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## THE FUNCTION OF CULTURAL VALUES AND THE EXISTENCE OF CLASSICAL LITERATURE AMONG SOCIETY

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**Abstract:** Based on the ancestors' belief, traditional marriage in Toraja society comes from the sky. As the first humans came from the sky (*To Manurun di langi'*), *Datu Laukku* and *Datu Laettan* came with *Aluk sanda pitunna*. In the *Aluk sanda pitunna*, there are rules of spoiler *kapa'* marriage which are well maintained by the ancestors so that they become a hereditary tool. This study aims to: (1) describe the function of cultural values contained in the *ma'parapa* text in the procession of the *rampanan kapa'* in Tana Toraja. (2) to describe the existence of the *ma'parapa* text among people in the procession of the *rampanan kapa'* in Tana Toraja. This type of research is qualitative research. The data of this research are in the form of text quotations that describe the function of cultural values contained in the *ma'parapa* text in the procession of the *rampanan kapa'* in Tana Toraja. The data collection techniques were done using documentation, literature study, and interviews. The data analysis technique was carried out with an interactive model with stages: data collection, data reduction, data presentation, and data conclusion/verification. The results of this study indicate that (1) the functions of cultural values contained in the *ma'parapa* text in the procession of the *rampanan kapa'* include the functions for families and cultural groups. (2) the existence of the *ma'parapa* text in the procession of the *rampanan kapa'* in North Toraja is getting more alive and increasingly exists.

**Keywords:** *Function of cultural values; Existence of the ma'parapa text; Rampanan kapa' in Tana Toraja*

### 1. Introduction

Based on the ancestors' belief, traditional marriage in the Toraja community came from the sky. As the first man came from the sky (*To Manurun di langi'*) *Datu Laukku* and *Datu Laettan* came carrying *Aluk sanda pitunna*. It is stated in *Aluksanda pitunna* that there is a regulation of the *rampanan kapa'* marriage which is well maintained by the ancestors so that it becomes a descending instrument. According to Sari (2019), one of the richness of the Indonesian archipelago construction culture lies in the various construction of marriage practices in various regions. Society and culture are a system that cannot be separated from each other because there is no culture that does not grow and develop from a society. Vice versa, there is no society that has no culture because, without culture, it is impossible for humans to survive.

In short, culture is the way a community lives their daily lives. The Tana Toraja people are one of the tribes in Indonesia that, in their social life, still maintain the cultural traditions of their ancestors to this day.

*The Rampanan kapa'* is merely a figurative meaning when viewed from an etymological point of view. Meanwhile, from a juridical perspective, starting from an etymological understanding, the *rampanan* is an object or tool that functions as a place to attach the house frameworks. And also, *kapa'* (cotton) is used as a cleanliness and holiness symbol of men and women who will be married. In relation to marriage, then the *rampanan kapa'* is where marriage is established, consisting of a man and a woman. This place is holy and clean; it must be maintained and strengthened. Therefore, in the Toraja area, if a marriage does not go through procedures or provisions according to customary law, then the act of *rampanan kapa'* (Marriage) is seen by the community as an insulting act and a violation of the customary law of the area at the same time (Dorce Randan, 1986). Marriage does not only unite two people but also two families, so getting married is considered an expression of gratitude, happiness, and pride (Rahmad, 2018).

*Kada tominaa* of the Toraja region is one of the oral literature in the Toraja area, which is in the form of verse and is passed down from mouth to mouth. *Kada tominaa* is spoken by a traditional leader at various thanksgiving ceremonies or so-called *tuka'* signs, for example, at weddings or so-called *rampanan kapa'*. *Kada tominaa* of the Toraja area, which is oral literature with its peculiarities, is always expressed for particular interests according to the sound of the verse. It means that the *kada tominaa* of the Toraja area is used as one of the mediums of expression of the Toraja regional community to communicate their life experiences and particular interests to others within the scope of the Toraja regional community (Baan, 2014). They come to the understanding that *aluk rampanan kapa'* is a very sacred ceremony. If there is a violation, they will be sanctioned by their fellow human beings and the Creator (Gallent, 2013; & Sari, 2020).

*Ma'parapa* is an activity aiming to calm everyone at an event. The cast of this activity is conveyed by the person entrusted by the family in conveying matters related to the activities that have been carried out. *Ma'parapa* comes from the word *rapa'*, which means calm, and *ma,*' which means to do, it means when this word is united with the prefix to calm the condition. *Ma'parapa* is usually carried out in various traditional ceremonial activities in Toraja, both the traditional ceremony of the *rambu tuka'* and the traditional ceremony of the *rambu solo*.

The cultural value system is the core value of society. Each individual or group follows this core value. That value is usually upheld, so it becomes one of the determining factors in behavior. The value system is not spread arbitrarily but has a reciprocal relationship, which explains the existence of order in a society. In the value system, various conceptions usually live in most people's minds about things considered valuable in life. Therefore, a cultural value system serves as the highest guideline for human behavior (Williams, 1960; Koentjaraningrat, 1981; Lasky, 2005). The cultural value system is so strong, pervasive, and rooted in the psyche of the cultural community that it is difficult to replace and change in a short time. A culture is an object that humans create as cultured beings in behavior and tangible things (Rescorla *et al.*, 2019; Devianty, 2017; Erez, 2006).

The term culture comes from the Sanskrit "Budhaya," the plural form of "buddhi or

reason” culture is associated with a concept that connotes reason, while the term “culture” is a series of “cultivation” so that it means the power of the mind in the form of creativity (reason, ratio), karsa and taste (Agussalim, 2005; Wang & Yao, 2016). Thus, culture is the result of creativity, taste, and intention. In creating a national culture, it is necessary to use a view that is oriented towards the glory days of our ancestors and a view of the current state of affairs because culture needs to give the Indonesian people the ability to face modern civilization (Agussalim, 2005; & Lau *et al.*, 2021).

The cultural value system is universally related to the cultural value system in society, which has five main problems in human life, namely (1) the nature of human life; (2) the nature of human work; (3) the nature of human time; (4) the nature of human nature; and (5) the nature of human relations (Koentjaningrat (2002). The cultural value system is a series of abstract conceptions that live in the minds of most of the citizens of society regarding what is considered essential and valuable, but also about what is considered trivial and worthless in life (Koentjaningrat, 2002). The social value in *ma'parapa text of rampanan kapa'* in Tana Toraja is caring and social solidarity (Sari, 2020; Lythgoe & Baqueriza-Jackson, 2021).

The process of community life is closely related to this value system, which is closely related to human attitudes and behavior. The value system is an integrated part of moral ethics, which manifests itself in social norms, legal and customary systems that function as a code of conduct to regulate society. Also adding that regional cultural values are certainly more particularistic, meaning that they are generally accepted in the cultural area of certain ethnic groups. Since childhood, the individual has been impregnated by the cultural values of his community, so cultural values have been rooted in his mentality. Also, these values are difficult to be replaced with other cultural values in a short time. Concretely, the manifestation of these cultural values can reflect certain stereotypes; for example, Javanese people are identified as polite, act slowly, gentle, speak soft words, and so on. Each culture consists of layers divided into four interconnected systems: 1) knowledge and belief systems, 2) value systems and systems of meaning, 3) behavioral systems as embodiments of knowledge and values, and 4) systems of things (Sandarupa, 2015; Ciccarino *et al.*, 2022).

Based on some of the explanations above, the author is very interested in studying and introducing one of the Toraja cultures, namely the *ma'parapa text*, which is used in the *rampanan kapa'* procession on the grounds that in the *ma'parapa text* there are many values that need to be studied, informed to the public, and applied in everyday life. So that the culture in North Toraja, especially *aluk rampanan kapa'* (marriage), remains preserved and implemented. In connection with this explanation, the researchers gave the title of this study, namely: the function of cultural values and the existence of the *ma'parapa text* among the community in the *rampanan kapa'* procession in Tana Toraja.

## **2. Research Method**

This research included qualitative research. The design of this research was to collect data, process data, analyze data, and test the research results objectively or according to the results obtained in the field. The data source in this study was the *ma'parapa* text in the *rampanan kapa'* procession in Tana Toraja. *Ma'parapa* text was obtained from informants. This research data consisted of two, namely primary data and secondary data. The researcher acted as the core instrument, and the informant acted as a complementary instrument. Data collection techniques used in this research were documentation, literature study, and interview techniques. Research data analysis activities using an interactive model were carried out with four stages of activities: data collection, data reduction, data presentation, data withdrawal/verification, and data presentation. Jufri (2007) said that the characteristics of qualitative research are: (1) it has a natural setting as a direct data source, (2) it is descriptive, (3) it places more emphasis on process than results, (4) it tends to analyze data inductively, and (5) its meaning is essential.

### 3. Results and Discussion

#### *Cultural Values*

Cultural values are abstract concepts about big and general problems that are very important and valuable for people's lives. Cultural values become a reference for the behavior of most community members concerned, are in their minds, and are difficult to explain rationally. Cultural values are lasting and not easily changed or replaced by other cultural values. Cultural values are core values that are used as guidelines for life by individuals or community groups. In people's lives, cultural values are closely related to human attitudes and behavior. These cultural values manifest in life behaviors, such as politeness, good speech, gentle character, etc. Based on the *ma'parapa* text in the *rampanan kapa'* procession in North Toraja, cultural values are found as follows:

The attitude of respect for fellow humans is found in the *ma'parapa* text. It is implemented through the 1st stanza below:

- (1) *Tabé' lako olo mala'bi'na to umpobayu bayunna tongkonan to umposarong-sarongna pa'kalandoan toparengge' torroan indo' torroan ambe'di pabarrena allo simman lako tingayo makaraengna to di palindona bulan*

The honorable, the nobility or cousins of the community, and the relevant customary holders present in this place

*Tabé' lako olo mala'bi'na to sitaranak aluk mellao langi' simman lako tingayo makaraengna to siria sangha' losson di batara pendeta, ustas, imam tungkasanganna*

The honorable, or that we respect, to those who have been given positions whether they are priests, priests, so-called *aluk*, or religions descending from the heavens.

*Tabé' lako to sitoé tokonna lembang simman lakoto sisaladau pebosena lapi to ma'parenta tungkasanganna*

The honorable Mr. government (Regent, Sub-district head, or head of Lembang)

*Tabé' lako to utaranak dandanau sangka simman lako to si saladan to bangunan ada' to parangngi, to makaka tungkasanganna*

The honorable the traditional figure called *tomakaka*, the *toparengge* who is responsible for the customs in the local community.

*Tabé' lako pa'rannuanna tondok simman lako pa'paellean la dinai mekutana lollong meusik tanda marorrong keden tang di lambi'na te mai tong di karatuinna*  
The honorable community leaders, youth leaders, then female leaders.

*Tabé' lako to matua indak simman lako to banu' kararangan torro pekamberan tungkasanganna*  
The honorable ones are the village elders, in a sense of a place to ask if one of the customs is being violated, which is called *tomatua* main or *banukarurungan*.

*Tabé' massola nasan simman lako angga mairi', tae', misa' kupasalian rinding kupataleko'na manangnga lante isungan panggurande-randean, ada'na rampanan kapa' basse situka sangka'na pa'sullean allo kaso sitamben, Lo' bangan pa' sangruang rinding, palempean pau sangsukema menangnga.*

Dear Sirs, all those present at the place called *massolanasang*. Nothing is forgotten or without exception, called *tae misa ku paselianrinding umpalekona mangganna banua* (outside the walls).

*Angku bendan pa lan alla' tangngata massola nasang latumannang lan te angga mairi. Lampa tikillang inde kombong bulaanna rampanan kapa' um pati kurarak inde sangka'na basse si tuka'.*

I will stand before all of you/the audience who will stand before all present. I will open an association glorifying marriage, stretching (will open) the tradition of exchange. (NMSM.1)

The text above shows respect for fellow human beings. It is confirmed through the results of interviews with informants who stated that the term *tabé'* contained in the quote above refers to the appreciation of the invitation. For the informant, the meaning of *tabé'* refers to an apology and a request for permission. The stanza above shows an attitude of respect for fellow human beings, one of the cultures that the people of North Toraja still maintain. All those present at the wedding were considered as brothers, although they were of different descent, and were respected by both parents, youth, and children. Humans, creatures with the privilege of having a mind and heart, should have wisdom so they can continue to exist and complete one another. Between fellow human beings, there must be mutual respect, reciprocal respect, and mutual support in managing the earth and all its contents for the sake of the continuity of life in this world. The word *tabé'* has become entrenched in Toraja society as a form of respect, asking permission, asking to be excused; if it is applied in everyday life, the Toraja people consider it an attitude of respect for fellow human beings as contained in the stanza above. The word *tabé'* is a polite word, and as a "polite word," the person who pronounces it will get appreciation from the people around him. Respect for fellow human beings is an attitude of giving towards a value that is accepted by humans or the local community. The more advanced the world development, the stronger the defense of the previous parents' culture or habits to always be used as an example of the practice of everyday life.

This statement is reinforced by the opinion (Koentjaningrat, 2002; & Erez, 2006) that the cultural system is universally related to the cultural value system in society, especially those related to human relations. It is related to the meaning of *tabé'*, a manifestation of respect for fellow human beings. The attitude of respect for fellow humans is also found in the *ma'parapa* text. It is emphasized through the 2nd stanza below:

2nd stanza

(2) *E...tau e...tau e...tau e*

Hi everyone, hi everyone

*Angganna to rapa' lante inan kaparannuan*  
Everyone present at the wedding

*Makalimana to bintin lante isungan panggurrande-randeana aluk rampanan kapa'*  
The whole thing is calm, sitting quietly, thanksgiving for marriage customs

*Tasiparapa'pa dolo diong ballaram ampa'* Let's  
calm down on the seat that is on the mat

*Tasi ta'tan pa angga mairi' diong rantean tuyu*  
Reprimand each other, don't make noise as a whole on the seat, namely on the mat

*Labendanpa' lante alla' tangnga tingayo la massola nasang I*  
want to stand, in front of you, in the midst of all of you

*La tunannangpa lante una'ta angga mairi I*  
will stand before you, in this event

*Laumparampo pa' sangabuku kada*  
Want to express, a word

*La umbuang sangpati'kanna bisara*  
Want to say a few words

*Siulangna lante aluk rampanan kapa' basse situka'*  
In regard to this wedding event, the exchange of agreements

*Kadende'na lante sangka'na pa'sullean allo kaso sitamben*  
Tied in this law/tradition, the suns cross each other

*Inde anak sola duai, sumurruk tama rampanan kapa'datang.*  
These two children, enter into laying down the law

*Yamo bali datunna la sang bamban ayokana Sampe Bahrul sola lince tu lau mendadi*  
That he is the king together until Bahrul and Bitch will become husband and wife

*Sang bua dodo Sampe Bahrul sola Lince tu unnisung sangayoka*  
Being in a sarong specially worn by women, Sampeh Bahrul and Lince sit together

*Tu nannang sanglesoan kale lante allo mo totemo lante kulla marassan*  
Standing equally in today in the glow while it lasts (NMSM.2)

The text above shows respect for fellow human beings. This is confirmed through the results of interviews with informants who stated that *e tau e...e tau e...* means *tominaa* said that "hi audience, hi audience." Today *allo malabi'* means a special day because today is the second agreement day for the bride and groom to carry out the holy marriage. *Makalimana to bintin lante isungan panggurrande-randeana aluk rampanan kapa'* means men, women, and children who are not included in the figures, the total number of people present at the activity in one activity, we respect them even though all children we value. *E tau e...e tau e...* is a word that is entrenched in the Toraja people. This word can be found in rituals, such as

weddings, thanksgiving, and death. The stanza above shows respect for fellow human beings by calling all people present at the wedding always to sit quietly because *tominaa* will convey about marriage customs, namely the tradition of crossing each other or exchanging that the groom's parents have become the bride's parents and vice versa. The bride and groom have agreed on the marriage customs in North Toraja. The bride and groom are considered Kings of the Day, which in Toraja language is "*Yamo bali datunna la sang bamban Ayokana Sampe Bahrul sola Lince tu lau mendadi.*" Will unite in a special sarong for the bride and groom. Carrying out traditional Toraja marriage rituals is an attitude of respect for fellow human beings because respecting the culture preserved from generation to generation, respecting parents, and all those present at the wedding.

This statement is reinforced by the opinion of Koentjaningrat (2002), which explains that the cultural value system is a series of abstract conceptions that live in the minds of most citizens of society about what is considered to have important and valuable meaning, but what is considered trivial and not valuable in life.

(3) *E... na lambi'mo te allo maelo, nadete'mo le kulla' ma pia dadi*

E...has found this auspicious day, has got a glorious shine born (children who are holy in nature)

*Lante allo masero pindan lante kulla' mabase banaa*

On this day, clean plates made of stone (clean as gold) in the light of day the plates have been cleaned

*Allo mangkana pilei langsa' indo' ambe'na*

The day mom and dad have chosen

*Lante kulla pura notonno' bua kayu to mendadianna*

In the light/shine, chooses the tree of the person who gave birth to it

*Pato malinna Sampe Bahrul sola Lince*

Both sides until Bahrul is the same

*Lananai sikorok londong to ma'rapu tallang*

They will occupy each other telling each other the roosters; the crowds gather/bamboo clumps

*La si kutinti saungan angganna taruk bulaanna*

Calling each other cocks that can be pitted, all golden tuna

*La untanda sa'bi inde rampanan kapa' basse situka'*

Bear witness to this marriage law, exchange agreement

*La untanda tasikki inde sangka'na pa'sullean allo*

Becoming this sea the law returns the sun

*Kaso sitamben. Sampe Bahrul sola lince*

Cross each other. Until Bahrul and Lince

*Tu lalanggan mo pue-pue rara'na*

Who has taken the big necklace stage

*Tula endek mo dao gorang diandilo*

Go up to the aisle

*Langngan undemme' ampang rara'na*  
Rise holding the frame over the door

*Endek unnambe lumpa lumpa bulaanna*  
He hugged his shoulders to the top frame of the door

*Inan disalli gayung kaisungan dikapu lola'*  
A place that is locked in style, where the aisle is closed with a lola (bracelet)

*Di burean kandaure mauli anna digente datu singgattu*  
in pairs of antiques containing being sworn in as king for a day

*Tu di gente' datu sangngattu', karaeng sangguka' masiang.*  
Appointed king for a day, king for a day (NMSM.3)

The text above is a continuation of the 1st stanza text. It also shows an attitude of respect for fellow human beings. The line “*E...na lambi'mo te allo maelo, nedete' mo le kulla' ma pia dadi*” is one of the Toraja people's culture that the sorting of days good deeds will also bring benefits to both families who are united in the bond of marriage. The choice of words “clean plates, langsung, bamboo, roosters, door frames, and very large gold bracelets” describes a clean day or a day that is considered good such as a clean plate made of stone. Then, langsung fruit, whose contents are clean, just like a clump of bamboo, means a family or community that is gathering. Next, a rooster is likened to the bride and groom so that they will always be strong in living the ark of the household, like the top door frame. Additionally, a large gold bracelet is likened to a strong marriage and is bestowed with many blessings from God. Marriage is a place to apply an attitude of respect for fellow human beings, as in the 2nd stanza in the *ma'parapa* text, that all those present should respect the course of the wedding procession because it is the day chosen by the two families.

This statement is reinforced by the opinion of Koentjaningrat (2002) & Yolles (2019), who explain that the cultural value system is a series of abstract conceptions that live in the minds of most citizens of society regarding what is considered important and valuable but what is taken for granted and worthless in life. It is related to the meaning contained in the 2nd stanza in the *ma'parapa* text that the two families have agreed on a day that is considered auspicious to get married. All those who take the time to attend the wedding or *rampanan kapa'* are all appreciated, and vice versa; all the people who are attendees must also appreciate the course of the event. It is because the wedding that is being held is a good day that the two families have determined. The attitude of respect for fellow human beings reflects the cultural practices of the North Toraja people containing cultural values that guide the behavior of social life, one of which is the wedding ceremony.

### ***The function of Cultural Values***

The researcher interviewed the first respondent Mr. Yulius Tandi Rapang, a retired English teacher who used to bring *ma'parapa* texts. According to him, *the ma'parapa* text has functions and benefits for education, family groups, and cultural groups. Mr. Yulius Tandi Rapang said that:



- (1) “To encourage the younger generations to dare to speak in public and be able to apply good behavior in everyday life. Stay in harmony, and always do good qualities as our predecessors did. Then, the function of cultural groups is to strengthen mutually supportive relationships in carrying out events, working together, and solving existing problems.

Next, the researcher interviewed the second respondent Mr. Yuli Pangkung, an art teacher and one of the special traditional leaders in the Randan Batu area. According to him, the *ma'parapa* text functions for education, family groups, and cultural groups.

- (2) “So that children can interpret advice, advice, and relationships with God Almighty. The *ma'parapa* text for family clumps has the function that cognate families can take the advice contained in the *ma'parapa* text and can apply it in daily life so that cognate families can always work together, live in harmony, and maintain their culture. Meanwhile, for cultural groups, it is useful to form a community to work together on every problem faced by every cultural group that exists in one society and care for one another.
- (3) “The *ma'parapa* text has a moral value function that people will know more and more that this *aluk rampanan kapa'* is a very sacred level of the ceremony which if there is a violation will be given sanctions from fellow humans and also from the creator. The *ma'parapa* text has a valuable function in religion to be grateful for God's blessing, who gives a very beautiful day that can only be done once in a lifetime. The function of cultural values contained in the *ma'parapa* text is an effort to preserve culture. Meanwhile, for the function of educational value, the value is more for the bride and groom; if they understand, they will know that this is a culture left by their ancestors and values related to education have advice (messages or advice) in it regarding the provisions of *rampan kapa'*. The *ma'parapa* text is more or less a manifestation of the culture and values that the people of North Toraja believe.

Thus, according to the three informants whom the author has interviewed, the function of the values contained in the *ma'parapa* text are values that must be maintained and always preserved in everyday life, both in formal and informal forms. In order to always create a society that is brave, has good morals, works together, tries to preserve its culture, and always lives in harmony. Every *tominaa* who brings *ma'parapa* text is not all the same. Thus, something is starting from the opening, the introduction, then starting the *aluk rampanan kapa'* since *puang matua* (God) created humans into this world in relation to *aluk malolotangnga* or *aluk rampanan kapa'*. Then, it will be continued with the *aluk rampanan kapa'* journey up to this time, giving thanks to the bride and groom and all things related to the ceremony to be grateful to God, and finally by asking God for blessings for the bride and groom and their families.

For those who understand that the *rampanan kapa'* custom is a very sacred thing for the Toraja indigenous people, the customary provisions regarding the *rampanan kapa'* have so many laws. Thus, everyone will feel that violating the customary rules regarding marriage is something that is strictly prohibited by custom. If it is clear that there will be consequences in a marriage blessing for Christianity or a marriage contract for Islam, such as the provisions in the book; in this case, the law is not real, but if the custom is real, it is almost the same as the law, the provisions are there, the punishment is there. The sanctions are almost the same as the law or formal law. What determines that a person is guilty is the customary holder and community elders who determine that they are guilty; for example, if someone violates their customary marriage and then they violate the rules. Such as divorcing their partner without a good reason, they will be subject to customary sanctions. Thus, if the customary sanctions are re-applied again the four basic *rampanan kapa'* are *tana bulaan*, *tana bassi*, *tana karuru*, and *tana kua-kua*. Hence, the position of the bride and

groom whether they are in *tana bulaan*, *tana bassi*, *tana karuru* and *tana kua-kua* is adjusted to social strata as well sanctions are adjusted according to strata.

The severity of the violation is determined by community elders or traditional leaders (traditional leaders) in the North Toraja region, whose name is *toparinggi*. The sanctions are in the form of material; since the Torajans embrace modern religion, there are sanctions that are expelled to other areas called *dialik*, some are killed, some are marked on their hands made bracelets made of rattan, the Toraja language is *digallangi wei*, there is also a name *dialik* which means expelled from It's up to you where you want to go, some are killed and drowned, so customary law was tough when the Toraja people still adhered to *Aluk Todolo*, now the form of sanctions is an average meter and is measured by a buffalo, for example, the violation is serious and the *tana* is *tana' Bulan* if it is in the central area of Toraja, they will be sanctioned *Sangpulo*, two *Ayoka*, which means that one *Ayoka* are 2 buffaloes, 12 *Ayoka* means 24 buffaloes specifically for *tana' bulaan*. Thus, in material terms, laws such as being killed have no longer existed since the Toraja people embraced modern religion.

### ***The Existence of the Ma'parapa Text in the Rampanan Kapa' Procession in Tana Toraja***

The researchers interviewed community leaders who were considered capable of assessing the existence of the *ma'parapa* text. For this purpose, the researcher interviewed three informants for the formulation of this problem; the first was Mr. Bastian, one of the community leaders in North Toraja, especially the Londa Tadongkon area. Mr. Bastian said that:

- (1) "Starting to explore again, the Toraja people are now more modern, most of the people want to know what their parents did before and want to know the real value, but they want to adapt to modern religion. There are still many people who do it."

According to the second informant, Mr. Yulius Tandi Rapang, one of the community leaders who often brought *ma'parapa* texts, said that:

- (2) "Ma'parapa texts are increasingly alive today, because if in the *rampanan kapa'* (wedding) ceremony there is no one who brings/chants the *ma'parapa* text, then the wedding ceremony feels lifeless."

The third informant, Mr. Yuli Pangkung, was also one of the community leaders who helped preserve Toraja culture and knew a lot about the *ma'parapa* text. Mr. Yuli Pangkung said that:

"It still exists, even the *ma'parapa* text will be developed".

Thus, according to the three informants whom the author has interviewed, the existence of the *ma'parapa* text in today's society is increasingly existent because, compared to the past, the *ma'parapa* text was used as a text that unites the bride and groom in one marriage bond. After the entry of modern religion, nowadays, the *ma'parapa* text is used at wedding receptions after the bride and groom unite the marriage contract; the marriage contract is better known in Islam, while Christianity recognizes it as a sacred promise. Toraja society today considers that *ma'parapa* is important as a form of Toraja culture or a separate feature that distinguishes it from wedding ceremonies in other areas. Toraja people should maintain the heritage of their ancestors or previous parents, which are full of values that need to be known and applied in everyday life, both in formal and non-formal activities. The goal is to establish ties of friendship, and the community can adapt to other communities so that

harmonious and peaceful relationships are established.

The *ma'parapa* text chanted or sung since the Toraja people were in a marriage has been used as a text that unites the bride and groom in a bond called a husband and wife. When modern religion entered Toraja, it slowly disappeared until it was lost for decades, from about 100 years ago, it reappeared and was reappointed; in the past it had disappeared because, after a wedding blessing in a church or a marriage contract in a mosque, it was considered finished. By the time the Torajans had received the gospel in Toraja, it was estimated that it was 1903. At that time, it began to fade because the Torajans had accepted the imported cultures brought by the Dutch, which were swayed by the majority of the Christian religion. About 100 years ago, it began to appear, but not yet in the community; at that time, there were still very few who used the *ma'parapa* text in the wedding ceremony. It has become popular, and many people have used it from 15 years ago until now. It is even recorded in a book entitled "Sastra Toraja."

#### **4. Conclusion**

Based on the research results that the researchers have described in the discussion, generally, it can be concluded that the *ma'parapa* text in the *rampanan kapa'* procession has a function of cultural values and still exists in use in the Tana Toraja community. The values of the family clump are to encourage them to maintain the cultural values inherited from their ancestors and remain in harmony, always doing good qualities as the previous people have done. Cognate families can take the advice contained in the *ma'parapa* text and can apply it in daily life, so allied families can always work together, live in harmony, and maintain their culture. The function of values for cultural groups is to strengthen mutually supportive relationships in carrying out events, cooperation, and solving any existing problems together. Additionally, the function is to form a community to work together on every problem faced by every cultural group in one society, care for another, and preserve culture.

The existence of the *ma'parapa* text in the *rampanan kapa'* procession in North Toraja is still alive in the midst of society. The preservation of the *ma'parapa* text in order to maintain the existence of Toraja culture must continue, not only in the form of oral tradition but also through literal documentation, even transliteration. In addition, conservation efforts can also be carried out by integrating the latest into the school curriculum, both as materials, materials, and learning resources in schools. In this way, the existence of the *ma'parapa* text as a Toraja cultural identity can be well maintained.

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