

A Study of Socio-Cultural Aspects of *Kada Tomina* Toraja Discourse in the Students' Character Building

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ABSTRACT

This study aims to know the socio-cultural aspects of the discourse *kada Tomina* Toraja in the formation of the character of learners. This research method is qualitative with an ethnographic design. The data analysis technique in this study is Ethnographic Research Cycle. The results of this study showed that the socio-cultural aspects of *kada Tomina* Toraja discourse in the formation of the character of learners are: First, the aspect of politeness value in *kada Tomina*, namely *Mekatabe' londong lako to disa'bu' gayang ma'pampang ma'paran-paran*. Second, the religious aspect of *kada Tomina* "*Di posulo sulo lalan di pobia' kalambanan*." Third, aspects of social practice or habits/rituals contained in *kada Tomina*, namely "*Laku olapa umbating lakulomban pamario*." Fourth, aspects of family values in the expression "*Totiumba' Batu Rupanna tama Tandung Kalonaran*." Fifth, aspects of the value of humility in *kada Tomina* "*Tang lara'ba pa te riu laku lessa', tangmaupu' pa' te umpalumba' sangpatikan anna bisara*." Sixth, the religious aspect of *kada Tomina* speech is "*Antan Tundan tongan mora Puang dimatua dao masua anggana to palulungan dao pataralayukna*."

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1. Introduction

The complexity of the problems of Indonesia's young generation today is so essential to be solved. The challenges faced by the younger generation arise from within and from outside themselves. The younger generation's tendency to emotionally and use more physical force as a form of reaction to an event is increasing (Guntara, Fatchan, & Ruja, 2016). It can be seen from the frequent levels of student brawls, discrimination, and bullying (Andayani, 2011). Ethical and moral values are no longer the basis of thinking and acting. The basis of human behavior is a cultural value. Socio-cultural values should guide each individual in interacting (Adams & College, 1993; Hoppenbrouwers, Sandarupa, & Donzelli, 2017). The socio-cultural values of each region become characteristic and even become the heritage of the nation's cultural values.

The character of graduates in an academic unit, even in universities, tends to be undisciplined and corrupt (Aditya, 2021; Daga, 2020). Nationalism needs to be imbued and encouraged in Indonesia's education system by adopting local wisdom in the form of socio-cultural values that are the basis of each individual's foundation. Thus, it is urgent to instill character education in students. The purpose of the national education system is character education. The essence of "UU No 20 Tahun 2003 Pasal 3" on the National Education System is that character education is seen as very important in developing the nation's life. National education is oriented towards the output of democratic and responsible citizens. To instigate quality output, academic units and even universities are responsible for this program by implementing characterful education to incite globally superior graduates (Rum, Garner, & Basri, 2020).

One of the preferred ways for academic units to instill character education is by implementing

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socio-cultural values in education (Guntara et al., 2016). Education and culture have a very close relationship because both are related to the same thing, namely the development of values and character. In the context of educational culture plays a role in the teaching agent of cultural values (Girik Allo, 2018). Education is a process of human quality formation following the culture's nature (Girik Allo, 2020). Cultural values are expected to form a generation that has character.

Toraja is one of the famous tribes in south Sulawesi (Mustafa, 2018; Rahmita, 2018). Every point of view about Toraja is so interesting to witness. It starts from cultural performance as a tourist attraction even to the aspect of invisible (Imanuella, 2017; Indratno, Sudaryono, Setiawan, & Sugiana, 2016; Sandarupa, 2014). Invisible aspects of culture in unique beliefs, norms, and values (Sandarupa, 2016). One of the Toraja rituals is a Rambu solo' ceremony.' Rambu solo' ceremony is a feast of sorrow, funeral or funeral (Guntara et al., 2016; Sukri, 2018). The implementation of Rambu solo contains many values and socio-cultural meanings of Toraja.

In the ritual of Rambu Solo' Toraja, it is always facilitated by a *Tomina* in saying every stage of rambu solo' activities' (Baan, 2014; Baan & Suyitno, 2020). In "aluk" or Toraja custom, *Tomina* is a priest of the old beliefs of the Toraja people. *Tomina* also has expertise in using a unique Toraja language called *kada Tomina*. *Kada Tomina* Toraja area as oral literature that has its peculiarities, always expressed for particular interests according to the sound of the poem, meaning *kada Tomina* Toraja area is used as one of the media expressions of the people of The Toraja region to communicate his life experience and specific interests to others in the scope of the Toraja regional community (Baan & Suyitno, 2020). Every time *kada Tomina* is spoken, then at that time also the socio-cultural value is conveyed. It is undoubtedly a medium of conveying the socio-cultural value and motivation of its implementation to the public who listen to it in the context of rambu solo' ritual (Sudarsi, Taula'bi', & Girik Allo, 2019). In the socio-cultural value *kada Tomina* also contains motivation which is the heritage of local wisdom Toraja. According to Paranoan (1990), socio-cultural motivation plays a vital role in the treatment of the dead in the Toraja tribe, among others: as a place of unifying families, as a place to divide the heritage, as a place to express dignity, as a place of cooperation, as a place for art development, and as a place to donate.

The students in Toraja need to be equipped with socio-cultural aspects that contain value and motivation as a legacy of local wisdom. Therefore, the socio-cultural aspect also plays an essential role in the character education of learners. So, it needs to be developed in the current context to be used as a study in learning. The socio-cultural aspects of *kada Tomina* discourse in this study are strongly related to character learning in schools or other educational institutions.

Research on *Kada Tomina* Toraja Discourse has been conducted by several researchers in the context of Toraja community social. Sandarupa (2016) analyzed the meaning in semantic study of the use of Language *Tomina* in the procession of *retteng* Toraja. Waterson (2012) elaborated the role of *Tomina* speakers in Toraja culture. Syarif, Hasriyanti, Fatchan, Astina, and Sumarmi (2016) mentions *Tomina* figures in the Nonongan Toraja area with their respective roles in Toraja cultural rituals. Mukminin, Alfarah, Saputra, Pangesti, and Azizah (2021) reviewed the symbolic meaning of the *ma'badong* Toraja tradition by involving *kada Tomina* in it. The present study investigates the socio-cultural aspects of *Kada Tomina* Toraja discourse in the context of education in terms of character development of learners in schools. A very important aspect, which has never been researched before, that plays an important role in the character development of learners. Therefore, this study aims to know the socio-cultural aspects of the discourse *kada Tomina* Toraja in the formation of the character of learners.

2. Methods

In this study, researchers applied qualitative methods Creswell (2012) using ethnographic design (Spradley, 1979). The researchers chose the subjects of the study with criteria that are representatives of those who can say *kada Tomina*. Sattu (pseudonym) was chosen to be the subject of *kada Tomina* speakers. Further, researchers also choose representatives from the public who are willing to provide research data. They were chosen on the basis of knowledge and understanding of *kada Tomina* Toraja. Later, experts in Toraja culture and language, they were chosen for their dedication and ability in terms of Toraja culture and language. Natan and Sulle (pseudonym) were selected as research subjects representing Toraja cultural and language experts. The next stage is to collect data, data is collected and

analyzed in the form of observations and interviews. The researchers observed directly the ritual of the rambu solo' Toraja' and focused on the use of *kada Tomina* in the procession. A total of three observations were made after that followed by interviews of subjects with reference to the purpose of research to know the socio-cultural aspects of the discourse *kada Tomina* Toraja in the formation of the character of learners. The techniques used in analyzing data are first, researchers perform the coding process on observational and interview data. Data is grouped according to theme/extract. The meaning found is compared to the meaning that prevails in the context of Toraja culture. Furthermore, the data reduction results are related to the socio-cultural meaning of Toraja in the discourse of *Kada Tomina* Toraja compared to the dimension of character education in the context of education. Thus, the different Toraja culture becomes a wealth of local wisdom that has the potential to be used in the context of education in general.

3. Results and Discussion

This section described the results of research on socio-cultural aspects of the discourse *kada Tomina* Toraja in the formation of learners' character. Here are the results of elaboration data on this study:

3.1 *Mekatabe' londong lako to disa'bu' gayang ma'pampang ma'paran-paran: A metaphor of greetings to Toraja indigenous stakeholders*

Kada Tomina is spoken by those who are experts in *Kadaa Tomina*, they are used to doing their duties in the activities of *rambu tuka'* and *rambu solo'*. They begin each speech by greeting all guests present (Baan, 2014).

As a prologue in the speech *Tomina* (pastor of the original religion of the Toraja people / indigenous experts and the Toraja language) in the ritual of *rambu solo'* ritual (the death feast ritual) Toraja, *Tomina* greet all guests and families present as the first mentioned in the speech are the Toraja customary stakeholders. Here is an excerpt of the to minaa's discourse:

*"Tangla miranggiraka Oninna Alu, sipanglola tumbekanna Parepulu'...
Angkulanggan mekatabe' londong inde meongsik tanda salungan, mekatabe'na' lako tomanda' massali alang to bintin unnissung ma'kambuno sange' disa'bu' gayang ma'pampang ma'paran-paran, tolanggan di pekutanai toendek di pa'paelei..."*
[Did you not hear the sound of pestle? It was heard when glutinous rice was pounded
I greet with humility to people who play an essential role in society, people who are respected or leading who are commonly referred to or considered as "keris" or heirloom weapon (personal protective equipment) are lined up, as knowledgeable people and as a place to ask questions]

Tomina in the quote above, greets and ask the stakeholders to stand and convey the speech *kada Tomina* using the phrase *mekatabe' londong* or interpreted to ask permission like a rooster. According to Sattu (pseudonym), a *kada Tomina* speaker and respondent in this study, "Londong" or rooster in Toraja culture symbolizes hospitality, strength, and wisdom. Thus, the way used *Tomina* with *mekatabe' londong*, socially Toraja culture, is considered the most appropriate. *Tomina* kindly greets the Toraja stakeholders who have a strong character in terms of responsibility and wise in decision making. Responsibility is an extension of respect. If we respect others, we respect them. If we value them, we feel a certain responsibility towards their well-being (Lickona, 2019: 482).

As a form of appreciation and respect to the ritual stakeholders, *Tomina* greet them using metaphorical language style, *gayang ma'pampang ma'paran-paran* or "keris" or heirloom weapon lined up. Toraja traditionalists are likened to "keris" or heirloom weapon lined up among the guests who attend the ritual of *rambu solo'* ritual (Toraja death party ritual. Sandarupa (2016) states that *Kris* in Toraja culture according to art speakers, has a very important symbolic meaning. "Gayang" / "keris" or heirloom weapon describes the noble Toraja man (baan & Suyitno, 2020). Thus, the metaphor of *gayang ma'pampang ma'paran-paran* symbolizes glory for Toraja indigenous stakeholders. The mention of *gayang ma'pampang ma'paran-paran* for indigenous stakeholders is worth using because they are the source of information when people come to ask questions and ask for solutions related to the day-to-

day matters they face; these indigenous figures are to subscribe to the shortened *toendek dipa'paelei* or knowledgeable people and as a place to ask. The value of responsibility in the *kada Tomina* plays a role in the development of the character of children / learners in Toraja. Parents / teachers can instill these values both in a social context and in education in school.

3.2 Religious value in the lyric "Di posulo sulo lalan di pobia' kalambanan"

After greeting, asking for permission, and even paying homage to the experts of Toraja customs and culture, next Tomina greet the religious leaders who attended the *rambu solo'* ritual (Baan, 2014). The following discourse *kada Tomina* narrated about three types of designations commonly given to religious leaders in the context of Toraja culture. After that, continue with the noble task of the religious leaders for the life of the Torajan, following the quote of *kada Tomina* discourse:

"*Temai tosikambi' aluk menalo langi' tosiingko' sangkak turun dibitara disa'bu' toumbeanan kada masero pendan toumpokuto to bisara, di posulo sulo lalan di pobia' kalambanan.*"

[People who understand the rituals of belief, people who have an understanding of religion, which are commonly referred to as sowers of the truth of God's word, advice/admonition, as a lamp/light for humankind in stepping into the life of God's grace.]

The three types of greetings for religious leaders in *kada Tomina* on the ritual of *rambu solo'* above are: *tosikambi' aluk menalo langi'* or People who understand about the ritual of belief, *tosiiingko' sangkak dibitara* or people who have an understanding of religion, and *toumbeanan kada masero pendan toumpokuto to bisara* or commonly referred to as the sower of the truth of God's word. According to ART, It is the word that becomes the "*sulo lalan*" of lamps for mankind. Mukminin et al. (2021) state that the whole aspect of human life Toraja in the scope of *aluk* is inseparable from religious values. While, religious value is obedient attitudes and behaviors in carrying out religious teachings and beliefs that are embraced, tolerant of the implementation of religious worship other (beliefs), and live in harmony with other religions (beliefs) (Abdi, 2018; Adi, 2020; Annisa, 2018; Hidayati, 2014; Safitri, 2017). If a ritual does not involve worship, and worship then it will have havoc. In the religious aspect, man has a relationship with the creator, creates, desires an event, and rules nature.

3.3 Laku Olapa umbating lakulomban pamario: How to offer condolences to the indigenous people of Toraja

When the Toraja people perform the ritual of *rambu solo'* ceremony', various levels of society come to share their sorrow (Sandarupa, 2016). How to show the condolences of the indigenous people of Toraja one of them manifested in the speech *kada Tomina* as follows:

"*Taba' tingayo boko'mi siman kanan kairinmi laku olapa umbating lakulomban pamario*"
[I extend your request for permission both in front of me on the back, right and left side, on this occasion, I will use to convey lamentations and condolences]

"Bating" or lamentation, according to ART, is a form of expressing one's condolences to the grieving family at a *rambu solo'* ritual. When someone is "umbating" or wailing, Mukminin et al. (2021), he/she sits next to the corpse crying and recounts sorrowful lyrics. Umbating is done by a person usually long enough, day and night. The rhythm of the bating that is chanted is full of emotions and with a disjointed voice, usually until unconscious (fainting).

3.4 Totiumba' Batu Rupanna tama Tandung Kalonaran: Rambu solo' as a media unifying family

Behind the deep sorrow of one of the families who died, but on the other hand, the ritual of *rambu solo'* plays a role in uniting the whole family both close and abroad (Syarif et. Al, 2016), as stated in the lyrics *kada Tomina* as follows:

"*Totiumba' Batu Rupanna tama Tandung Kalonaran , bo'yo' todolok pa'taunana tama garu'ga' di ampulembanggi, ia mo ade' di sakbu' to unra'ta' paayang sialikna padang di Toraya to alloan nina' to untina' to kula' pura di upu' tonna panggala' kamba'na padang di Jakarta tonna pura manapa' pa padang di Toraja, makalima'na ladisa'buk komi kamu*

tonno'koi randanna tasik mapulo to pintingkomi kamu nolai biringna liku sanda mandalan to nasaladan komi kamu alukna siri' ade' tonna ke'de' banuani losson di penloloanmi tonmi lamban diong salu, salu tangnondo batunna kumade pangkaranganna si'dan-si'dan isi salu borong misanda borongna..”

[To those of you who came to offer your condolences in the court of sorrow, although you are tired of walking in front of the court of sorrow, those who are referred to as people who leave the land of birth (Toraja) and travel to make a living to the land of people, namely to Jakarta, you are the ones who inhabit the coastal areas, who already have much experience in visiting/inhabiting various regions to make a living in the region of people for a better life despite having to cross the sea in pleasure and difficulty, the happiness and grief]

According to ART, in the phrase "*Totiumba' Batu Rupanna tama Tandung Kalonaran*" means that in every procession of *rambu solo*'s, every "*to ma'rara buku*" or family comes to share grief with family. They try to come in a *rambu solo*' ritual comes from various regions as revealed in the lyrics *kada "ia mo ade' di sakbu' to unra'ta' paayang sialikna padang di Toraya to alloan nina' to tintina' to kula' pura di upu"*. Sukri (2018), As the family grows closer and more harmonious, they "*tongkon*" or sit together, tell stories and share sorrows. Besides, the family will "*massalu nene*" or tell about the family tree. Thus, those who never meet will get to know each other.

3.5 *Tang lara'ba pa te riu laku lessa', tangmaupu' pa' te umpalumba' sangpatikan anna bisara: Ironism expression of humility of to minaa*

Tomina in saying "kada" or discourse in the ritual of *rambu solo*' using a very varied language style (Baan, 2014). The beauty of the spoken word is a concern for the guests in attendance. Besides, Tomina still maintains an attitude in every speech considering the guests who attended the ritual sign solo' are from various circles, including stakeholders / cultural experts Toraja. As presented in the following lyrics:

"Kukua Pela'i-pela'i lako pantan kanamaya-mayai da'na tisea' ti sambo' da'na tobang pantan torro, tang lara'ba pa teriu laku lessa' apa tangmi tiro raka mai tang ta'paraka matanmi mangurapa dadinku bola pa pentarukanku tangmaupu' pa' te umpalumba' sangpatikan anna bisara, kamumo kamu pantaranakna pande pangloloan na manarang-nangmanarang komi kamu umpasipatu kada pandekomi kamu umpa siduduk ulelean kela denni tosilenda-lenda lan lepongan tondok ke ladenni tosala-sala lan tegontingna matari' allo."

[I call on each of us to put my every utterance in place in my heart so that if there is a mistake that I say, please understand so that what I convey can take the best place in each of us because I realize that I am as young as you can see there are still many shortcomings I still lack the experience that I have and do not deserve me to advise to you all because you are more mature, more appropriate, and smarter put every word and good at providing solutions in case of misunderstandings in society]

According to ART, "to minaa" in Toraja customs and culture is a stakeholder who has expertise and abilities about the customs, culture, and language of Toraja. Also, a Tomina can also be referred to as an artist's name. Tomina recounts the series and the whole procession of *rambu solo*' custom using a unique language style with poetic tones. A person's task Tomina is the same as an MC (Master of Ceremony), but different in terms of the way the delivery and concept of the event. In his speech, MC (Master of Ceremony) is more protocol style, while Tomina in his speech more applied aspects of literature and culture.

Baan (2014) states that literary and cultural aspects in the speech *kada Tomina* in the quote above seen in the lyrics "*Tang lara'ba pa teriu laku lessa' apa tangmi tiro raka mai tang ta'paraka matanmi mangurapa dadinku bola pa pentarukanku tangmaupu' pa' te umpalumba' sangpatikan anna bisara*" or [Grass will not change on the ground if I step on it, but you must have seen it for yourself, your eyes must have looked at it, I am very young, I am a bamboo shoot. It would not be perfect for me to speak about this ritual.' The use of irony in the speech "*Tang lara'ba pa teriu laku lessa'*" [Grass will not break on the ground if I step on it] is used by Tomina as a way to humble behind his ability and expertise in speaking *kada Tomina* in the *rambu solo*' ritual This attitude is carried out by Tomina is generally heard

in every procession of *rambu solo*' s.' It is reasoned because among the guests present, there are several traditional Toraja leaders who have the same expertise and knowledge could even be more than *Tomina* in charge at that time. So, before further carrying out his duties, a *Tomina* begins by asking permission, apologizing, and humbling him so that if there is a mistake in oral and attitude, then the guests can understand it. Besides, in Toraja culture, according to ART, the Toraja people need to "umpekayongan kalena" or humble themselves in specific tasks or activities and avoid arrogant attitudes in order to be appreciated by others.

Tomina in the discourse above also uses a metaphorical style of language in the speech "*mangurapa dadinku bola pa pentarukanku tangmaupu' pa' te umpalumba' sangpatikan anna bisara*" [I am very young; I am a bamboo shoot. It is not perfect that I am talking about ritual speech. The use of metaphorical language in the lyrics is seen in the selection of the word. *Tomina* considers herself to be "*bola pa pentarukanku*" [I am a bamboo shoot]. Bamboo shoots are not as tall or as good as ripe bamboo, which is ready for use. A shoot will undoubtedly only grow and develop, cannot be utilized to the maximum, for example, as a material to make "lantang" or huts at traditional Toraja parties or other functions in the Toraja community (Baan & Suyitno, 2020). The use of metaphorical language in speech is also intended to humble one *Tomina* in his speech.

After expressing his humility, *Tomina* then gave praise to the stakeholders present by using the choice of the word "*kamumo kamu pantaranakna pande pangloloan na manarang-nangmanarang komi kamu umpasipatu kada pandekomi kamu umpa siduduk ulelean kela denni tosilenda-lenda lan lepongan tondok ke ladenni tosala-sala lan tegontingna matari' allo*". [Because you are more mature, more appropriate, smarter, put every word and good at providing solutions in case of misunderstandings in society].

3.6 *Antan Tundan tongan mora Puang dimatua dao masua anggana to palulungan dao pataralayukna: Synergy tallu lolona in glorifying the creator*

In the rite of *rambu solo*' sacrificed "*lolo patuoan*" or animals (buffalo, pigs, and other livestock) (Sandarupa, 2014; Syarif et al., 2016). In addition to serving as a sacrifice, the cattle also became a portion of food for the guests who attended (Pasande, 2013). The family also prepares other foodstuffs, namely rice (*lolo tanan*) (Mukminin et al., 2021). "*Lolo tau*" or man, prepares everything in preparation for the completion of the ritual. As quoted in *kada Tomina* as follows:

[*Antan Tundan tongan mora Puang dimatua dao masua anggana to palulungan dao pataralayukna Puang titanan tallu tidindu samba' batu patoko " podo anan bura'ki lindo masakke diong terante kalua' anna pora'ki uaksake tanggori-gori diong te tandung kalonaran anta masakke mairi' marudindin solanasang..*]

[Let us give thanks to the almighty God who is in heaven, the Lord / God tri singular, we hope and may we always be blessed in this world and pour out his abundant blessings even though we are in deep sorrow and we remain blessed and given peace.]

In order to keep the ritual of *rambu solo*' running according to the plan and avoid all "eali" or problems/challenges, then *Tomina* through his speech in *kada Tomina* call on all who attend to be equally "*Tundan Puang dimatua dao masua anggana to palulungan dao pataralayukna Puang titanan tallu*" or awaken God (Baan, 2014; Baan & Suyitno, 2020). According to ART that the word "*Antan Tundan*" or "wake up" in the sense that man needs to ask/pray for the smoothness of the ritual while glorifying God for the blessing of his inclusion so that all the needs of the rites are "*lolo patuoan*" or livestock, and *lolo tanan* (rice) enough to carry out the activity of the *rambu solo*' rite. Similarly, "*lolo tau*" or family and all guests are present to stay healthy and complete the ritual.

Thus, even in a mourning state, the family and the entire community remain grateful for the blessing and peace bestowed by the creator. Do not miss offering prayers and good hopes that God always "*podo anan bura'ki lindo masakke diong terante kalua' anna pora'ki uaksake tanggori-gori diong te tandung kalonaran*" or pour out his blessings are abundant.

In the ritual of *rambu solo*' Toraja, it is always facilitated by a *Tomina* in saying every stage of *rambu solo*' activity (Tangdilintin, 2009). In "aluk" or Toraja custom, *Tomina* is a priest of the old beliefs of the Toraja people. *Tomina* also has expertise in using a unique Toraja language called *kada Tomina* (Baan, 2014). *Kada Tomina* Tana Toraja area as oral literature that has its peculiarities, always

expressed for particular interests according to the sound of the poem, meaning *kada Tomina* Toraja area is used as one of the media expressions of the people of The Toraja region to communicate his life experience and particular interests to others in the scope of the Toraja regional community (Baan & Suyitno, 2020). Every time *kada Tomina* is spoken, the socio-cultural value is conveyed. This is undoubtedly a medium of conveying the socio-cultural value and motivation of its implementation to the public who listen to it in the context of *rambu solo*' ritual (Sudarsi et al., 2019).

Based on this study's findings, the socio-cultural aspects of *kada Tomina* Toraja discourse are: First, the aspect of politeness value in *kada Tomina* namely "*Mekatabe' londong lako to disa'bu' gayang ma'pampang ma'paran-paran*." *Kada Tomina* is a metaphor greeting to Toraja customary stakeholders. Second, the religious aspect of *kada Tomina* "*Di posulo sulo lalan di pobia' kalambanan*." In the religious aspect, man has a relationship with the creator, who creates, desires an event, and rules nature. Third, aspects of social practice or habits/rituals contained in *kada Tomina* namely "*Olapa umbating lakulomban pamario*". It is customary for people to say and show condolences to those who are grieving a death. Fourth, aspects of family values in the expression "*Totiumba' batu rupanna tama tandung kalonaran*. *Kada Tomina* describes that the ritual of *rambu solo*' plays a role in uniting the family. Fifth, aspects of the value of humility in *kada Tomina* "*Tang lara'ba pa te riu laku lessa', tangmaupu' pa' te umpalumba' sangpatikan anna bisara*". This is at once an Ironistic way of expressing his humility. Sixth, the religious aspect of *kada Tomina* speech is "*Antan Tundan tongan mora Puang dimatua dao masua anggana to palulungan dao pataralayukna*". *Kada Tomina* embodies a form of synergy, "tallu lolona" or three pillars of life in glorifying the creator.

In the study of the socio-cultural aspects of *Rambu Solo*' rituals found by (Paranoan, 1990), there are four socio-cultural aspects of *Rambu Solo*' ritual, namely: First, love, meaning the implementation of *rambu solo*' ritual' is a sign of love for the deceased. Second, prestige, meaning that the ritual of *rambu solo*' is carried out based on a family's dignity. So, the number of sacrificial animals slaughtered in the *rambu solo*' ceremony' became a benchmark of the high dignity of the dead. Third, religion, meaning the religious aspect, is also one reason for the implementation of *Rambu Solo*' rituals'. According to the myth of *aluk to dolo*, the more sacrificial animals, the spirit of "the dead," the more guaranteed to enter puya (heaven). Fourth, the economy means that there is also a division of inheritance left by the dead in the event of a *rambu solo*. The distribution of inheritance is based on the number of sacrificial animals offered by each heir so that each heir tries to sacrifice as many animals as possible to control the inheritance.

The students in Toraja need to be equipped with socio-cultural aspects that contain value and motivation as a legacy of local wisdom. Therefore, the socio-cultural aspect also plays an essential role in the character education of learners. So, it needs to be developed in the current context and is very important to be used as a study in learning. The socio-cultural aspects of *kada Tomina* discourse in this study are strongly related to character learning in schools or other educational institutions. The socio-cultural aspects in the *kada Tomina* discourse are aspects of modesty, aspects of religion, aspects of social practice or habits/rituals, aspects of family values, and aspects of the value of humility.

Education should prioritize the development of the character of learners. For character education to be absorbed by students properly, it is necessary to take advantage of its cultural aspects. Students' experience, see and feel for themselves every aspect of their culture or, in other words, more contextual. With character education rooted in culture, attitudes and negative student behavior can be avoided. These attitudes and actions, such as the tendency of the younger generation who emotionally tempered and use more physical force as a form of reaction to an event are increasing, the level of fighting between students that often occurs, discrimination, and bullying, Ethical and moral values are no longer the basis of thinking and acting. The basis of human behavior is a cultural value. Socio-cultural values should be a guideline for each individual in interacting.

Therefore, it is necessary to integrate moral values in learning. Learning by integrating moral values with subjects can be one way to provide character education to students. The socio-cultural values of *kada Tomina* can be used as a source of character education learning in schools and other educational institutions. Sandarupa (2016) revealed that in traditional ceremonies of the Toraja people, especially the rite of *rambu solo*', children interact directly with each other and other adults. Through these interactions, they unknowingly imitate, adapt, identify, and internalize all forms of rules, norms, attitudes, and experiences, behaviors that have been required and will be prayed for as members of a small community. Based on this, the *rambu solo*' ceremony can contribute to the development of

learners' character if used as a source of learning.

4. Conclusions

Based on this study's findings, the socio-cultural aspects of *kada Tomina* Toraja discourse in the formation of the character of learners are: First, the aspect of the value of modesty in *kada Tomina*, namely "*Mekatabe' londong lako to disa'bu' gayang ma'pampang ma'paran-paran.*" *Kada Tomina* is a metaphor greeting to Toraja customary stakeholders. Second, the religious aspect of *kada Tomina* "*Di posulo sulo lalan di pobia' kalambanan.*" In the religious aspect, man has a relationship with the creator, creates, desires an event, and rules nature. Third, aspects of social practice or habits/rituals contained in *kada Tomina* namely "*Olapa umbating lakulomban pamario*". It is customary for people to say and show condolences to those who are grieving a death. Fourth, aspects of family values in the expression "*Totiumba' Batu Rupanna tama Tandung Kalonaran*". *Kada Tomina* describes that the ritual of *rambu solo*' plays a role in uniting the family. Fifth, aspects of the value of humility in *kada Tomina* "*Tang lara'ba pa te riu laku lessa', tangmaupu' pa' te umpalumba' sangpatikan anna bisara*". This is at once an Ironistic way of expressing his humility. Sixth, the religious aspect of *kada Tomina* speech is "*Antan Tundan tongan mora Puang dimatua dao masua anggana to palulungan dao pataralayukna*". *Kada Tomina* embodies a form of synergy, "tallu lolona" or three pillars of life in glorifying the creator.

The socio-cultural aspects of *kada Tomina* discourse in this study are strongly related to character learning in schools or other educational institutions. Therefore, the socio-cultural aspects of *kada Tomina* Toraja discourse in the formation of learners' character need to be integrated with the learning curriculum in schools. Teachers should develop a defense framework by pouring the nuances of local wisdom into the content of learning materials and shaping the character of learners and preserving the Toraja culture itself.

The results of this study have implications in the fields of education, culture, and literature. In the educational aspect, this study elaborates on character education that can be a reference material for educators in putting together learning tools. In the field of culture, this study's results enrich knowledge in the field of cultural aspects, especially the socio-cultural aspects of Toraja. In the literature field, this research has implications on the ability of oral literature Toraja in the form of *kada Tomina*. This study is only limited to the socio-cultural aspects of Toraja in the formation of the character of learners. Thus, researchers can then research the design of learning devices based on the socio-cultural aspects of Toraja.

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