements.

Based on the words that form it, the expression can be divided into seven types. Firstly, it is expression with body parts. The expression with body part is something that is done by using parts of the body. Secondly, it is expression with the senses. The expression of the sense is beautiful expression after seeing something. The next is expression with color. Expression with color is expression that appears with the word and color but different meaning. After that, it is expression with the names of other objects. These objects are those that use natural objects, but meaning differs them. Then, it is expression of plant parts. The expression with plant parts is an expression which uses words from the plant but creates different meaning. Sixth, expression with the name of the beast. The expression is an expression with the animal's name using the name of the beast, but the meaning is different. The last is expression with words that indicate numbers. It claims an expression using numbers with different meaning.



### 3. Method

Type of approach used in this study is a qualitative research. Taylor and Bogdan (in Moleong, 1989: 15) states that a descriptive qualitative data, in the form of words spoken or written about human behavior can be observed. Furthermore, Suharsimi Arikuntoro (2002: 107) contends that data source is from which the data subject is obtained. Data Sources of this study consist of two parts: (1) Data gained from the DVD recording, then make it in text form. (2) Data obtained from informants. Informants are residents who are in *Lembang Issong Kalua' (Buntao)* who has knowledge of *Singgi' Tedong Merauk Tongkonan* at *Rambu Tuka'* namely Mark Dero' Lapi' (age 43, occupation as *Tominaa*, and male) and Bartholomew Paririk (age 40, cultural observer, and male).

The types of data in this study are primary and secondary data. Primary data in this study is the text of *Singgi'* during a ceremony at *Merauk Tongkonan* at *Rambu Tuka'*. While, secondary data in this study is all books that has reference to the topic.

Techniques of data collection used in the study are interview and technical documentation. Some procedures of data analysis technique are applied by the author in this study. firstly, it is to identify meaning *Singgi' Tedong* in *Merauk Tongkonan* ceremony at *Rambu Tuka'*. The second is to analyze and describe the meaning of *Singgi' Tedong* in *Merauk Tongkonan* ceremony at *Rambu Tuka'*. The next is to describe the results of the study.

### 4. Result and Discussion

After identifying the data that comprise the meaning of the expression of *Singgi' Tedong* is obtained from relevant sources, then the data can be analyzed as follows:

1. *Sikutana sangke' deran, sikuan sangtiangkaran. Saratu' sangke' deran, sangsa' bu sangtiangkaran.*  
Meaning of the expression in bold in the data above is an agreement mutually agreed to establish a customary ritual of *massinggi' tedong* by the whole family. *Saratu'* means one hundred, *Sangke' deran* means simultaneously stand, *sangsa' bu* meaning a thousand, and *sangtiangkaran* means simultaneously rising, so that it can be concluded that the overall meaning of the expression is collective agreement.
2. *Tedong tangsu' pik anakna, tangtilende' kalungkungna. Unnola tasik mapulu', unnorongngi bura-bura.*  
The bold expression above means the buffalo that continuously proliferates. *Tedong* means buffalo, *tangsu' pik anakna* means not diminishing his son, *tangtilende'* means not stumble, and *kalungkungna* means nails, so it can be concluded that the overall meaning of the expression is a flawlessly perfect buffalo.
3. *Anna sadio-diona mai, sa untangngana kalena. Sokko'-sokko' napadolotarangga napari tangngapampang urramba solana. Anna rampo mengkagantanan, anna kenden inde panglion.*  
The given bold expression is the order or sequence of buffalo as a symbol of advising, inviting, and escorting one another, which in this case is symbolized as an

invitation to all the family to perform traditional rituals associated with ritual *Singgi' tedong*. *Sokko'-Sokko'* means buffalo with both horns curving down and ending on under the neck which is understood by Torajanese as symbolization of humility, *napadolo* means to be on the front row, *tarangga* means buffalo with long horns, and the horns curving upward in the understanding of Torajanese symbolizes courage, *napari tangnga* means to be in the middle, *Pampang* means big enough buffalo in understanding Torajanese symbolizes greatness, and *urramba solana* means to banish the buffalo more in terms this is a family of families, so it can be concluded that the overall meaning of the sentence above is inviting and encouraging one another to carry out the ritual.

4. *Iamo tedong, tedong tanda palisu sireken. Tedong dipilei langsa', tedong ditonno' bua kayu tasak. Tedong palisunna ma' kapubak. Ganna' ia tandana, digente' ma' palisu karua. Karua ia to mai, kasilauranna nenek patande bisara.*

The meaning of three phrases in bold of the data above is a selection of the buffalo that is considered the best buffalo to hold the event. *Tedong* means buffalo, *dipilei* means chosen, *Langsa'* means olive, *ditonno' bua kayu tasak* means marked like picking ripe fruit. The term is used as a symbol by looking at the daily Torajanese that if the olive harvest or other fruits, always pick the fruit that was ripe, deemed fit for consumption, while *ma' palisu karua* means buffalo that had a vortex complete sign around the body, that is on the muzzle has two pieces (1 left and 1 right), the leg joints with two things (one left and one right), the ears have two pieces (one left and one right), and buttocks of two (one left and one right), so it can be concluded that the overall meaning of the phrase is a perfect buffalo.

5. *Iamo tedong tangmate anakna, tangmessala turiangna, tangsirenden kalungkungna.*  
The bold phrase above means a high degree and position of buffalo according to the public's understanding in Toraja, the buffalo had a vortex complete of buffalo as described in the data number 5 above. *Tangmessala* means not wrong, and *turiang* means degrees or position. As a result, the overall meaning of the phrase is irreproachable buffalo.
6. *Matanna tinde tedong, koton lola' na to ma' rapu tallang. Passilo-silo keuntirona', pokinannan pakitanna untiro lempolonna.*  
The provided phrases in bold above mean the eyes of the buffalo symbolized as whole views and attention to illuminate and prosper family. *Koton* means round and small object and *lola'* means bracelets made of gold and jewel around it. In sum, the sentence above is about a whole attention.
7. *Talinganna tinde tedong, kandeandulangna toma' rapu tallang. Karopi' na to diponenek, timba-timba tang pa' perangnginna, digarente' pa' peallingna, to tang urrangngi to mareko langkan, to tang peallingngi to maramba manuk-manuk.*  
Meaning of bold phrase above is ears of buffalo symbolized as words or wise statements which are a deal and symbolize dignity of entire family in the *tongkonan*. *Kandeandulang* means legged plate used in the party offerings to the gods, *to tang urrangngi* means someone who does not hear, and *to mareko langkan* means people

who is noisy like a raven. Raven in the understanding of Torajanese classed as bad bird, not only the black color, but also its habit to grab or steal chicks or eggs. So that, the whole meaning is the wise words.

8. *Isinna tinde tedong, lolai lola'na to ma'rapu tallang, sara'ka' bulaanna to ma'kaponan ao', susuk lokkonna rara' palita puya.*

The bold phrases above is a row of buffalo teeth considered as pretty women in family. *Lolai lola'* means jewel bracelet chocking, *sara'ka' bulaan* means golden comb, and *susuk lokkon* means bodkin. Bracelet, comb, and the bun are the tools that are often used by women to apply makeup and beautifying themselves. Therefore, the phrases are identified as a woman who is a member of the family of the *tongkonan*.

9. *Lilana tinde tedong, pesangle bulaanna to ma'rapu tallang. Pesanduk bulu'na to limbong, kara kayunna to masokan.*

The provided bold phrases mean buffalo tongue symbolized as traditional server and authorities in conducting the rituals associated with custom *Singgi'tedong*. *Pesangle bulaan*, *pesanduk*, and *kara kayu* hve meaning a stirrer means for stirring the food (mainly rice) will be served. Thus, the overall meaning of the phrase is stakeholders who will lead or present in the customary ritual in *Singgi'tedong*.

10. *Illongna tinde tedong, lola' tibangkona to ma'rapu tallang. Tibangko undaka' kande to mai rokkoan pua anna to'do ma'pu' rokko mangngapi'na padang, narangngi nenek to kengkong anna tundui mangngando langgan Puang nasaladanni massambayang rekke To Kaubanan.*

The meaning of the bold phrases is buffalo nose symbolized as a product from the family used to perform rituals related to custom of *Singgi'tedong*. *Lola'tibangko* means a flexible bracelet, *to'doan ma'pu'* means the product, and *Rokko mangngapi'na padang* means downstream of the ground. Hence, the meaning of the phrases is a livelihood of the entire family.

11. *Usukna tinde tedong, takinan gayangna to ma'rapu tallang. La'bo' penainna to ma'kaponan ao', pareana to barani bassi ma'mata dua, tibo'bongan kadakena.*

Meaning of the bold phrase is buffalo ribs symbolized as a hereditary family weapons. *Takinan gayangna* means a creese, *la'bo' penainna* means magic short machete, and *pareana to barani* means appliance or utensil of the brave. *Usuk* (ribs) of the buffalo symbolized as a weapon because its shape resembles a weapon, and also ribs of a buffalo are a part of the buffalo body from all parts of the very hard body symbolizing courage. Then, it can be concluded that the overall meaning of the phrase is the daredevil of the family.

12. *Tumabangna tinde tedong, kandu' bulaanna to ma'rapu tallang. Patuku pare tallu bulinna, pa'daunan lise' lisu sanda karua, sepu'na to diponenek, tontong ponno issinna, nenne' lempan lumpa-lumpana, ditadoan tau buda, diben tau kamban.*

The given bold data above indicates a big buffalo belly symbolized as property that is jointly owned by family members which it is used to perform rituals in custom of *Singgi'tedong*. *Kandu'bulaan* means sack of gold, *pa'daunan lise'* means a type of grass or rice plant, *lisu sanda karua* means eight complete vortexes found on the

body of a buffalo, *tontong ponno issinna* means always full, and *nenne' lempan lumpa-lumpana* means fumes that are always abundant. Due to the explanation, the sentence above means a property that overflows from all the family.

13. *Bayana tinde tedong, saritanna to ma'rapu tallang. Maa' pesambo boko' tedongna to ma'kaponan ao'.*

The provided bold phrase means spleen buffalo symbolized as customary woven cloth of family. *Sarita* means Torajanese original customary woven cloth used at the greatness ritual of Torajanese. As a result of the explanation, the overall meaning of the sentence above is a reflection of the custom of greatness of Torajanese.

14. *Atena tinde tedong, sangngeran bulaanna to ma'rapu tallang. Pindan pa'buarannato buda.*

The phrase means heart of buffalo symbolized wealth used to prosper a lot of people. *Sangngeran bulaan* means golden grindstone, and *pindan pa'buaranna to buda* means plate used for custom of *ma'bua'* for people. So, the meaning of the sentence is wealth family and *tongkonan*.

15. *Buana tinde tedong, gasing bulaanna to ma'rapu tallang. Sunde kapu' bulaanna to ma'kaponan ao', sunde bumbunganna to ma'tongkonan.*

The meaning of the bold phrase is the heart of the buffalo symbolizing a rotation of kinship in the family and *tongkonan*. *Gasing bulaan* means golden gasing, *sunde kapu'bulaan* means a place of sirih lime, *sunde bumbungan* means golden whey place. Thus, meaning of the phrase is an inner relationship between the whole family and *tongkonan*.

16. *Tambun tenena tinde tedong, peruru bulaanna to ma'rapu tallang. Kalimbu'bu' tangsore-sorena to ma'kaponan ao', karopok minangana nenek, tumbuan pindanna tomatua.*

The bold phrase means buffalo bladder symbolized as everlasting springs. *Peruru bulaan* means gold found, *kalimbu'bu'* means narrow springs, *tang sore-sore* means never dry, and *tumbuan pindan* means the dish of choice. Therefore, the overall meaning of the sentence is the eternal main source of livelihood, natural resource, and the lifeblood of the family.

17. *Galingna tinde tedong, doke pondok bulaanna to ma'rapu tallang. Doke bassinna to ma'kaponan ao', pekali matoto'na tau massa' ma'lumbangan dilitak.*

The bold phrase means the mooring pole of buffalo tie symbolized as the spearhead and the expectations of society and family. *Doke pondok bulaan* means golden spear, *doke bassi* means iron spear, and *pekali Matoto'* means digger / crowbar strong, so it can be concluded that the overall meaning of the phrase is a strong spearhead the expectations *tongkonan* and society.

18. *Lalikanna tinde tedong, balubunna to ma'rapu tallang. Lo'ko' tangkaubanna tondok parinding, pentiongananna lembang.*

The meaning of the bold phrase above is layered food bags after being chewed by buffalo symbolized as a jug of water throughout the family. *Balubu* means a jug of water or wine given to the nobility, and *lo'ko'tangkaubanna* means a durable hole or cave. So, the whole meaning of the sentence is the honor of the family.

19. *Balangna tinde tedong, sepu' bulaanna to ma'rapu tallang. Kandaure maulinna lembang, tunuan maulinna tondok.*



The bold data above meanbuffalo lungs symbolized as selection for sacrifice of the family. *Sepu'bulaan* means golden wickerwork container, *kandaure mauli* means solid jewelry, and *tunuan mauli* solid sacrificial animals. As a result, the overall meaning of the sentence is a sacrifice by family obtained from the best results.

20. *Kalungkungna tinde tedong, suke salappa bulaanna to ma'rapu tallang. La mengkanu'ku' lan tongkonan, la unkanu'ku' to kadake, la untodo to sangsa'bu rompo bayana, kedenni taula untesse tondok, to rampo poka' lembang, la umpasisarak rara buku.*

The bold expression above meansbuffalo nail symbolized as a security guard, the family unit and *tongkonan*. *Suke salappa* means *selepat*bamboo (place of ingredients for betel), *la untodo to sangsa'bu rompo bayana* means a person that will hold people who have a thousand spleen guards (evil heart), *tau la untesse tondok*means people who want to destroy country, and *la umpasisarak rara buku* means that someone will separate family relationships. So that the meaning of the sentence is a hero that maintaining the sovereignty of the family, *tongkonan* and land.

21. *Lentekna tinde tedong, eran bulaanna to ma'rapu tallang. La napolentek maringngankomi tau buda, la umpentengan manda' rokkona tondok, la naporannu komi sangpaliliranna tau kamban, laumpentengan mana'pa sanda maelona.*

The meaning on bold phrase is the foot of the buffalo symbolizing the hope that the family could take a look at *tongkonan* and land. *Eran bulaan* means golden staircase, and *napolentek maringngan komi tau buda* used as a light footstep by many people. Finally, it is concluded that the sentence meansa mouthpiece for the community.

22. *Bulunna tinde tedong, darun bulaanna to ma'rapu tallang. Te mai to manarang mandasi' pokana pondan, to pangke' umpida' tessena tondok, pandasiran sarita to lamban, pantoloan maa' tangmate lu'pi'na.*

The meaning of bold phrase is the buffalo fur symbolized as a kinship access between the family, *tongkonan* and land. *Darun bulaan* means golden needles. The needle used for sewing or linking or connecting two surfaces of the fabric or the like to be a part of the whole. Thus, it can be concluded that the overall meaning of the phrase is stranding of brotherhood and kinship access between the family, *tongkonan* and land.

23. *Kutunna tinde tedong, ba'tan bulaanna to ma'rapu tallang. Na poba'tan tomai to tangdia', na polise' tambukki tomai to topo.*

The above phase means louse of buffalo symbolizing a helper to love people in need. *Ba'tan bulaan* means grains of goldand *na poba'tan tomai to tangdia'*applied as a source of blessing for people who are starving. As a result, the overall meaning of the phrase is to be generous is expected by many people.

24. *Lissena tinde tedong, bu'buk bulaanna to ma'rapu tallang. Naallaran ponto lola'na, nasuluran manik katana.*

Meaning of the phrase in bold in the data above are lice eggs of buffalo symbolized as jewelry owned by the family and *tongkonan*. *Bu'buk bulaan* means gold powderand *nasuluran bead jewelry katana* means guard of the jewelry. Due to the explanation, the sentence

above means heirlooms that reflect the dignity of the family and *tongkonan*.

25. *Balulangna tinde tedong, lotong boko'na to ma'rapu tallang. Ten to pareana urrinding batu melolin, untananan tuan rondon, urrande ra'pakna tondok.*

The bold phrase means buffalo skin symbolized as the bastion of the family. *Lotong boko'*means a stocky and black backs, *urrinding batu melolin* means retaining stone rolled away, *untananan tuan rondon* means builders of cliff landslides, and *urrande ra'pakna tondok* means challenging the collapse of the country. Hence, the meaning is *tongkonan* and land guard of the integrity.

26. *Tandukna tinde tedong, ten to gayang bulaanna to ma'rapu tallang. Doke rara'na to ma'kaponan ao', la tumanan doke rara' lan tongkonan, la patipau' lako to ma' inaa ula' balu.*

The bold phrase means a buffalo horn symbolized as a weapon to fight. *Gayang bulaan* means goldencrease, *doke rara'*means heritage spear and *to ma' inaa ula' balu* means people like a snake. So, the meaning of the phrase is a weapon to fight the bad guys.

27. *Kale'ke'na tinde tedong, ponto lola'na to ma'rapu tallang.*

Meaning of bold phrase is hook of buffalo symbolizing the unity bracelet that binds all the family in *tongkonan* the place for implementing a ritual *Singgi'tedong*. *Ponto* means bracelets and *lola'*means fancy bracelet with jewel around it. As a result, the meaning of the phrase is a strong unity of the whole family.

28. *Laa'na tinde tedong, dandanan baka bulaanna to ma'rapu tallang.*

The bold phrase means buffalo vertebrae symbolized as content of *tongkonan*of the family, a place of a ritual where *Singgi'tedong* is held. *Dandanan baka bulaan*means row of a large golden basket. Result in the explanation is *tongkonan* content with heirlooms and other valuables.

29. *Ulangna tinde tedong, renden bulaanna to ma'rapu tallang.*

The meaning of bold phrase is buffalo ties symbolized asdrawer of family. *Renden bulaan*means golden guide. Then, the meaning as a whole istractive power of *tongkonan* and land.

30. *Ikkona tinde tedong, kandaure salombe'na to ma'rapu tallang.*

Meaning of the phrase in bold of the data above is buffalo tail symbolized the family jewelry that dangle length up sweeping the ground. *Kandaure* means customary jewelry of Toraja commonly identified with women, *salombe'*means long to the ground. Generally, it means beautiful woman with long hair who are part of the family.

31. *Kamorokna tinde tedong, pantu'tukan bulaanna to ma'rapu tallang.*

The phrase in bold above means is symbolized by muzzle buffalo symbolized mortar of family, a place to grind the rough become smooth. *Pantu'tukan bulaan* means golden mortar, which the mortar is used to crush rough seasoning become smooth. Finally, it can be concluded that the overall meaning of the phrase is a subtle speech from the family and *tongkonan*.

32. *Tambukna tinde tedong, peruru manik bulaanna to ma'rapu tallang.*

The meaning of the bold phrase is is intestinal buffalo reflect the frank and sincere attitude of the family in tongkonan, a place to perform rituals of *Singgi'tedong*. *Peruru* (collectors; from the root word *ruru* = pick) and *manik bulaan* means golden necklace. So, the overall meaning of the phrase is the honesty and sincerity of the whole family.

33. *Inde tedongna laki tau, inde kadende' kanae' sangkinan laki tau. Gori-gori kalungkungna, eran bulaan lentekna, to lambu' buku lampana, sarita ikko'na.*

The meaning of the bold phrase means the wealth of the honest of the family. *To lambu'* means an honest person, and *buku lampana* means jewelry that they have. So, the whole meaning is a treasure belongs to the family obtained by the result of hard work coupled with honesty and sincerity.

34. *Tabe' lako tedongna nenek manturingi, simanna' lako todolo kapuanganna karambau. Inde tedong melo tanda to ma'palisu sirenden, inang alukna nenekmu, sangka' tuna' turiangmu, diira' bassi mataran, ditobok doke matadi', dirauk kabombongan rara', la disonglo' langngan Puang Matua Ambe', la disonglo' langngan Puang Yesu pela'bak, anna lako Puang Penaa Masallo'.*

The emaning of bold phrase is the sacrificial buffalo slaughtered by using a sharp tool. *Diira' bassi Mataran* means sliced with a sharpened metal (machetes or knives), *ditobok doke Matadi'* means stabbed with pointed spears, and *dirauk kabombongan rara'* means stabled by spears which firstly as a burnt offering to God. Finally, the whole meaning of the above sentence is slaughtering sacrificial animals (buffalo) by means of slaughtering by praying a prayer to the Almighty.

35. *Iamo nenek dipola rara matasak, iamo to dipolopak-lopak mata lise'na, dipobuku-buku matoto'na.*

The given bold data means to be used as the ancestor of the royal line that is the precedent. *Nenek dipola rara matasak* means ancestors descended from royal blood, *dipolopak – lopak mata lise'na* means pupils made for patching, and *dipobuku-buku matoto'na* means bones used as power. Thus, the overall meaning of the phrase is the nobles are shown as a role model or example.

## 5. Conclusion

After identifying and analyzing the data which are the expressions of the *Singgi'tedong* in *merauktongkonan* ceremony on *rambutuka'* are:

- 1) Strengthening the family can establish close relationships with one another.
- 2) Describing the position, status, occupation, education, and lineage, so people who attended the party are honored and appreciated.

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