

The Used of Euphemism in *Torajanese*: Sociolinguistics Study

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Abstract:- This research aims to find out (1) The types of euphemism used in Rambu Tuka', Rambu Solo' ritual speech that used in Tana Toraja (2) The meaning of euphemism in Rambu Tuka', Rambu Solo' ritual that used in Tana Toraja . This research was carried out at Gasing village, Mengkendek sub-district, Tana Toraja. The research design employed was descriptive qualitative. Data were collected from field and library research. The data consist of the recordings of ritual text of Rambu Tuka' and Rambu Solo' and other supporting sources. The result shows that there are some types of euphemism that exist in Rambu Tuka' and Rambu Solo' ritual speech in Tana Toraja, they are: circumlocution, figurative expression, hyperbole, jargon loan words, repetition, symbolic, and affirmation, with the dominant types is circumlocution. In the ritual text there are also three types of euphemisms that are not found in theory by Allan and Burridge that researcher used in this research, namely: repetition, and affirmation. For the next study, researcher suggest about contrastive study. Contrastive study is needed about types of euphemism between English and Indonesian as well as regional languages that are there to be comparison material in order to see cultural differences in western countries and Indonesi..

Keywords:- Euphemism, Sociolinguistics, Stylistics, Types of Meaning, *Torajanese*.

I. INTRODUCTION

As a communication tool in the society, euphemism expressions are widely used in every culture of society to meet certain communicative needs, show humility, respect, and politeness. This way could make a good relation in the society. Harmoni is a maxim in communication and the conversation comes to harmonious level if the addressee is pleased with the addresser's words. Rosadi [1] stated that euphemism is used to avoid unpleasant idea, when the term for them is offensive .

Based on the function and the reasons of euphemism people used in communication to avoid the taboo or rude words similarly, in *Torajanese* culture where is an ethnic known for its customs and culture that cannot be separated

from manners in action or speech. So, the people of Tana Toraja cannot be separated from the use of euphemism in communication including the traditional of *Rambu Tuka'* and *Rambu Solo'* ritual speech.

Tana Toraja is a unique tribe in South Sulawesi. Tana Toraja tribe is known for its strong customs, especially in *Rambu Solo'* and *Rambu Tuka'* events. Tana Toraja is famous for its very unique traditional ceremonies in which there is a death/funeral ceremony or what is commonly called *Rambu Solo'* and a joy ceremony or *Rambu Tuka'*. These two ceremonies are an integral part in human life specially for *Torajanese*.

Related to the ritual speech in *Rambu Tuka'* and *rambu solo'* which are traditional activities using unusual language or *tominaa* language to convey messages and hopes, the researcher found that there are many uses of euphemism in these ritual speeches.

Based on the types of euphemism according to Allan and Burridge[2], researchers found something different about the types of euphemism that exist in Tana Toraja, namely the type of euphemism in the form of repetition, and affirmation contained in the ritual speech of *Rambu Tuka'* and *Rambu Solo'*. Based on the type of euphemism that researcher found when conducting observations in Tana Toraja, the researcher intended to conduct a study with the title The Used of Euphemism in *Torajanese*: Sociolinguistics Study.

II. LITERATURE REVIEW

A. Previous Studies

A similar research which studies euphemism has been conducted. Either euphemism in the text and regional languages. Among them were researches by Galal [3] with the title "Death Euphemism in English and Arabic: A Conceptual Metaphorization Approach". This study concludes that those conceptual metaphors almost match in both languages. In both languages, the target domain (death) is euphemized in terms of being better location, life, summoner, paying a debt, the final destination, journey of departure", Loss, regrouping and joining, surrender and submission and sleep, however, the

difference in metaphorization of death euphemism between the two languages does not lie in the generic-level primary conceptual metaphors but in the emphasis, details and range of the specific-level complex metaphors.

Efendi [4] with the title “*Forms and Types of Euphemism Found On System of Tempo.co and Yess Online.com*”. This study concludes that there are 11 types of euphemism in system of tempo.co they are compounding, derivation, acronym, slang, loan words, particularization, implication, metaphor, metonym, irony, and litotes. While in *yessonline.com* there are 9 types euphemism they are compounding, slang, loan words, particularization, implication, metaphor, irony, litotes and hyperbole.

Hiroshi Hasegawa [5] with the title “Euphemism in English and Japanese”. This study using contrastive analysis as well as considering the views on euphemism of Japanese English-language speakers and Australian Japanese-language speakers. This study investigates euphemism forms and functions of English and Japanese. This study concludes that the relevance of these three entities, which can be utilized interchangeably according to the speaker's purposes, the different desirable semantic outcomes and the inclusion of intermingled elements of communication settings. The outcomes of the research provide a valuable means of establishing an understanding of how and why euphemisms are currently exploited in both Japanese and English; this is an area that has only been touched upon in previous educational research. The study concluded that promoting the contexts in which euphemism, dysphemism and doublespeak are used in social settings will potentially enhance the effective second/foreign language education.

Based on the previous study above, the researcher conducted a different study where, in this study examined the types of euphemism contained in *Rambu Tuka'* and *Rambu Solo'* ritual speech in Tana Toraja, in making observations, researchers found different things about the types of euphemism in *Rambu Tuka'* and *Rambu Solo'* ritual speech in Tana Toraja with Allan and Burridge theories. In connection with the explanation above, the researcher took the title of this study, namely: The Used of Euphemism in Torajanese: Sociolinguistics Study.

B. Euphemism

Euphemism is used by people that mean to express something in polite language. The use of euphemism by the public that is in ritual speech of *Rambu Tuka'* and *Rambu Solo'* in Tana Toraja. Euphemism is used to avoid impolite phrases and change into the polite expressions. This study aims to describe the type of euphemisms in English and euphemism in the Toraja language in the ritual's speech of *Rambu Tuka'* and *Rambu Solo'*.

Merriam Webster Dictionary[6] defines euphemism as the substitution of an agreeable or inoffensive expression for one that may offend or suggest something unpleasant. It is apparent that the above-mentioned definitions imply avoiding certain social situations which contain tabooed words and expressions.

Another opinion is given by Sari [7]; and Rahman [8] Euphemism has existed throughout recorded history. It is used as an alternative to a dispreferred expression, in order to avoid loss of face; either one's own face or though giving offence. But in English, many of them called taboo terms are avoided because they used to regard as distasteful within a given social context.

Meanwhile, Allan and Burridge [2] mentioned that euphemism are words or phrases used as an alternative to a dispreferred expression. They avoid possible loss of face by the speaker, and also the hearer or some third party. In many ways euphemism has existed throughout recorded history. To an undesirable expression which in order to avoid the possible loss of face, euphemisms can be used as another way.

From these opinions, it can be underlined that euphemism is a form of language, word, phrase, or other form that has a polite sense of value that someone uses in communicating directly or in writing to replace expressions that are considered rude and acceptable by interlocutors.

C. Type of Euphemism

The forms of euphemism are very diverse. Some researchers disclose their findings on the kinds of euphemism from their researches. They argue that the forms of euphemism can be words, phrases, clauses, sentences, idioms, abbreviations, numbers, repetitions, and foreign terms [9].

Furthermore, Allan & Burridge [7] divided types of euphemism into several categories, they are: (1) Omission. (2) Flippancy. (3) Remodeling, (4). Circumlocutions, (5) Clipping, (6) Acronym, (7) Abbreviation, (8) Figurative expressions, (9) One for One Substitution, (10) General for specific, (11) Part for whole euphemism, (12) Hyperbole, (13) Understatement, (14) Jargon, (15) Colloquial, (16) Loan words.

In addition, Warren [10] classifies types based on structural and semantic of euphemisms. There are four types of word formation tools, phonemic modification, loanwords, and semantic innovation.

D. Function of Euphemism

The functions of euphemism are also various. Azkiyah [11] proposes 6 functions of euphemism, which are: (1) “to shield and to avoid offense” (the protective euphemism), (2) “to mystify and to misrepresent” (the underhand euphemism), (3) “to talk up and to inflate” (the uplifting euphemism), (4) “to reveal and to inspire” (the provocative euphemism), (5) “to show solidarity and to help the define the gang” (the cohesive euphemism), and (6) “to have fun and to entertain” (the ludic euphemism).

Wijana and Rohmadi in Bachriani [12] present that there are 5 benefits of euphemism as follows: a) euphemism as a tool to smoothing speech, b) Euphemism as a tool to keep something secret in medicine, c) Euphemism as a tool for diplomacy, d) Euphemism as an Educational Tool, e) Euphemism as a Tool to Resist the Dangers.

E. *Rambu Tuka' and Rambu Solo'*

Indonesian culture including Tana Toraja culture in South Sulawesi is one of the areas that have variety of resources, both natural and traditional resources that always fills the space in traditional activities contained in Tana Toraja [13]. Customs are very important for Torajanese. It can be said that the people of Tana Toraja cannot be separated from the customs they live, the customs that have been passed down by their ancestors are very highly respected in their daily lives, not even a few people of Tana Toraja will do anything to carry out their customs. This includes putting aside the religious rules that they profess Lidwina [14].

Culture is the uniqueness of the customs and traditions of each region that is held in high esteem, and even becomes its own pride and identity. Tana Toraja is one of the regions that is unique and famous for its customs, *Rambu Tuka'* (thanks giving ceremony) and *Rambu Solo'* (funeral ceremony) [15]. Cultural activities are still very actively carried out in Tana Toraja, where, in every ceremony of *Rambu Tuka'* and *Rambu Solo'* there is a person (*Tominaa*) whose duty to greet guests using the high language of Tana Toraja or called *Kada Tomina* (*Tominaa* Language).

Funeral ceremony or *Rambu Solo'* is a form of respect and affection from children to their parents, which is held in the afternoon when the sun begins leaning to the west and usually lasts three days to a week [16]. *Tominaa* Language is also a custom spoken in various thanksgiving ceremonial activities or *Rambu Solo'*, for example at weddings or *Rampanan Kapa'*, and traditional housewarming events, or *Mangrara Tongkonan*. The thanksgiving ceremony *Rambu Solo'* is held in the morning, before the sun leans to the west, and usually held only for a day.

Rambu Solo' is a traditional death ceremony for the Toraja people which aims to honor and deliver the spirits of the deceased to the spiritual realm, which is to return to eternity with their ancestors in a resting place. Where Roni Ismail [17] stated that *Rambu Solo'* is a traditional death ceremony originating from Tana Toraja community which aims to respect and deliver the spirits of people who have died to the spirit realm. The deceased are believed to have moved from the "present world" to the "spirit world" to return to immortality with their ancestors in a place of rest.

Rambu Tuka' is a word in Torajan language which literally means smoke that rises, or its direction is upward, meaning that the offering smoke rises to the sky before the sun reaches the zenith. *Rambu Tuka'* is also called *Aluk Rampe Matallo*, the rites in the east. The rituals of *rambu tuka* are interpreted as a form of request to get blessings and all the necessities of life in this world. Some of the rites that are included in the *Rambu Tuka'* are *Ma' Bua'*, *Merok*, *Mangrara Banua*, and *Rampanan Kapa'* [18].

III. RESEARCH METHODOLOGY

This research aims to analyze the used of euphemism in *Rambu Tuka'* and *Rambu Solo'* ritual speech in Tana Toraja. Descriptive qualitative method applied in this research in order to fulfill the aims mentioned above. It was done by that way because the whole package of social situations including space, actors, activities, objects, and the sequencing that take place over time were analyzed.

The source of the data was taken from the ritual speech of *Rambu Tuka'* and *Rambu Solo'* that obtained from field in Mengkendek sub-district, Tana Toraja Regency as primary data through recording and interviewing the people who are always performing the ritual speech of *Rambu Tuka'* and *Rambu Solo'* (to minaa). In this research there were some techniques that used to obtain the data such as:

a) Recording

The researcher recorded people who used to be the speaker of ritual speech of *Rambu Tuka'* and *Rambu Solo'* in Tana Toraja which was delivered by a person who was expert in producing that speech.

b) Note-taking

In addition to recording, the researcher also noted the ritual speech that delivered by the informants to verify the writing of the ritual speech. Interviewing.

The researcher interviewed the expert or the speakers from ritual speech of *Rambu Tuka'* and *Rambu Solo'* in Tana Toraja to know what is the meaning of the speech that had been uttered by the speakers which used uncommon words that cannot be understood by the researcher. And also, what is the motives of Euphemism are practiced in ritual speech. In analyzing data, the researcher uses some techniques as follow: 1) Transcription, the researcher transcribed all of the data that have been collected, 2) Identification, the researcher will identify the data, 3) Classification, the data will be classified, 4) Analysis, the classified data analyzed by applying Wardaugh theory about kinds of address term, and 5) Conclusion, after doing the analysis, the researcher will conclude the result of the research based on the main point of the analysis.

IV. FINDINGS

Language is an important part that cannot be separated from human life. Language is a complicated, changed, and subtle thing [19]. It is used to convey an intent and idea to others. In addition, according to Samsuri [20], the importance of a language is that language can be said to be a major human need as a means of communication between humans in society. Language is also not only a means of conveying information but also for building and maintaining harmonious relationships with other people [21]. To establish a harmonious relationship with each other it is necessary to use words or sentences that are more subtle or in other words euphemism.

TABLE 1. CIRCUMLOCUTION IN RITUAL TEXT OF RAMBU TUKA' AND RAMBU SOLO'

NO	TITLE	STANZA	LYRIC	MEANING
1	Rambu Tuka'	1 st paragraph, 1 st line	Ungkolikmo lalanna	Back home
2	Rambu Tuka'	2 nd paragraph, 7 th line	Palidannipakanni tainga doanmi sola suling kandauremi	Grant (for prayer)
3	-	2 nd paragraph, 9 th line	Ammi olapa eran dilangi' ammi polambanpa tindakna sarira	Present (for God's presence)
4	Rambu Tuka'	5 th paragraph, 7 th line	Takinan tau sirompa' semberan lotong ulu	Child (descendant)
5	Rambu Tuka'	5 th paragraph, 13 th line	Anna mamma' rokko nabumbun lobo'	Grow (for children)
6	Rambu Solo'	1 st paragraph, 1 st line	Kupobunga' kada kupadolo pa'ulelean	Opening
7	Rambu Solo'	1 st paragraph, 5 th line	Unnesungngi kulla' sumulena	Death
8	Rambu Solo'	1 st paragraph, 8 th line	Ga'tumo angin dipudukna	Dead
9	Rambu Solo'	1 st paragraph, 9 th line	Ronta'mo bannang penawanna	Dead
10	Rambu Solo'	1 st paragraph, 19 th line	Melluba'ba inde pangleon	Arrive
11	Rambu Solo'	3 rd paragraph, 1 st line	Ma'sanda malotong	Sorrow

TABLE 2. FIGURATIVE EXPRESSION IN RITUAL SPEECH OF RAMBU TUKA' AND RAMBU SOLO'

NO	TITLE	STANZA	LYRIC	MEANING
1	Rambu Tuka'	3 th paragraph, 14 th line	Lasitammukomi bulaan tasa'	Sustenance
2	Rambu Tuka'	6 th paragraph, 6 th line	Tomanarang untintingngi lombo'	Government
3	Rambu Solo'	1 st paragraph, 12 th line	Bendanmo rambu apinna	Funeral ceremony

TABLE 3. HYPERBOLE IN RITUAL SPEECH OF RAMBU TUKA' AND RAMBU SOLO'

N O	TITL E	STANZA	LYRIC	MEANIN G
1	Ramb u Tuka'	2 nd paragraph, 14 th line	Mellolo rangka' menta'bi taruno	Many blessings
2	Ramb u Solo'	1 st paragraph, 10 th line	Situndan miki' lako randanan langi'	Apprise

TABLE 4. JARGON IN RITUAL SPEECH OF RAMBU TUKA' AND RAMBU SOLO'

NO	TITLE	STANZA	LYRIC	MEANING
1	Rambu Tuka'	2 nd paragraph, 4 th line	Disura' tingngayo boko'na	Majestic (for God)
2	Rambu Tuka'	3 rd paragraph, 16 th line	Alu' sanda pitunna	Religion
3	Rambu Tuka'	3 rd paragraph, 18 th line	Tomeka alu'	Believer
4	Rambu Tuka'	3 rd paragraph, 18 th line	Toma'bulo lollong	Believer
5	Rambu Solo'	1 st paragraph, 5 th line	Ma'dadi	Parent

TABLE 5. LOAN WORDS IN RITUAL SPEECH OF RAMBU TUKA' AND RAMBU SOLO'

NO	TITLE	STANZA	LYRIC	MEANING
1	Rambu Tuka'	3 rd paragraph, 10 th line	Karambau'	Sustenance
2	Rambu Solo'	1 st paragraph, 13 th line	Ada'	Custom

TABLE 6. REPETITION IN RITUAL SPEECH OF RAMBU TUKA' AND RAMBU SOLO'

NO	TITLE	STANZA	LYRIC	MEANING
1	<i>Rambu Tuka'</i>	2 nd paragraph, 6 th line	<i>Bassi-bassian</i>	Lasting
2	<i>Rambu Tuka'</i>	2 nd paragraph, 6 th line	<i>Ambo-amboan</i>	Lasting
3	<i>Rambu Tuka'</i>	2 nd paragraph, 13 th line	<i>Ra'pak-ra'pakmi</i>	Blessing
4		3 rd paragraph, 3 rd line	<i>Panggurrande-randean</i>	Happiness
		4 th paragraph, 1 st line	<i>Peang-peang</i>	Desire
6		5 th paragraph, 11 th line	<i>Manglollo-lolloan</i>	Educate
7		6 th paragraph, 7 th line	<i>Toulla'pa-la'pai tanete</i>	Government

TABLE 7. SYMBOLIC IN RITUAL SPEECH OF RAMBU TUKA' AND RAMBU SOLO'

N O	TITL E	STANZA	LYRIC	MEANING
1	<i>Rambu Tuka'</i>	2 nd paragraph, 15 th line	<i>Anna langngan sipamatua induk</i>	Everlasting (for relationship)
2	<i>Rambu Tuka'</i>	3 rd paragraph, 5 th line	<i>Kandaure mauli</i>	Sustenance
3	<i>Rambu Tuka'</i>	3 rd paragraph, 20 th line	<i>Tobendan buangin</i>	Role model (for society)
4	<i>Rambu Tuka'</i>	3 rd paragraph, 21 st line	<i>To te'dek paloloan</i>	Role model (for society)

TABLE 8. AFFIRMATION IN RITUAL SPEECH OF RAMBU TUKA' AND RAMBU SOLO'

NO	TITLE	STANZA	LYRIC	MEANING
1	<i>Rambu Tuka'</i>	4 th paragraph, 10 th line	<i>Kendek lulangngan</i>	Grow
2	<i>Rambu Tuka'</i>	3 rd paragraph, 3 rd line	<i>Dirande lulangngan</i>	Celebrated

V. DISCUSSION

Table One

Based on Table 1., it shows that circumlocution in ritual text of *Rambu Tuka'* and *Rambu Solo'* in Tana Toraja are applied. The lyrics are included into the flippancy because the phrase use of some longer and indirect word. For torajanese flippancy is used to soften the meaning in ritual text and can more polite. for example: "*Ungkolikmo lalanna*" Which is used to replace the word "*sule*" although both of the words have the same meaning" back" but *Ungkolikmo lalanna* is consider to be more polite in ritual text than word "*sule*" that people use in their daily conversation. "*Palidannipakanni talinga doanmi sola suling kandauremi*" which is used to replace the word "*perangngipakanni*" although both of the words have the same meaning" Grant (for prayer)" but *Palidannipakanni talinga doanmi sola suling kandauremi* is consider to be more polite in ritual text than word "*perangngipakanni*" that people use in their daily conversation.

"*Ammi olapa eran dilangi' ammi polambanpa tindakna sarira*" which is used to replace the word "*se'rampo*" although both of the words have the same meaning "Present (for God's presence)" but "*Ammi olapa eran dilangi' ammi polambanpa tindakna sarira*" is consider to be more polite in ritual text than word "*se/rampo*" that people use in their daily conversation. "*Takinan tau sirompa' semberan lotong ulu*" Which is used to replace the word "*anak*" although both of the words have the same meaning "child" but *Takinan tau sirompa' semberan lotong ulu* is consider to be more polite in ritual text than word "*anak*" that people use in their daily conversation. "*Anna mamma' rokko nabumbun lobo*" Which is used to replace the word "*lobo'kapua*" although both of the words have the same meaning "grow (for child)" but *Anna mamma' rokko nabumbun lobo'* is consider to be more polite in ritual text than word "*kapua*" that people use in their daily conversation.

"*Kupobunga' kada kupadolo pa'ulelean*" Which is used to replace the word "*pamula*" although both of the words have the same meaning" opening" but *Kupobunga' kada kupadolo pa'ulelean* is consider to be more polite in ritual text than word "*pamula*" that people use in their daily conversation. "*Unnesungngi kulla' sumulena*" Which is used to replace the word "*kamatean*" although both of the words have the same meaning" death" but *Unnesungngi kulla' sumulena* is consider to be more polite in ritual text than word "*mate*" that people use in their daily conversation. "*Ga'tumo angin dipudukna*" Which is used to replace the word "*mate*" although both of the words have the same meaning "dead" but *Ga'tumo angin dipudukna* is consider to be more polite in ritual text than word "*mate*" that people use in their daily conversation.

"*Ronta'mo bannang penawanna*" Which is used to replace the word "*mate*" although both of the words have the same meaning "dead" but *Ronta'mo bannang penawanna* is consider to be more polite in ritual text than word "*mate*" that people use in their daily conversation. "*Melluba'ba inde pangleon*" Which is used to replace the word "*se/rampo*"

although both of the words have the same meaning” arrive” but *Melluba'ba inde pangleon* is consider to be more polite in ritual text than word “*se/rampo*” that people use in their daily conversation. “*Ma'sanda malotong*” Which is used to replace the word “*mapa'dik*” although both of the words have the same meaning” sorrow” but *Ma'sanda malotong* is considered to be more polite in ritual text than word “*mapa'dik*” that people use in their daily conversation.

Table Two

The Table 2. shows that figuratie expression in ritual text of *Rambu Tuka'* and *Rambu Solo'* in Tana Toraja are applied. The lyrics are included into the figurative expression because the phrase,sentence or word use different from the literal meaning. For torajanese figurative expression is used to soften the meaning in ritual text and can more polite. for example:

“*Lasitammukomi bulaan tasa'* ” Which is used to replace the word “*dalle'* ” although both of the words have the same meaning “sustenance” but *Lasitammukomi bulaan tasa* is consider to be more polite in ritual text than word “*dalle'* ” that people use in their daily conversation.

“*Tomanarang untintingngi lombo*” Which is used to replace the word “*toma'parenta*” although both of the words have the same meaning” government” but *Tomanarang untintingngi lombo'* is consider to be more polite in ritual text than word “*toma'parenta*” that people use in their daily conversation. “*Bendanmo rambu apinna*” Which is used to replace the word “*sara'* ” although both of the words have the same meaning” Funeral ceremony” but *Bendanmo rambu apinna* is consider to be more polite in ritual text than word “*sara'*” that people use in their daily conversation.

Table Three

From Table 3, itshows that Hyperbole in ritual text of *Rambu Tuka'* and *Rambu Solo'* in Tana Toraj are applied. The lyrics are included into Hyperbole because this type use exaggerated phrase,sentence or word. For example : “*Mellolo rangka' menta'bi taruno*” if analyzed it would be impossible for a plant to flower with human fingers. Therefore, the *Mellolo* order '*menta'bi taruno* is a hyperbole euphemism type which has a real meaning, namely: Many blessings. “*Situndan miki' lako randanan langi'*”. The lyrics are included into Hyperbole because this type use exaggerated phrase, sentence or word. If analyzed from the lyrics above, it is impossible if someone can wake other people who live at the end of the sky, therefore the above expression contains euphemism with the hyperbole type which has the real meaning, namely “apprise”.

Table Four

In the Table 4 shows that jargon in ritual text of *Rambu Tuka'* and *Rambu Solo'* in Tana Toraj are applied. The lyrics are included into Hyperbole because this type use word that have the same meaning but different form, technical term or terminology in a particular field. For example, “*Disura' tingngayo boko'na*”. If analyzed from the lyrics above this lyric use euphemism with jargon type, where “*Disura'*

tingngayo boko'na” is a special term in Tominaa Language (ritual speech) which means **Majestic (for God)**. And the other one is “*Alu' sanda pitunna*” also included in Jargon because this is one of the terms in bahasa tominaa in tana toraja which means **religion**. “*Tomeka alu*” means **believer**, *Toma'bulo lolling* means **believer**, and *ma'dadi* means **parents**.

Table Five

Based on the Table 5 shows that Loan word in ritual text of *Rambu Tuka'* and *Rambu Solo'* in Tana Toraj are applied. The lyrics are included into Loan word because this type use word that borrowing from another language to reveal something in order impressed smooth. For example, “*Karambau*”. *Karambau* is a word borrowed from the Indonesian language, namely *kerbau* (buffalo), where this word changes to *karambau'* in ritual language which means sustenance. “*Ada*” the word *ada'* is also used in ritual text, which is a word taken from the Indonesian language, namely *adat* (custom), where in this ritual text the word *ada'* means custom.

The types described above are the types of euphemism according to the theory by Allan & Buridge which are found to be used in English songs and rituals text of *Rambu Tuka'* and *Rambu Solo'* in Tana Toraja. Then below there are several types (repetition, symbolic, and affirmation) that researcher found in the ritual text of *Rambu Tuka'* and *Rambu Solo'* in Tana Toraja which are not contained in the theory by Allan & Buridge.

Table Six

In the Table 6 shows that repetition in ritual text of *Rambu Tuka'* and *Rambu Solo'* in Tana Toraja are applied. The lyrics are included into repetition because this type use literary device that involves intentionally using a word or phrase for effect, two or more times in a speech or written work. For example: “*Bassi-bassian*” where in this word *bassi* which means iron is repeated twice and becomes a word which has a new meaning **lasting**. So, in the ritual text of *Rambu Tuka'* and *Rambu Solo'* in Tana Toraja, *bassi-bassian* is an example of euphemism with the type of repetition in ritual text which means lasting and that is different from the language that people use in their daily conversations. The other word that has similar meaning with “*bassi-bassian*” is “*Ambo-amboan*” where the repetition word has meaning “**lasting**”.

“*Ra'pak-ra'pakmi*” where in this word *ra'pak* which means collapse is repeated twice and becomes a word which has a new meaning **blessing**, So in the ritual text of *rambu tuka'* and *rambu solo'* in Tana Toraja *Ra'pak-ra'pakmi* is an example of euphemism with the type of repetition in ritual text which means blessing and that is different from the language that people use in their daily conversations. “*Pangngurrande-randean*” where in this word *rande* which means raise is repeated twice and becomes a word which has a new meaning happiness. So in the ritual text of *Rambu Tuka'* and *Rambu Solo'* in Tana Toraja *Pangngurrande-randean* is an example of euphemism with the type of repetition in ritual

text which means **happiness** and that is different from the language that people use in their daily conversations.

“**Peang-peang**” where in this word *rande* which means laud is repeated twice and becomes a word which has a new meaning **desire**. So in the ritual text of *Rambu Tuka' and Rambu Solo'* in Tana Toraja, *Peang-peang* is an example of euphemism with the type of repetition in ritual text which means desire and that is different from the language that people use in their daily conversations. “**Manglollo-lolloan**” where in this word *manglolloan* which means dandle is repeated twice and becomes a word which has a new meaning educate. So in the ritual text of *Rambu Tuka' and Rambu Solo'* in Tana Toraja, *Manglollo-lolloan* is an example of euphemism with the type of repetition in ritual text which means educate or how the parents educate their children and that is different from the language that people use in their daily conversations. “*Toulla'pa-la'pai tanete*” where in this word *ulla'pa* which means to take care of something is repeated twice and becomes a word which has a new meaning **government**. So in the ritual text of *Rambu Tuka' and Rambu Solo'* in Tana Toraja, *Toulla'pa-la'pai tanete* is an example of euphemism with the type of repetition in ritual text which means government and that is different from the language that people use in their daily conversations.

Table Seven

In the Table 7 shows that symbolic in ritual text of *Rambu Tuka' and Rambu Solo'* in Tana Toraja are applied. The lyrics are included into symbolic because this type use of symbols of objects, animals and plants to signify ideas and qualities, giving them a symbolic meaning different from the literal meaning. For example: “*Anna langngan sipamatua induk*” This phrase is included in euphemism with a symbolic type because in this phrase it uses word *indu'* which means palm tree, where the real meaning of the use of this word in the ritual text is Everlasting (for relationship). “*Kandaure mauli*” This phrase is included in euphemism with a symbolic type because in this phrase it uses word *kandaure* which means relics, where the real meaning of the use of this word in the ritual text is sustenance. “*Tobendan buangin*” This phrase is included in euphemism with a symbolic type because in this phrase it uses word *buangin* which means pine tree, where the real meaning of the use of this word in the ritual text is Role model (for society) like pine tree. “*To te'dek paloloan*” This phrase is included in euphemism with a symbolic type because in this phrase it uses word *palloan* which means Role model (for society). Affirmation, the explanation pattern is a development speech made by adding certain words which are descriptive or affirming the meaning of speech.

In the English song text entitled: “See you again by Wiz Khalifa, destiny by Lovelyz, beautiful in white by Shane Filan, just the way you are by Bruno Mars, gunslinger by Avenged sevenfold, so far away by avenged sevenfold, dark paradise by Lana Dei Rey, and endless love by Lionel Richie”, the researcher did not found the use of euphemism with Affirmation type, however, in the ritual text of *Rambu Tuka' and Rambu Solo'* in Tana Toraja researcher finds the use of euphemism with the Affirmation type.

Table Eight

In the Table 8 shows that Affirmation in ritual text of *Rambu Tuka' and Rambu Solo'* in Tana Toraja are applied. The lyrics are included into Affirmation because the sentence, phrase, or word in this text use made by adding certain words which are descriptive or affirming the meaning of speech. For example: “*Kendek lulangngan*” This word is included in affirmation because it uses two different words but has the same meaning then forms a new meaning, where the word *kendek* means rising and *lulangngan* means rising, and if combined it becomes “*kendek lulangngan*” has a new meaning, namely grow. “*Dirande lulangngan*” This word is included in affirmation because it uses two different words but has the same meaning then forms a new meaning. In ritual text of *Rambu Tuka' and Rambu Solo'* in Tana Toraja, *Dirande lulangngan* has a meaning that is celebrated.

VI. CONCLUSION

In ritual text of *Rambu Tuka' and Rambu Solo'* in Tana Toraja researcher found 8 types of euphemism: circumlocution, figurative expression, hyperbole, jargon, loan words, repetition, symbolic, and affirmation, with the dominant types is circumlocution. Where the use of the language in Tana Toraja, especially in *Rambu Tuka' and Rambu Solo'*, the ritual speech is influenced by two aspects, namely social status, and position.

In ritual text of *Rambu Tuka' and Rambu Solo'* the researcher found the use of euphemism in ritual text of *Rambu Tuka' and Rambu Solo'* in Tana Toraja is not only for the word, but also in some phrases. Researchers also found three different types of euphemism with 16 types of euphemism in English according to Allan and Burridge theory. These three types are not found in the theory of Allan and Burridge, but the writer found them in the ritual text of *Rambu Tuka' and Rambu Solo'* in Tana Toraja, namely: repetition, symbolic, and affirmation.

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