

The Elements of Torajanese Culture in the Rampa' Maega's "*Landorundun*" Novel: A Literary Anthropology Review

Dewinda Christin Maraya¹, AB Takko Bandung², Mardi Adi Armin³
Faculty of Cultural Sciences (FIB) Hasanuddin University,
Makassar

Abstract:- This study uses a review of Literary Anthropology with the concept of seven elements of culture according to Koentjaraningrat. This type of research is qualitative research with data collection methods literature study techniques. The results of the study show that the elements of Toraja culture in the novel *Landorundun* have values and meanings regarding past customs, traditional roots, messages and the process of inheriting traditions from Toraja Culture. These cultural elements are language, knowledge system, social organization, living equipment system and technology, livelihood system, religious system, and art which are found through the elements that make up the novel.

Keywords:- Novels, Toraja culture, literary anthropology.

I. INTRODUCTION

The interesting thing about the novel *Landorundun* by Rampa' Maega's lies in the background of the novel which also raises the traditional legend of *Landorundun*. The legend is one of the Torajanese people's oral literary genres that has not received much attention. Simega (2012: 84) states that the legend raised in the form of this novel is expected to make the Torajanese people recognize their folklore again and as an effort to align the folklore with folklore from other regions.

The novel *Landorundun* displays many aspects of Torajanese culture. This study describes the elements of Torajanese culture in the novel *Landorundun* with a review of literary anthropology. Questions about culture in literary works can be answered through a review of literary anthropology. According to Ratna (2011:6) literary anthropology is an analysis of anthropological elements found in literary works. Literary anthropology is a theory that seriously raises various cultural events in the realm of literature. Literary works in the context of anthropology reflect the culture of ethnic groups. Literary anthropology studies cultural symbols in literature. Endraswara stated (2020:58) that collaboration between anthropological and literary research is an activity that is unavoidable.

In this study, the elements of culture described are based on the concept of the seven elements of culture according to Koentjaraningrat. The elements of Torajanese culture in the novel *Landorundun* are shown through the use of the Torajanese language in *sengo* and *londe* (typical Torajanese rhymes), social organizations that refer to *Tongkonan* (traditional Torajanese houses), traditional living

equipment and technology systems, livelihood systems, namely farmers, ranchers, and barter, a religious system that refers to ancestral beliefs, and the art of *pa'gellu* dance. From these elements are implied past habits, roots of traditions, messages, and inheritance of traditions which are seen as the value and meaning of Torajanese Culture behind the novel *Landorundun*.

This research is expected to strengthen the argument regarding the tendency of literary works to express cultural descriptions. Endraswara (2020: 62-63) suggests that writers can be photographers of diverse cultures, literary anthropology builds the idea that literary works are a mirror of culture. An anthropological review of literature can be a means of understanding literary wealth as a symbolic imitation of life.

This study provides an overview of the cultural richness of the Torajanese tribe, South Sulawesi Province, as part of the diversity of the Indonesian nation. Intercultural understanding through this research is expected to strengthen the tolerance of the entire community in the midst of the nation's cultural diversity. In addition, the influence of globalization has resulted in the fading of interest in local wisdom, so efforts must be made to continue to preserve the cultural diversity of the Indonesian nation, one of which is through research in the scope of Indonesian literature which is one of the cultural products.

II. THEORETICAL BASIS

A. Literary Anthropology

The link between ethnography and the novel is the thing that most clearly shows the relationship between anthropology and literature (Ratna, 2017:79). According to Ratna (2017: 80) novels are basically ethnography, because novels are written based on research, interviews, and it is possible that they are also compiled by distributing questionnaires. Footnotes, maps, and photos that can be found in several modern novels also make the novel a scientific one with the intellectual and scientific levels contained in it (Ratna, 2011: 80). According to Ratna, in many ways, imagination, which has been the main characteristic of literary works, also contains weaknesses.

Literary anthropology seeks to understand literary works from a cultural perspective. Literary anthropology research can examine various ethnographic writings that have literary characteristics in terms of aesthetics. In addition, literary anthropology can also examine literary

works from the cultural aspects of society through an ethnographic point of view. Thus, literary anthropology research focuses on the literary aspects of ethnographic writing and the cultural aspects of society in literary texts.

Anthropological Instruments also involved in the analysis of literary works using a literary anthropological review. In this study, the anthropological instrument used refers to the concept of culture according to Koentjaraningrat. In order to gain a broader and more detailed understanding, Ratna (2017:395) in his analysis of literary anthropology in literary works, examines the elements of culture using the seven types of culture proposed by Koentjaraningrat. The seven elements are: equipment for human life, livelihoods, social systems, language systems, arts, knowledge systems, and religious systems.

Literary anthropology is limited to the analysis of literary works as cultural products, by conducting studies from an anthropological point of view. The formulation of the position of the study of literary anthropology by Ratna (2017: 68) is: complementing extrinsic analysis in addition to literary sociology and literary psychology, as well as calculating the tendency of literary works that express a lot of local wisdom. Based on this formulation, the center of literary anthropology is at the level of extrinsic elements and adjustments to the existence of local wisdom in literary works.

B. Culture

Culture based on anthropology is a system of ideas, actions and human creations with the intention that community life belongs to humans through the learning process. This means that most human actions are cultural. Koentjaraningrat (1990:203) argues that there are seven elements of culture, as follows:

a) Language

Language is a system of sound symbols both orally and in writing in communicating between one person and another. The language of an ethnic group certainly has the most important characteristics and language variations. In literary anthropology research, data about the language characteristics of an ethnic group, the extent of language distribution boundaries, geographical variations, and variations according to social layers will be collected maximally by researchers.

Literary anthropology looks at the relationship between humans and their language and literature. Language shows the nation, meaning the way a person speaks and acts is a measure to determine the identity of that person, whether ethnicity, nation, or religion. The relationship between humans and their language is also interesting to study if the levels of use (Ratna, 2011:416).

b) Knowledge System

The knowledge system in culture is a description of several branches of knowledge. It is divided based on the main concern, thus each ethnic group has knowledge about nature, animals and plants, objects, the human body, the

nature and behavior of fellow humans, as well as knowledge about space and time.

c) Social organization

Community life is certainly organized with customs and rules in the community where people live their lives (Koentjaraningrat, 1990: 366). Koentjaraningrat stated that the closest to the community are social relations in the kinship unit within the nuclear family and other close relatives.

d) Living Equipment Systems and Technology

Traditional technology marks the living equipment system and technology. Broadly speaking, there are eight kinds of living equipment systems and technology used by the community, namely productive tools in the form of weapons, containers, tools for starting fires, food, drinks, passion-generating materials, and traditional herbal medicine, shelter and housing, as well as tools for means of transportation.

e) Live Livelihood System

Livelihood systems can be limited to traditional systems. Such systems include hunting and gathering, livestock raising, farming in the fields, catching fish, and permanent farming with irrigation.

f) Religious System

Religious ceremonies found in the culture of an ethnic group are usually the ones that mark the religious system the most. Magic is also a special element in the religious system. The hallmark of a religious system in a culture will always try to maintain that religious feeling among its followers (Koentjaraningrat, 1990: 377).

g) Art

Art in terms of way is seen as an expression of human desire to enjoy beauty. There are two major parts of art, namely visual art, which is art that is enjoyed using the sense of sight, and sound art, which is art that is enjoyed through the sense of hearing (Koentjaraningrat, 1990:380)

III. RESEARCH METHODS

The writer in this study used a qualitative research method. The qualitative research method is a descriptive, analytical research, and emphasizes the meaning process. The source of data in qualitative research is natural data and the researcher acts as a key instrument. Qualitative research is research that does not prioritize numbers, but prioritizes appreciation of the relationship between concepts that are analyzed based on experience (Semi, 2012:28).

Endraswara (2020:51) suggests that the quality of words in data analysis with qualitative methods is determined by in-depth data collection. The objects in this research are *Landorundun* novel by Rampa' Maega published by Senandika in 2011 with a total of 250 pages. Words, sentences, and paragraphs that have a direct relationship with elements of Toraja culture in the novel *Landorundun* by Rampa' Maega were collected as research data.

IV. DISCUSSION

A. *The Elements of Torajanese Culture in the Rampa' Maega's Landorundun Novel*

The novel *Landorundun* by Rampa' Maega describes the Toraja culture. Toraja cultural symbols contained in the novel *Landorundun* are classified into elements of Toraja culture. Language, knowledge system, social organization, living equipment system and technology, livelihood system, religious system, and art are the seven main elements in culture. The seven elements of culture can be found in all ethnic groups, including the Toraja culture. The following are seven elements of Torajanese culture contained in the novel *Landorundun*.

a) Language

The novel *Landorundun* with the local color of the Torajanese tribe describes the characteristics and variations of the Torajanese language used by the characters in communicating. Toraja language in the novel *Landorundun* is shown through *sengo* and *londe*. *Sengo* and *londe* are songs performed by groups of young people or elders whose lyrics contain satire, advice, and others. The following quote describes the *sengo* in *Landorundun's* novel:

“Sengo (Syair yang dinyanyikan) ... Lewatsyair-syair yang iapantungkan, BenduranamemujikecantikanLandourundun dan menyisipkanniatnyauntukmempersuntingperempuanberambutpanjangitu” (Maega, 2011:168-169)

The quote above explains that Bendurana praises Landorundun using the poems that he recites (*sengo*). Bendurana praised Landorundun's beauty and conveyed his intention to marry Landorundun through these verses. *Sengo* in the novel *Landorundun* is also delivered reciprocally. Landorundun replied to a rhyme from Bendurana to test the sincerity of Bendurana who wanted to marry him. The following is a *sengo* quote that Landorundun conveyed to Bendurana:

“Kapeto-petotelondong, tang mana'patemuaneumpokada bale tae', ussa'bukapipelo'bang la mulambi' rakarundun, la mukaratuirakamambelaampunnarundun, langkankamasuliranna to daobambanaTo'Bubun.” (Maega, 2011:169).

The contents of the *Sengo* poem above show the impression of selling expensively from Landorundun. This is so that he can find out where the tenacity of Bendurana's heart to get him. Receiving a response that seemed expensive, Bendurana then replied to Landorundun's*sengo* to find out what Landorundun's true heart was. *Sengo* which is delivered reciprocally between Bendurana and Landorundun shows that there is communication and interaction that exists between the two. In addition, *Sengo* also serves as a means of conveying reproach or satire. *Sengo* who uses the Toraja language is able to form interactions between characters and become a means of communication in conveying praise, goals, intentions, to satire and reproach. Apart from *Sengo*,

“Tangladodoku ra ronno', tanglapa'peindanmasaingku. Saena' untirotingke', unlinde-lindeunuran. Tingke' taesusinna, unuranta' padaona. lamounnonibamban, telanganbamba Seko.” ... Merekakemudiansalingberbalaslondé – pantun.” (Maega, 2011:26).

The quote above explains if *londe* is used reciprocally. Similar to *sengo*, *londe* also uses the Torajanese language. The difference lies in the level of language used. *Londe* is a typical Torajanese rhyme with the application of language that tends to be light and the goal is simple, namely expressing meaning with language metaphors. Bendurana in the novel *Landorundun* is said to have come from the Makassar Strait. However, Bendurana is able to speak Torajanese by reciprocating with Landorundun as described in the explanation above. This shows that the *Landorundun* novel also provides data on the kinship relationship between the Makassar Bugis and the Torajanese tribes. It is possible that Bendurana easily understands Torajanese because there are similarities with the language of his native region.

The use of *sengo* and *londe* in the novel *Landorundun* shows the characteristics of Torajanese culture in communicating, namely using rhymes and poetry with rhythmic rhymes. Language variations in the Torajanese tribe are created by adapting it to the place or region as well as the level and social environment. This can be identified through the choice of words used in the *sengo* and *londe* used or conveyed.

b) Knowledge System

The novel *Landorundun* describes a description of the main contents of the Toraja cultural knowledge system. In this study, the knowledge system of Toraja culture contained in the novel *Landorundun* is examined on a special subject which is the content of the knowledge system about nature, flora, fauna, the human body, to the nature and behavior of fellow humans.

• Nature

The system of knowledge about nature from Torajanese culture in the novel *Landorundun* refers to the origin and creation of nature. Knowledge of nature in the novel *Landorundun* is concerned with the origin of nature. The origin of nature according to Toraja cultural beliefs in the novel *Landorundun* refers to the title *TanaMatari'AlloTondokLeponganBulan*. A description of this degree can be seen in the following quote:

“Lingkaranbukit dan gunungmengitarinyadalamkonfigurasiserupaling karan, termasukGunungSesean di mana merekasedangberada. “ItulahsebabnyaTorajadisebut juga *Tana Matari' Allo, TondokLeponganBulan*” (Maega, 2014:29)

The quote above explains the origin of the title *TanaMatari'Allo, TondokLeponganBulan* for Torajanese. This title is given based on the Torajanese area which is surrounded by mountains. This gives meaning if knowledge about nature is based on natural objects such as mountains.

The mountain that surrounds it gives knowledge by considering it as the boundaries of the world or the boundaries of the region. The circular mountains form the Torajanese region called *TanaMatari'Allo, TondokLeponganBulan*, such is the knowledge of the natural origins of Torajanese contained in the novel *Landorundun*.

“Para tetuaadatmengisahkantentangtomanurun, manusiapertama yang turundarilangit di *Tana Matari' AlloTondokLeponganBulan*” (Maega, 2014:111)

In the knowledge of nature there is also a belief about the first human being revealed in Torajanese as *TanaMatari'AlloTondokLeponganBulan*. The quote above provides an illustration of the figure of *Tomanurun* as the first human to descend on *TanaMatari'AlloTondokLeponganBulan*. This provides an overview of the origin of the first life in nature, marked by the presence of humans. *Tomanurun* was the first human to be sent down from the sky. The sky is believed to be the place where life originates and also the place to return to when leaving the world.

- Flora

In the *Landorundun* novel, the Torajanese cultural knowledge system about flora or plants is characterized by agriculture which is closely related to supernatural things or things that are not seen.

“Sebuah batu besar yang berfungsi sebagai ditempatkan di dekatgubukkecil di salah satupematang sawah yang luas. Di permukaannyadiletakkanberupapersembahan: sirih, pinang, beras, dan telur. Persembahanserupa juga ditaruh di permukaantanah. Semuapersembahanituditujukankepadarohpengu asapadi agar kelakhasilpanensesuaidenganharapan. Hasil ladang yang ditanam di tempat lain sepertijagung dan tebu juga ditempatkan di sekitar sawah. Iniadalahjatahuntukarwah orang yang sudahmeninggal agar tidakmerusakpadi yang ditanam” (Maega, 2011:88)

The quote above explains about offerings to the spirits of the rulers of rice and rations for the spirits. Giving offerings in the form of betel, areca nut, rice, and eggs is believed to make the harvest as expected. Meanwhile, the rations in the form of corn and sugarcane can prevent the spirits of the dead from destroying the planted rice. Giving offerings and rations to spirits and spirits is considered a magical way of treating plants. In addition, the belief in spirits and spirits is a way of treating plants by being associated with the supernatural or nature that is beyond human reach.

- Fauna

Toraja culture about fauna in the novel *Landorundun* refers to chickens, pigs and buffalo. Chickens, pigs and buffalo are valuable animals because they are also

involved in traditional ceremonies to meet the needs of traditional participants.

“Ratusan ‘mayat’ ayam dan babi yang barusajadisembelihbergelimpangandengandarah yang tercecce-cecce di permukaantanah” (Maega, 2011:108)

The quote above describes hundreds of chickens and pigs that are part of nature, slaughtered for consumption in traditional activities. Animals as part of nature are used to meet the needs of life, especially for traditional needs. For the Torajanese people, chickens, pigs, and buffalo are synonymous with traditional ceremonies, both mourning and joy.

Pigs and buffaloes are treated so special by the Torajanese people by taking care of them as well as possible. Feeding buffalo is one form of attention to animals to maintain the survival of these animals. The buffalo is also a symbol of community status. The buffalo is a symbol of the wealth of a noble. Pigs and buffaloes as symbols of one's nobility make these animals treated well, cared for and cared for by countless numbers. Pigs and buffalo for the Toraja people are animals that are part of fulfilling the process of life.

- Human body

Today's medical science certainly has not had much influence on the knowledge of the human body in cultures. Knowledge of the human body in traditional culture is often associated with the occult. Traditional society trusts the shaman or massage therapist as a figure who has the knowledge to cure disease. Koentjaraningrat said that he called it shamanism or occult science. In *Landorundun's* novel this can be seen in the following quote:

“*maro* adalah sebuahritus ‘penyembuhanluka’. Ketika seseorangmenderitapenyakit, maka para *deata* akan ‘dipanggil’ masukkedalamtubuh sang pesakitanuntukmembawakesembuhan.” (Maega, 2014:114)

The quote above describes the way that is believed to cure disease. The healing of this disease or wound is known as a rite with the term *maro*. *Deatas* are called to heal the sick. People in *Landorundun's* novel believe that disease can be cured by magic. This supernatural thing is shown by the belief in *deata* or spirits.

The system of knowledge about the human body also leads to abstinence. In Torajanese culture, knowledge about the human body can be described regarding the existence of taboos or prohibitions to marry relatives with close blood relations. In *Landorundun's* novel this is described through the *massu nene'* tradition. *Massalunene'* is a tradition to trace the ancestors. One of the goals of this tradition is to avoid inbreeding.

The *massalunene'* tradition in Torajanese culture is able to provide understanding or knowledge to avoid inbreeding by being packaged as *pamali* or prohibitions. *Pamali* regarding inbreeding in Torajanese culture is

believed to be something that is strongly opposed by *PuangMatua*, who is believed by the ancestors of the Torajanese tribe as the Almighty. Even in the mythology of the Torajanese people, inbreeding is the cause of *PuangMatua's* anger to break off relations with humans.

The tradition of *massalunene'* gives knowledge about the human body that inbreeding should be avoided. Through this tradition people gain knowledge about the body in relation to blood relations. This tradition provides knowledge and knowledge that is packaged through taboos, so that traditional people can swiftly avoid things that can make them fall into mistakes in treating their bodies.

- Human Nature and Behavior

The system of knowledge about the nature and behavior of fellow human beings in Torajanese culture in the *Landorundun* novel is reflected through the prevailing norms. Knowledge of this can also be classified in knowledge of social manners, customs, system of norms, and customary law. as in the following quote:

“Bagiperempuan di negeri itu, membiarkanrambuttergerai polos tanpadigelungadalahsebuahperbuatan yang kurangelok” (Maega, 2011:6)

The quote above describes the unsavory behavior of women. From this, it can be seen that the knowledge system about habitual behavior starts from oneself. Loose or untied hair is considered a violation of etiquette. Possibly this is because loose hair will be unsightly and can interfere with activities.

In addition, the knowledge system regarding the nature and behavior of fellow human beings is also seen in the *ma'parampo* tradition. *Ma'parampo* is one of the traditions as a form of norms and behavior that is upheld by the Toraja people in traditional marriage customs. This procession represents the cultural values of the Toraja people, in behaving and upholding the norms of decency with fellow human beings before carrying out a sacred and sacred marriage. The procession of traditional Torajanese marriages is one of the systems that regulate social life. This shows that *ma'parampo* in *Landorundun's* novel can be grouped as an element of culture in terms of a system of knowledge about the nature and behavior of fellow human beings.

- c) Social organization

The Toraja socio-cultural organization in the novel *Landorundun* is shown by the existence of activities centered on the *Tongkonan*. *Tongkonan* has various functions and underlies various activities. In the *Landorundun* novel, social activities from family and relatives in a village are carried out centered on *Tongkonan* and the surrounding area. This can be seen in the following quote:

“Di sebuahlapangan, takjauhdarilokasitongkonan, yang disebutkala'parantampakbeberapapriasisbukmend irikansebuahbangunandarikayu yang

terletaktepat di tengahlapangan. Sebatangpohoncendana yang selaluditanam di pusatsebuahkala'paramjenjadiangutamanya. Nantinya, bangunansementaraituakanditempati oleh para tominaa, pemukaadatuntukmemimpinjalannyaupacara” (Maega, 2011:109)

The quote above describes the implementation of traditional ceremonies in the *Tongkonan* region. *Tongkonan* as a place to live or a house in the form of a sign of various symbols of Torajanese culture. Apart from being a shelter in establishing a family relationship in a house, *Tongkonan* also has other functions, including social functions.

Tongkonan provides an overview of the social organizational structure of the Toraja people in carrying out their daily social life. This organization started from the smallest scope, namely the family family descended from *Tongkonan*. In addition, *Tongkonan* also regulates the status and role of each party in carrying out cultural life.

The social organization that leads to the role of *Tongkonan* is depicted in the novel *Landorundun*. Various traditional activities are carried out in the *Tongkonan* area, both those that lead to the *Tongkonan's* role as a place to live, as well as social functions in the family and kinship family of the Torajanese community.

- d) Living Equipment Systems and Technology

The system of living equipment and technology from Torajanese culture in the novel *Landorundun* is characterized by the use of tools and objects used to work in supporting the lives of the characters. These tools such as stone and petue stoves, wooden mortar and pestle, hoes and baskets, and spears can be seen in the following quotes:

“Tungku-tungkudadakandari batu dijejerdenganrapi di halamanuntukmenanak nasi dan berbagaimacamlauk-pauk. Nyala apidaribatang-batangbambukering di dalamnyaberkobarsetiap kali ada yang menyulutnyadenganpetue” (Maega, 2011:108)

“Lesungkayu yang berbentuksepertikapaldibunyikansecarabergantia ndenganharmonis oleh para perempuandanganmemakaialu” (Maega, 2011:112).

The quote above mentions the tools used in the implementation of adat. Stone stoves are used as tools for cooking, and petues are tools for blowing fire. Furnaces made of stone show the tools used are still very traditional. In addition to tools to support the implementation of traditional ceremonies, other tools are shown in their functions as tools used to complete work.

“Salogangmenancapkantombak yang dibawanyadari Seko ke salah satubagianbukit batu itu. Seketika air derasmenyemburdaridalamnya” (Maega, 2011:27)

“Para lelakimemanggulpacul di pundak masing-masing sementara para perempuanmembawabakul yang berisibenih-benihpadi.” (Maega, 2011:87)

The quote above describes the objects or equipment used in doing a job. These tools are termed by Koentjaraningrat as productive tools. Productive tools are intended as tools used to carry out a job. Spears, hoes, and baskets are also traditional tools.

e) Live Livelihood System

The livelihood system in this study leads to the traditional livelihood system. The livelihood found in the novel *Landorundun* is as a farmer. This can be seen in the following quote:

“Para lelakimemanggulpacul di pundak masing-masing sementara para perempuanmembawabakul yang berisibenih-benihpadi. Anak-anakkecilberlariandengangembira. Bagimereka, pekerjaanmenanampadiadalah salah satujenispermainanmengasyikkan yang tidaksetiapsaatbisadilakukan.” (Maega, 2011: 87)

The quote above shows that the livelihood in the novel is a farmer. Men are in charge of cultivating the land while women carry rice seeds. The livelihood system in *Landorundun's* novel shows the difference in social class between the nobility and ordinary people who are called pa'anakan or slaves. Another livelihood that is also mentioned in the novel *Landorundun* is raising livestockpig. Pigs are kept for later which is then exchanged for other objects. It also shows that there is a transaction by barter or trade by exchanging goods. This can be seen in the following quote:

“Awalnya, Patodenmanikbermaksudmenukaryadenganbeberapaekorbabisebagaiganti, namun sang pembuatrahat yang bernamaDassirimenolak ...” (Maega, 2011: 6)

The quote above illustrates that a character named Patodenmanik wants to exchange the grace of a character named Dassiri with some of his pigs. Patodenmanik who has several pigs shows that in *Landorundun's* novel, raising pigs is also a source of income. In addition, the rahat that you want to exchange for some pigs also shows the existence of traditional buying and selling transactions. This traditional buying and selling transaction is known as barter or trade by exchanging goods. With barter, it can be said that in *Landorundun's* novel, livelihood also leads to trading. This is also described in the following quote:

“Dengan benda yang berbentuk seperti roda itu, ia memintal benang untuk dijadikan kain yang kemudian ia tukarkan dengan barang-barang lain kepada para tetangga untuk kebutuhan sehari-hari” (Maega, 2011:5)

The quote above explains if cloth is produced and then exchanged for other goods for the necessities of life. This clearly shows that trading is also a source of livelihood for the characters in the *Landorundun* novel. This is in line with what was conveyed by the informant in the interview excerpt above that the traditional Torajanese people run the economy, fulfill their daily needs by farming, raising pigs, and also conducting transactions by exchanging goods or bartering.

f) Religious System

The system of religion or belief in *Landorundun's* novel refers to belief in aluk. In Toraja culture, aluk is known as an ancestral belief. Aluk becomes a guide in doing something. This can be seen in the following quote:

“PernikahannyadenganTumba' Pewanian yang tidakdiceritakankepadaLambe' Susu dan keluarganya di Napo adalahsebuahbentukpelanggaranterhadapaluk yangsudahdigariskan oleh Puang Matua. Untukitulah, Salogangperlumengakuikesalahannya, agar PuangMatua yangberkuasaatashidupanmanusiamengampuni ” (Maega, 2011:49)

The quote above describes the violation committed by Salogang against the aluk handed down by *PuangMatua*. Salogang made the mistake of not telling Lambe' Susu about his previous marriage to Tumba' Pewanian. Salogang's dishonesty then caused the child born to Lambe' Susu to resemble an oto' pune or black piece of wood. This incident is believed to have occurred as a result of a mistake made by Salogang against Aluk who became a source of trust or guidance in doing various things or in living life.

Belief in aluk has a causal value that makes the character responsible for the life he lives. Salogang who has violated aluk by leaving his wife Tumba' Pewanian and marrying Lambe' Susu without acknowledging his first marriage, makes the child from his marriage to Lambe' Susu have to suffer the consequences. This shows that aluk as a belief system also provides knowledge about norms in marriage that should not be violated.

The belief system in Torajanese culture in the novel *Landorundun* also changes with external influences, especially the entry of religion in the Torajanese area. However, some matters relating to adat are still carried out even though they have a different belief system. Christianity is the religion that most influences the view of belief in *aluk*. However, several series of traditions from aluk which are considered to be tolerated by religious beliefs are still being carried out. The existence of aluk can still be felt until now and has never been abandoned by the community even though it has a different appearance or packaging.

g) Art

Torajanese art in the novel is shown by the *pa'gellu* dance. *Pa'gellu* is offered in a series of harvest thanksgiving ceremonies and *Tongkonan* house thanksgiving as a form of gratitude to *PuangMatua*. The *pa'gellu* dance in the novel

Landorundun is performed by noble girls. This can be seen in the following quote:

“Siang harinya, dipertontokan tari *Pa'gellu* oleh gadis-gadis bangsawanebagaibentuk rasa syukur kepada *Puang Matua*” (Maega, 2011:111)

Pa'gellu dance is an art or dance of joy performed by women accompanied by drums (Tangdilintin, 1981:328). In practice this dance is intended for the *RambuTuka'* ceremony. Harvest thanksgiving ceremony and *MangraraBanua* ceremony which is part of *RambuTuka'*. Tulak (2009:38) suggests that *RambuTuka'* is a ceremony that represents a sense of joy, pleasure, and this ceremony is categorized as a party. *RambuTuka'* is a ceremony marking the success of receiving God's blessings such as the *Tongkonan/Banuamangrara*, marriage, thanksgiving and others (Tulak, 2009:39).

The harvest thanksgiving ceremony and *mangrarabanua* in the novel *Landorundun* are also complemented by the *Sisemba'* entertainment program. *Sisemba'* is an entertainment event in the form of games that are part of a series of harvest thanksgiving ceremonies. This game is carried out in fields that have been harvested, can be played in three forms, as shown in the following quote:

“permainansisemba' yang juga merupakan bagai darirangkaian upacara ungkapan syukur panen” (Maega, 2011:110)

“*Sisemba'* sendiri dapat dimainkan dalam 3 bentuk, yaitu *simanuk* (satu lawan satu), *siduanan* (dua lawan dua), dan *sikambanan* (kelompok lawan kelompok)” (Maega, 2011:110)

Tangdilintin (1981:339) explains that the Torajanese people have agility games as one of the joints of Torajanese art. *Sisemba'* is one of these dexterity games, performed by Torajanese youths during harvest ceremonies as well as *ma'palao* and *ma'nene'* ceremonies. Tangdilintin further explained that the *sisemba'* game is played in 3 different ways: *simanuk*, which is one against one, *siduanan*, which is two against two, and *sikambanan*, which is mass versus mass. This is in line with the quote from *Landorundun's* novel above which explains about *sisemba'*. However, in another view, *sisemba'* is classified as a traditional sport. Researchers categorize *sisemba'* as art because this game is held at a joyful event with a sense of joy for those who take part in it.

V. CONCLUSION

The analysis of the elements of Torajanese culture contained in the novel *Landorundun* with a review of literary anthropology can answer questions about the culture of an ethnic group presented in a literary work. An anthropological review of literature as research involving anthropological elements can reveal the values and meanings of an ethnic culture. For example, the value and meaning behind the Torajanese language found in *sengo* and *londe* in the *Landorundun* novel is showing the identity of

an area by analyzing the dialect and social level through the choice of words used.

The values and meanings behind culture can be revealed through past habits, the process of inheriting traditions, messages, and the roots of carrying out traditions identified through the description of the elements of Torajanese culture in the novel *Landorundun*. The cultural elements include the Torajanese language in *Sengo* and *Londe* (typical Toraja rhymes), social organizations, living equipment systems and technology, livelihood systems, religious systems, and the arts which are still strongly influenced by traditional beliefs and traditions.

This study strengthens the argument regarding the tendency of literary works to present a description of culture. The study of cultural elements shows that a writer can become a cultural photographer. The ideal description of the Torajanese cultural treasures in South Sulawesi found in the novel *Landorundun* can strengthen the tolerance of all people in living side by side by respecting the existing cultural diversity.

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