



**THE CONCEPT OF GOD, HUMAN, AND DEITY
BASED ON *KADA TO MINAA* IN FUNERAL CEREMONY – *RAMBU
SOLO'*: IDEATIONAL MEANING ANALYSIS**

A THESIS

In Partial Fulfillment of the Requirements for
the Sarjana Degree Majoring Linguistics in English Department
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PRONOUNCEMENT

The researcher honestly confirms that she writes this thesis by herself and without taking any results from other researchers in S-1, S-2, and S-3 and in diploma degree of any university. In addition, the researcher verifies that she does not quote any material from other publication or someone's work except for the references mentioned.

Semarang, June 2017

Amelia Purwanti H.

MOTTO AND DEDICATION

*“If others have been going through by nine efforts,
why can’t I make it ten?”*

- Amelia –

“... so which of the favours of your Lord would you deny?”

- The Quran 55:13 –

*This thesis is dedicated
to my beloved family
to everyone who helped me accomplished this thesis
and to the place I belong, Toraja.*

APPROVAL

THE CONCEPT OF GOD, HUMAN, AND DEITY BASED ON *KADA TO MINAA* IN FUNERAL CEREMONY – *RAMBU SOLO*: IDEATIONAL MEANING ANALYSIS

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Semarang, June 2017

Amelia Purwanti H.

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LIST OF ABBREVIATIONS

<i>aux</i>	auxiliary
<i>conj</i>	conjunction
<i>part</i>	particle
<i>pass</i>	passive marker
<i>poss</i>	possessive marker
<i>pref</i>	prefix
<i>prep</i>	preposition
<i>pron</i>	pronoun
<i>SFG</i>	Systemic Functional Linguistics
<i>suf</i>	suffix

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ABSTRACT

Applying transitivity system to identify the ideational meaning on *kada to minaa* narration is what the researcher does in this thesis. This research aims to reveal the concept of God, human, and deity in *kada to minaa* narration realised by elaborating Transitivity Analysis. The data are all clauses in *kada to minaa* narration in *Singgi*'. In analysing the data, the researcher applies Immediate Constituent Analysis (ICA) method to categorise the elements based on transitivity, and referential method to figure out the representation of participant, reference of processes, and the context in circumstantial. The results show that several ideational meanings reveal the concept of God, human, and deity. God is defined as the one whom human worships and praises to and who has authority and power over human. Human is a creature who lives in the world, works hard, and always worship to God through funerals. While deity is the one who lives in heaven and who delivers blessing from God. Besides, the researcher also infers that the concept of God, human, and deity as a whole stating that God is the creator, while human is the blessed creature, and deity is the death souls from human.

Keywords: Systemic Functional Grammar, ideational meaning, transitivity analysis, and *kada to minaa*

CHAPTER I

INTRODUCTION

In this chapter, the researcher briefly described the research background, research questions and purpose of the study as well. The researcher also presented five previous studies to help the readers figure out the novelty of the research. In the last, writing outline was demonstrated in order to show the framework of thesis.

1.1. Background of the Study

Language has crucial role in every aspect of our live for expressing feelings and experiences. It is certainly influenced by culture and society or speaker's thought. Language and culture are two systems that simultaneously emerge from human being. If culture becomes a system that controls human interaction in society, language will be a system which has functions as medium where the interaction takes part (Masinambouw, 2004).

Furthermore, language has strong relevance toward its native's culture. The relevance can be linguistically on its tone, the notion of grammar, the level of speech, and the meaning that are constructed from Systemic Functional Grammar analysis from either spoken or written text. By considering this idea, the researcher tried to investigate the function of written text *kada to minaa* from

Toraja by using Systemic Functional Grammar model analysis – ideational meaning to find expression and experience in the language.

Kadato minaa derived from two words, *kada* meaning ‘word’ and *to minaa* which literally means ‘knowledgeable person’. *Kada to minaa* is defined as higher register of Toraja language, uttered in the particular rituals such as in *Rambu Tuka’ and Rambu Solo’* mastered by Toraja people (Waterson, 2012, p. 395). The researcher chooses *kada to minaa* narration because as spoken text, it expresses customs in Toraja society, and is only uttered by knowledgeable person, *to minaa*, in particular occasion. The researcher expects that this research has contribution in the maintenance of Toraja’s special language, *kada to minaa*.

Rambu Solo’ is a funeral ceremony held by bereaved family towards the deceased. It is held for three or seven days in a broad yard. It is the way to praise, respect and express grief to the deceased, moreover it becomes the way to deliver the soul of the deceased into afterlife or *puya*. As spoken text, *kada to minaa* has special characteristics on expressing certain interests to communicate either Toraja people’s life experiences or relationship among them in the scope of Toraja society. It has function as religious identity, since *kada to minaa* is uttered in particular stages in funeral ceremony, such as in opening funeral, welcoming guests, consoling bereaved family, praising the deceased, and retelling journey of the deceased’s life particularly, and Toraja people generally.

The investigation will be begun with transitivity analysis, since the researcher wants to determine what the processes, participants, and circumstances

are found in the text. Then the researcher will try to demonstrate how language – through clauses, used in the funeral ceremony, indicates the concept of God, human, and deity.

Kada to minaa itself consists of three parts. The first one is *Singgi'*, that is uttered by *to minaa* to recitate the life journey of the deceased particularly, and Toraja people generally (Yohanis Manta', 2011, p. 79). The second is *isba'dong* where the member of the family and friends of the deceased dance in a circle and perform the chant to honour the deceased (Waterson, 2009, p. 363). The third is *bating* that is also performed the chant of lament by the member of the family and friends of the deceased (Veen, 1966, p. 11). From three categories, the researcher limits the research only on the concept of God, human, and deity in *Singgi'* that contains ideas that describing human's life and the relationship between human and God, and human and deity.

1.2. Research Questions

These are the research questions used to conduct the research:

1. How does *kada to minaa* narration reveal the concept of God?
2. How does *kada to minaa* narration reveal the concept of Human?
3. How does *kada to minaa* narration reveal the concept of deity?

1.3. Purpose of the Study

By considering the research question, the purposes of this research are:

1. to reveal the concept of God in *kada to minaa* narration

2. to reveal the concept of human in *kada to minanarration*
3. to reveal the concept of deity in *kada to minanarration*

1.4. Previous Studies

Analysing ideational meaning through transitivity system has been widely used to interpret either spoken or written language. In written language, for example, there research entitled *Transitivity Analysis: Representation of Love in Wilde's The Nightingale and The Rose* by Mehmood (2014) and *Transitivity Analysis of "Heroic Mother" by Hoa Pham* by Nguyen (2012). Both used short story as object of study. Applying Halliday's theory as the forerunner in transitivity analysis, the researchers investigated language purpose as influential social practice in the stories.

The first study, conducted by Mehmood (2014) showed that the short story unveiled three main processes appearing throughout the text; they are (1) material that involves the frequent pattern of performances that the actors encounter and do, (2) verbal that represents speech and conversation between the sayers and recipient, and (3) relational that creates bond between performances as well as the actors along with particular attributes that are related to them. The second study, by Nguyen (2012), interpreted the nature of main character by examining the processes and the participants involved from the text. It was found that transitivity system contributes more detailed and more nuanced support to the reader's responses to the story. It accommodates linguistic information in order to interpret

the story, so the readers were known the deeper meaning about what/who did what to whom/what in the main character's circle.

Different from two previous studies, a study entitled *Transitivity Analysis on Shakespeare's Sonnets* Afrianto and others (2014), demonstrated transitivity by engaging descriptive analysis method on three random Shakespeare's sonnets (*That time of year*, *Let me not to the of true minds*, and *My mistress' eyes*). The researchers applied theory of functional grammar from Halliday (2004) and Gerot and Wignels (1995) transitivity theory. They also employed two preparations for the data; one was line scanning for identifying whether each line of sonnets were clause or not, and the other one was forming for combining related line to be a clause. The finding propounded that there are four of six types of processes coming from the text such as material, mental, relational, and existential. In order to detect the more often appeared process, the researchers calculated and made the table. The researchers also identified some words which are archaic word based on Cambridge Advanced Learner's Dictionary – 3rd Editions and Oxford advance Learner's Dictionary.

Transitivity system enables to analyse not merely short story and sonnet, but also other literary works such as song lyrics that has similar structure to poem. A research "*The Construal of Ideational Meaning and Relational Meaning in Pop-Islamic Songs and Dangdut-Islamic Songs*" by Puspasari (2015), used song lyrics as its object. She interpreted the meaning of the eight song lyrics for each genre (pop-Islamic song from Opik and dangdut-Islamic song from Rhoma Irama) concerning on what the song writer tried to express through ideational meaning

analysis and how the spiritual relation was shown in the song. For collecting the data she applied observation method with non-participant technique, since she didn't get involved in song lyrics, and she analysed the data by using distributional and identity method. By combining several functional grammar theories from Halliday, Gerot and Wignell and Geoff Thomson, the results indicated that there are 7 kinds of ideational meaning and 9 kinds of relational meaning on pop-Islamic lyrics. There are also 6 kinds of ideational meaning and 9 kinds of relational meaning on dangdut-Islamic lyrics.

By using observational and qualitative methods, other researchers observed ideational meaning of wedding ceremony in Deli, Malay. Rahma and others (2015) applied transitivity theory from Halliday to identify transitivity system and multimodal analysis to examine the meaning of verbal and visual component, since the data sources were consisting of verbal and visual texts taken from thirteen stages during ceremony. The findings were; (1) several processes has been discovered and shown by participant's performances that are influenced by the stages and place, (2) the text in the ceremony is particularly identified as spoken and visual meaning combination, (3) the verbal and visual meaning of the ceremony text will be clearly understood if they support each other, and (4) other meanings that mark the ideology are expression of greeting which indicates what participants believed.

Kada to minaa is not a new object to be examined. A journal entitled *The Utterance Formation Patterns of Kada Tominaa of Tana Toraja Regency* by Baan (2014) explored how the patterns of the utterance was formed by applying

hermeneutic approach from Ricoeur. It concerned on semantic, reflexive, and existential level. The finding was; the formation patterns of *kada to minaa* consisted of repetition, explanation, and affirmation. However, this research only concerned on the patterns of *kada To Minaa* that consists of three stages (*Singgi*, *Badong*, and *Ba'ting*).

Working on ideational meaning to explore more idea on many kinds of text has been conducted by many researchers. However, most of the research concern on transitivity analysis and showing how the text represent process types, participants, and circumstance. After trying to grasp several ideas and revealing gap on each previous research, the writer decides to present new object, with similar theory and method from almost previous research to investigate not only transitivity system on the narration, *kada to minaa*, but also examine how ideational meaning demonstrate language, that presents the reader ideational meaning about how the text that used in the funeral ceremony indicates the concept of God, human, and deity on Toraja Society.

1.5. Writing Outline

Chapter I is Introduction, which contains the background of the research, research questions, the aim of the research, previous studies to show the research gap and writing outline.

Chapter II, named review of the literature, contains the review of related literature that the researcher applies in conducting research, such as Systemic Functional Grammar and Transitivity System theories.

Chapter III, which is research method,expounds types of research generally. It also where the data is taken from, how the data is analysed, how the research is conducted.

Chapter IV is data analysis. In this chapter, the findings about the concept of God, human, and deityare demonstrated based on Systemic Functional Grammar theory.

Chapter VConclusion presents the result of the study and some suggestion concerning on the research.

CHAPTER II

REVIEW OF THE LITERATURE

In doing this research, the researcher reviewed several books related to functional grammar. The researcher used theory of systemic functional grammar from M.A.K Halliday, Gerot and Wignel, and Suzanne Eggins concerned on systemic functional grammar theory and transitivity system.

2.1. The Systemic Functional Grammar

A study on a text based on the Systemic Functional Grammar or SFG explores the use of language which construes 'meaning potential' on text (Widdowson, 2010, p. 164). Gerot and Wignel (1995, p. 6) define Functional Grammar as a kind of grammar that does not only regard to how the structure is but also how meaning is constructed by the structure. Eggins (2004, p. 1) states that one important improvement, given by Michael Halliday for analysis of linguistic, is his elaboration of a detailed functional grammar of modern English. It explores three meanings, called Ideational, Interpersonal, and Textual metafunction.

Those metafunctions configure different function in the clause as: (i) in Textual metafunction, there is Theme that construes the clause as message, (ii) in Interpersonal, there is the Subject that construes the clause as an exchange, and (iii) in Experiential/Ideational, where the Actor construes the clause as representation (Halliday & Matthiessen, 2014, p. 83).

The following table presents three lines of meaning in the clause, (Halliday & Matthiessen, 2014, p. 83)

Table 1 three lines of meaning in the clause

Metafunction	Clause as...	System	Structure
textual	message	THEME	Theme ^ Rheme
interpersonal	exchange	MOOD	Mood [Subject + Finite] + Residu [Predicator (+ Complement) (+Adjunct)]
Experiential/ Ideational	representation	TRANSITIVITY	Process + participant(s) (+circumstances), e.g. Process + Actor + Goal

According to Halliday, as forerunner of Systemic Functional Grammar theory, Experiential or Ideational metafunction is meaning of language concerning on human's experiences and typical devices of lexico-grammar of every language with the clause as representation. It consists of two materials: the experiential and the logical. These materials are realised material, mental, behavioural, verbal, relational and existential.(2004, p. 29)

2.2. Transitivity System

“Transitivity is a system of the clause, affecting not only the verbs serving as processes, but also participants and circumstance.” (Halliday & Matthiessen, 2004, p. 181). It means that transitivity becomes a group of elements consisting of three elements as process identified by verb, participant identified by noun phrase as the actor, and circumstance identified by adverb. These properties construe

most potential concept of reality about what ‘goings on’: doing, happening, feeling, and being.

Transitivity system, according to Gerot and Wignel (1995, p. 52), is able to discover clause concerning on who-does-what-to-whom, who/what-is-what/who, when, where, why, or how function. Below are three types of transitivity in a clause:

2.2.1. Processes

Halliday (2004, pp. 170-171) states “The transitivity system construes the world of experience into a manageable set of **PROCESS TYPES**”. The processes in transitivity are categorized into six types. These types are applied to examine a clause structurally. They are material as outer experience which creates commodity, mental as inner experience which creates what we feel, relational as process to identify and classify, behavioural (among ‘material’ and ‘mental’) as process working out of human subconscious, verbal (among ‘mental’ and ‘relational’) as process construing in human subconscious, and existential (among ‘relational’ and ‘material’) as process regarding to entity, as explanation below based on Halliday’s theory on book entitled *An Introduction to Functional Grammar – 3rd Edition*.

1. Material Processes

Material construe processes of ‘doing-and-happening’. They express event that something or someone attempts action(s) either physically or materially.

Material processes are divided into two categories, which are intransitive and transitive.

When the clause provides ‘a happening’, it is identified as intransitive. It configures Actor+Process. If it tends to provide ‘doing oriented’ – about who doer and what action is, it may be identified transitive. Therefore, this category comprises two forms named operative (active verbal) and receptive (passive verbal). Both forms configured Actor+Process+Goal. What makes them different is Subject of each form. The Subject of operative is on its Actor, while receptive is on its Goal.

Besides, there are actually two sub-types of intransitive and transitive material processes named creative and transformative clause. The result of creative clause merely exists on either the Actor (intransitive) or the Goal (transitive), and the outcome comes from the participant itself with some typical verbs such as *form, emerge, make, create, produce, construct, build, design, write, compose, draw, paint, and bake*. In transformative clause, the result comes from several modification aspects that exist on Actor (intransitive) or the Goal (transitive). For example, “...while *she painted a portrait of the artist* is ‘creative’ since the outcome is the creation of the portrait, *she painted the house red* is ‘transformative’ since the outcome is the transformation of the colour of the house” (Halliday & Matthiessen, 2004, pp. 185-186). By this example we may conclude that the result of transformative clause is served as an Attribute to specify the Goal.

2. Mental Processes

Mental processes always indicate ‘sensing’ with our own consciousness, such as perception, cognition, and emotion. For instance *I hate cockroaches*, this clause consist of Subject – which is *I* as addressee representing speaker *I*’s process of consciousness, emotion. So all activities in this process becomes invisible since it involves typically sensing verbal such as *hate, like, understand, remember, please, feel, realize, know*, and other similar verbs. The configuration of this process is *Senser+Process+Phenomenon*, or *Senser+Process* or *Phenomenon+Process*.

3. Relational Processes

Relational processes accommodate characterisation (Attributive) and identification (identifying). They are as what be called as mode of relation or mode of being.

To recognize the Attributive process, it will be *Carrier+Process+Attribute* configuration. It also has three typical attentions. First, it specifies entity or quality by naming class referentially to entity, as in *what did you father do? – He’s an architect*, or by naming class referentially to quality of the entity, as in *The New York is very generous*. The second, it has neutral phase which renders similar model to activities as far as time is regarding. The third, its attribution is in material domain where both inner and outer experiences take part. While in identification process, it configures *Token+Processes+Value* or *vice versa*, as in

his best work (Identified/Value) *is* (represented) *by the last novel he wrote* (Identifier/Token)

In this processes, there are 3 types of relational processes which get involved to modes of being. The first is Intensive which indicates either the entity or the quality of Attribute, the second is Possessive indicating the process of having signalling by processes *have* or *belong to*, and the third is Circumstantial that indicates the demonstration of time, place, manner, cause, accompaniment, role, matter, and angle, often signalling by prepositional clause.

4. Behavioural Processes

Behavioural processes are kind of processes concern on physiological and psychological behaviour such as breathing, coughing, smiling, laughing, dreaming, staring, watching, pondering, snoring, and others. They indicates that the subject does something but it does not affect anything to the object They are border-line between ‘material’ and ‘mental’ processes.. Their configuration consists of Behaviour+Process+Range/Circumstance. Range is actually modifies scope of the process.

5. Verbal Processes

Verbal processes related to ‘saying’ action construes the act of saying and its synonyms which function is to report as in *deny*, *pretend*, *imply*, or to quote as in *say*, *tell*, *remark*. The configuration components are Sayer, Process (Verbal), Receiver, Verbiage, Target.

6. Existential Processes

Existential Processes show that something exists or happens usually indicated by the word 'there', because in 'material this word is not recognized as either participant or circumstance, and also *be*, but their function differ from *be* in 'relational'. The configuration has elements such Existent and circumstance.

There is one special process that has something to do with weather called meteorological processes. These processes have participant, since these explain interpersonal function of Subject as in *it is raining, the wind's blowing, there's going to be a storm.* (Halliday & Matthiessen, 2004, p. 258)

2.2.2. Participants

In functional grammar, not only processes but also participants and circumstances arrange a clause. In each process, participants have crucial role in explaining the idea in the clause.

In material processes, participants have role to show the subject – one does/changes something physically. The main participant roles in material processes are Actor and Goal. Besides, there are several roles that contribute material processes, which are Scope, Recipient and Client – that support main participant's performance, and Attribute. To make it clearer, below is the table which presents example of when additional participants are used according to Halliday (2004, p. 190)

Table 2 Material Process: Additional Participants

Additional Participant	Example
Scope	The administration was not optimistic of reaching a final deal before George W. Bush becomes president on Jan. 20
Recipient	Did Kerry give you those files there?
Client	The last phrase he told me was that our fate is to build for our children an assuring future
Attribute	They stripped her clean of every bit of jewellery [she ever had]

In mental processes, the participants' properties are Senser and Phenomenon. The Senser will represent our sensing - who we are, what we are doing, and how we are feeling in a situation, while the Phenomenon is what being sensed. Phenomenon has role to represent not only a thing but also an act in the clause.

Relational processes have some participant roles according to their characteristics. Attributive has Carrier as member, and Attribute has class which presents report. The other process, identifying has Token 'operative' and Value 'receptive' – modify meaning of Token, to specify or define something. Relational processes have additional participant expressing the subject that does the assignment. In Attributive clause, it is called the Attributor as *they* in *they made me cry*, and it is called the Assigner in identifying clause as *he* in *he made Jean the assistant*.

The others processes obviously have participant roles. The participant in behavioural processes is Behaviour, it is like Senser in 'mental', but the process is

like 'doing'. While verbal processes has participant roles named Sayer and several 'oblique' participants, which are the Receiver – to whom the saying points out, the Verbiage – could be about the content of what is said or the name of saying, and the Target – modifies entity in 'saying' process. The last processes, Existential has participant role name Existential that tends to modify a 'thing' as person, object, institution, and any kind of action.

2.2.3. Circumstances

In the clause, circumstance represents context that helps us to remark questions about when, where, why, how, how many, and as what. These actions were realized by eight types of circumstantial element, as follow:

1. Extent

This element expounds either the distance in space as 'stop every ten yards', the continuance during the process takes place as 'stay (for) two years', or frequency of the process as 'do exercise twice a week'. These answer the questions about *how far?*, *how long?*, *how many?*, and *how many times*, and are realized by preposition *for* and *throughout* 'measured'.

2. Location

Location expounds the place - where or the time - when a process takes place. The interrogatives of this element are *where...?* – *I work in the kitchen* and *when...?* – *I wake up at six o'clock*

3. Manner

Manner expounds circumstantial element in which the process is accomplished. It is grouped into four category, they are; (a) means which is showed by a prepositional phrase *by* or *with* as in ‘*what were you making with that?*’, (b) quality which is showed by adverbial phrase as in ‘*Morgan calmly surveyed the scenery from the top of Rock Island*’, (c) comparison which is showed by *like* or *unlike*, or adverbial group that indicates similarity and differences, (d) degree which is showed by adverbial group with general indication of degree such as; *as much, a good deal, or a lot*.

4. Cause

This circumstantial element expounds the reason *why?*, purpose *why?/what for?*, or behalf *who for?*; about the process done as in ‘*Assad died of heart failure*’, or ‘*he has to step down for the good of the country*’.

5. Contingency

This element particularly expounds an element on which the actualization of the process is based on. It is group into three types such as (a) condition – *get back to the bedroom and change clothes in case of bloodstains*, (b) concession – *the performance exist regardless of the mental state of the individual*, and (c) default – indicating by complex preposition as *in the absence of* and *in default of*.

6. Accompaniment

Accompaniment expounds the joint participation in the process and shows the meaning *and, or, and not* for answering interrogative *and who/what else?*. For

example, '*I was traveling up the west coast of Florida with **my father...***' is showing comitative type, and '***instead of dingy velveteen** he had brown fur, soft and shiny*' is showing additive.

7. Role

Role expounds the meaning of 'be' or 'become' in circumstantial way, for instance in clause '*I am here **as a friend***'(guise type) and '*proteins are first broken down **into amino acids***' (product type) similarly as attribute or identity.

8. Matter

This circumstantial is related to verbal processes, for it similar to verbiage. It is showed by using prepositions such as *about, concerning, or reference to* as the clause '*tell me **about the Paris Review***'.

9. Angle

This circumstantial element expounds point of few by expressing complex preposition such as *according to, and in the words of*. Consequently, it is related to Sayer in verbal clause, with the sense of 'as..... says', or Senser in mental clause, with the sense of 'as...think'.

CHAPTER III

RESEARCH METHOD

In this chapter, the researcher explained how the research was conducted by presenting type of the research, explaining the data and demonstrating the method to collect and analyse the data.

3.1. Type of the Research

This research concerns on Systemic Functional Grammar analysis, based on transitivity system to reveal the ideational meaning on *kada to minaa* narration. In order to achieve the purposes of the research, the researcher conducted qualitative descriptive method. This research is considered as qualitative method, since it aims to obtain brief description from one of linguistic unit – clause, rather than statistic result.

3.2. Data, Population, Sample, and Sampling Technique

The data were derived from 134 clauses– *kada to minaa* narration, in *Singgi*'category on page 79 - 87, that is uttered by *to minaa. Singgi*'is used to deliver the deceased to afterlife or *puya*, when Toraja funeral ceremony -*Rambu Solo*' takes place. Therefore the data used were categorised as secondary data. The data contain ideational meaning, since the researcher tried to reveal the concept of God, human, and deity in Toraja society.

The population of the research were from clauses, that contains transitivity elements (Process, Participants, and Circumstance), in *kada to minaa* narration for *Rambu Solo'* in a book entitled *Sastra Toraja: Kumpulan Kada-kada To Minaa dalam Rambu Tuka' – Rambu Solo'* (Yohanis Manta', 2011). The book contains of all *kada to minaa* narrations that are used in thanks giving and wedding ceremony called *Rambu Tuka'*, and funeral ceremony that is called *Rambu Solo'*.

By applying purposive sampling technique, the researcher chose several clauses in *kada to minaa on Singgi'* that retells human's journey. Clauses, according to Gerot and Wignel, are categorised into two types, major and minor. Major clause has Predicator, while minor clause does not (1995, p. 83). So, the researcher chose major clause in *kada to minaa*, in order to examine the ideational meanings that are assumed have concept of God, human, and deity based on the beliefs of Toraja society, as the sample by considering these criteria;

- (1) the data must be from *Singgi'*, containing ideas that describing human's life and the relationship between human and God, and human and deity,
- (2) the data must be major clause, either elliptical and non-elliptical
- (3) the data will be interpreted to English without changing the meaning from original clause,
- (4) the data that are not categorized as major clause, will be used for supporting the previous clause or the next clauses.

3.3. Method of Collecting Data

In collecting data, there are four methods can be applied according to Sudaryanto(1993, pp. 131-134), such as participant observation, non-participant observation, note taking, and recording method. In this research, non-participant observation method was applied, since the researcher did not get involved in making the data, either in the funeral and the writing of the narration. The researcher only observed the ideational meaning on *kada to minaa* narration through transitivity system by implementing two techniques. The first technique was translating data, from Toraja language into English. The second technique was interviewing to get supporting data from the Toraja native speakers who understand the meaning of *kada to minaa* in Singgi' in order to help the researcher translating *kada to minaa* into English optimally and figuring out the concept that God is the creator, the deity is deliverer of blessing and once human, and human is the one who lives in the world and worships God.

3.4. Method of Analysing Data

The data were analysed using descriptive qualitative method in order to figure out the appearing processes types, participants, and circumstances of transitivity system to discover the concept of God, human, and deity in the clauses. The researcher also applying *bagi unsur langsung* technique, according to this technique the research categorised the elements in a clause into three elements based on transitivity system. They are Processes, Participants, and Circumstantial.

The appearing Processes, indicating by verb, helped the researcher determined the type of clause, whether it was process of doing or happening, sensing, being or having, behaving or existing. The determination of processes supported the explanation of who/what the entity did or got in the process, so that the researcher was able to know who/what the clause refers to, whether it referred to God, human, or deity. Furthermore, circumstantial presented the information that made the researcher understood the context in the clauses. Each clause would be analysed based on these three elements to examine what idea implied in the clause.

After investigating the transitivity system, the researcher would group the several clauses that were assumed containing similar ideational meaning. In determining ideational meaning through transitivity system that had been analysed, the researcher applied *referential method* to figure out what entity in the participants represent as, what appearing process indicating by verb refer to, and how circumstantial the context in the clause.

Furthermore, the researcher concerned the analysis only on the clauses. In several clauses the researcher put the bracket in implied entity, either the participants or the process, in order to make them easy to analyse. Besides, abbreviations were presented in the analysis to help the reader apprehend the original text that used Toraja language. In interpreting several words, the researcher derived the meaning from several books that discusses about Toraja society, since there is no fundamental dictionary of *kadato minaa*.

CHAPTER IV

DATA ANALYSIS

As explained in background of the study on chapter I, this research was attempted to discover the ideational meaning which described the concept of God, human, and deity in Toraja society based on *kada to minaa* narration, specifically on *Singgi*'s stage, in funeral ceremony *Rambu Solo*'. *Kada to minaa* narration consists of 134 both independent and dependent clauses. The researcher applied transitivity analysis, since it assigned crucial concept of semantic in SFG to evaluate representation of thing in the text (Halliday & Matthiessen, 2004, p. 288). In this chapter, the researcher presented the analysed clauses to show how transitivity system built ideational meaning regarding to the concept of God, human, and deity in Toraja society based on *kada to minaa* narration.

4.1. The Concept of God in Toraja Society

After analysing the data using transitivity system, the researcher found and categorized three ideational meanings from nine selected clauses that clarified the concept of God in Toraja society where *kada to minaa* narration comes from. In this part, the researcher found the concepts that God as the one whom human praises and worships to, who has authority over human, and who has power in deciding human's life.

4.1.1. God is the one whom Human Praises and Worships to

In the utterances, there are four clauses indicating the idea that God is the one whom human praises and worships to. It is realized on clauses below:

(33) *na -toletumangke suru'*
 he once again praise God
 once again he praised God

(34) *tumetang passara'kasan*
 worship God
 (he) worshipped God

(35) *suru' -na rampanan kapa'solapassulean allo*
 praise (*poss*) wedding ceremony (*conj*) the day passing by
 his praise (that is) on wedding ceremony and when the day passing by

Clause (33) is categorized as material process realized by verb *tumangke* meaning 'praise' because of the indication of doing process. It is *na* meaning 'he' as the Actor, that represents human, which does process to an entity. *Suru'* is particular term that only refers to God. As supporting idea, circumstantial manner in clause (33), *tole'* meaning 'once again' expresses that actor repeatedly does something to goal – God.

Similar to clause (33), clause (34) has object – God that in transitivity system is known as Goal, and Actor *na* that means 'he' with *tumetang passara'kasan* the Process representing 'worshipped God'. *Tumetang passara'kasan* is verb phrase that always refers to God. So, by these two clauses, the researcher asserted that God becomes the one whom an actor does something to, that are 'be praised' and 'be worshipped'

Furthermore, clause (35) is categorised as relational rather than material processes, because it indicates the characterisation of doing process, explained as Circumstantial Attribution, in clause (33). It has *suru'na* meaning 'his praise', in this case as nominal phrase, as Carrier is characterised as *rampanan kapa'* meaning 'on wedding ceremony', and *passulean allo* meaning 'day passing by' as Attribute. It is expounded that the Process of *suru'* or 'praise' in clause (33), that in clause (35) become Carrier – 'his praise' is always done on wedding ceremony and when the day passes by.

The researcher also found the indication that process of *suru'* or praise, is done not merely on wedding ceremony, but also on other occasions. This is proven by relational clause,

(40) *suru'* -*natengko tiranduk sola ayoka panoto*
 praise poss thanksgiving and land cultivation
 his praise (that is) on thanksgiving and land cultivation

This relational clause consists of *suru'na* meaning 'his praise' as Carrier and Attribute *tengko tiranduk* meaning 'thanksgiving' and *ayoka panoto* meaning 'land cultivation'. Being constructed of Circumstantial Attribution process, particularly Circumstance of Time, this clause builds up the idea that *suru'* or praise is also done in thanksgiving and land cultivation.

Pointing to transitivity analysis, the researcher revealed that the clauses (33) and (34) indicate the processes done for God, with human as the actor 'he'. It is assumed that human praises and worships to no one but God. Then, God becomes the one whom human praises and worships to in several occasions such as on

wedding ceremony, when the day passing by, on thanksgiving and land cultivation as shown in clauses (35) and (40)

4.1.2. God Has Authority over Human

Below are three clauses expressing relational processes that explain the second concept of God indicating that God does have authority over human,

(79) *tallang turanna -ki' Puang*
bamboo selected we God
we are God's selected bamboos

(80) *ao' bela'-belaran -na*
timbers fallen trees(*poss*)
The timbers becoming his fallen trees

(81) *pangala' pekayuan -na*
forest trees(*poss*)
(trees that) are from His own forest

Clause (79) is categorised as identifying-possessive clause, since it explains who God selected bamboos are by implied verb 'are' as the Process. The Token is 'human' represented by pronoun *-ki* or 'we', while the Value is *tallang turanna- Puang* as the value meaning 'God's selected bamboos'. *Tallang turannaki' Puang* is representation of who human is.

Then, 'we' is also characterised as 'the timbers' or *ao'* in clause (80). Phrase 'the timbers' functions as Carrier, 'becoming' as the Possessive Attribution Process that is implied, and *bela-belaranna* meaning 'His fallen trees'. This clause portrays 'the timbers', the representation of human, as the trees that had fallen belonging to God.

Furthermore, clause (80) characterised ‘fallen trees’ as Attribute in clause (81). The Carrier is *pekayuan* meaning ‘trees’, while the process implied is ‘are’ categorised as Circumstantial Attribution. Since the Attribute is *pangala’ -na* marking ‘His own forest’, it may be concluded that the trees is coming from His own forest.

Although these clauses don’t explain God as main participant (through token and carrier), we are able to know that God has something to do with human existence. It clearly shows that human’s life is on God’s authority, for they come from God’s forest. Those clauses discover who human is – metaphorically as God’s selected bamboos, also the timbers from God’s fallen trees, meaning the creatures that God decides to be human, who come from – God’s forest himself, meaning human come from a place that God possesses. It is certainly inferred from the explanation that clause (79), (80), and (81) indicate God’s authority over human.

4.1.3. God Has Power in Deciding Human’s Life

The ideational meaning explaining that God has power in deciding human’s life is realised on clauses (86) and (87) that belong to material process as below:

(86) *na-lambi’ tandan allu’ -na*
 he reach pass limit (*poss*)
 he has passed his limit

(87) *to lampo’ panganggean-na*
 God determine it
 God has determined it

Clause (86) has *na* or 'he' as the Actor that refers to human and *allu'na* as the goal. 'He' does process '*has passed*' meaning 'has come to an end', this process indicates that the human, attains a goal '*allu'na*' which means 'his limit'. It refers to the dead that human will pass. This clause reveals that human's life certainly has limit. Then, clause (87) shows what God as the Actor does action '*lampo*' meaning 'has determined' to the Goal, which is *-na* or 'it' representing limit that has been discussed on clause (86). Appearing after process '*panganggean*' meaning 'determine', it reveals that God does control in deciding the limit.

Furthermore, human as the Actor in clause (86), certainly passes his limit that is determined or deciding by God as actor in clause (87). The 'limit' refers to human's life. So, these two material clauses, implicitly shows that God does have power in determining human's life.

4.2. The Concept of Human in Toraja Society

Besides revealing the concept of God, the researcher also tried to discover the concept of human through ideational meaning analysis by using transitivity system. It is found that the concept of human implied in *kada to mina* narration refers to three main ideational meanings, where each of them comprehensively reveals how the human is created, how human, referring to the deceased whom people arrange the ceremony for, how human lives, and how human, referring to the death soul, achieves afterlife according to Toraja society.

4.2.1. The Creation of Human

In this sub-chapter, the researcher discussed the ideational meaning which reveals the originality of human. Several clauses, indicating how the human was created, are categorised in several groups in order to express specific ideas that support the concept of human.

1. Human's ancestors were deities

Relational Processes expressed in the two clauses below indicate ideational meaning that human's ancestors were deities,

(3) *to nene' men- deata -nna*
 ancestors(*pref*) deity (*suf*)
 the ancestors (who) became deities

(4) *to dolo kapuangan -na*
 the one past divinity (*poss*)
 the fore-father who had divinity

Clause (3) is classified as Intensive Attribution clause. It has *to nene'* dealing with 'the ancestors' as Carrier, and *deata* meaning 'deities' as the Attribute. The Process points to relational verb 'became' derived from affixes in the original clause, meaning that the ancestors is characterised as deities. Then, clause (4), belonging to Possessive Attribution clause, characterises the Carrier *to dolo* meaning 'the one in the past' or the researcher named it as the forefather, as someone who has divinity or *kapungan* (as the Attribute).

Based on the analysis, the researcher inferred that human's ancestors were deities, and the fore-father, described as the first human who descended from the

sky, had also had the divinity from the ancestors. Divinity here refers to a quality of being deity, when the fore-father was still in the sky, were the deity lived. The ancestors and forefather are defined differently, since the ancestors refer to human who lived in the sky, and the fore-father refers to the first human who descended from the sky. These two ideas are explained on the next discussion.

2. The creation of the forefather was peculiar

This ideational meaning express that the forefather is different from his ancestors can be shown through these clauses

(5) *to laen-laen dadin -na*
 the one peculiar birth (poss)
 the one whose birth(was) peculiar

(6) *senga'kombong garagan -na*
 different created creation (poss)
 (the one whose) creation (was) different

Clause (5) is identified as relational process. It has Carrier *dadinna* meaning 'his birth' that is expressed in analysis as 'whose birth'. The Carrier, 'whose birth', indicates that the birth is belonging to someone or something. It has 'was' as the Process, Attributive. This clause has Attribute-intensive realised by *laen-laen* meaning 'peculiar' that states the entity of carrier itself, also additional participant, named Attributor with its important. The Attributor, expressing by *to* or 'the one' becomes an entity to reveal the Carrier. It expounds that someone's birth – referring to the forefather's birth is being marked comparing to others.

Similar to clause (5), clause (6) has *Attributor to* meaning ‘the one’. The Attribute *senga* meaning ‘different’ becomes the characterisation of Carrier represented by phrase *garaganna* or ‘his creation’. Marked by Process ‘was’, this clause states that the creation of the forefather is very different from others.

Either clause (5) or (6) infers that ‘the one’ as the representation of the forefather who was born peculiarly and was created differently. This statement makes the researcher asserted that the forefather was different and peculiar from his ancestors.

3. The forefather was created differently from human now-days

Four clauses below represent the idea of how the forefather was created. Based on the analysis, it is found clause (7) to (10) are relational processes categorised as *Attributive*.

(7) *to dadi dao pussana,*
 the one birth (*prep*) sky’s rim (*poss*)
 the one whose birth was in the sky’s rim

(8) *ombo’ dao tallobona*
 appear (*prep*) firmament
 (the one who) appeared from the firmament

(9) *pada di- dadi -anbulan*
 with (*pass*) bear (*pass*) moon
 (the one who) was born with the moon

(10) *pada ombo’ pariama*
 with appear stars
 (the one who) appeared with the stars

Clause (7) has *Attributor to* meaning ‘the one’ which help us identify the Carrier. ‘Whose’, that is derived from ‘-na’, marks possessive clause explaining that something belongs to ‘the one’ as *Attributor* will be characterised. It is ‘whose creation’ that becomes Carrier that will be characterised. The Process ‘was’ which is *Circumstantial Attribution* revealing where the forefather was created. The Attribute is recognised by *dao pussa* meaning ‘in the sky’s rim’.

Having similar mode of relational processes to clause (7), the Process in clause (8) is *Circumstantial Attribution*, however; ‘the one’ roles as Carrier rather than *Attributor*. Clause (8) has *ombo*’ meaning ‘appear’ as Process to characterise circumstance of the Carrier. Supported by phrase *dao tallobon* meaning ‘from the firmament’ as the Attribute, this clause helps to clarify where ‘the one’ as *Attributor* in clause (7) or Carrier in clause (8) exactly comes from.

In clause (9) the Process is also categorised as *Circumstantial Attribution* since the Attribute roles as circumstance, which is accompaniment. The Process ‘was born’, in the data recognised as *didadian* or ‘was born’ present the idea of how the Carrier, referring to ‘the one’ was born. Based on the Attribute, *pada – bulan* or ‘with the moon’, it may be known that first human was born as same as when the moon was created.

Furthermore, clause (10) belongs to *Circumstantial Attribution* clause as the two previous clauses. It has verb *ombo*’ meaning ‘appeared’ and the Attribute is *pada – pariama* presented in prepositional phrase meaning ‘with the stars’. This

Attribute becomes the characterisation of the Carrier explaining that the forefather is being showed with the stars.

According to the analysis above, all (clause 7 to 10) discover ideational meaning of how ‘the one’ as the representation of fore-father was created. It is stated that the forefather was created on the sky’s rim as same as when the moon was created, then he appeared with the stars above. So the researcher inferred that the forefather was created differently from human, or Toraja people now-days.

4. The forefather once came from the sky

Clauses below which have verbs like *songlo’*, *-lao*, *-dolo*, *-lalan* classified as material processes, express the idea that the forefather once came from the sky.

(11) *anna songlo’ daomai*
 he go down (*prep*) here
 he descended here

(12) *na -lao sambali mai*
 he come to here
 he came here

Clause (11) has Actor *anna* meaning ‘he’ as representation of the forefather. The Process is realised by verb *songlo’* meaning ‘descend’, it is categorised as Operative Material as the process of doing something. Besides main elements which are Participants and Process, this clause also has Circumstance, *dao mai* meaning ‘here’ known as Circumstance of Location: place.

In clause (12), the Actor *na* which is ‘he’, appears with the Process *-lao* or ‘come’ representing Operative Material process. The Circumstance is *sambalin*

mai meaning ‘here’ referring to ‘this world’ specifically Toraja land. Relating this clause to clause (11), it reveals that ‘he’ as the Actor, indicated by *anna* or *na* does action, in this chase movement indicated by verbs *songlo* ‘descend’ and *-lao* ‘came’ from ‘higher above’ to ‘here’ refers to the place where *kada to mina* is uttered, Toraja.

Furthermore, both clauses (13) and (14), explaining how the forefather descended from the sky, are also Material Processes indicated by *-dolo* and *-lalan*. They are Material processes where all verbs indicate the actions as below:

(13) *na -dolo-an burake -na*
 he lead (pass) burake (poss)
 he was led by his burake

(14) *na-lalan ranggaina -a*
 he follow wisdom (poss)
 he followed his wisdom.

In clause (13), the Process is recognised by *-doloan* ‘was led’ as the passive form from *dolo* ‘lead’. The Goal is ‘he’ marked by *na-*, while the Actor is ‘his burake’ marked by *burakena*. This clause discovers that the subject ‘he’ representing the forefather received action from ‘his burake’. ‘his burake’ here, refers to priestess (Waterson, 2009, p. 358).

Then, clause (14), indicated by Process *-lalan* meaning ‘follow’, has *na-* or ‘he’ as the Actor and ‘wisdom’ marked by *ranggaina* ‘his wisdom’ as the Goal. This explains that ‘he’ refers to the forefather does something to the Goal ‘wisdom’. In other words, the forefather followed the path of wisdom.

By considering the analyses, it infers that the forefather once descended from high above referring to the sky and came to Toraja land, led by his *burake* or priestess to follow the wisdom. So, the ideational meaning that the forefather once came from the sky is proven by the analysis of these four clauses.

5. After descending the sky, the forefather chose a blessed land and lived in *Pongko*

Here are the clauses showing indication that the forefather chose a blessed land after descending the sky,

(15) *un- tandai padang balo'*
 (pref) sign (suf) land good
 (he) signed upon a good land

(16) *tondok mariri litak -na*
 home yellow soil (poss)
 a home (which) soil was yellow

Clause (15) has implicit Actor which is 'he', since it is related to previous clause. It is identified as Operative Material processes in which the Actor 'he' does an action to *padang balo'* meaning 'a good island' as Goal. The Process is recognised by verb *untandai* which means 'sign', clarifying that the Actor does something to the Goal. In this clause, that the Actor as representation of first human had sign, or put a sign upon a good land.

Clause (16) belonging to Relational Processes, has *tondok* or 'home' as the Attributor. The Attributor is the entity who possesses 'soil'. *Litakna* or 'which soil' as the Carrier, as the entity that 'home' possess, comes along with Attribute

mariri meaning ‘yellow’. By implied Attributive ‘was’, the researcher concluded that this clause characterises ‘good land’ in clause (15) represented as *tondok* or ‘home’ in this clause, as land which soil is yellow.

Additionally, two clauses below discover where the forefather lived after descending from the sky. They have similar both Process and Actor. All clauses have Operative Material as the Process and ‘he’ as implied Actor since, they have relation with previous clause with ‘he’ also as the Actor.

(19) *sae mellese ri Pongko*
 come to arrive(*prep*)*Pongko*
 (he) arrived in *Pongko*

(20) *mentunannangan ri lebukan*
 to land (*prep*) small land
 (he) landed on small land

In clause (19), the Process of doing is called Operative Material realised by *mellese* meaning ‘arrived’. The process of doing is also supported by Location Circumstance *ri Pongko* which referring to ‘in *Pongko*’ as place. While clause (20) consists of *mentunannangan* or ‘landed’ as the Process, Operative Material clause, and supports by Location Circumstance, indicating the place where the Process of doing is done, *ri lebukan* which deals with ‘on small land’.

For all clauses in this point, it may be concluded that the forefather chose a blessed land after descending the sky. A blessed land is recognised from phrases ‘good land’ and ‘yellow soil’, since Toraja people identify it as prosperity, and the prosperity means a blessing for them. This land is called *Pongko*. *Pongko* in

accordance with Toraja tradition is claimed as an island in west coast of Celebes and near from outfall of the Sa'dan River (Veen, 1966, p. 25).

4.2.2. Human's life

In this sub-chapter, the researcher revealed several ideational meaning of how human live. Since *kada to mina* narration in *Singgi*'stage contains the journey of human's life recounted in funeral ceremony *Rambu Solo*', the terms of human, in this research, refers to Toraja people generally, and the deceased for particularly. Ideational meanings, explaining how human lives, are explained below:

1. Human becomes human being when he was born

Based on transitivity system, the researcher found two clauses that indicates ideational meaning of what human will be, as further down

(23) *tonna randuk di- dadi -an*
 (conj)(part) (pass) bear (pass)
 when his birth was revealed

(24) *tonna kombong metolino*
 (conj) form human being
 then (he) became a human being

Both clauses are identified as Relational Process – Intensive Attribution. Clause (23) has 'his birth' as the Carrier referring to the birth of human, with process of being 'was'. The Attribute is 'revealed', supported by Circumstance of Location– time. So, clause (23) characterises the time when 'his birth' happens, in other word being revealed. Then clause (24) is relational Process as well. It has

'he' as Carrier. The Process is 'became' which is implied, since the Process, in the original clause, indicates *kombong* meaning 'to form' that according to Cambridge Advanced Learner's Dictionary 3rd Edition "to begin to exist or to make something begin to exist". The Attribute is *metolino* which means 'human being'. According to the relation between clause (23) and clause (23), it discovers the idea that when human is born, it is exactly the time to be human being.

2. Human is blessed creature

There are two types of process constructed the clauses below. They are Relational Process as in clause (26) and (27), and Material Process as in clause (28).

(26) *anna kaselle dadin -na*
 (*conj*) bigger birth (*poss*)
 then he(grew) bigger

(27) *anna lolo' garagan -na*
 (*conj*) healthi creation (*poss*)
 then healthy he became

(28) *na-ria tankeansuru' tomai passara'kasan*
 (*pass*)protectpray (*conj*) worship
 (he) was protected by pray alsoworship

Clause (26) is the part of Relational Process. It has Circumstance of Location– time *anna* as conjunction indicating 'then'. The Carrier is 'he' derived from possessive marker *-na* in *dadinna* meaning 'his birth'. It has *kaselle* pointing to 'bigger' as the Attribute. The Researcher employed verb 'grew' as Intensive Attribution in the clause, because there is no clear Process shown in the original clause. However, it helps the clause to be understood without breaking the

meaning and idea. So, based on this clause, it shows that ‘he’ represents human that along the day grows up.

Another clause indicating Relational Process belongs to clause (27). As previous clause, it has *anna* as conjunction indicating ‘then’ named as Circumstance of Locationreferring to time. The Attribute is *lolo*’ means ‘healthy’, and the Process implied is ‘become’ by considering the meaning of the original clause as a whole. It has ‘he’ as the Carrier, ‘he’ in this clause is characterised as human who become healthy.

The last clause, which is clause (28), is Material Process. Since it is categorised as Receptive Material clause, the Goal is ‘he’ with the Process indicating by *naria* which means ‘protect’ then derived to be passive voice – was protected. The Actor is *tankean suru*’ and *passara’kasan*, where *tankean suru*’ points tonoun ‘pray’, and *passara’kasan* points to‘worship’ that also noun. The indication is: there is process of doing that involves ‘he’ as the Carrier in clause (26) and (27), in clause (28) is getting protection or being protected by entities.

As a result, it is stated that after being a human, he grew bigger and become healthy, for getting protected by pray and worship. This becomes evidence that he – human is blessed.

3. Human praises God for his generations

There are two clauses recognised as Relational Process and a clause recognised as Material Process assigning the idea of human that praises God for having children. The clauses are explained below,

(36) *dadi taruk bulaan -na*
 bear continuous gold (poss)
 his gold kept bearing (generations)

(37) *to lolosu kandaure -na*
 (pron) beautiful crown (poss)
 them who had beautiful crown

(38) *natole tumangke suru'*
 once again praise God
 once again (he) praised God

Clause (36), namely Intensive Attribution clause, has *daditaruk* pointing to 'kept bearing' as the Attributive. The Carrier is *bulaanna* which means 'his gold' as the representation of human's children, since gold is defined as something that as precious as children. 'Generation' as the Attribute is not literally expressed in the original clause, however; the term 'bearing' always refers to generations.

In clause (37), the clause is categorised as Possessive Attribution with 'them' as the Carrier representing 'they' or 'generations' in clause (36). The Carrier is characterised as the entity who possess something, in this case *lolosu kandaure* or 'beautiful crown' identified as Attribute. Briefly, this clause characterises 'the generations' as the entity who has beautiful crown as representation of good appearance or good life.

The last clause, which is (38) as Material Process, discovers what action that human does when his gold or children bear beautiful generations. Starting by Circumstantial of Manner *-tole* meaning ‘once again’, it has *na-* as the Actor ‘he’ representing human, and *tumangke suru* meaning ‘praised God’ as the Process that also comes along with the Goal. This clause indicates that human praises God when his children deliver him generations who have beautiful or good appearance and good life.

4. Human is characterised as a strong individual

The ideational meaning of human who is characterised a strong individual can be seen on these clauses realising by Relational Process,

(41) *ma'- doke-doke rangka' -na*
 (*pref*) spears nail (*poss*)
 his nails (were) as like as spears

(42) *ma'- pasoan taruno -na*
 (*pref*) shaft of spear finger (*poss*)
 his fingers (were) as like as the shaft of spears

Clause (41) is Intensive Attribution, which has *rangka'na* pointing to ‘his nails’ as the entity that is characterised. The Process is realised by ‘were’, and the Attribute is *ma'doke-doke* meaning ‘as like as spears’ as the character of the entity. This clause characterises human’s nails similar to spears as weapon that are sharp and made of metal. Also clause (42), it belongs to Intensive Attribution clause with *tarunona* as ‘his fingers’ and *ma'pasoan* or ‘as like as shaft of spear’ as the Attribute. Marked by ‘were’ as the Process, this clause characterises human’s finger as similar as the shaft of spears that is also made of metal.

The similarity of the two clauses is; both either clause (41) or clause (42) has part of human's body as Carriers or the entity that is characterised. Clause (41) has 'his nails', while clause (42) has 'his fingers. These two Carriers, according to the clauses, have strong quality, since they are compared with spear and its shaft that are strong, sharp, and made of metal. So, the researcher inferred that human is characterised as strong individual, for he is compared with something that is also strong.

5. Human works hard in living

There are five clauses indicating that human works hard in living. Clause (44), (45), (46), and (47) are Material Processes which are operative, and clause (48) is Relational Process. They are presented below,

(44) *kalimbaun na- 'pagu' gu*
 soil he hoe
 he hoed the soil

(45) *batu na- paturu'-turu', kenabandangipekali*
 rocks he crumble by using crowbar
 he crumbled the rocks using crowbar

(46) *kena- salaga rangka' -i*
 (pref) he harrow nails it
 he harrowed it with his nails

(47) *kena- tengko taruno -ni*
 (pref) he dug fingers it
 he dug it with his fingers

(48) *lobo' -mi tallu bulin -na*
 thrive (part) three grains (poss)
 his grains got thriving

Clause (44) consists of *na-* or ‘he’ as the Actor, *pagu’gu* referring to ‘hoe’ as the Process and *kalimbaun* which means ‘the soil’ as the Goal. The Actor ‘he’, representing human, does process ‘hoe’ to the soil. The Process refers to the activity in agriculture. This clause becomes an introduction of the ideational meaning that is discussed.

Clause (45) has *na-* meaning ‘he’ as the Actor, *paturu’-turu’* meaning ‘crumble’ as the Process, and *batu* or ‘rocks’ as the Goal. Besides, Circumstantial Manner appears as well, indicating by phrase *kenabandangi pekali* pointing to ‘using crowbar’. The Circumstance explains how the Actor doing the Process. The Actor ‘he’ as the representation of human does action to the rocks by making it crumbling with crowbar as the tool.

Clause (46), as Operative Material clause, has the similar Actor to two previous clauses. It has *salaga* as the Process which means ‘harrow’. The Goal is *-i* as ‘it’ that represents the Goal in clause (45), which is the soil. Besides the Participants and the Process, there is also the Circumstance that concerns on manner or how/by what the Process is done. The Circumstantial Manner is indicated by ‘with his nails’ derived from *rangka’*. So this clause reveals the process of doing by human to the soil by using his fingers.

The last Material Process in this point is in clause (47). The model is almost similar to other three clauses, where the Actor is ‘he’ representing human. The Process of doing is indicated by *tengko* meaning ‘dug’, and the Goal is ‘it’ that is also representation of soil. The Circumstance appears in this clause, it is

‘with his finger’ derived from ‘taruno’ revealing that the Process of doing comes along with the Circumstantial Manner.

Relational Process also has a role to assert the ideational meaning that human works hard in living. It belongs to clause (48) which has *tallu bulinna* as the Carrier which points to ‘his grains’ or grains that belongs to human. The Process is implied as ‘got’, and the Attribute is thriving as the character of the Carrier. By this clause, it generally asserts that in making the grains thriving, human needs to work hard. He has to hoe the soil, crumble the rocks by using tools, harrow the soil with his nails, and dug it using fingers. All doing process, that have been identified, refer to agricultural activities and prove the ideational meaning stating that human works hard in living.

6. Human builds *Tongkonan* for worshipping and arranging ceremonies

In the text, there are five clauses supporting the ideational meaning of ‘human builds for worshipping and arranging ceremonies’. Clause (61) to (63) belongs to Material Process, which is Operative marking by verbs *umbangunan*, *umpake’de* and *unnosok*. The clauses are presented as below,

(61) *umbangunan Tongkonanna*
 (pref) build (suf) *Tongkonan* (poss)
 (he) built his *Tongkonan*

(62) *umpa- ke’de’ lando longan*
 (pref) establish full of poles
 (he) established (a house) full of poles

(63) *unnosok sale a’riri*
 set up long pillar

(he) set up long pillars

Clause (61) has *umbangunan* which means ‘to build’ as the Process. Although the Actor ‘he’ is implied, this clause appears in the part where the journey of human’s life is told. The Goal, as the entity which accepts the process of doing, is *Tongkonanna* meaning ‘his *Tongkonan*’. So this clause, perspicuously describes that the entity of the Actor ‘he’ does action to make other entity which is Goal, or in this case *Tongkonan* belonging to ‘he’.

In clause (62) and (63) expound how *Tongkonan* is built indicated by identical Actor, ‘he’. Clause (62), signified verb *umpake’de* meaning ‘establish’, has *lando longan* as the Goal. The phrase *lando longan* is known as ‘full of poles’ in English, so that, clause (62) express the doing process of human that establish something, which refers to house that is full of poles. The other clause, which is clause (63) has *unnosok*, meaning ‘set up’ as the process of doing. Having almost similar Actor to clause (62), clause (63) has *sale a’riri* as the Goal, which means ‘long pillar. This clause discovers that human creates something, which is long pillars.

Previous clauses are the realisation of Material Process, however; the ideational meaning of human builds *Tongkonan* for worshipping and arranging funeral, is construed by not only Material Process but also Relational Process. Relational Process in this point identifies the function of *Tongkonan* as two clauses below,

(64) *na- na -i tumangke suru’*
 (pass) occupy itpraise God

it was occupied (to) praise God

(65) *na- na -i longke ma'bu, tamayang ma'balinono*
 (pass) occupy it main ritual, mighty ceremony
 it was occupied (to) arrange main ritual, the mighty ceremony

Since it describes process of being, clause (64) has 'it' as the Token identified by *-i*. 'It' refers to *Tongkonan*. The Value is *tumangke suru*, that becomes a representation of phrase '(to) praise God'. As Circumstantial Identify clause, it defines *Tongkonan* as a place that is used or occupied to praise God. Furthermore, clause (65) also belongs to Relational Process, with Circumstantial Identify as mode of being. The Token is also 'it' representing *Tongkonan*, and the Value is *longke ma'bu* or 'main ritual' that also has other term as *tamayang ma'balinono* which means 'mighty ceremony'. By this clause, the researcher might expound that *Tongkonan* is define as a place to arrange main ritual or the mighty ceremony.

By considering the analysis, it confirms that human builds *Tongkonan*, by establishing a house with many poles, and setting up pillars there, as a place to worship and arrange mighty ceremony. The term of *Tongkonan* comes from the verb *tongkon* which means 'to sit' or 'to attend'. It is interpreted as a place for a discussion in family members, arranging ceremonies, or organizing the maintenance of *Tongkonan* itself (Waterson, 2009, p. 191).

7. Human has no power to avoid the death

In proving the idea that human has no power to avoid the death, the Researcher presented several clauses indicated, as below

(74) *sisarak angin na- tambuk darinding na- patiba'tang*
 separate air with stomach breath with chest
 the air in the stomach (and) the breath in the chest were released

The first, clause (74) belongs to Relational Process specifically Intensive Attribution clause. It has two Carriers showing by two noun phrase 'the air in stomach' derived from *angin natambuk*, and 'the breath in the chest' derived from *darinding napatiba'tang*. The Process is marked by 'were', and the Attribute is 'released', since these are adapted by adjective *sisarak* meaning 'separate'. This clause discovers how the process of human's life ends.

Moreover, clauses below (75 to 78) imply the idea that human could hardly avoid the time when his life must be ended. They all are belonging to Material Process.

(75) *la dipatumbari lako?*
 (aux) be done (pron)
 (what) could be done?

(76) *la diduang diapari?*
 (aux) do
 (what) could we do?

(77) *la di- tulak -raka langi'?*
 (aux) (pass) leant (part) sky?
 could the sky be leant on?

(78) *la di- manangnga -i raka?*
 (aux) (pass) avoid it (part)?
 could it be avoided?

Clause (75) as Receptive Material clause has no Actor since it is interrogative-passive, however; it has Goal, which 'it' taken from pronoun *lako* referring to the process of the death that has been explained in clause (74). There

is *dipatumbari* meaning ‘be done’ marks the Process that helps to infer the idea that something – ‘what’ is figured out to do when human’s life ends.

As same as clause (75), clause (76) is also categorised as Material clause, but it does have implied Actor, which is ‘we’ and ‘do’ as the Process marked by verb phrase *diduang diapari*. This clause emphasis’ the previous clause whether there is something that can be figured out for other human to do.

Then, verb *ditulak* pointing to ‘be leant on’ as the Process, and *langi*’ meaning ‘the sky’ as the Goal construe clause (77) as Material Receptive clause. This clause express’ an idea concerning on the question whether impossible phenomenon – sky to be leant on can be done. So, in clause (78), it has Goal *-i* as ‘it’ and Process *dimanangnga* as ‘be avoided’ as the transitivity elements to attain the idea that something cannot be avoided. The idea appears from questions, either in clause (78) itself or previous clauses.

So, it is found an ideational meaning that human could not avoid the death, and it is metaphorically proven by clause ‘could the sky be leant on?’ which refers to the power that human does not have.

4.2.3. Human in Achieving Afterlife

In this sub-chapter, the researcher explored several ideational meaning of how human achieves afterlife. Human in this discussion is represented by the deceased, since it discuss’ the journey of human after he pass away. Besides, the researcher also used term ‘the soul of the deceased’ that represents human when

the context concerns on eternal life. Ideational meanings explaining how human achieves afterlife are explained below.

1. Funeral ceremony will be arranged for human who passes away

This ideational meaning is realised on the clauses below,

(88) *bendan -mi lakkean sura' telayan rante kalua'*
stand (*part*) small house carving middle yard broad
stood a small carving house in the middle of the broad yard

(89) *bendan tau-tau nangka' sola to bombo di- kita*
stoodstatue jackfruit (*conj*) invisible soul (*pass*) see
stood jackfruit statue whichrepresented the invisible soul

Clause (88) belongs to Existential Process. Existential Process typically declares that something 'exists'. In this clause, the Existential is indicated by *bendan* which means 'stood' refers to something that is set. The Existent is *lakkean sura'*, which points to 'a small carving house'. *Lakkean sura'* refers to a coffin for the deceased that is ornamented by Toraja's carving. A Circumstantial Location, which is place also construes this clause, it is *telayan rante kalua'* meaning 'in the middle of broad yard' that is defined as the place where the Existent is.

In other side, clause (89) consists of two sub-clauses that construe two processes. The first sub-clause is identified as Existential Process. It has *bendan* or 'stood' as the Existential, and 'jackfruit statue' derived from *tau-tau nangka* as the Existent. Then, the second sub-clause is identified as Relational Process, which has the Existent (in the first sub-clause) as the Carrier. Marked by Intensive Attributive clause, it has 'represented' as the Process that is adapted from verb

phrase *dikita*, meaning ‘be seen’. Since the attribute is *to bombo* or ‘the invisible soul’, it is concluded that Existent in the first sub-clause is characterised as an entity that can ‘be seen’ as same as the death soul that is invisible. In other words, the jackfruit statue symbolises the member in the society (*red* Toraja people) that passes away.

If these two symbols, both a carving coffin and jackfruit statue, are showed up. All people in the society start to get involved in the funeral. This idea is a realisation of two clauses below,

(90) *lolong -mi rante kalua’*
 flow (part) yard broad
 (people) flowed in the broad yard

(91) *tama tandung kalonaran*
 enter huge funeral area
 (people) entered a huge funeral area

Both clauses are identified as Material Process. Clause (90) is Receptive Material Process. The Actor implied, is ‘people’, and *lolong* or ‘flowed’ as the Process. Supported by *rante kalua’* as Circumstance of Location– place, it is inferred that the clause explains process of doing. An entity does action which is ‘flow in the broad yard’. Moreover, clause (91), that is also Operative Material, has *tama* meaning ‘enter’ as the Process. The Goal is ‘a huge funeral area’ derived from *tandung kalonaran*. The entity who does the process, is ‘people’, it is derived from (90) that related to this clause.

Based on the analysis, it is inferred that: when a carved coffin and jackfruit statue is set in the middle of the broad yard, it means that someone has already

passed away. So all people attend in the broad yard and enter the yard where funeral ceremony is arranged.

2. When the funeral finishes, the soul of the deceased starts to reach eternal life

There are three clauses indicating the ideational meaning of ‘the soul of the deceased starts to reach eternal life’. Material Process indicated by verbs *upu*, *titengka* and *tibaen*, construes the process of happening in these clauses.

(93) *tonna upu' bisaran -na*
 (conj) finish ritual (poss)
 when his ritual finished

(94) *male ti- tengka lentek -na*
 go (pass) rise feet (poss)
 his feet were risen up

(95) *ti- baen passoean -na*
 (pass) swing hands (poss)
 his hand were swung

Clause (93) has verb *upu* or ‘finished’, has *bisaranna* which means ‘his ritual’ as the Actor, and the Circumstance of Location ‘when’, indicated by conjunction *tonna*, that concerns on time as well. So, this clause states the idea of happening process that has been done.

The others clauses, (94) and (95) also contains of happening process about what happened to the deceased when the ritual has been done (as explained in the previous clause). Clause (94) has *lentekna* or ‘his feet’ as the Goal, since it is Receptive Material clause. Another element is the Process shown by passive verb phrase ‘were risen up’ derived from *male titengka*. Also recognised as receptive material clause, clause (95) has *passoeanna* which means ‘his hands’ becoming the

Goal. Possessive pronoun in ‘his feet’ refers to the deceased’s soul whose funeral ceremony is arranged, so is in possessive clause found in (94). The Process is *tibaen* dealing with ‘were sung’. Either clause (94) or (95) discovers the idea of happening process objected to what belong to the deceased’s.

As explained before, clause (93), (94), and (95), support an ideational meaning relatedly. Clause (93) reveals the happening of the ritual - when it has been done, while clause (94) and (95) reveals the happening of the deceased soul after the ritual. The idea of ‘his feet were risen up’ and ‘his hands were sung, indicates that when ritual finishes, the soul of the deceased is no longer staying in the place where the funeral ceremony is arranged. Clauses ‘his feet were risen up’ and ‘his hands were sung’ indicate that the soul of the deceased will go to other world, and is no longer on earth, in other world eternal life. This assumption will be supported by the next idea.

3. The soul of the deceased lives with other death souls in Land of Souls

Below are the clauses that indicate the idea that the soul of the deceased will live with other death souls.

(96) *male -mo baturu’ gaun*
 leave (part) follow clouds
 (he) left by following the clouds

(97) *na- empa-empa salebu*
 (pass) accompany mist
 (he)was accompanied by themist

(98) *ul- lambi’mo Pong Lalondong*
 (pref)arrived (part) Pong Lalondong

(he) arrived in *Pong Lalondong*

(99) *sola to bambana mukkun*
 (*conj*) death soul live
 (he) lived with other death souls

Clause (96) belongs to Material Process. It has ‘he’ as the Actor that is derived from previous clause as the representation of the soul of the deceased. It also has *male* which means ‘left’, as the Process, and *baturu’ gaung* as Circumstance that reveals manner – how process of doing is done. This clause asserts the death soul reaches eternal life by following the clouds.

Clause (97) is related to clause (96). When ‘he’ becomes the Actor in clause (96) since the clause is Operative Material, similar entity ‘he’, becomes the Goal in clause (97) since the clause is Receptive Material. In clause (97), the Process is indicated by *naempa’-empa’* which means ‘was accompanied’. The Circumstance also construes this clause, which is ‘by the mist’ derived from *salebu* indicating the accompaniment. This clause presents additional information of doing process from clause (96), that the death soul left with the mist.

In addition, clause (98) and (99) reveal the process, after doing process two previous clauses are done. Starting from clause (98), the Actor is ‘he’ as the entity done the Process *ullambi* or ‘arrived’. The Goal is *Pong Lalondong*, that Toraja people believe as “... the Lord of the Land of Souls, the Judge in the Land of Souls, who decides whether a soul shall be admitted, or not.” (Veen, 1966, p. 70). While in clause (99), the Actor is also ‘he’ coming along with *mukkun* which means ‘lived’ as the Process. By the existence of the Circumstantial

Accompaniments *sola to bambana* pointing to ‘with other death souls’, it reveals that clause (99) explaining the soul of the deceased lives with other death souls.

Briefly, the analysis explains that the soul of the deceased will leave from his recent place by following the clouds and being accompanied by the mist to the place where the other death souls live.

4. The soul of the deceased will ascend the sky and turn to be a deity

These clauses realises ideational meaning *the soul of the deceased will ascend the sky and turn to be a deity*

(114) *sumbung puduk -na kumua:*
interrupted mouth (poss) that:
he interrupted that:

(115) “*lalao langnganmo’ langi*
(aux)go up(pron) sky
“I will ascend the sky

(116) *la dao to palullungan*
(aux) (prep) heaven
(I) will be on heaven”

(117) *dadi deata -mo dao*
become deity (part) (conj)
there he become deity

Clause (114) is objected to the bereave family of the death soul. It is identified as Verbal Process since it demonstrates saying process. This clause is indicated by the Sayer ‘he’ as representation of the death soul, and verbal process ‘interrupted’ derived from *sumbung*. The Quoted is presented from clause (115) and (116) as direct statement.

Clause (115) is categorised as Operative Material clause. It has the Actor 'I', while the Process is indicated by *la lao langgan* pointing to 'go up' which has similar meaning to 'will ascend'. The Goal is *langi* or 'the sky' that is objected in doing process. Furthermore, Clause (116), identified as Relational Process, has I as the Carrier. The Carrier is adapted from clause (115) that has similar functions, as the Qouted in clause (114), with this clause. The Process is *la dao*, known as Circumstantial Attribution that refers to 'will be'. By the Attribute *to palullungan* or 'on heaven', it infers that the death soul will be on heaven.

The last clause, (117) is identified as Identifying Relational Process. It has 'he' as the representation of the death soul. The Value is *deata* which means 'deity'. It also has verb of being *dadi* which points to 'become' as the Process accompanied by the Circumstance of Location – place *dao* or 'there'. So, this clause identified the death soul as a deity.

The analysis above infers that the death soul that is from the deceased will be ascend the sky to get to heaven, and in the heaven, the souls become a deity. So, the ideational meaning of the soul of the deceased will ascend the sky and turn to be a deity, is proven.

4.3. The Concept of Deity in Toraja Society

In this research, the researcher also found several clauses in *kada to mina* indicating the concept of deity. After grouping the analysed clauses in similar meaning, it was found that there are three categories of ideational meaning that

explains the concept of deity concerning on the origin of deity, where they live, and what their duty.

4.3.1. Deity Lives in Heaven and is once a Human

The ideational meaning of ‘deity lives in heaven and is once a human has been proven in previous sub-chapter (see: 4.2.3 in part 4), it states that the death soul, which is the soul from the human deceased, will turn to be deity. Besides, deity is also refers to human’s ancestors before ascending the sky, as the analysis of subchapter 4.2.1 part 1. So, it is undeniably stating the ideational meanings that deity does live in heaven and is once a human.

4.3.2. Deity Refers to a Peculiar Entity

There are three clauses indicating the idea of deity that refers to a peculiar entity. Peculiar in this point objects to something that is different from others. All clauses indicating are categorised as Material Process – receptive or passive. They are construed from similar Goal ‘he’ as the representation of the deity.

(119) *manda’ na- takia’ lemba’*
 tightly (pass) hold (in the arms) triple stars
 (he) was held tightly by triple stars

(120) *na- salungku bunga’ lalan*
 (pass) clasp Pleiades
 (he) was clasped by Pleiades

(121) *na- apan mengkidi-kidi*
 (pass) mob flickering stars
 (he) was mobbed by flickering stars

Clause (119) has *natakia* 'or 'was held' as the Process and *lemba* 'pointing to 'triple stars' as the Actor. The Circumstance also construes this clause, it is identified by *manda* 'which means tightly representing manner, specifically quality. Then, in clause (120), *Nasalungku* 'which means 'was clasped' represents the Process, and *bunga lalan* or 'the Pleiades' represents the Actor. Furthermore, clause (121) has *naapan* or 'was mobbed' as the Process and 'flickering stars' derived from *mengkidi-kidi* as the Actor.

According to the explanation, all clauses point deity as the Goal, or object who get the doing process. The Actors refer to three objects in the sky, which are triple stars, Pleiades, and flickering stars. By this finding, it may be inferred that deity does refer to a peculiar entity comparing to human who life in the earth. Peculiar entity refers to something 'strange' and not common because the deity on this part is the entity that is hold by objects in the space such as triple stars, Pleides, and flickering stars.

4.3.3. Deity is Honoured by Human

Clauses below realises the ideational meaning of deity is honoured by human,

(122) *la di- tulung mira langngan*
 (*aux*) (*pass*) honour restup
 he would be honour

(123) *la di penombai mira*
 (*aux*) (*pass*) obeisance rest
 he would get obeisance (from us)

Clause (122) belongs to Relational Process, since it contains Intensive Attribution clause ‘would be’. The Carrier is ‘he’ representing the death soul that becomes a deity. This clause characterises the death soul as entity that is honoured ‘*ditulung*’. The Attribute is obviously *ditulung*.

Clause (123) has ‘he’ as the Carrier, ‘would get’ as the Process, and *penombai* pointing to ‘obeisance’ as the Attribute. Since this clause is Intensive Attribution clause, it characterises ‘he’ referring to deity as an entity who will get something from the Attributor, which is ‘from us’ that refers to *to minaa* and Toraja people.

According to the analysis, these two clauses characterise deity as the entity that human put respect on. While phrase *miraon* each clause that literally means ‘rest’, stresses on what only human can do for the death soul that turns to be deity.

4.3.4. Deity delivers blessing from God to human

This ideational meaning can be seen on the clauses that are explained in this analysis.

(124) *anna beng -ki tua’ sanda*
 he give us perfect blessing
 He gives us perfect blessing

(125) *paraya sanda mairi’*
 things prosperity
 things that source prosperity

There are two types of process that explicitly show the ideational meaning that deities as deliverer of bless from God to human. They are Material

Processes as showed in clause (124) and relational process as showed in clause (125). Clause (124) has ‘*anna*’ or ‘he’ as Actor, this ‘he’ refers to the soul of the deceased in the funeral ceremony. The soul turns to be deity as explained on 4.2.3 on part 4 (see: page 51). The Actor gives (process of doing) –*ki* which is ‘us’ as the Recipient *tua’ sanda* meaning ‘perfect blessing’. The Recipient ‘us’ refers to people who attend the funeral ceremony.

In clause (125) that is categorized as Relational Process, the researcher revealed that the clause explains what the goal is in clause (124). *Paraya* meaning ‘things’ as Carrier is representation of ‘perfect blessing’, while the Attribute is *sanda mairi* which means ‘prosperity’. These elements indicate the characterisation of ‘perfect blessing’ as the source of ‘prosperity’ for human delivered by deity.

Beside clauses (124) and (125), there are clauses that support the ideational meaning of deity as blessing deliverers. Clause (126) is defined as verbal process, while clauses (127), (128), and (129) are categorized as the quoted in clause (126) to brief on the words of wisdom.

(126) *na- kua -nna’ dao mai, kada ‘napetuleranna’:*

he say (*pron*) (*prep*) words wisdom:

he said to me from high above, the words of wisdom:

(127) “*pa- tarimako sambu’ -mu*
 (*pref*) accept (*pron*) sarong (*poss*)
 “accept it with your sarong

(128) *balla’ko lindo bayum -mu*
 Spread (*pron*) front cloth (*poss*)

spread your front cloth out

(129) *parokkoi -i tua' sanda*
 put it perfect blessing
 put it the perfect blessing

Clause (126) has *-na* or 'he' as Sayer. The Process is *-kua* meaning 'said', and pronoun *-nna* which means 'me' as the Receiver that represents *to minaa* who utters *kada to minaa* narration. As it has Circumstance of Location – place 'from high above' that is derived from *dao mai*, it may indicate that the Sayer does verbal process from 'high above' or the sky. Phrase *napetularanna*, meaning 'the words of wisdom', becomes the Quoted. Particularly, this clause reveals that the deity gives message to *to minaa* about the words of wisdom. The words of wisdom are explained in the next clauses. They are characterised as imperative clause, which have similar Actor *-ko* or 'you' that refers to *to minaa*.

Clause (127) has *tarima* or 'accept', indicating Operative Material Process. The Goal implied is 'it' referring to blessing. The Circumstance of Manner that is shown by *sambu'* pointing to 'with your sarong'. So this clause is the Quoted from clause (126) that reveals an order from deity to accept blessing by using sarong. In clause (128), the Process is shown by verb *balla'* pointing to the term 'spread out', and the Goal is *lindo bayummu* that means 'your front cloth'. This clause is also the Quoted from clause (126) that explains an order to *to minaa* to spreading out his cloth.

Clause (129) is the Quoted from clause (126) as well. Also identified as Material Process, it has 'put' marking *parokko* as the Process, Goal *-i* or 'it' that

refers to the cloth belonging to *to minaa* in clause (128), and the *tua' sanda* meaning 'perfect blessing' as the Attribute.

As a whole of the analysis, it may be inferred that through verbal process, the deity, from the sky, orders *to minaa* that represent other human to accept perfect blessing from him.

CHAPTER V

CONCLUSION

By applying transitivity system to analyse the data, the researcher discovered some ideational meanings in *kada to minaa* narration, concerning on the concept of God, human, and deity according to Toraja society.

Based on the concept of God, the researcher revealed three ideational meanings. The ideational meanings are God is the one whom human praises and worships to, God has authority over human, and God has power in deciding human's life.

Then, in terms of the concept of human, the researcher discovered sixteen ideational meanings that are categorised into three phases of the journey of human's life, such as five ideational meanings on the creation of human, seven ideational meanings on human in living his live, and four ideational meaning on human in achieving afterlife. (1) The ideational meanings on the creation of human are human ancestors were deities, the creation of the forefather was peculiar, the forefather was created differently from human now-days, the forefather once came from the sky, and after descending the sky, the forefather chose a blessed land and lived in *Pongko*. (2) The ideational meanings on human in living his live are human becomes human being when he was born, human is blessed creature, human praises God for his generations, human is characterised as strong individual, human works hard in living, human builds *Tongkonan* for

worshipping and ceremonies, and human has no power to avoid the death. Furthermore, (3) the ideational meanings on human in achieving afterlife are funeral ceremony will be arranged for human who passes away, when the funeral finishes, the soul of the deceased starts to reach eternal life, the soul of the deceased lives with other death souls in Land of Souls, and the souls of the deceased will ascend the sky and turn to be a deity.

In the terms of the concept of deity, the researcher found four ideational meanings. The ideational meanings are deity is lives in heaven and is once a human, Deity refers to a peculiar entity, Deity is honoured by human, Deity delivers blessing from God to human.

Finally, it concludes that God is the creator, since He has power and authority over human, deity is messenger who delivers blessing from God, while human is the blessed creature, who always praises and worships God and honours the deities as his ancestors and deliverers of blessing from God.

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APPENDIX

1. Transitivity Analysis of *Kada To Minaa*

No	CLAUSE	PROCESS
1.	<i>la kulambi' mo dadinna</i> I will achieve the creation	Material (Operative)
2.	<i>la kudete' garaganna</i> I will come to his creation	Material (Operative)
3.	<i>to nene' mendeatanna</i> The ancestors who became deities	Relational (Attributive: Intensive)
4.	<i>to dolo kapuanganna</i> The forefather who had divinity	Relational (Attributive: Intensive)
5.	<i>to laen-laen dadinna</i> The one whose birth was peculiar	Relational (Attributive: Intensive)
6.	<i>senga' kombong garaganna</i> (the one) whose creation was different	Relational (Attributive: Intensive)
7.	<i>to dadi dao pussana</i> the one whose birth was in the sky's rim	Relational (Attributive: Circumstantial)
8.	<i>ombo' dao tallobona</i> (the one) who appeared from the firmament	Relational (Attributive: Circumstantial)
9.	<i>pada didadian bulan</i> (the one) was born with the moon	Relational (Attributive: Circumstantial)
10.	<i>pada ombo' pariama</i> (the one) appeared with the stars	Relational (Attributive: Circumstantial)
11.	<i>anna songlo' dao mai</i> he descended here	Material (Operative)
12.	<i>nalao sambalin mai</i> he came here	Material (Operative)
13.	<i>nadoloan burakena</i> he was led by his <i>burake</i>	Material (Receptive)
14.	<i>nalalan ranggainaa</i> he followed his wisdom	Material (Operative)
15.	<i>untandai padang balo'</i> he signed upon a good land	Material (Operative)
16.	<i>tondok mariri litakna</i> home which soil was yellow	Relational (Attributive: Intensive)
17.	<i>na pa' bangunni banua</i> he established a house	Material (Operative)

18.	<i>napa' marongka-rongkai</i> and he made it as pleasant place	Material (Operative)
19.	<i>Sae mellese ri Pongko'</i> (he) arrived in <i>Pongko</i>	Material (Operative)
20.	<i>mentunannang ri lebukan</i> (he) landed in small land	Material (Operative)
21.	<i>umbangunan lando longa</i> he built <i>Tongkonan</i>	Material (Operative)
22.	<i>unnosok sale a' riri</i> instilled long pillars	Material (Operative)
23.	<i>tonna randuk didadian</i> when his birth was revealed	Relational (Attributive: Intensive)
24.	<i>tonna kombong metolino</i> then (he) became a human being	Relational (Attributive: Intensive)
25.	<i>mentunannang ri lebukan</i> (he) landed on small island	Material (Operative)
26.	<i>anna kaselle dadinna</i> then he grew bigger	Relational (Attributive: Intensive)
27.	<i>anna lolo' garaganna</i> then healthy he became	Relational (Attributive: Intensive)
28.	<i>naria tangkean suru' to mai passara' kasan</i> (he) was protected by pray also worship	Material (Receptive)
29.	<i>randukmi manglaa tedong</i> he started to breed buffalo	Material (Operative)
30.	<i>anne kaselle dadinna</i> it grew bigger	Relational (Attributive: Intensive)
31.	<i>naria pengkalossoran</i> he became more virtuous	Relational (Attributive: Intensive)
32.	<i>tomai mangaku komba'</i> he was guided by funeral of repentance and confession	Material (Receptive)
33.	<i>natole tumangke suru'</i> once again he praised God	Material (Operative)
34.	<i>tumetang passara' kasan</i> worshipped Him	Material (Operative)
35.	<i>suru'na rampanan kapa' sola passulean allo</i> his praise (that is) on wedding ceremony and when the day passing by	Relational (Attributive: Circumstantial)
36.	<i>dadi taruk bulaanna</i> his gold kept bearing	Material (Receptive)
37.	<i>to lolosu kandaurena</i> them who have beautiful crown	Relational (Attributive: Possessive)
38.	<i>natole tumangke suru'</i> once again he praised God	Material (Operative)

39.	<i>tumetang passara'kasan</i> worshipped Him	Material (Operative)
40.	<i>suru'na tengko tiranduk sola ayoka panoto</i> his praise (that is) for thanksgiving and land cultivation	Relational (Attributive: Circumstantial)
41.	<i>ma' doke-doke rangka'na</i> his nails were as like as spears	Relational (Attributive: Intensive)
42.	<i>ma'pasoan tarunona</i> his fingers were as like as the shaft of spears	Relational (Attributive: Intensive)
43.	<i>sitondon tindo bonginna sola mamma'karoenna</i> he became as what he dreamt on his sleep	Relational (Attributive: Intensive)
44.	<i>kalimbaun ma'pagu'gu</i> he hoed the soil	Material (Operative)
45.	<i>batu napaturu-turu kenabandangi pekali</i> he crumbled the rocks using crowbar	Material (Operative)
46.	<i>kenasalaga rangka'i</i> he harrowed it with his nails	Material (Operative)
47.	<i>kenatengko tarunoi</i> he dug it with his fingers	Material (Operative)
48.	<i>lobo'mi tallu bulinna,</i> his grains got thriving	Relational (Attributive: Intensive)
49.	<i>sumarre tallu etengna</i> they grew better	Relational (Attributive: Intensive)
50.	<i>kendek patuku ma'dandan sola po'ko sielongan</i> (they) sheaved rows of rice-stacks and in a line with mountain	Relational (Attributive: Intensive)
51.	<i>bala tedong marapuan</i> the buffaloes became more and more	Relational (Attributive: Intensive)
52.	<i>bontong ma' lako-lakoan</i> their cages were everywhere	Relational (Attributive: Circumstantial)
53.	<i>kayunna membua ringgi'</i> the trees bore ringgit	Material (Operative)
54.	<i>sola menta'bi eanan</i> they flowered gold	Material (Operative)
55.	<i>iato sesa nakande</i> what left were eaten	Material (Receptive)
56.	<i>ra'dan napataman kurin</i> were put in the pan	Material (Receptive)
57.	<i>nabaa rampo ma'pasa'</i> he brought them to the market	Material (Operative)
58.	<i>napakenden ri tammuan</i> he sold them to others	Material (Operative)
59.	<i>nabaa mendaun sugi'</i> those all made him wealthy	Relational (Attributive: Intensive)

60.	<i>sola menta'bi eanan</i> and those flowered gold	Material (Operative)
61.	<i>umbangunan tongkonanna</i> he built his <i>Tongkonan</i>	Material (Operative)
62.	<i>umpake'de' lando longan</i> (he) established a house full of poles	Material (Operative)
63.	<i>unnosok salle a'riri</i> (he) set up long pillars	Material (Operative)
64.	<i>nanai tumangke suru'</i> (he) it was occupied to praise and worship God	Relational (Identifying: Circumstantial)
65.	<i>nanai longke ma'buu, tamayang ma'balinono</i> it was occupied to arrange main ritual, the mighty ceremony	Relational (Identifying: Circumstantial)
66.	<i>randuk masaki ulunna</i> when he suffered from headache	Material (Operative)
67.	<i>tikuramban beluakna</i> his hair was messy	Relational (Attributive: Intensive)
68.	<i>ditambammi to minaa, diindan to banne ba'tang to minaa</i> was sent to give (him) the values of life	Material (Receptive)
69.	<i>sae umbille alukna</i> he came to examine his religion	Material (Operative)
70.	<i>umpemangsan bisaranna</i> (he came) to select his ritual	Material (Operative)
71.	<i>tupatalomi nene'na</i>	-
72.	<i>ma'budamo to dolona</i> his ancestor won it	Material (Operative)
73.	<i>unnola tosoan Adang, panta'daran tau bunga'</i> (he) followed Adam's paths, the death of the first man	Material (Operative)
74.	<i>sisarak angin natambuk darinding napariba'tang</i> the air in his stomach and the breath in his chest were released	Material (Receptive)
75.	<i>ladipatumbari lako?</i> but what could be done?	-
76.	<i>la diduang diapari</i> what could we do?	Material (Operative)
77.	<i>la ditulakraka langi'</i> could the sky be leant on?	Material (Receptive)
78.	<i>la dimanangngai raka</i> could it be avoided?	Material (Receptive)
79.	<i>allang turannaki' Puang</i> we are only God's selected bamboos	Relational (Identifying - Possessive)
80.	<i>ao' bela'-belaranna,</i> the timbers becoming his felled three	Relational (Attributive - Possessive)

81.	<i>pangala' pekayuanna</i> are from His own woods	Relational (Attributive: Circumstantial)
82.	<i>denki'ka tang nauranni?</i> are there of us not getting exposed to drizzle?	Relational (Attributive: Intensive)
83.	<i>sa'buua' natarandakki?</i> not getting wet from raindrops?	Relational (Attributive: Intensive)
84.	<i>ma'pare rante puangta</i> the noblemen get wet in the rain	Relational (Attributive: Intensive)
85.	<i>sali papan solanasang</i> the servants do get wet	Relational (Attributive: Intensive)
86.	<i>nalambi' tandan allu'na</i> he has passed his limit	Material (Operative)
87.	<i>to lampo' panganggeanna</i> God has determined it	Material (Operative)
88.	<i>bendanmi lakkean sura' telayan rante kalua'</i> stood a small carving house in the middle of the broad yard	Existential
89.	<i>bendan tau-tau nangka' sola to bombo dikita</i> stood jackfruit statue which represented the invisible soul	Existential
90.	<i>lolongmi rante kalua'</i> people flocked in the broad yard	Material (Operative)
91.	<i>tama tandung kalonaran</i> (people) entered a huge funeral area	Material (Operative)
92.	<i>tonna sundunmo alukna</i> when the funeral got perfect	Material (Operative)
93.	<i>tonna upu' bisaranna</i> when his ritual was finished	Material (Receptive)
94.	<i>male titengka lentekna</i> his feet were risen up	Material (Receptive)
95.	<i>tibaen passoeanna</i> his hands were swung	Material (Receptive)
96.	<i>malemo baturu' gaun</i> he left by following the clouds	Material (Operative)
97.	<i>naemppa-empa salebu</i> (he) was accompanied by the mist	Material (Receptive)
98.	<i>ullambi'mo pong lalondong</i> he arrived in Pong Lalondong	Material (Operative)
99.	<i>sola to bambana mukkun</i> (he) lived with other death souls	Material (Operative)
100.	<i>parannu-rannu nene'na</i> his great-grandparents were happy	Relational (Attributive: Intensive)
101.	<i>sende-sende to dolona,</i> his ancestors were glad	Relational (Attributive: Intensive)

102.	<i>napa'parampoi sau'</i> he went with them there	Material (Operative)
103.	<i>napa'baen-baenanni</i> he visited (them) one by one	Material (Operative)
104.	<i>nakua pa'kadananna</i> so they said their words	Verbal (Quoting)
105.	<i>sumbung pudukna kumua:</i> they replied that:	Verbal (Quoting)
106.	<i>"denmo gai'mu lumingka unnola tangngana lalan</i> "you deserve being here, walking up here	Relational (Attributive: Circumstantial)
107.	<i>buda kinallo lalanmu</i> you have many supplies	Relational (Attributive: Possessive)
108.	<i>sukku' barra' maisomu"</i> you prepare lots of rice"	Material (Operative)
109.	<i>tonna sile tondokna</i> when (he) turned his head on his land	Material (Operative)
110.	<i>tonna tiro banuanna</i> when (he) saw his house	Mental (Perceptive)
111.	<i>tang matana penaanna</i> his soul got restless	Relational (Attributive: Intensive)
112.	<i>tang radan saki ara'na</i> his heart was hurt	Relational (Attributive: Intensive)
113.	<i>nakua pa'kadananna</i> so he said his words	Verbal (Quoting)
114.	<i>sumbung pudukna kumua:</i> he replied that:	Verbal (Quoting)
115.	<i>"la lao langnganmo' langi</i> "I will ascend the sky	Material (Operative)
116.	<i>la dao to palullungan</i> I will be on heaven"	Relational (Attributive: Circumstantial)
117.	<i>dadi deatamo dao</i> there he became god	Relational (Identifying: Intensive)
118.	<i>kombongmi to palullungan</i> (he) became a glorious guardian	Relational (Identifying: Intensive)
119.	<i>manda' natakia' lemba'</i> he was held tightly by triple stars	Material (Receptive)
120.	<i>nasalungku bunga' lalan</i> he was clasped by Pleiades	Material (Receptive)
121.	<i>naapan mengkidi-kidi</i> he was mobbed by flickering stars	Material (Receptive)
122.	<i>la ditulung mira langngan</i> he would be honoured	Relational (Attributive: Intensive)
123.	<i>la dipenombai mira</i>	Relational

	he would get obeisance (from us)	(Attributive: Intensive)
124.	<i>anna bengki tua' sanda</i> he gives us perfect blessing	Material (Operative)
125.	<i>paraya sanda mairi'</i> things that sources prosperity	Relational (Attributive: Intensive)
126.	<i>nakuanna' dao mai, kada 'napetuleranna'</i> he said to me from high above, the words of wisdom	Verbal (Quoting)
127.	<i>"patarimako sambu'mu</i> "accept it with your sarong	Material (Operative)
128.	<i>balla'ko lindo bayummu</i> spread your front cloth out	Material (Operative)
129.	<i>parokkoi tua' sanda</i> put it the perfect blessing	Material (Operative)
130.	<i>paraya sanda mairi'</i> things that source prosperity	Relational (Attributive: Intensive)
131.	<i>rongko' toding solanasang</i> all things that are sublime	Relational (Attributive: Intensive)
132.	<i>masakkeko kumasakke</i> may you prosper, may I prosper	Material (Operative)
133.	<i>anta masakke mairi'</i> so that we will have prosperity	Relational (Attributive: Possessive)
134.	<i>marudindin solanasang"</i> all will get salvation and quietness"	Relational (Attributive: Possessive)

2. Original Text of *Kada To Minaa*

PENGANTAR

Perjalanan jiwa manusia dari langit dan kembali ke langit. Asal dan tujuan akhir ialah Puang Matua bersama para llahi. Semula manusia bersama yang llahi di langit, turun ke dunia, lahir sebagai manusia, bekerja dan hidup, mati/terpisah tubuh dan jiwa dan kembali ke asalnya. Di sana dia mempunyai kuasa dan berkat. Hal itu terungkap dalam syair di bawah ini:

1. SINGGI' TO MATE

(Pujaan kepada si mati)

1. La kulambi'mo dadinna, la kudete' garaganna, to nene'mendeatanna, to dolo kapuanganna.
2. To laen-laen dadinna, senga' kombong garaganna.
3. To dadi dao pussana, ombo' dao tallobona, pada didadian bulan pada ombo' pariama.
4. Anna songlo' dao mai, nalao sambalin mai.
5. Nadoloan burakena, nalalan ranggainaa.
6. Untandai padang balo', tondok mariri' litakna.
7. Napa' bangunni banua, napa' marongka-rongkai.
8. Sae mellese ri pongko', mentunannang ri lebukan.

10. Tonna randuk didadian, tonna koribong mentolino.
11. Anna kasalle dadinna, anna lolo' garaganna.
12. Naria tangkean suru', tomal passara'kasan.
13. Randukmi manglaa tedong, anna kasalle dadinna, naria pengkalossoran, tomal mangaku komba'.
14. Natole tumangke suru', tumatang passara'kasan, suru'na rampanan kapa', sola passullean allo.
15. Dadi taruk bulaanna, to lolosu kandaurena.
16. Natole tumangke suru', tumatang passara'kasan.
17. Suru'na tengko tiranduk, sola ayoka panoto.
18. Ma' doke-doke rangka'na ma'pasoan tarunona, sitondon lindo bonginna sola mamma'karoenna.
19. Kalimbaun ma'pagu'gu, batu napaturu-turu, kenabandangi pekali, kenasalaga rangka'i, kenatengko tarunoi.
20. Lobo'mi tallu bulinna, sumarre tallu etengna.
21. Kendek patuku ma'dandan sola po'ko sielongan.
22. Bala tedong marapuan, bontong ma' lako-lakoan.
23. Kayunna membua ringgi', sola menta'bi eanan.
24. lato sesa nakande, ra'dak napatama kurin, nabaa rampo ma'pasa', napakendén ri tammuhan.
25. Nabaa mendaun sugi', sola menta'bi eanan.
26. Umbangunan tongkonanna, umpake'de' lando longga, unnosok salle a'riri.
27. Nanai tumangke suru' tumatang passara'kasan.
28. Nanai longke ma'bu, tamayang ma'balinono, lamba' ma'kasea-sea.
29. Randuk masaki ulunna, tikuramban beluakna.
30. Ditambammi to minaa, diindan to banne ba'tang.
31. Sae umbille alukna, umpemangan bisaranna.

32. Tupataona ...
nola tosson Adang, panta'daran tau bunga'.
33. Sisarak angin natambuk darinding napaiba'tang.
34. Ladipatumbari lako, la diduang diapari.
35. La ditulakraka langi', la dimanangngai raka.
36. Tallang turannaki' Puang, ao' bela'-belaranna, pa-
ngala' pekayuanna.
37. Denki'ka tang nauranni, tang nabissik pini-pini.
38. To makaka nauranni, sa'bu'a' natarandakki.
39. Ma'pare rante puangta, sali papan solanasang.
40. Nalambi' tandan allu'na, to lampo' pangang-
geanna.
41. Bendanmi lakkean sura' telayan rante kalua'.
42. Bendan tau-tau nangka' sola to bombo dikita.
43. Lolongmi rante kalua' tama tandung kalonaran.
44. Tonna sundunmo alukna tonna upu' bisaranna.
45. Male titengka lentekna, tibaen passoeanna.
46. Malemo naturu' gaun naempa-empa salebu'.
47. Ullambi'mo pong lalondong sola to bambana
mukkun.
48. Parannu-rannu nene'na, sende-sende to dolona.
49. Napa'parampoi sau', napa'baen-baenanni.
50. Nakua pa'kadananna, sumbung pudukna kumua:
denmo gai'mu lumingka, unnola tangngana lalan.
51. Buda kinallo lalanmu sukku' barra' maisomu.
52. Tonna saile tondokna tonna tiro banuanna.
53. Tang matana penaanna, tang radan saki ara' na.
54. Nakua pa' kadananna, sumbung pudukna kumua.
55. La lao langganmo' langi', la dao to palullungan.
56. Dadi deatamo dao kombongmi to palullungan.
57. Manda' natakia' lemba' nasalungku bunga' lalan,
naapan mengkidi-kidi.

toding solanasang, masakkeko kumasakke anta
masakke mairi' marudindin solanasang.