

PAPER NAME

juli 2022 etnical.pdf

AUTHOR

Anastasia Baan

WORD COUNT

5332 Words

CHARACTER COUNT

28372 Characters

PAGE COUNT

8 Pages

FILE SIZE

363.3KB

SUBMISSION DATE

Jan 7, 2023 12:36 AM GMT+8

REPORT DATE

Jan 7, 2023 12:36 AM GMT+8

● 18% Overall Similarity

The combined total of all matches, including overlapping sources, for each database.

- 18% Internet database
- 3% Publications database
- Crossref database
- Crossref Posted Content database
- 2% Submitted Works database

● Excluded from Similarity Report

- Bibliographic material
- Quoted material
- Cited material
- Small Matches (Less than 10 words)
- Manually excluded sources

Expressive Speech Acts in *Pa'katia* Verses at the *Rambu Solo'* Ceremony of the Toraja Indigenous People

¹Anastasia Baan, ²Markus Deli Girik Allo, ³Jeklin Pabisa

^{1,2,3}Universitas Kristen Indonesia Toraja, Indonesia

Abstract

Pa'katia is taught from generation to generation orally so it is feared that its authenticity will fade by the influence of the current era of globalization and information, because at present time *pa'katia* has rarely been performed at funeral ceremonies, especially in the Sa'dan-Toraja area. Because of this problem at this time, many people do not know the existence of the dance, while the public knows it, but many people do not know the meaning and meaning conveyed in the *pa'katia* dance. The type of research used in this study is qualitative research. The data in this study describe expressive speech in *pa'katia* verses at the *rambu solo'* ceremony for the sa'dan area of Toraja using a semiotic approach. The data of this study is in the form of utterances in the *pa'katia* verses at the *rambu solo'* ceremony. The data in this study was sourced from informants, namely *pa'katia* actors, traditional leaders, and the Toraja community. The data collection techniques used are observation and interviews. The data analysis technique used by the author in this study was to identify the utterances in the *pa'katia* verses at the *rambu solo'* ceremony of the Toraja community. Then analyze and describe the meaning of expressive speech in *pa'katia* verses and explain the results of the study. This research shows that expressive speech acts in *pa'katia* verses at the *rambu solo'* ceremony of the Toraja indigenous people contain the meaning of application for permission, condolences, praise, hope, gratitude, apology, respect, heartache, request, disappointment, resignation, conviction, and togetherness.

Keywords

Expressive speech acts'
Pa'katia verses
Rambu solo'
Toraja

Ethical Lingua

Vol. 9, No. 2, 2022

ISSN 2355-3448 (Print)

ISSN 2540-9190 (Online)

Corresponding Email

Anastasia Baan

anasbaan@ukitoraja.ac.id

Article's History

Submitted 07 July 2022

Revised 20 July 2022

Accepted 25 July 2022

DOI

10.30605/25409190.407

Copyright © 2022

The Author(s)

This article is licensed under
CC BY-NC-SA 4.0 License



Expressive Speech Acts in *Pa'katia* Verses at the *Rambu Solo'* Ceremony of the Toraja Indigenous People

Introduction

One form of socialization that is still known by the Toraja people, especially those who still strongly adhere to traditions is traditional ceremonies. Members of the public who are still holding ceremonies mean to participate in confirming the rules of conduct as well as commemorating the rules that apply (Adams & College, 1993; Kobong, 2000; Lisda, Palar, & Rotty, 2021; Nooy-Palm, 1975; S. Sandarupa, 2014). The Toraja community generally organizes a variety of intricate traditional ceremonies, but the diversity of ceremonies is grouped into two groups of ceremonies known as the Tuka' Signpost ceremony and the *rambu solo'* ceremony (Salurante, 2020; S. Sandarupa, 2014; S. Sandarupa, Assagaf, & Hasyim, 2015; Sudarsi, Taula'bi', & Girik Allo, 2019; Tangdilinting, 2009; Waterson, 2009). The *rambu tuka'* ceremony is a ceremony that concerns liking and joy, such as birth ceremonies, marriages, earth ceremonies performed after harvest (A'ban, 2019; Dorce, 1986; Indratno, Sudaryono, Setiawan, & Sugiana, 2015; Pasande, 2013). The *rambu solo'* ceremony is a ceremony that concerns death (funeral ceremony) and ceremonies that concern the worship of the spirits of ancestors (Harliati, 2012; Ismail, 2019). The death ceremony, which is commonly called the Toraja people with funeral ceremonies, became crowded and obligatory to be carried out by the existence of a foundation of beliefs that are still a source of norms and values in the teachings of *aluk todolo* as their religious belief.

Part of the life of the Toraja people is focused on the traditional ceremony of the *rambu solo'*. However, in carrying out funeral ceremonies for the Toraja people, there are several possibilities to be the basis for carrying out the *rambu solo'* ceremony, which is seen from the position in society and the ability of a person (Baan, Girik Allo, & Patak, 2022; Biringkanae, 2003; Zerner, 1981). By providing all the material sacrifices that can be provided by family members, family members feel that they are fulfilling obligations and responsibilities that cannot be avoided as long as the family members are still willing to follow the traditions, religions, and family achievements in the eyes of people. Thus, funeral ceremonies in the Toraja community are carried out on the basis of beliefs adopted in accordance with predetermined strata and rules.

One of the traditions at the Traditional *rambu solo'* ceremony that needs attention that presents one of the traditional dances, namely *pa'katia* (Mangontan, 2013). According to Manta' (2011), *pa'katia* is one of the arts danced at the death ceremony. *Pa'katia* is a dance of lamentations and songs performed by a group of women with *sa'pi* and *kandaure* jewelry. *Pa'katia* is used in *rambu solo'* ceremonies at funerals of great men or nobles to welcome guests performed by women who dance while chanting sorrow verses called *bating*. According to Baan (2014), *bating* is an expression of deep sorrow or lamentation for the passing of a person expressed with a deep narrative. The verses sung explain the life history of the deceased or deceased through crying or lamentation. There are many ways to dance *pa'katia* as well as her vocals that are not monotonous. Usually the dancers consist of 8-12 people and sometimes there is a man who repeats the verses performed by the dancers. The background of the *pa'katia* dance art on the *rambu solo'* of the Toraja people is not known in writing but is only known through stories from mythical ancestors. This dance appears in adherents of the belief in anamism to the deity or *aluk todolo* where *pa'katia* as a dance at the *rambu solo'* ceremony if there are descendants of nobles who die, but uniquely in *pa'katia* especially in the Sa'dan area, this *pa'katia* contains mixed languages, namely Toraja, Bugis, and Makassar language (Manta', 2011). According to the myth of the ancestors of the Toraja people that the *pa'katia* dance was already created above the sky, because in ancient times above the sky there was already life like life on this earth. *Pa'katia* was brought down to earth by the first human ancestor, *to manurun di langi'*, who married a human who came from the water, namely *marrin di liku* who was in the *rura* area, Bamba Puang, Enrekang Regency. According to (S. Sandarupa, 2014) In this area there is a ladder connecting the sky with the earth called *eran dilangi'* (ladder from the sky) where humans can get in touch with *puang matua*. After the man descended to the earth, he flourished and was followed by all the creatures that above the sky also descended to the earth including all kinds of dance and music arts. So the origin of the *pa'katia* dance is according to the myth of the Toraja people that it was created above the sky and descended to earth with humans.

Pa'katia dance or in Toraja language is called *gellu' pa'katia* but for the Toraja people, they refer to it as *pa'joge'*. According to Manta' (2011) *pa'katia* can be performed at the *rambu solo'* ceremony which has two requirements that must be obeyed, namely (a) it can only be carried out by people who have a high social position or strata in society, (b) at funeral ceremonies that sacrifice a minimum of 24 buffaloes or the so-called *sapu randanan* ceremony. According to Mangontan (2013) the function of *pa'katia* dance is to welcome guests who come to the *rambu solo'* ceremony and at the same time symbolizes that the deceased person is a person who has contributed in his life to his community, and comes from a noble class whose social strata are recognized in the area. This is known from the verse or *bating* narrated by *pa'katia* which contains an introduction to who is being spoken of (his social strata). So it is clear that *pa'katia* is only performed at funeral ceremonies of a high social strata or from among the nobility. *Pa'katia* is only shown at the *rambu solo'* ceremony and cannot be shown on the *rambu tuka'* ceremony.

Research on *pa'katia* has only ever been conducted by Mangontan (2013) which investigates who the perpetrators are, the variety of movements, the shape of the floor pattern, and how the *pa'katia* accompaniment music on the *rambu solo'* ritual. Then on the study of the ritual of *rambu solo'*, the most recently researched by Moris and Rahman (2022), they describe the buffalo sacrifice as a self-respect for the family. Then, Paganggi, Hamka, and Asmirah (2021) researching about the shift in meaning in the *rambu solo'* ritual in Toraja. The language variations to *minaa* in the *rambu solo'* ritual are studied by (Lisda et al., 2021). Next, Hidayana and Swaradesy (2021) elaborating folk games in *rambu solo'* rituals. Aulia and Nawas (2021) explore aspects of the values of religious tolerance in *rambu solo'* rituals. In this study, researchers focused on expressive speech acts in *pa'katia* verses at the *rambu solo'* ceremony of the Toraja indigenous people.

Expressive speech acts are a dimension of illocutionary speech acts. An illocutionary speech act is an illocutionary speech act is an action that is carried out with a certain intention at the time of speech activities (Gusbella, Akhyaruddin, & Yusra, 2022; Halid, 2022; Isnaini & Rahmawati, 2022; Jupri, 2022). Illocutionary speech acts consist of assertive, directive, commissive, declaration, and expressive speech acts. While the definition of expressive speech act is a speech act that serves to express or show the psychological attitude of the speaker towards a situation, for example thanking, congratulating, apologizing, blaming, praising, and condolences (Ningrum, 2022; Oktavia & Manaf, 2022; Ressay, 2022; Sahrizal & Emha, 2022; Talumingan, Lasut, & Lotulung, 2022; Trisnawati, 2022).

From the results of general observations, Toraja people's knowledge of *pa'katia* art is obtained through a learning process inherited from generation to generation. *Pa'katia* is taught from generation to generation orally so it is feared that its authenticity will fade by the influence of the current era of globalization and information, because at present time *pa'katia* has rarely been performed at funeral ceremonies, especially in the Sa'dan-Toraja area. Because of this problem at this time, many people do not know the existence of the dance, while the public knows it, but many people do not know the meaning and meaning conveyed in the *pa'katia* dance. Apart from being a traditional dance, *pa'katia* is also one of the oral literatures that we rarely find in *rambu solo'* ceremonies. Because of this problem, so most of the people did not know about the existence of the lamentation dance. This *pa'katia* is very interesting to study because *pa'katia's* verses use three languages, namely the Toraja, Bugis, and Makassar language which contains expressive speech. Based on the description of this phenomenon, the purpose of this study is to investigate expressive speech acts in *pa'katia* verses at the *rambu solo'* ceremony of the Toraja indigenous people.

Method

The type of research used in this study is qualitative research (Creswell, 2012). Research methods based on the philosophy of postpositivism or interpretive, are used to examine the condition of natural objects, where the researcher is as a key instrument, data collection techniques, interview and recording techniques, the data obtained tend to be qualitative data, data analysis is inductive and qualitative research results are to understand meaning, understand uniqueness, construct phenomena and determine hypotheses (Spradley, 1980). Based on this opinion, the data in this study describe expressive speech in *Pa'katia* verses at the *rambu solo'* ceremony for the sa'dan area of Toraja using a semiotic approach (Gottdiener, 1985; Hodge & Tripp, 1986; Kress, 2009). The data of this study is in the form of utterances in the *pa'katia* verses at the *rambu solo'* ceremony.

The data in this study was sourced from informants, namely *pa'katia* actors, traditional leaders, and the toraja community. The data collection techniques used are observation and interviews (Spradley, 1979). The observation technique is a technique that demands direct observation from the researcher. Observation techniques are used to review locations suitable for retrieving data with recording techniques performed when interviewing informants. Meanwhile, interviews are used as a data collection technique to find problems that must be studied and also if the researcher wants to know things from respondents in more depth. In this interview technique, researchers conducted a face-to-face Q&A to the informant (Mackey & Gass, 2005). Through this interview, researchers found out more about the meaning of the speech in the *pa'katia* verse at the *rambu solo'* ceremony. The data analysis technique used by the author in this study was to identify the utterances in the *pa'katia* verses at the *rambu solo'* ceremony of the Toraja community. Then analyze and describe the meaning of expressive speech in *pa'katia* verses and explain the results of the study.

Results

One of the traditions at the traditional *rambu solo'* ceremony that needs attention that presents one of the traditional dances, namely *pa'katia* (Mangontan, 2013). Menurut Manta' (2011), *Pa'katia* is one of the arts that is danced at the funeral ceremony. *Pa'katia* is a dance of lamentations and songs performed by a group of women with sa'pi and kandaure jewelry. *Pa'katia* is used in the *rambu solo'* ceremony at funeral parties of great men or nobles to welcome guests performed by women dancing while chanting sorrow verses called *bating*. According to Baan (2014) *bating* is an expression of deep sorrow or lamentation for the passing of a person expressed with a deep narrative. The verses sung explain the life history of the deceased or deceased through crying or lamentation. There are many ways to *pa'katia* dance as well as her vocals that are not monotonous. Usually the dancers consist of 8-12 people and sometimes there is a man who repeats the verses performed by the dancers.

Expressive speech acts in *pa'katia* verses at the *rambu solo'* ceremony of the Toraja indigenous people

There are several activities in *pa'katia* dance namely *sailo' Nunnungan*, *sailo' rapa*, *pa' yoganda*, *pa' denda'*, *rajallolo*, *sailo' penduan*, dan *pa' tending*. Of all the activities in the *pa'katia* dance, it shows a variety of expressive speech acts. The following is a description of the data and the discussion of the research:

Sailo' Nunnungan: Expressive speech acts expressing permit applications and condolences

"*Tabé' indo', Tabé' ambe', Tabé' massola nasang*"

[Sorry mom, sorry sir, Sorry to everyone]

"*Saekan untannun bating, Umpana'ta' rio rio*"

[We came to deliver lamentations, expressing condolences]

Data (a) is a *sailo' nunnungan* activity in *pa'katia* dance. The utterances used in *sailo' nunnungan* activities use the Toraja language. On data (a.1) *tabé' indo', tabé' ambe', tabé' massola nasang* [sorry mother, sorry father, sorry to everyone], the utterance was spoken by the *pa'katia* dancers when they were about to start performing the *pa'katia* dance. The utterance is a form of tribute to the aged audience. The form of respect for the accused is expressed in the utterances of the *tabé*. The tribute is intended for the audience who are addressed both in the family and in the community as a form of respect. The utterances that state to be accused are seen in the words *indo' and ambe'* [mother and father]. Thus the data (a.1) is an expressive speech act stating the application for permission. Furthermore, expression on the data (a.2) *saekan untannun bating, baita'ta' rio rio* [we came to convey lamentations] expressing condolences. The utterance is a form of condolence expressed in *bating* utterances and on *rio-rio* utterances. The expression of grief is intended for families who are being traditionally celebrated called *rambu solo'*. Thus the expression on the data (a.2) is an expressive speech act expressing condolences.

Sailo' Rapa': Expressive speech acts expressing praise, hope, and gratitude

"*Bintoen torro madatu dio randanna langi*"

[Beautiful stars above the sky]

"*Umbai ronno' ko mai angki rande pala' ko*"

[In case you fall then we grasp you]

"*Diong mai pala' dikurreran sumanga*"

[From the palm of our hand give thanks]

The utterance in data (b) is a utterance spoken at the *sailo' rapa'* activity at the *pa'katia* dance which uses the Toraja language. The utterance on the data (b.1) *Bintoen torro madatu dio randanna langi'* [a beautiful star above the sky], the utterance is a form of praise expressed in *madatu* speech which means beautiful. The words of praise were addressed to all the audience. The utterance that states all the audience is likened to the stars in the sky marked by the utterances of *bintoen dio randan langi'*. Thus the data (b.1) is an expressive speech act expressing praise. Furthermore, data (b.2) *Umbai ronno' ko mai angki rande pala' ko* [that in case you fall then we grasp you]. The utterance is a form of hope expressed in the *umbai* utterance which means "if". The hope speech was also aimed at all attendees who wished if any of the audience came to the dancers and made a donation in the form of money for the dancer called *pa'todi*. Thus the data (b.2) is an expressive speech act expressing hope. Then data (b.3) *Umbai diong mai pala' dikurreran sumanga'* [from the palm of our hand to give thanks]. The utterance is a form of gratitude expressed in the *dikurreansumanga'* utterance which means to give thanks. The gratitude was said to the audience who gave assistance in the form of *pa'todi*. The help given to the dancers no matter what the amount, they are still grateful. Thus the data (b.3) is an expressive speech act expressing gratitude.

Pa' Yoganda: Expressive speech acts expressing apologies

"Messimanna' ku ma' kelong oh yoganda pasala elong ngawa tandraku to bongngo"
 [Apologies if there is a word that is wrong because I am a person who knows nothing]

The utterances in data (c) are utterances spoken at *pa'yoganda* activities in *pa'katia* dances that use the Toraja language. The utterance on data (c) *Messimanna' ku ma' kelong oh yoganda pasala elong ngawa tandraku to bongngo'* which [to apologise if there is a word that is wrong because I am a person who knows nothing], the utterance is a form of apology expressed in *messimanna's* utterance'. The *pa'katia* dancers apologised to the entire audience and the grieving families to be forgiven if there was a word in the verse they said was not pleasing to the hearts of the audience and the bereaved family. Thus data (c) is an expressive speech act expressing an apology.

Pa' Denda': Expressive speech acts expressing respect, heartache, and request

"Sangin karaeng mepo sio sayang sangin andi' ma' jijirang. Tabe' karaeng daeng sayang, kupa lampa kelong-kelong rikodong"

[Excuse me gentlemen who sit down, excuse me gentlemen who line up, excuse me gentlemen, we want to convey wailing with the *pa'katia* dance]

"Sanna' dudu parisiki oh Nene', panra tojeng pammaikki na bokori Nene' daeng sayang, lampa mence surugae ri kamase"

[Too much pain we experienced grandma, it hurts our heart to be left dear grandma, she has already been called by God to heaven]

"Punna lampaki kuburu' oh Nene', pa mantangngi pa' pasapunmi, ki alle kodong daeng sayang, pa' lulu' jene matangki rikodong"

[If Grandma has been to the grave, please leave the passapu cloth (batik cloth tied to the head) Grandma, then we take it to wipe away our tears]

The utterances in the data (d) are utterances spoken at the *pa' denda'* activity at the *pa'katia* dance which uses the Makassarese language. Utterances on data (d.1) *sangin karaeng mepo sio sayang sangin andi' ma' jijirang. Tabe' karaeng daeng sayang, kupa lampa kelong-kelong rikodong* [excuse me gentlemen who sit down, excuse me gentlemen who line up, excuse me gentlemen, we want to convey wailing with *pa'katia* dance], the speech aims to ask permission as a form of respect for the audience who have the status of a community leader because the *pa'katia* dancers will deliver the verses of mourning in the form of *pa'katia* dance. The form of respect is expressed in the utterance of *tabe karaeng* [excuse me Sir]. Thus the data (d.1) is an expressive speech act expressing respect. Furthermore data (d.2) *Sanna' dudu parisiki oh Nene', panra tojeng pammaikki na bokori Nene' daeng sayang, lampa mence surugae ri kamase* [too much pain we experienced Grandma, very hurt we were left dear Grandma, she has been called by God to heaven]. The utterance is a form of heartache of a grandson for being abandoned by his dear grandmother expressed through the utterances of *sanna' parisiki*. Thus the data (d.2) is an expressive speech act that expresses heartache. Thus the data (d.3) *Punna lampaki kuburu' oh Nene', pa mantangngi pa' pasapunmi, ki alle kodong daeng sayang, pa' lulu' jene matangki rikodong* which means that if Grandma has been to the Grave, please leave the passapu cloth (batik cloth tied to Grandma's head, then we take it to wipe away our tears. The utterance was a form of relatives' request to

grandma who had died. The form of the request is expressed in the speech of *pa mantangngi pa' pasapunmi*. Thus the data (d.3) is an expressive speech act stating a request.

Rajallolo: Expressive speech acts expressing disappointment and resignation

"Bongngo' pale' puangngede, mengala tandi kapang to patrinnae"

[Why did God give trials like this, taking away parents who loved us?]

"Toto'e ladi apari, tandi lesangana na pura wereta"

[If it has become fate, we cannot avoid it because it has become our destiny]

The utterances in the data (e) are utterances spoken at *rajallolo*'s activities using a mixture of the Toraja language and the Bugis language. The utterance (e.1) *Bongngo' pale' puangngede, mengala tandi mold to patrinnae* [why God gave trials like this, taking away the parents who loved us], the utterance is a form of family disappointment because God has called their parents. The form of disappointment is expressed in the speech of *bongngo' pale' puangngede*. For the family the passing of their parents was a very severe ordeal that God gave. Thus the data (e.1) is an expressive speech act expressing disappointment. This is the case in the data (e.2) *Toto'e ladi apari, tandi lesangana na pura wereta* [if it has become fate, we cannot avoid it because it has become our destiny]. The utterance is an expression of the family's resignation to the fate they experienced because it was an inevitable fate. Thus the data (e.2) is an expressive speech act expressing resignation.

Sailo' Penduan: Expressive speech acts expressing conviction

"Nenek umba lami ola umpasanda pakean, umbai lalutama mi pa' tondokan marendeng, malemo na turu' Puang langan bambana suruga"

[Grandma is going where to bring a lot of clothes, maybe it will go burial, she went with God to heaven]

The utterance (f) is a utterance spoken at *sailo' penduan* activities using the Toraja language. The utterance (f) *nenek umba lami ola umpasanda pakean, umbai lalutama mi pa' tondokan marendeng, malemo na turu' Puang langan bambana suruga* [Grandma is going where to bring many kinds of clothes, maybe going to the grave, She goes with God to heaven], the utterance is a form of the belief of relatives that the grandmother they care about has gone with God to heaven. This form of belief is expressed in the speech of *malemo na turu' puang langan bambana suruga*. Thus speech (f) is an expressive speech act expressing conviction.

Pa' Tendeng: Expressive speech acts that express togetherness

"Angka manat to mabela tak merasa poso mallalan mambela"

[People who are far away also come to sit down to mourn with their families without getting tired]

The utterance in data (h) is an utterance spoken in *pa'tendeng* activities in *pa'katia* dance using the mixed language of Toraja and Bugis. The utterance (h) *Angka manat to mabela tak merasa poso mallalan mambela* which [people who are far away also come to sit down to mourn with their families without getting tired], the utterance is a form of togetherness among extended family and friends even though they come from distant regions to comfort each other in grief. This form of togetherness is expressed in the speech of not feeling *poso mallalan mambela*. Thus data (h) is an expressive speech act that expresses togetherness.

Discussion

1 Expressive speech acts in pa'katia verses at the rambu solo' ceremony of the Toraja indigenous people

Expressive speech acts are a dimension of illocutionary speech acts. An illocutionary speech act is an illocutionary speech act is an action that is carried out with a certain intention at the time of speech activities (Gusbella et al., 2022; Halid, 2022; Isnaini & Rahmawati, 2022; Jupri, 2022). Illocutionary speech acts consist of assertive, directive, commissive, declaration, and expressive speech acts. An expressive speech act is a speech act that serves to express or show the psychological attitude of the speaker towards a situation, for example thanking, congratulating, apologizing, blaming, praising, and condolences (Ningrum, 2022; Oktavia & Manaf, 2022; Ressay, 2022; Sahrizal & Emha, 2022; Talumungan et al., 2022; Trisnawati, 2022).

In this study, *pa'katia* dance there were several activities in it, namely *sailo' nunnungan, sailo' rapa, pa' yoganda, pa' denda, rajallolo, sailo' penduan, dan pa' tendeng*. Of all the activities in the *pa'katia* dance, it shows a variety of expressive speech acts. This research shows that expressive speech acts in *pa'katia* verses at solo signpost

ceremonies of the Toraja people contain the meaning of application for permission, condolences, praise, hope, gratitude, apology, respect, heartache, request, disappointment, resignation, conviction, and togetherness.

The results of this study became a new color in the study of *pa'katia* Toraja. Specifically in the study carried out by Mangontan (2013) which investigated who the perpetrators were, the variety of movements, the shape of floor patterns, and how *pa'katia* accompaniment music in the *rambu solo'* ritual of Toraja. In addition, research on expressive speech acts in this study is becoming broader in terms of the context of the field of science. Several previous studies have discussed this variable in the educational, political, and social fields (Ningrum, 2022; Oktavia & Manaf, 2022; Ressy, 2022; Sahrizal & Emha, 2022; Talumingan et al., 2022; Trisnawati, 2022).

Conclusion

This research shows that expressive speech acts in *pa'katia* verses at the *rambu solo'* ceremony of the Toraja indigenous people contain the meaning of application for permission, condolences, praise, hope, gratitude, apology, respect, heartache, request, disappointment, resignation, conviction, and togetherness. This research only focuses on expressive speech acts in *pa'katia* verses at the *rambu solo'* ceremony of the Toraja indigenous people. For this reason, it is hoped that other researchers can study *pa'katia*'s verses at the *rambu solo'* ceremony of the Toraja indigenous people from the other side of speech acts.

References

- A'ban, R. (2019). *Nilai sosial dalam cerita rakyat toraja Seredukung (Suatu tinjauan sosiologi sastra)*. (S1 Skripsi), Universitas Muhammadiyah Makassar, MAKASSAR.
- Adams, K. M., & College, B. (1993). The discourse of souls in tana toraja (Indonesia): Indigenous notions and christian conceptions. *Ethnology*, 32(1), 55-68.
- Aulia, G. R., & Nawas, S. S. A. (2021). Implementasi Nilai-Nilai Toleransi Umat Bergama Pada Upacara Rambu Solo Di Tana Toraja. *Jurnal Ushuluddin: Media Dialog Pemikiran Islam*, 23(2).
- Baan, A. (2014). Pola pengembangan tuturan kada tominaa daerah Tana Toraja. *Diksi*, 22(2), 121-130.
- Baan, A., Girik Allo, M. D., & Patak, A. A. (2022). The cultural attitudes of a funeral ritual discourse in the indigenous Torajan, Indonesia. *Heliyon*, 8(2), e08925. doi: 10.1016/j.heliyon.2022.e08925
- Biringkanae, Y. (2003). *Sejarah Tana To Lepongan Bulan*. AMAT – KEMALA. Toraja.
- Creswell, J. W. (2012). *Educational research: planning, conducting, and evaluating quantitative and qualitative research*. Boston: Pearson Education, Inc.
- Dorce, R. (1986). *Rampanan Kapa (Perkawinan Di Tana Toraja)*. Makassar: Perpustakaan Umum Fakultas Hukum UKIP Makassar.
- Gottdiener, M. (1985). Hegemony and mass culture: A semiotic approach. *American journal of sociology*, 90(5), 979-1001.
- Gusbella, P., Akhyaruddin, A., & Yusra, H. (2022). Tindak Tutur Ekspresif Antara Guru Mata Pelajaran Bahasa Indonesia dan Siswa Kelas VII SMP Negeri 16 Kota Jambi. *Jurnal Pendidikan Tambusai*, 6(1), 1391-1398.
- Halid, R. (2022). Tindak tutur pelaku pecemaran nama baik di media sosial kajian linguistik forensik. *KREDO: Jurnal Ilmiah Bahasa dan Sastra*, 5(2), 441-458.
- Harliati. (2012). *Toraja sebagaimana yang terlukis dalam landorundun karya rampa' maega: Sebuah tinjauan sosiologis*. (S1), Universitas Indonesia, Depok.
- Hidayana, I. S., & Swaradesy, R. G. (2021). Pemaknaan Permainan Rakyat Pada Ritual Kematian Rambu Solo'Di Kampung Adat Ke'Te'Kesu'Kabupaten Toraja Utara Provinsi Sulawesi Selatan. *Panggung*, 31(2).
- Hodge, R., & Tripp, D. (1986). *Children and television: A semiotic approach*: Stanford University Press.
- Indratno, I., Sudaryono, Setiawan, B., & Sugiana, K. (2015). *Madoang dan toma'rapu sebagai basis spiritualitas ruang tongkonan*. Paper presented at the Seminar Nasional SCAN, UGM.
- Ismail, R. (2019). Ritual kematian dalam agama asli toraja "aluk to dolo" (Studi atas upacara kematian rambu solok). *Religi*, 15(1), 87-106.
- Isnaini, Z. D., & Rahmawati, L. E. (2022). Strategi Tindak Tutur Ekspresif Dalam Tayangan Mata Najwa Series "Gaduh Tiga Periode". *Diglossia: Jurnal Kajian Ilmiah Kebahasaan dan Kesusastraan*, 13(2), 92-108.
- Jupri, A. R. (2022). Tindak Tutur Ilokusi Haris Azhar Dalam Youtube Indonesia Lawyers Club Episode Ramai-Ramai Petisi Tolak IKN. *Jurnal Pendidikan Tambusai*, 6(1), 3187-3194.
- Kobong, T. (2000). *Iman dan Kebudayaan*. Jakarta: BPK-Gunung Mulia.

- Kress, G. (2009). *Multimodality: A social semiotic approach to contemporary communication*: Routledge.
- Lisda, L., Palar, W. R., & Rotty, V. N. J. (2021). Makna Simbol dalam Bahasa Tominaa pada Upacara Rambu Solo'Tana Toraja Singgi'na Torampo Tongkon. *Jurnal Bahtra*, 1(2).
- Mackey, A., & Gass, M., S. (2005). *Second language research : methodology and design*. London: Lawrence Erlbaum Associates, Inc.
- Mangontan, G. D. (2013). *Pa'katia pada upacara rambu solo' masyarakat Toraja*. (S1), Universitas Negeri Makassar, Makassar.
- Manta', R. Y. (2011). *Sastra Toraja*. Toraja: PT Sulo.
- Moris, S., & Rahman, A. (2022). Siri'To Mate: Tedong Sebagai Harga Diri Pada Rambu Solo'di Toraja. *Jurnal Syntax Admiration*, 3(1), 216-223.
- Ningrum, P. A. (2022). Tindak Tutur Ekspresif Berbahasa Jawa dalam Dagelan Cak Percil Kepergok Bojone Ngrayu Sinden Kangen Peye (Percil-Yudho).
- Nooy-Palm, H. (1975). Introduction to the Sa'dan Toraja people and their country. *Archipel*, 10(1), 53-91. doi: 10.3406/arch.1975.1241
- Oktavia, W., & Manaf, N. A. (2022). Strategi Bertutur dalam Tindak Tutur Ekspresif Siswa pada Proses Pembelajaran Bahasa Indonesia. *Jurnal Basicedu*, 6(3), 4953-4966.
- Paganggi, R. R., Hamka, H., & Asmirah, A. (2021). Pergeseran Makna Dalam Pelaksanaan Upacara Adat Rambu Solo'Pada Masyarakat Toraja: Studi Sosiologi Budaya di Lembang Langda Kecamatan Sopai Kabupaten Toraja Utara. *Jurnal Sosiologi Kontemporer*, 1(1), 09-20.
- Pasande, S., Diks (2013). Budaya longko' toraja dalam perspektif etika Lawrence Kohlberg. *Jurnal Filsafat "WISDOM"*, 23(2), 117-133.
- Ressy, S. G. (2022). *Tindak Tutur Ekspresif dalam Podcast Deddy Corbuzier*. Universitas PGRI Sumatera Barat.
- Sahrizal, E., & Emha, R. J. (2022). Tindak tutur ilokusi ekspresif dalam novel summer sky karya Stephanie Zen. *PIKTORIAL: Journal of Humanities*, 4(1), 45-54.
- Salurante, T. (2020). Ritual Slaughtering of Livestock in "Aluk Rambu Solo". *Diegesis: Jurnal Teologi*, 5(2), 64-77.
- Sandarupa, S. (2014). Kebudayaan toraja modal bangsa, milik dunia. *Sosiohumaniora*, 16(1), 1-9.
- Sandarupa, S., Assagaf, R. S. M., & Hasyim, H. (2015). Heterogeneity in Torajan Ritual Speech: Metalinguistic awareness and the Nation's Character Building. *Jurnal Pendidikan Sains Sosial dan Kemanusiaan*, 8(1), 29-38.
- Spradley. (1979). *The ethnographic interview*. New York: Holt, Rinehart, and Winston.
- Spradley. (1980). *Participant observation*. Orlando, florida: Harcourt Brace Jovanovich Inc.
- Sudarsi, E. T., Taula'bi', N., & Girik Allo, M. D. (2019). Filosofi tallu lolona dalam himne passomba tedong (Etnografi kearifan lokal toraja). *SAWERIGADING*, 25(2), 61-73.
- Talumingan, M. T., Lasut, T. M., & Lotulung, D. R. (2022). Tindak tutur ekspresif dalam film the kissing booth karya Vince Marcello (suatu analisis pragmatik. *JURNAL ELEKTRONIK FAKULTAS SASTRA UNIVERSITAS SAM RATULANGI*, 28.
- Tangdilinting, L. T. (2009). *Toraja sebuah penggalian sejarah dan budaya*. Makassar: Balai Pelestarian Sejarah dan Nilai Tradisional Makassar.
- Trisnawati, Y. (2022). *Tindak Tutur Ekspresif pada Naskah Drama Ayahku Pulang Karya Usmar Ismail*. Universitas Muhammadiyah Malang.
- Waterson, R. (2009). *Paths and rivers: Sa'dan Toraja society in transformation*. Leiden KITLV Press.
- Zerner, C. (1981). Signs of the spirits, signature of the Smith: Iron forging in Tana Toraja. *JSTOR*, 31, 88-112.

● **18% Overall Similarity**

Top sources found in the following databases:

- 18% Internet database
- 3% Publications database
- Crossref database
- Crossref Posted Content database
- 2% Submitted Works database

TOP SOURCES

The sources with the highest number of matches within the submission. Overlapping sources will not be displayed.

1	researchgate.net Internet	15%
2	ethicallingua.org Internet	2%
3	R L Fitriana, D G Suharto, R D Wahyunengsih. "Implementation of the S... Crossref	<1%
4	ije3.esc-id.org Internet	<1%
5	unigal on 2023-01-03 Submitted works	<1%