



ILLOCUTIONARY SPEECH IN SAMPA' TONGKONAN DISCOURSE AS AN ORAL TRADITION OF THE TORAJA PEOPLE

Turunan Ilokusi dalam Wacana Sampa' Tongkonan sebagai Tradisi Lisan Masyarakat Toraja

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Abstrak

Penelitian ini bertujuan untuk mengeksplorasi makna dari tindak tutur ilokusi dalam wacana Sampa' Tongkonan, yang merupakan tradisi lisan dari masyarakat Toraja. Peneliti menggunakan metodologi penelitian kualitatif untuk mengumpulkan data melalui wawancara, observasi, dan dokumentasi. Teknik analisis data melibatkan identifikasi, analisis, dan deskripsi makna dari tindak tutur ilokusi. Studi ini menemukan bahwa tindak tutur ilokusi yang hadir dalam wacana Sampa' Tongkonan adalah ekspresif, deklaratif, dan direktif. Ucapan ilokusi ekspresif digunakan untuk mengungkapkan rasa terima kasih untuk kelompok keluarga, sedangkan ucapan ilokusi deklaratif digunakan untuk membuat pernyataan kepada semua kelompok keluarga. Ucapan ilokusi direktif digunakan untuk membuat sebuah permohonan kepada seluruh keluarga. Penelitian ini memberikan wawasan tentang makna tindak tutur ilokusi dalam wacana Sampa' Tongkonan sebagai tradisi lisan dari masyarakat Toraja. Temuan ini memiliki implikasi untuk pelestarian dan promosi budaya Toraja. Studi ini penting karena memberikan gambaran tentang praktik budaya unik dari masyarakat Toraja dan tradisi lisan mereka. Studi ini juga memberikan kerangka kerja untuk penelitian masa depan tentang tindak tutur ilokusi dalam tradisi lisan lain dari masyarakat Toraja. Secara keseluruhan, studi ini memberikan kontribusi pada pemahaman tentang tindak tutur ilokusi yang hadir dalam wacana Sampa' Tongkonan. Temuan ini memiliki implikasi untuk pelestarian dan promosi budaya Toraja. Studi ini memberikan wawasan berharga tentang praktik budaya unik dari masyarakat Toraja dan tradisi lisan mereka. Metodologi penelitian yang digunakan dalam penelitian ini dapat direplikasi dalam penelitian masa depan tentang tindak tutur ilokusi dalam tradisi lisan lain dari masyarakat Toraja.

Kata-kata kunci: ilokusi, Tongkonan, wacana, lisan, tradisi

Abstract

This study aimed to explore the meaning of illocutionary speech acts in the discourse of Sampa' Tongkonan, which is an oral tradition of the Toraja people. The researchers employed qualitative research methodology to collect data through interviews, observations, and documentation. The data analysis technique involved identifying, analyzing and describing the meaning of illocutionary speech. The study found that the illocutionary speech acts present in the Sampa' Tongkonan discourse were expressive, declarative, and directive. Expressive illocutionary utterances were used to express gratitude for the family clump, while declarative illocutionary speech was used to make statements to all family clumps. Directive illocutionary speech was used to make an appeal to the entire family. The study provides insights into the meaning of illocutionary speech in the Sampa' Tongkonan discourse as an oral tradition of the Toraja people. The findings have implications for the preservation and promotion of the Toraja culture. This study is significant because it sheds light on the unique cultural practices of the Toraja people and their oral tradition. It highlights the importance of understanding

the meaning of illocutionary speech in the Sampa' Tongkonan discourse, which is an essential part of the Toraja culture. The study also provides a framework for future research on illocutionary speech in other oral traditions of the Toraja people. In conclusion, this study contributes to the understanding of the illocutionary speech acts present in the Sampa' Tongkonan discourse. The findings have implications for the preservation and promotion of the Toraja culture.

Keywords: *illocutionary, Tongkonan, discourse, oral, traditions*

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INTRODUCTION

Traditions in Toraja are mostly passed down from generation to generation by speech or orally. One of the traditions of the Toraja people that is conveyed orally is the speech in *Sampa' Tongkonan* (Hakpantria, Shilfani, & Tulaktondok, 2022; Mukramin & Ismail, 2018). Tongkonan is a traditional Toraja house building. Tongkonan gets the legitimacy of indigenous peoples from local customary a reas, therefore all tongkonans must be traditional houses, but not all traditional houses are called tongkonans. If it has been legitimized by the local indigenous community as a tongkonan, then the tongkonan is jointly owned by a large family clump of the founder of the tongkonan (Imanuella, 2017). Tongkonan is a source of noble values that become the philosophy of life for the people of tongkonan itself, because of long ago the tongkonan was very sacred.

When we are in a Tongkonan, we are not allowed to do as we please, because the main function of the tongkonan is as a place of worship. Because tongkonan is said to be a place of worship, it is considered a holy place. Thus, the direction of the tongkonan cannot be changed, for example, the direction of the building must face north-south (Tumba'Arrang et al., 2021). Long ago, apart from functioning as a place of worship, tongkonan also functioned as a government office, as well as a court (Ma'na et al., 2015). Therefore, elders who live in tongkonan must maintain the dignity of the tongkonan itself so that the tongkonan does not seem unfair, or unwise in resolving cases of social disputes or social problems in the local area.

Idrus (2016) reveals the types of tongkonan in general. In the beginning, the first *Pesio Aluk Tongkonan* which is the first tongkonan where the Toraja human civilization was laid. The *Pesio Aluk Tongkonan* is in Marinding which was first built by Puang Tangdilino who married Manik. The second is the *Kandora Tongkonan* which was moved to Kaero Sangngalla', which was founded by Petamboro Langi' with Sanda Bili' who initiated the *Aluk Sandaratu'*. *Pesio Aluk Tongkonan* gave birth to *Layuk Tongkonan*. *Layuk Tongkonan* has criteria that must have (common graves, such as burrows or parameters for the Toraja people), *Tang Merambu Tongkonan* (tongkonan house where families have activities that have a kitchen), and *rante* (flat yard) (Tarrapa et al., 2021). From Tongkonan Layuk gave birth to several tongkonans that have the following criteria, namely *diperapi kombongna* which means they can have the following (1) *tana ongko* (dry land and wet soil) *tanah yang dilili'* (land that comes from tongkonan). Hence, *Tana ongko Tanah dilili'* means land that comes from tongkonan which is dry like plantations, and wet like rice fields or for fish farming., (2) *ditimba wainna* which means having a spring, (3) *dilellengngi tanannan na* means that there are small forests such as bamboo and wood forests, (4) *dikalette' utanna* which means the results of the plantation (5) *dinanei dadi, dinane mate* which means tongkonan where we are born and die.

Tongkonan give birth to *Tongkonan Batu Ariri* (tongkonan owned by ordinary people in Toraja which does not have a function for any important meeting so the space contained in it is also very simple.). It resembles a traditional house but does not have a social function, for example, "*parengge*" (people who are directly elected by the community through certain

mechanisms to carry out tasks such as resolving conflicts in society). Then the *Batu ariri* gave birth to a *lantangpa'lak* or private house. So, it is the levels of Toraja human birth, place of birth, and place of death (Nursalam, 2017). So, if a Toraja person dies outside Toraja and is then brought home to be buried in Toraja, it is because of the understanding of the Toraja ancestors, that where we are born, we die, which is commonly called *peloloi lamunan lolona*.

Every time the Torajan people build tongkonan, it is inseparable from gratitude to God Almighty. Such thanksgiving in Torajan society is called *sampa'*. The *sampa'* tradition is the language of prayer, the language of worship, the language of gratitude to God Almighty, and the language of gratitude to ancestors (Rampa et al., 2014). *Sampa'* is a prayer for what is obtained, such as making humans good, human civilization increasing, the level of human life. All are *sampa'* or *singgi'* (Lebang, 2015). In the discourse, *Sampa Tongkonan* contains a lot of illocutionary speech.

An Illocutionary act is a speech in addition to functioning to say or inform something, it can also be used to do something (Wijana, 1996). In practice, illocutionary speech acts demand various types and degrees of courtesy. Leech (1993), states that illocutionary functions can be classified into four types according to the relationship of these functions to the social purposes of courteous and honorable maintenance. The four classifications of illocutionary act types based on function are as follows: (1) competitive, (2) pleasurable or convivial, (3) cooperative or collaborative, and (4) contradictory or conflictive.

Several studies related to illocutionary speech in various contexts have been published in several journals and become reference studies for writing this scientific paper. Dari (2021) elaborated on the function of illocutionary speech in an event hosted by a motivator and host, Merry Riana. Ruvianto, Rustono, & Sulistyningrum (2018) investigated the types of illocutionary speech found in Mata Nadjwa. Furthermore, Widyawati & Utomo (2020) through a *podcast* hosted by Deddy Corbuzier which presented guest Najwa Shihab showed a variety of discourse speech acts at the event. Musthofa & Utomo (2021) examined how language politeness in the realm of Indonesian on the Rosi show aired on one of the national TV stations. Specifically, Irma (2017) examined expressive speech in an event, namely Change Rhenald Kasali. On the *talk show*, Zahid & Sarangapany (2021) examined how illocutionary speech in the event. On the Insight Talk Show on CNN Indonesia, Sagita and Setiawan (2020) showed the type of illocutionary speech delivered by the guest at that time, namely Ridwan Kamil. Still about *public figures*, Ridwan Kamil, Haliza, Kuntarto, and Kusmana (2020) show the types of speech acts in the character's speech.

Illocutionary acts from a gender perspective are shown through research conducted by Kentary, Ngalm, & Prayitno (2015). In the family context, Sholikhah, Anggraini, and Hapsari (2021) show a picture of illocutionary acts pragmatically between parents and children. In film literature, Rohmah, Firdaus, & Setiadi (2021) examined the types of illocutionary speech acts in Dilan's film dialogue. Likewise with the study of Torajan culture, especially Toraja *sampa'* tongkonan. Several researchers have researched it, Mukramin & Ismail (2018) elaborated on the meaning of the ritual of praying for the newly completed tongkonan traditional house. Rampa, Mulumbot, & Padalia (2014) investigated how a ritual in the thanksgiving of tongkonan house from the perspective of *singgi'* tongkonan. Imanuella (2017) analogized the tongkonan house to a memory or memory for the Torajan family, in the study it was also shown how *singgi'* or prayer was delivered customarily. Based on the general phenomenon in Toraja, not many of the younger generation of Toraja can understand the meaning in the speech of *sampa'* tongkonan. Likewise with its function in a cultured context. Thus, the purpose of this study is to elaborate on illocutionary speech acts in the discourse of *sampa'* tongkonan as an oral tradition of the Torajan people.

Speech acts are individual symptoms, psychological in nature and their survival is determined by the speaker's language ability to deal with certain situations. In speech acts, it is more seen in the meaning or meaning of actions in speech. Actions in speech will be seen from the meaning of speech (Chaer, 2010). Furthermore, Brown & George (1988) add that speakers and listeners are usually helped by the circumstances surrounding the speech environment. Such circumstances, including other utterances, are called speech events. It is the nature of speech events that determines the interpretation of a speech when it presents a specific speech act. Types of imperative speech acts are divided into three types, namely (1) locution, (2) illocution, and (3) perlocution.

Locutionary speech acts are utterances delivered to speech partners or speech acts that refer to the act of uttering speech that semantically has meaning. Illocutionary speech acts are utterances of what is intended to be conveyed to speech partners or speech acts that lead to the act of uttering speech which, in addition to having a semantic meaning, also has speech power or speech intent (in the sense for which the speech is expressed). Furthermore, perlocutionary speech acts are messages that must be interpreted by the speech partner or in other terms that this speech refers to the act of uttering speech in addition to having meaning (semantic), and having power (which rests on the meaning of speech), also has an effect on the speech partner. The effect or power of speech can be caused by speakers intentionally or can be unintentionally (Austin, 1962).

In addition to language ethics, the thing that does not go unnoticed is the expressive speech used by language users. Dari (2021) argues that in expressive speech acts, there are statements that describe what the speaker feels. Girik Allo, Rahman, Sultan (2020), This speech act reflects the speaker's psychological statements on a situation, including saying thank you, being surprised, saying welcome, congratulating, happy, worried, arrogant, and dislike. Prasetyo & Mulyani (2018), Expressive speech acts assess or evaluate previous actions or failures from speakers or perhaps the results of such actions or failures now. Wijana (1996) added that expressive speech acts are retrospective and involve speakers. Verbs of expressive speech acts include sympathy, forgiveness, condolences, concern, and so on. Forms of expressive speech include (1) congratulating, (2) thanking, (3) criticizing, (4) complaining, (5) wondering, (6) praising, and (7) apologizing.

First, congratulatory expressive speech is a speech act that occurs due to several factors, namely the speaker gets something special, the speaker gives a special welcome to the interlocutor, or as a greeting or greeting marking time so that the other person congratulates the speaker as an expression of happiness. Second, expressive speech of gratitude is a speech act that usually occurs due to several factors, including because the speech partner or interlocutor is willing to do what is asked by the speaker because of the praising speech spoken by the speaker to the interlocutor, or because of the kindness of the speaker who has given something to the interlocutor.

Third, expressive speech criticizing is a speech act that occurs because speakers feel dislike or disagree with what is done or spoken by their interlocutors. Critical speech is usually in the form of responses, sometimes accompanied by good and bad descriptions and considerations of work, opinion, and so on. Fourth, expressive speech complaining is a speech act that occurs because you want to express the difficulty caused by suffering, pain, or disappointment. Fifth, the expression of wonder is a speech act caused by feeling that an event seen and experienced by others is considered unnatural for him or deviates from a culture in a society.

Sixth, expressive speech flattering or praising is a speech act that occurs due to several factors, namely due to the condition of the interlocutor in accordance with existing reality because the speaker wants to relieve the interlocutor because the speaker wants to seduce the

interlocutor, because the speaker wants to please the interlocutor or because of the commendable actions done by the speaker. Seventh, expressive speech apologizing is a speech act that occurs because of the speaker's bad feelings towards the interlocutor for disturbing the interlocutor's time or because he has made a mistake.

Sampa' is the language of prayer, the language of worship, the language of gratitude to God Almighty, and the language of gratitude to ancestors. *Sampa'* is a prayer for what is obtained, such as making good humans and human civilization improving, all prayed for / forgiven 'or dised'. Rampa et al., (2014) stated that *sampa'/singgi'* is a string of flattery words in Toraja High language or Toraja Literature is an expression of words or language of flattery, puja praise to entertain guests and families who hold ceremonies. *Singgi'* is divided into five parts, namely: (1) *Singgi' Lolo Tau* [human aspect] (2) *Singgi' Lolo Tananan* [plant aspect] (3) *Singgi' Lolo Patuan* [livestock aspect] (4) *Singgi' Tongkonan* [traditional house aspect] (5) *Singgi Tondok* [earth aspect]. *Sampa'/singgi'* is usually performed by traditional leaders, namely *Tominaa* (literary experts in religious descriptions) who are entrusted by the family in conveying matters related to the activities being carried out.

Sampa'/singgi' is a legacy of traditions and customs passed down by Toraja ancestors for generations (Imanuella, 2017). In Toraja culture there are many symbolic meanings that even for the younger generation of Toraja themselves as owners of cultural heritage, do not necessarily know and understand the content and purpose of all activities contained in the rituals of traditional ceremonies carried out, one of which is the content of *Sampa'/singgi' Tongkonan poetry* as an Oral Tradition of the Toraja People.

THEORETICAL BASIS

The theoretical framework of Illocutionary Speech in *Sampa' Tongkonan Discourse* as an Oral Tradition of the Toraja People involves the study of the illocutionary acts performed in the discourse. This includes analyzing the speech acts, such as directive, assertive, commissive, expressive, and declarative, and their intended effects on the audience. The discourse is analyzed within the context of the *Tongkonan*, a traditional house of the Toraja people, and its cultural significance. The study also takes into account the oral nature of the tradition and the role of performance in shaping the discourse. The theoretical framework aims to provide a deeper understanding of the illocutionary speech in *sampa' tongkonan discourse* and its cultural significance in the Toraja community.

Furthermore, the linguistic and cultural elements present in the discourse, such as the use of metaphor, symbolism, and culturally specific expressions. It also takes into account the social and cultural context of the discourse, including the roles and relationships of the participants, the cultural norms and values, and the historical and cultural background of the Toraja people. The framework also examines the communicative functions of the illocutionary speech in *Sampa' Tongkonan discourse*, including its role in maintaining social cohesion, transmitting cultural knowledge, and expressing social and cultural identity. It also explores the ways in which illocutionary speech is used to negotiate power and authority within the community. Overall, the theoretical framework of Illocutionary Speech in *Sampa' Tongkonan Discourse* as an Oral Tradition of the Toraja People provides a comprehensive approach to understanding the linguistic, cultural, and social dimensions of this important oral tradition.

RESEARCH METHODS

This type of research uses qualitative research, data in qualitative research in the form of words or *calimah*. According to Creswell (2014), Qualitative methods are some research procedures that produce descriptive data in the form of written or spoken words of people or

observed behavior, meaning that in qualitative research the data collected is not in the form of numbers, but the data comes from interviews, field defects, personal documents.

According to Dawson (2002), data are all facts and figures that are used as material to compile information. So data is a record of facts or information that will be processed in a study. The data in this study are the result of interviews, observations, and documentation including recordings that are processed to obtain information about the meaning of illocutionary speech in the discourse of Sampa Tongkonan as a tradition of the Torajan people. Jacelon and O'Dell (2005) state data sources are subjects from which data can be obtained. These data sources can be objects, motion, people, places, origins and so on. The sources of data in this study include. In order for the existing data to be held accountable, the source of data in this study will be completed from sources who know about the meaning of *sampa' tongkonan* such as indigenous alliances, *tominaa* and from community leaders.

According to Byrne (2002) an interview is a meeting conducted by two people to exchange information and ideas by way of questions and answers, so that it can be condensed into a conclusion or meaning of a particular topic. Through this technique, researchers provide questions related to the research topic. Cipani (2009), To listen to the object of research is done by tapping. In this study, the recording technique aims to help recall information in the form of utterances in the *Sampa' Tongkonan discourse*. Seidman (2006) states that note-taking technique is to record several forms relevant to his research of written language use. The note-taking technique is used to record important information related to speech in *Sampa' Tongkonan discourse*. Data analysis techniques (Creswell, 2014) in this study are: 1) Identifying data in the form of illocutionary speech in Sampa' Tongkonan discourse as an oral tradition of the Torajan community. 2) Analyze the meaning of illocutionary speech in Sampa' Tongkonan discourse as an oral tradition of Torajan society. 3) Describe the meaning of illocutionary speech in Sampa' Tongkonan discourse as an oral tradition of the Torajan people. 4) Presenting the results of research on the meaning of illocutionary speech in *Sampa' Tongkonan discourse* as an oral tradition of the Torajan people.

DISCUSSION

Rampa et al., (2014) stated that *sampa'/singgi'* is a string of flattery words in Toraja High language or Toraja Literature is an expression of words or language of flattery, puja praise to entertain guests and families who hold ceremonies. *Singgi'* is divided into five parts, namely: (1) *Singgi' Lolo Tau [human aspect]*(2) *Singgi' Lolo Tananan [plant aspect]* (3) *Singgi' Lolo Patuan [livestock aspect]* (4) *Singgi' Tongkonan [traditional house aspect]* (5) *Singgi Tondok [earth aspect]*. *Sampa'/singgi'* is usually performed by traditional leaders, namely *Tominaa* (literary experts in religious descriptions) who are entrusted by the family in conveying matters related to the activities being carried out.

Sampa'/singgi' is a legacy of traditions and customs passed down by Toraja ancestors for generations (Imanuella, 2017). In Torajan culture, there are many symbolic meanings that even the younger generation of Toraja itself as owners of cultural heritage, do not necessarily know and understand the content and purpose of all activities contained in the rituals of traditional ceremonies that are carried out. In this study, the results and discussion of research on illocutionary speech acts in the discourse of *sampa' Tongkonan* as an oral tradition of the Torajan people were elaborated. Austin (1962) explains that illocutionary speech acts are utterances of what is intended to be conveyed to speech partners or speech acts that trigger the act of uttering speech which, in addition to having a semantic meaning, also has speech or speech intent (in the sense for which the speech is expressed). The followings are the results and discussion of illocutionary speech acts in the discourse of *sampa' Tongkonan* as an oral tradition of the Torajan people:

Illocutionary Speech in the form of Explicit

Data 1 on the discourse *Lakukua kurre sumanga'na langgan Puang Titanan Tallu, saba' parayanna langgan to samba'batu katoko* is a form of gratitude of the family family to God for the breath of life that God still gives to all family families and His imposition so that the family family can be in tongkonan. Furthermore, in the discourse */Kurre yanna sumanga'na lako nene' mangganna sangka' saba' paralako todolo lentenan pangikoan/* is a form of family gratitude to the ancestors or predecessors who have laid customs or held customs and civilizations that are still adopted by the Torajan people. This is in line with the statement from Imanuella (2017) that the Torajan people, in addition to thanking God, (Idaman, 2012) added that the Torajan people also always remember their ancestors and are grateful for the cultural heritage that prevails in Toraja.

Data 1

*Lakukua kurre sumanga'na langgan Puang titanan tallu,
Saba' parayanna langgan to samba'batu katoko.*
[Praise and thanks to the almighty God
Thanks to the Triune God]

*Kurre yanna sumanga'na lako nene' mangganna sangka'
saba' paralako todolo lentenan pangikoan*
[Thanks to the ancestors
Praise to the predecessors who have laid down customs and civilization]

Data 2 on speech in discourse *Kurre semanga'na te padang tuo balo', Saba' parayanna te daenan tumuku-muku* is a form of gratitude of the family family to God for the fertile land and living environment given to the family family to be used properly. Furthermore, the speech in the discourse *Kurre sumanga'na te padang sumomba matallo, Saba' parayanna tedaenan menta'dak di matampu'* is a form of gratitude of the family for the land at dawn whose results can be enjoyed by all family groups. Volkman (1984) said that for the Torajan people, all land in Toraja is fertile land. So that wherever people build buildings or grow crops, they always produce an abundant fortune.

Data 2

*Kurre semanga'na te padang tuo balo'
Saba' parayanna te daenan tumuku-muku*
[Praise and gratitude for the fertile soil
Thank you for the environment]

*Kurre sumanga'na te padang sumomba matallo
Saba' parayanna tedaenan menta'dak di matampu'*
[Praise and gratitude to the land facing east
Thank you for the environment that backs to the west]

Speech in the discourse on data 3 *Manarangya grandmana pande ia todolona unmarki padang rongko' kalebu' batu lapparan* a form of gratitude of family families to the grandmother of the predecessor because she was good at choosing fertile land so that until now all family clusters can occupy. Likewise, in the discourse *Padang tipassare gayang tiampallen doti langi', Lengke 'sarita tolamban susi mawa' to unnorong* is a form of gratitude from the family to the ancestors for being very good at choosing fertile land, like kris heirlooms hold millions of hopes so that the family can survive. Lullulangi, Sampebua, & Tawani (2021) revealed that all soils in Toraja provide abundant results if cultivated properly, due to the fertile soil conditions in Toraja.

Data 3

*Manarangya nenekna pande ia todolona
untandai padang rongko' kalebu' batu lapparan*
[How clever our ancestors were, how clever the predecessors were
How clever our ancestors were at choosing fertile soil]

*Padang tipassare gayang tiampallen doti langi'
Lengke' sarita tolamban susi mawa' to umorong*
[Fertile land like an heirloom kris holds millions of hopes]

Illocutionary Utterances in the form of Declarations

Data 4 on speech in discourse *Naosok pekalebassi naranduk kabombonan rara, napabendan ni a'riri sandapati'na inde patongkon dibala limbu* is a statement conveyed to all family families that the land on which tongkonan is built is strong soil, so that when the pole as a support for the tongkonan will be erected, it must use a crowbar to dig the ground, and use a pacul made of gold to level the ground. So that the page is getting wider. Furthermore, the speech in the discourse/*Kurre sumanga'na napaulanggikada rapa'na tomerrapu tallang napamakin manda'i bisar misa' bunganna na toma' kaponan ao'* is a statement conveyed to all family families that because of the agreement and sincerity of all family families and the support of all relatives so that tongkonan houses can be made or established even though they require a lot of funds and energy. Rampa et al., (2014), Something that has been agreed must be implemented sincerely, because what is sacrificed for tongkonan is believed to be a blessing for those who give.

Data 4

*Naosok pekalebassi naranduk kabombonan rara,
napabendan ni a'riri sandapati'na inde patongkon dibala limbu*
[Excavated with an iron crowbar, flattened with a golden pacul,
Where the pillars stand upright support pillars]

*Kurre sumanga'na napaulanggikada rapa'na tomerrapu tallang
napamakin manda'i bisar misa' bunganna na toma' kaponan ao'*
[Based on the Tongkonan family agreement
Based on the sincerity of relatives]

Data 5 on speech in discourse *Kurre sumanga'na napaulanggikada rapa'na tomerrapu tallang, Napamakin manda'i bisar misa' bunganna na toma' kaponan ao'* is a form of statement conveyed to all family families that through the agreement of the family family, a tongkonan is built that is valued in the relevant customary territory, so that if there are things to be discussed or resolved must be discussed on the tongkonan. Furthermore, in the speech in the discourse *Randukmi di paulanggi kada misa', Tipamulan mi dipaalikki pandanan teng koaituru jomai tomerrapu tallang toma kapoan ao'* is a form of statement to all family families that the physical manufacture of tongkonan will soon be followed up. Tarrapa et al. (2021), no matter how heavy the work is, if done together, it will be light.

Data 5

*Kurre sumanga'na napaulanggikada rapa'na tomerrapu tallang
Napamakin manda'i bisar misa' bunganna na toma' kaponan ao'*
[Through this agreement, a valued tongkonan was built in the territory of the customary concerned]

*Randukmi di paulanggi kada misa'
Tipamulan mi dipaalikki pandanan teng koaituru jomai tomerrapu tallang toma kapoan ao'*
[So the family agreement began to be followed up
Began completion of the physical construction of tongkonan]

Illocutionary Speech in the form of Directives

The speech in the discourse on data 6 *Ditamammi panggla' tiranduk kurra manapa, Untanda kayu maelo matoto massae lako* is a form of appeal to all family families to immediately start entering the forest to find durable wood so that tongkonan houses can stand strong and durable. Furthermore, the speech in the discourse *Nabalami Pande Paliu', Natarikmi Pande Manarang* is a form of appeal to all families to immediately start the process of working on tongkonan houses carried out by artisans who are experts in making tongkonan houses. Nursalam (2017), The wood used in making tongkonan must be the best wood, as well as the craftsman to be used must be a professional handyman, because not all builders can make tongkonan.

Data 6

Ditamammi panggla' tiranduk kurra manapa

Untanda kayu maelo matoto massae lako

[Start going into the forest

Choosing the best wood building frame that lasts a long time]

Nabalami Pande Paliu'

Natarikmi Pande manarang

[Start the process of procuring building materials

Work directly by building members]

Data 7 on speech in discourse *Dipatassumi kayunna lammai panggala' kamman, dipasimussangmi lammai pura manapa'* is a form of appeal to all families so that after building materials are estimated to be sufficient, the wood should be transported from the forest to a predetermined place. Furthermore, in the speech in the discourse *Dipabendami pallokoran dio rampe matallona tongkonan, Dipatunannangmi wooden delivery dio kakendekan kulla'na isungan* is a form of appeal to all family families so that the wood is made a place like a hut, so that the wood is protected from rain and hot sun. Said (2004), Every time you make a tongkonan, you must first make a 'pallokoran' which is a type of hut to the east of the tongkonan to store the wood that has been collected.

Data 7

Dipatassumi kayunna lammai panggala' kamman

dipasimussangmi lammai pura manapa'

[After the building materials are estimated to be sufficient,

The wood is transported from the forest to a predetermined place]

Dipabendami pallokoran dio rampe matallona tongkonan

Dipatunannangmi pangantaran kayu dio kakendekan kulla'na isungan

[A place called a place in the form of a hut was built to accommodate all building materials, to the east of the tongkonan place]

Data 8 on speech in discourse *Dipelalanmi lingkanna bintoen tasak Ditiroaanmi samp'a'na bulan* is a form of appeal to family groups that before establishing tongkonan should ask people who are good at seeing a good day to establish tongkonan. Furthermore, in the speech in the discourse */to si indo' kapuran pangngan tosi ambe pelambaran bolu/* is a form of appeal to the person who is said to immediately determine a good day to establish a tongkonan. Mukramin & Ismail (2018), If building a house is very important to see a good day. A good day is determined by the position of the moon in the sky.

Data 8

Dipelalanmi lingkanna bintoen tasak

Ditiroaanmi sampa'na bulan

Ask the people you want to ask

To the prayers who are good at seeing the journey of the moon and stars

To si indo' kapuran pangngan tosi ambe pelambaran bolu

Prayers begin their prayers through a series of swords

Data 9 on speech *Kumua umba mora lingkana bulan, tome'pana bintoen tasak* is an appeal to the family to follow the instructions given by the person who is ordained. Furthermore, in the speech in the discourse *Kumua umba mora lingkana bulan tome'pana bintoen tasak* is an appeal to the family that the definite answer from the admonition or expert person that a good time is when the moon is in the form of a moon (full moon) and when the stars glitter. Sandarupa (2014), If you erect a building like a predetermined good day, then the house will always bring good fortune.

Data 9

Kumua umba mora lingkana bulan

tome'pana bintoen tasak

[To know the good days and months

Good day and month]

Ma' kadami to petoesongkang topedeken pangaaran

Tukumua nalambi'mo kaissinna bulan madeke mo redena bintoen

[Admonitions have found the best time is when the moon is round and all the stars glitter]

Data 10 on speech in discourse *Experienced pamumtu tang ti'pek, attached to passakke* is a form of appeal to family groups to lay cauldrons and flowers during the laying of the first stone when establishing tongkonan. Furthermore, in the speech in the discourse *Dipadiong parandangan na poampa, pa, tulangdanan, napoparandangan matoto, tomerrapu tallang* is an appeal for family groups to continue to unite in building tongkonan. Girik Allo, Taula'bi', Sudarsi, & Rum (2021), Every time you erect a tongkonan, cauldron and flowers are placed first on the first stone foundation during the laying of the first stone so that all family families live long, and join hands in joy and sorrow.

Data 10

Dialami pamumtu tang ti'pek

dilampiranmi passakke

[Crack the cauldron without flawless gaps

Also kemala flower as a symbol of salvation]

Dipadiong parandangan na poampa, pa, tulangdanan

napoparandangan matoto, tomerrapu tallang

[Placed on a runway stone as a safety sign

As a foundation for the togetherness of the extended family, as a bond of kinship]

Data 11 on speech in discourse *Bendanmi a'riri in borrong tallu Tunannangmi lentong in bala limbu* is an appeal to family groups to immediately start erecting triad support poles and octagonal pillars. Furthermore, in the speech in the discourse *Rorroanna blassphemy tedong, pata' ma' amba masapi* is an appeal for family groups to choose a strong stake over the strength of the buffalo. For Torajan people, Sandarupa (2014) buffalo is a symbol of tongkonan strength and wealth, because among Toraja people the price of one buffalo can reach one billion depending on the type.

Data 11

Bendanmi a'riri di borrong tallu
Tunannangmi lentong di bala limbu
 [Begin to erect triad poles
 And the octagonal pillars]

Rorroanna penissoan tedong, pata' ma' amba masapi.
 [The stake is strong to the strength of the buffalo]

Data 12 on speech in discourse *Nanai bendan sangkinan sambo rinnding, Na mamma' panggokan pa'ipian/* is an appeal to family groups to give up a place to attach peg ropes that cross the ring of building beams. Furthermore, the speech in the discourse *The son of papa illong tedong, bubunganna lotong boko'* is an appeal to the family family so that the tongkonan erected by the basic roof is in the shape of a buffalo nose and *the ridge is* decorated with the knitting of the masterpiece. For the Torajan community, Idrus (2016) The basic roof of the tongkonan that forms the nose of the buffalo indicates that the tongkonan will feel whatever is happening around the tongkonan, if there is a dispute between family groups, it will be deliberated by all families on the tongkonan.

Data 12

Nanai bendan sangkinan sambo rinnding
Na mamma' panggosokan pa'ipian
 [Place of attachment of indu' peg and erection of wall fastening posts transverse ring beam]

Anak papa illong tedong
bubunganna lotong boko'
 [The basic roof is arranged like a buffalo's nose
 The black ridge is decorated with the knitted masterpiece]

Data 13 on speech in discourse *Meang kila' pamiringna, mawa' mangimba longana, tulak somba bendan tau* is an appeal to family families so that the signposts on the tongkonan are colored like sparkles of lightning and *longanya* liken the pennants perpendicular to the top. Furthermore, the speech in the discourse *Para di passare gayang nanai pa'barreallo, na bendanni londong manarang ussuka bongi ungararoi malillin* is an appeal to the family family so that the pyramid-shaped tongkonan wall carved into the shape of the moon and sun where the clever and wise rooster stands. For the Torajan people, the meaning of les plang on tongkonan is like the sparkle of lightning and *longanya* likens the pennants perpendicular to the top indicating that tongkonan is the center of various family activities, and the pyramid-shaped tongkonan wall carved into the shape of the moon and sun indicates that in tongkonan is the place to solve problems, then the meaning of standing a smart and wise rooster indicates that people are or living in tongkonan must have a brave attitude like a rooster but must also be smart and wise (Girik Allo et al., 2021).

Data 13

Meang kila' pamiringna
mawa' mangimba longana, tulak somba bendan tau
 [The flash is like the glow of lightning
 Longanya waved like a pennant]

Para di passare gayang nanai pa'barreallo
na bendanni londong manarang ussuka bongi ungararoi malillin
 [Dinding depan berbentuk piramid berukirkan bulan dan matahari tempat berdirinya ayam jantan yang pandai dan bijak]

Data 14 on speech in discourse *Laditimang mo kurre sumanga' la di randemo pole paraya* and on speech in discourse *Kumua sampa' ganna mo tongkonan*, *pesalunna te isungan* is an appeal to all family families to express gratitude to God because tongkonan has stood perfectly. All is possible because of the prayers offered by all family groups to God Almighty. For the Torajan people, (Imanuella, 2017; Indratno, 2016; Nursalam, 2017; Mukramin & Ismail, 2018) It becomes a great pride, if the family family has succeeded in making tongkonan, because tongkonan is a symbol or identity of the family family.

Data 14

Laditimang mo kurre sumanga'

la di randemo pole paraya

[Then it's time for us to be grateful

Raising thanks to Almighty God]

Kumua sampa' ganna mo tongkonan

pesalunna te isungan

[That perfect tongkonan building

The prayers of relatives have been answered by God]

Research conducted by Dari (2021), elaborated on the function of illocutionary speech at an event hosted by a motivator and host, Merry Riana. Ruvianto, Rustono, and Sulistyaningrum (2018) investigated the types of illocutionary speech found in Mata Nadjwa. Furthermore, Widyawati and Utomo (2020) through a *podcast* hosted by Deddy Corbuzier which presented guest Najwa Shihab showed a variety of discourse speech acts at the event. Musthofa and Utomo (2021) examined how language politeness in the realm of Indonesian on the Rosi show aired on one of the national TV stations. Specifically, Irma (2017) examined expressive speech in an event, namely Change Rhenald Kasali. On the *talk show*, Zahid and Sarangapany (2021) examined how illocutionary speech in the event. On the Insight Talk Show on CNN Indonesia, Sagita and Setiawan (2020) showed the type of illocutionary speech delivered by the guest at that time, namely Ridwan Kamil. Still about *public figures*, Ridwan Kamil, Haliza, Kuntarto, and Kusmana (2020) show the types of speech acts in the character's speech.

The results of this study show that illocutionary speech acts in the discourse of *sampa' Tongkonan as an oral tradition of the Torajan people* are illocutionary speech in the form of expressive, declaration, and directive. Illocutionary utterances in the form of expressiveness in *the Tongkonan sampa'* as a form of expression of gratitude of the family family to God for the breath of life that God still gives to all family families and His imposition so that the family family can be in Tongkonan. Illocutionary utterances in the form of declarations *on the Tongkonan sampa'* are statements conveyed to all family families that the land on which the tongkonan is built is strong soil, so that when the pole as a support for the tongkonan will be erected, it must use a crowbar to dig the ground, and use a pacul made of gold to level the ground so that the yard is wider. Illocutionary speech in the form of a directive as a form of appeal to all family groups to immediately start entering the forest to find durable wood so that tongkonan houses can stand strong and durable.

CLOSING

Based on the results and discussion, researchers concluded that illocutionary speech acts in the discourse of *sampa' Tongkonan as an oral tradition of the Torajan people* are illocutionary speech in the form of expressive, declaration, and directive. Illocutionary speech in the form of exclusiveness in *the Tongkonan sampa'* as a form of gratitude for family families so that family families can be in Tongkonan. Illocutionary utterances in the form of declarations *on the Tongkonan sampa'* are statements conveyed to all family families that the land on which

the tongkonan is built is strong soil, so that when the pole as a support for the tongkonan will be erected, it must use a crowbar to dig the ground, and use a pacul made of gold to level the ground so that the yard is wider. Illocutionary speech in the form of a directive as a form of appeal to all family groups to immediately start entering the forest to find durable wood so that tongkonan houses can stand strong and durable.

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