

Decoding the Narrative Syntax and Macrostructure of Toraja Folklore: A Quest for Meaning

Nensilianti*

Department of Indonesian Language and Letter, Universitas Negeri Makassar, Indonesia

Hajrah

Department of Ethnic Language, Universitas Negeri Makassar, Indonesia

Ridwan

Department of Indonesian Language and Letter, Universitas Negeri Makassar, Indonesia

Baso Jabu

Department of English Language Education, Universitas Negeri Makassar, Indonesia

Abstract—Folklore reveals society's collective consciousness and cultural heritage, with variations in story patterns and themes across different societies highlighting cultural specificity. Folklore's linguistic and cognitive aspects shape the narratives' form and content. This study aimed to formulate Toraja narrative discourse's syntactic patterns and macrostructures and attempt to search for their meaning. Data were collected from oral stories of Toraja folklore, including Lebonna–Paerengan Massudilalong and Landorundun, gathered from informants with extensive knowledge of Toraja folklore. During the field study, the data were narrowed to meet the study's focus, and analytical questions were posed for data tracking. The collected data were analyzed using the Propp's and Greimas' narrative structure analysis systems. The results revealed eight dominant functions of Toraja folklore: attendance, marriage, departure, first giver, hero reaction, recipient of magical elements, shift, and victory. Based on the story movement, the structure of Toraja folklore consists of four action environments: givers, helpers, intermediaries, and heroes. The Toraja folklore model contains six actants: subject versus object, sender versus receiver, and helper versus opponent. All stages of the functional model of Toraja folklore were achieved: the initial situation, describing the introduction of the characters and the life behind the story; the stage of transformation, including expertise, central, and noble examinations; and the completed final situation. The central themes of Toraja folklore were love, loyalty, and obedience. This comprehensive analysis highlights the rich narrative tradition of the Toraja people, showcasing their unique cultural heritage through storytelling.

Index Terms—narrative syntax, macrostructure, folklore, Toraja

I. INTRODUCTION

Folklore, a rich cultural heritage repository, is a conduit for transmitting societal norms, values, and traditions across generations (Pinto et al., 2015). These oral or written narratives encapsulate the essence of a community's ethos and offer insights into its beliefs and behaviors (Bebbington et al., 2017; Mutungi, 2020). Through folklore, individuals, especially the youth, glean moral lessons and social values intricately woven into these tales' fabric. The structure of folktales is deeply intertwined with cultural beliefs, shaping the narrative patterns and thematic elements present in these stories (Lô et al., 2020; Riedl & Young, 2010). Each cultural community possesses unique folklore, reflecting its distinct identity, customs, and worldview (Lô et al., 2020).

Narrative storytelling in folklore provides a window into society's collective consciousness, shedding light on its concerns and aspirations (Pinto et al., 2015). The narrative structure of folktales is not arbitrary but rather a product of cultural influences that dictate the sequencing of events and the impartation of moral lessons (Laamarti et al., 2014). These stories are entertainment and educational tools, imparting wisdom and cultural values to the audience (Mutungi, 2020). The transformation of cultural experiences into structured narratives signifies that folklore preserves and disseminates cultural heritage.

The cultural specificity of folklore is evident in variations in story patterns and themes across different societies (Jackson et al., 2021). Narrative production's linguistic and cognitive aspects play a crucial role in shaping the form and content of folk narratives (Kang, 2012; Karlsen et al., 2016). The interplay between language, culture, and storytelling

* Corresponding Author. Email: nensilianti@unm.ac.id

techniques underscores the intricate relationship between folklore and societal value. Moreover, the structural dynamics of folklore narratives reflect the evolving nature of cultural identities and societal norms (Castro et al., 2014).

The transmission of folklore across different cultures necessitates adaptations in narrative structures to resonate with diverse audiences (Dablo et al., 2021). Folktales provide a window into the cultural history of a place, offering insights into the dynamics of cultural evolution and interconnections between folk narratives and societal norms (Yumnam, 2023). Cultural values and moral lessons embedded in folklore guide individuals within a community, shaping their worldviews and ethical frameworks (Mutungi, 2020). The narrative patterns in folktales entertain and serve as vehicles for cultural preservation and intergenerational knowledge transfer (Dablo et al., 2021; Nguyen, 2021).

Folktales and fables, in particular, have been used in ethnographic studies to examine culture-specific habits and beliefs, shedding light on the intricacies of different societies (Jackson et al., 2021). By exploring folk narratives, researchers can gain insight into various cultural groups' values, norms, and historical contexts (Acerbi et al., 2017). In analyzing folklore, researchers have delved into these narratives' structural and functional aspects to unravel the underlying cultural motifs and societal norms embedded within them (Pelletier & Beatty, 2015). Comparative analyses of folktales from different cultural backgrounds illuminate these stories' transcultural elements and culture-specific nuances (Nakawake & Sato, 2019). By dissecting the narrative structures of folk tales, scholars can gain insight into the cultural determinants of storytelling practices and the social functions of these narratives (Safitri, 2024).

The study of folklore extends beyond mere storytelling; it delves into the intricate web of cultural meanings, symbols, and values that underpin these narratives (Mantra & Kumara, 2018). Folktales serve as mirrors that reflect a community's ancestral wisdom and historical legacies, offering a glimpse into its collective memory and identity. The narrative richness of folklore lies in its entertainment value and its ability to preserve cultural heritage and foster a sense of belonging among community members (Harun & Abdullah, 2023).

Folklore is a testament to diverse communities' cultural vibrancy and social cohesion. Through its narrative discourse, folklore encapsulates the essence of society, transmitting its values, beliefs, and traditions from one generation to the next (Levi-Strauss, 2008). The structural and thematic elements of folk tales reflect each community's cultural nuances and societal norms and offer valuable insights into their collective consciousness. In addition, folklore is considered representative of its use as an object of study in structural linguistic development research.

This study aims to develop structural linguistics and semiotics theories by analyzing Toraja folklore, focusing on narrative syntax, structural semantics, and generative discourses related to macro structures. Studying folklore, such as Toraja's, allows researchers to uncover the complex fabric of human culture and heritage, highlighting universal themes and unique cultural expressions that characterize different societies. By examining these narratives, the research seeks to enhance our understanding of the semiotics of texts, particularly in the field of narrative, and contribute to literary theory studies.

II. METHODOLOGY

This study used a qualitative approach (Denzin & Lincoln, 2018). The data were oral stories of the Toraja people entitled Lebonna–Paerengan Massudilalong and Legend of Landorundun gathered from in-depth interviews with and attentive listening to informants (Creswell & Poth, 2018) who were knowledgeable about Toraja folklore. The authors recorded and later transcribed the voice into text during the interview for further analysis. In addition, during the field study, we attempted to narrow the themes to meet the study's focus and posed clarifying questions for data sufficiency and quality. The syntactic patterns and macrostructures of these two Toraja folktales were analyzed using Propp's (2010) narrative function theory and Greimas' (1971) basic act inventory theory.

According to Propp (2010), the analysis of narrative structure goes through three stages: function analysis, story scheme and pattern, and distribution of functions among actors. Table 1 summarizes Propp's (2010) formulation of 31 narrative functions for stories.

TABLE 1
PROPP'S NARRATIVE FUNCTIONS

No	Functions	No.	Functions
1.	Absentation (α)	17.	marking (J)
2.	Interdiction (γ)	18.	victory (I)
3.	violation (δ)	19.	the initial misfortune or lack is liquated (K)
4.	Reconnaissance (ϵ)	20.	return (\downarrow)
5.	delivery (δ)	21.	pursuit, chase (Pr)
6.	fraud (η)	22.	rescue (Rs)
7.	Complicity (ζ)	23.	unrecognized arrival (O)
8.	villainy (A); lack (a)	24.	unfounded claims (L)
9.	mediation, the connective incident (B)	25.	the difficult task (M)
10.	beginning counteraction (C)	26.	solution (N)
11.	departure (\uparrow)	27.	recognition (Q)
12.	the first function of the donor (D)	28.	exposure (Ex)
13.	the hero's reaction (E)	29.	transfiguration (T)
14.	provision of receipt of a magical agent (F)	30.	punishment (U)
15.	spatial translocation (G)	31.	wedding (W)
16.	struggle (H)		

The follow-up analysis of the narrative syntax pattern of the story used Greimas' (1971, p. 207) basic inventory of narrative acts that form three twin resistances (syntagma): (1) subject vs. object, (2) sender vs. receiver, and (3) helper vs. antagonist (see Figure 1).

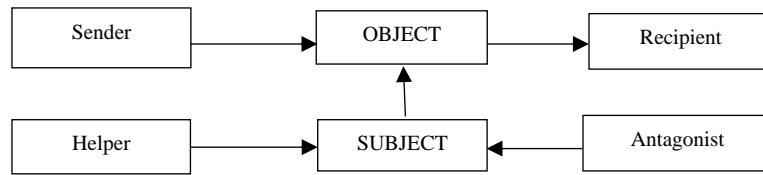


Figure 1. Greimas's Actancial Model (1971, p. 207)

Greimas (1971) also proposed a functional storyline model divided into three stages: the initial situation, transformation (consisting of the proficiency stage, the main stage, and the glory stage), and the final situation. Based on these stages, the macrostructure of story discourse was analyzed.

III. RESULTS

A. Lebonna–Paerengan Massudilalong Story

(a). Narrative Structure Based on Propp's Theory

Based on Propp's (2010) theory, the Lebonna–Paerengan Massudilalong story includes 20 narrative functions, as listed in Table 2.

TABLE 2
FUNCTION AND NARRATIVE OF LEBONNA–PAERENGAN MASSUDILALONG STORY

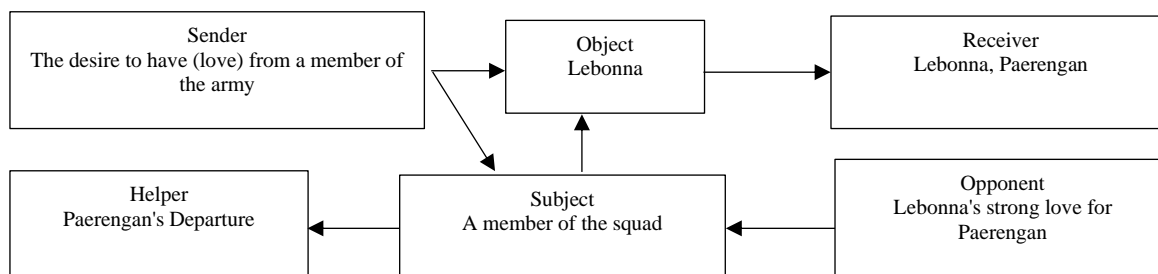
No.	Function	Narration
1	Early situation (α)	The initial situation in this story is ushered in by the depiction of the main characters (protagonist): Lebonna as a beautiful girl and Massudilalong Paerengan as a handsome and brave knight. Both are the dreams of young people. They fall in love with each other and make a promise, making the young men want Lebonna and the young women want Paerengan. A significant event in the early situation was the bond promise between them to live and die, and if they died, they would be buried together.
2	Departure (\uparrow)	Lebonna and Paerengan's intention to get married ran aground because Paerengan was tasked with leading the army to repel the attack of the next village against their village. This situation caused Paerengan to leave the village for the battlefield (\uparrow).
3	Villainy (α) & Fraud (η)	One member of the Paerengan army turned out to have malicious intentions (A^1). Driven by his unwavering love for Lebonna, he left the army and returned to the village. He met Lebonna and delivered the false news that Paerengan had passed away (η^1).
4	The hero's reaction (E)	Hearing the news of Paerengan's death, Lebonna was devastated. He does not want to give up on the wishes of the Villainy character who wants to edit him. To keep the promise he made to Paerengan, Lebonna decided to commit suicide (E^1).
5	Provision of receipt of a magical agent (F)	A strange/magical event followed Lebonna's tragic death. After Lebonna's body was ceremonially performed, according to the Toraja customs, he was buried by his family and relatives in Liang Batu (Toraja Community Cemetery). However, when Lebonna's body was put into the stone cave, and the burial door was tightly closed, Lebonna's hair was still unraveling outwards through the side of the burial door (F).
6	Victory (I)	On the battlefield, Paerengan and his troops conquered their enemies (I).
7	Return (\downarrow)	After winning the battle, Paerengan and his troops returned to the village (\downarrow). They were greeted with joy by the village community.
8	Delivery (ζ)	Upon returning from the battlefield, Paerengan rushed to meet Lebonna at his house. How surprised he was to get the trinkets of the Rambu solo' (death ceremony) still installed in Lebonna's house's yard. He then received information from the Lebonna family about the death of his lover (ζ).
9	The hero's reaction (E)	Upon learning the news of his lover's death, Paerengan was devastated and reacted in the same way that Lebonna had done, which was to shut himself up in deep grief, but he did not commit suicide (E)
10	Mediation, the connective incident (B)	In this story, an event arises to connect two episodes, namely, the episode from the initial situation of the story to the prolonged mourning of Paerengan with the next episode. The intermediary event was marked by the appearance of Paerengan's friend, Dodeng, who listened to strange events when he went to his <i>enau</i> garden, located close to the Lebonna cemetery (B^2).
11	Provision of receipt of a magical agent (F)	Once again, a part of the story describes a strange (impossible) situation that seems magical. When Dodeng was taking water/sap from the enau tree in his garden, he heard the moans of sadness (<i>londe</i>) of the spirit of Lebonna, his best friend's lover, Paerengan (F).
12	Lack (a)	Lebonna's spirit became curious because after Paerengan found out about his death, he did not keep the promise they made together to live and die. The spirit of Lebonna demanded that Paerengan fulfill his promise (a).
13	Mediation, the connective incident (B)	Because Dodeng has not conveyed the message of the spirit of Lebonna, the strange event experienced by Dodeng in his garden is repeated (B). This section affirms the story as a connecting device to ensure that the following function of the story can be revealed.
14	Delivery (ζ)	The events experienced by Dodeng were finally conveyed to Paerengan (ζ).
15	Pursuit, chase (Pr)	After hearing his best friend's story, Paerengan invited Dodeng to investigate and confirm the incident experienced by Dodeng about the moans of his lover's spirit (Pr).
16	The difficult task (M)	After listening to the groans of grief of his lover's spirit, Paerengan regretted forgetting his promise to his lover who had preceded him and proving the purity of his love. Paerengan then followed in his lover's footsteps to fulfill his promise. He then arranged a strategy to end his life by involving his troops and family (M) in the <i>merok</i> ceremony (Symbol of the <i>tuka</i> ' ceremony).
17	Solution (N)	The love story between Paerengan and Lebonna ended with the tragic death of Paerengan following his lover, who had died earlier (N). After the ceremony, Paerengan's body was taken to a stone grave to be buried, but not to the stone cave where Lebonna was.
18	Transfiguration (T)	Because his body was not buried in the same stone cave as the Lebonna stone cave, Paerengan's spirit always appeared in his house, which made his family afraid (T).
19	Exposure (Ex)	Hearing the story of the appearance of the spirit of Paerengan, Dodeng told all the incidents he had experienced when he heard Lebonna's moans to the Paerengan (Ex) family.
20	Wedding (W)	After learning the story behind the deaths of Lebonna and Paerengan, Paerengan's family moved Paerengan's body to a Lebonna stone quarry. The two lovebirds finally reunited according to their promise when they were alive, even though they were in another life (W). The situation is calm again, without groans of Lebonna or disturbances of the spirits of Paerengan.

If the function of the Lebonna-Paerengan Massudilalong story is arranged in the form of a schema, the skeleton of the story forming its structure will appear as (α): $\uparrow A^1 [\eta^1 E^1 F^1 I] \downarrow [\zeta E] B^2 F^2 A B \zeta Pr M N T Ex W (X)$. There are two story patterns in the Lebonna–Paerengan Massudilalong story movement, based on this scheme, namely: I. \uparrow ---- E, and II. B^2 ---- W. Pattern I is the beginning of the story about Paerengan's departure to the battlefield, a story of deception faced by Lebonna, which ends in his death until, finally, Paerengan returns and languishes after learning about the death of his lover Lebonna. Pattern II is the climax part of the story, which begins with Dodeng listening to the groans of sadness (*londe*) from Lebonna's curious spirit, followed by Paerengan realizing his promise until Paerengan finally commits suicide to fulfill his promise to live to the dead and is buried in the same grave as Lebonna. In general, the two patterns of the Lebonna-Paerengan Massudilalong story move forward because the linkage of events formed in the story continues to develop (forward).

There are five cycles of action from 20 functions in the Lebonna-Paerengan Massudilalong story, namely: (1) the environment of the villain’s action is A¹, η¹; (2) the donor’s action environment is F¹, F², N, Ex; (3) the auxiliary action environment is ζ¹, ζ²; (4) the intermediary action environment is B², B; (5) the hero’s action environment is ↑, E¹, I, ↓, E, a, Pr, M, T, W.

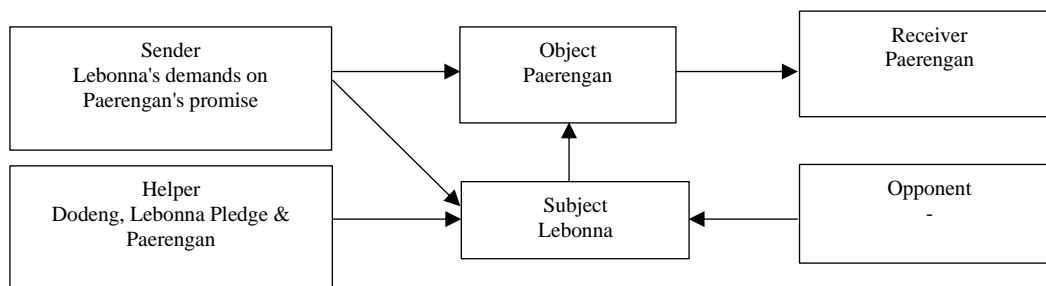
(b). Actancial Schematics Based on Greimas’ Theory

In the Lebonna-Paerengan Massudilalong story, Lebonna and Paerengan are the main characters, while the army members, Dodeng, their families and relatives, and the troops are subordinate figures. According to the number of story patterns found in the analysis using Propp’s (2010) theory, two schemes of acts appear in this story (depicted in Schemes 1 and 2). Scheme 1 relates to the story of the deception of one of the members of Paerengan’s army against Lebonna, which ends with Lebonna’s death when Paerengan goes to the battlefield until Paerengan finally returns and languishes after learning the death of his lover Lebonna.



Scheme 1. Lebonna Story – Paerengan Massudilalong

Scheme 2 begins with *Dodeng* listening to the groans of sadness (*londe*) from Lebonna’s curious spirit because his lover, Paerengan, did not fulfill his promise. Paerengan realizes that his promise to Lebonna was his promise to live to die and be buried in the same grave until finally, Paerengan commits suicide, and they are together again even though they are in another realm.



Scheme 2. Lebonna Story – Paerengan Massudilalong

The events in Massudilalong’s story patterns are sequential (forward). The functional model that shows the schematic movement of the story from the beginning to the end of the story is illustrated in Table 3.

TABLE 3
FUNCTIONAL MODEL OF LEBONNA STORY – PAERENGAN MASSUDILALONG

Initial Situation	Transformation			Final Situation
	Proficiency Test Stage	Key Stages	Glory Stage	
Lebonna, the beautiful girl, and Paerengan, the handsome knight, fall in love with each other and make a promise. It is the envy of young men who want Lebonna and young women who want Paerengan.	<ul style="list-style-type: none"> Paerengan went to war. Someone conveyed false news to Lebonna that Paerengan had died. Lebonna commits suicide 	Paerengan won the war and returned to the village, but his lover, Lebonna, had committed suicide.	<ul style="list-style-type: none"> The moans of pain were heard from the late Lebonna Paerengan realizes his promise to live and die with Lebonna Paerengan commits suicide following Lebonna 	The bodies of Paerengan and Lebonna United in one line were under their vows when they were still alive.

The analysis of the function and act of the Lebonna-Paerengan Massudilalong story shows that the promise of allegiance to life and death between Lebonna and Paerengan plays an essential role in moving the story. From the sequence and series of stories from beginning to end, it can be seen that the macrostructure of the Lebonna-Paerengan Massudilalong story leads to the theme of “love and loyalty.” Love fosters loyalty to lovers. Because of love and loyalty, the lover is willing to make sacrifices to maintain holiness. However, love still expects a return from the beloved, and harmony will exist through this. The story of Lebonna-Paerengan Massudilalong gives an impression and message of Toraja women’s loyalty to their lovers or life partners and their steadfastness in keeping promises.

B. Landorundun Story

(a). Narrative Structure Based on Propp's Theory

Based on Propp's (2010) theory, the story of the Landorundun legend has 13 narrative functions, as shown in Table 4.

TABLE 4
FUNCTION AND NARRATIVE OF LANDORUNDUN STORY

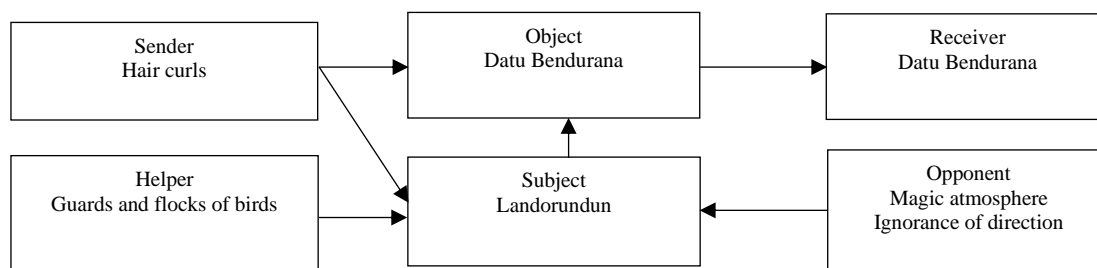
No.	Function	Narration
1	Early situation (α)	The initial situation in this story tells the story of a Toraja noble daughter who lives in the Mount Sesean area named Datu Landorundun. When Landorundun was born, it was a strangeness that was difficult for human reason to accept that the born creature was not a baby but a fern trunk wrapped in long and thick hair (α).
2	The first function of the donor (D)	The donor is present in the form of elders or traditional leaders who perform prayer rituals to return the baby, which resembles a fern trunk, to its normal state (D). After the prayer ritual, the baby's cry was heard inside the hair, which was later named Landorundun.
3	Mediation, the connective incident (B)	After adulthood, Landorundun had a gorgeous face and very long hair. Once, Landorundun bathed in the river, after which he combed, and his hair was pulled out. The hair was then rolled on a comb made of gold and placed on a stone. Suddenly, a tornado blew on the roll, falling into the water and drifting to the middle of the sea. This event connects with the next, namely the story of Datu Bendurana. Datu Bendurana later found this hair roll, which led him on a journey to find the owner of the roll (B).
4	Provision of receipt of a magical agent (F)	When Datu Bendurana and some of his bodyguards were adventuring in the ocean, they saw a roll of hair floating in the sea. Bendurana told his bodyguard to retrieve the object, but none succeeded or returned in a disabled state. The first man returned paralyzed, the second man lost one leg, the third man returned hunched over, the fourth man lost his ear, and the fifth man returned blind. However, when Bendurana picked up the object in the middle of the sea, he managed without being hurt, and even his feet and nails were not wet with water (F).
5	Delivery (ζ)	Experiencing a strange incident in taking the hair roll, Datu Bendurana was curious to know the roll's origin. Suddenly, a flock of birds flew around and provided information about the place of origin of the scroll (ζ).
6	Departure (\uparrow) and the first function of the donor (D)	After hearing information from a flock of birds, Bendurana and his entourage travel to look for the owner of the hair roll, and then the Bendurana boat goes down the river in the direction the swallow flies (\uparrow). When Bendurana and his entourage got lost at the junction of the Bulu River, the bird reappeared as a donor (D) who directed Bendurana's boat journey north in the direction it was heading, namely Bubun Batu in the village of Pangala' where Landorundun lived.
7	The hero's reaction (E)	When he met Landorundun, the owner of the hair, Datu Bendurana was amazed by Landorundun's beauty. He then proposed to her, but the proposal was rejected by Landorundun (E). For this refusal, Bendurana was disappointed. Near where Landorundun often washes his hair, Bendurana planted a magical mango tree that grows and bears fruit very quickly (E).
8	Reconnaissance (ϵ)	When the mango had begun to ripen, Bendurana climbed to the top of the mountain, hid, and peeked at Landorundun (ϵ). He waited for Landorundun to pick up his mango.
9	Pursuit, chase (Pr)	Bendurana pretended to find out who had picked the mango. Landorundun felt offended and denied having taken Bendurana's mango. Bendurana called and asked all the shepherd children who were around the place. One of the children said that it was Landorundun who took the mango. Finally, Landorundun admitted his actions (Pr).
10	Victory (I) and the initial misfortune or lack is liquidated (K)	With Landorundun's recognition, Bendurana finally won the heart of Landorundun (I). Bendurana fulfilled his heart's desire to marry Landorundun (K).
11	Wedding (W)	Datu Bendurana married Landorundun (W) after agreeing to the terms set by the Landorundun family.
12	Spatial translocation (G)	After his marriage, Datu Bendurana returned to the Kingdom of Bone with his wife, Landorundun (G). Datu Bendurana and Landorundun were blessed with descendants who became the successors of the ruler of the Bone Kingdom.
13	Marking (J)	This story is associated with the formation of several places or natural events. Some events in the story are markers of the place or origin of the appearance of a place or natural object (J).

If the function of the story of the Landorundun legend is arranged in the form of a schematic, the skeleton of the story that forms its structure looks as follows: (α): D¹ B F ζ \uparrow D² E ζ Pr I K W G J (X). Based on this scheme, there are two-story patterns in the movement of Landorundun's story: I. D¹ ----- D² and II. E ---- J. Pattern I begins the story of a Toraja noble daughter named Datu Landorundun, who was born not as a baby but as a fern trunk wrapped in hair. With the help of traditional elders, Landorundun became a beautiful woman with long hair. When Landorundun bathed the river, the strand of his hair fell out. The hair was rolled in a golden comb. However, the curl of his hair fell into the river and was carried away by a current into the sea. He was also found in Datu Bendurana. Due to a strange incident he experienced when he wanted to take the hair roll, Datu Bendurana, accompanied by his bodyguards, was determined to go down the river to find the owner of the hair roll until they finally met Landorundun. Pattern II is the story's climax, which begins with the meeting of Datu Bendurana and Landorundun; Datu Bendurana struggles to get Landorundun's love in return until they finally get married and return to the land of Bone. These two-story patterns of the Landorundun legend show that the storyline has a forward flow because the interconnectedness of the events formed in the story continues to move forward.

The 13 functions found as the main framework of the Landorundun legend are distributed into four circles of action: (1) the donor's action environment is D¹, F; (2) the auxiliary action environment is ζ ¹, D²; (3) the intermediary action environment is B, J; (4) the hero's action environment is \uparrow , E, ϵ , Pr, I, K, W, G.

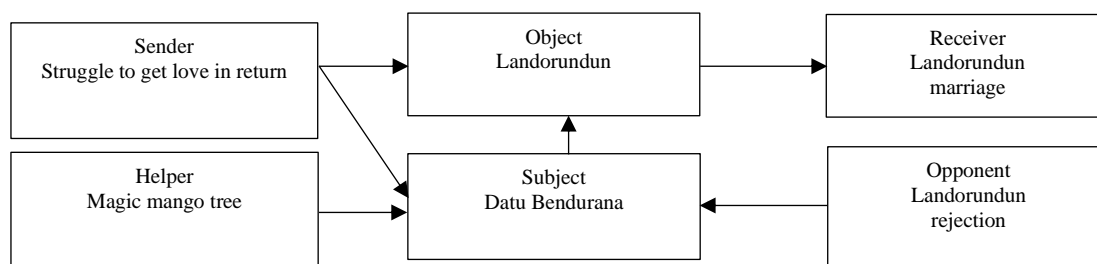
(b). Actancial Schematics Based on Greimas' Theory

In Landorundun’s story, Datu Bendurana and Landorundun are the main characters, while Datu Landorundun’s parents, traditional elders, dayang-dayang, bodyguards, shepherd children, and bird flocks are subordinate characters. While 13 functions appear in the story of the Landorundun legend based on Propp’s (2010) analysis, two actant schemes appear according to Greimas’ (1971) analysis (illustrated in Schemes 3 and 4). Scheme 3 relates to the story of the drift of Landorundun’s hair roll to the sea until it was discovered and painstakingly taken by Datu Bendurana and his bodyguards. Finally, Bendurana was determined to sail along the river to find the owner of a hair roll.



Scheme 3. Landorundun Legend

Scheme 4 shows the climaxes of the story, beginning with the meeting of Datu Bendurana and Landorundun; Datu Bendurana’s struggle to get Landorundun’s love in return until they finally married and returned to the land of Bone by leaving traces in the form of the formation of natural places or events.



Scheme 4. Landorundun Legend

Events between Landorundun story patterns are sequential or forward. The functional model that shows the story formula from the beginning of the situation to the end of the story is presented in Table 5.

TABLE 5
FUNCTIONAL MODEL OF LANDORUNDUN LEGEND

Initial Situation	Transformation			Final Situation
	Proficiency Test Stage	Key Stages	Glory Stage	
A Toraja noble daughter, Datu Landorundun, was born as a fern trunk wrapped in long hair. With the help of traditional elders, Landorundun transformed into a gorgeous woman with long hair.	<ul style="list-style-type: none"> – Landorundun’s hair rolls drift in the river to the sea – Datu Bendurana and his bodyguard looking at the curls of hair – Datu Bendurana and his guards tried to take the hair roll, but a strange thing happened that caused all of his guards to be disabled – Datu Bendurana sails in search of the owner of the hair roll 	<ul style="list-style-type: none"> – Datu Bendurana’s Meeting with Landorundun – Bendurana was fascinated and proposed to Landorundun – Landorundun rejects the application of Bendurana 	<ul style="list-style-type: none"> – Bendurana arranged a strategy to get Landorundun’s love by planting a magical mango tree. – Landorundun ate Bendurana’s mangoes without permission – Because he admitted his mistake, Landorundun was willing to marry Bendurana. 	<ul style="list-style-type: none"> – Bendurana married Landorundun on the terms agreed with Landorundun’s parents. – Datu Bendurana brought his wife, Landorundun, to move/return to his home country, Bone. – Some of the places they stopped at left traces of nature (legends) – They were blessed with several sons

The results of the analysis of the function and act of the story of the Landorundun legend show that the hair roll on the golden comb plays an essential role in moving the story. From the sequence and series of stories, it is known that the macrostructure of the story of the Landorundun legend leads to the theme of “love struggle” or “never give up in fighting for desire/love” because there is always a way to find true love. Landorundun’s story conveys that obstacles are faced when achieving dreams and hopes. However, hope can be realized with strong intentions and earnestness.

IV. DISCUSSION

The analysis of Toraja folklore through the lens of Propp’s (2010) narrative functions provides evidence that, while there are parallels between the two, there are also notable deviations that highlight the adaptation and variation in storytelling structures within the cultural and social context of the Toraja people. Propp’s (2010) framework, originating

from the analysis of Russian folklore, serves as a valuable tool for understanding narrative functions; however, it may not encompass the entirety of narrative elements present in folklore traditions worldwide (Bhatia et al., 2021). The dominant functions observed in Toraja folklore, such as absence, marriage, departure, donor's first function, hero's reaction, acceptance of magical elements, displacement, and victory, play crucial roles in reflecting the life experiences and beliefs of the community.

The theme of absence or loss in folklore often sets the stage for adventures or quests, showcasing how challenges can lead to growth and transformation (Waterson, 2014). Marriage, a central element in folklore globally, symbolizes unity and serves as a means for conflict resolution within narratives. The hero's departure marks the commencement of a journey, mirroring the trials and tribulations individuals face in their lives. The encounter with the donor figure represents a pivotal moment when the hero receives the aid essential for their quest, emphasizing the significance of assistance and guidance in overcoming obstacles.

Heroes' reactions to challenges underscore societal values, such as courage, intelligence, and loyalty, showcasing traits admired within the community. Magical elements heroes embrace in their quests reflect a belief in supernatural forces and spirituality, adding layers of mysticism to narratives (Bailey, 2022; Gautam, 2019; Rai, 2022). Displacement, whether physical or spiritual, signifies transformation and growth as the hero embarks on a journey of change. The hero's victory over adversaries or obstacles reinforces the narrative of triumph over adversity, teaching lessons of kindness and bravery prevailing in the face of challenges. Furthermore, research on Toraja folklore has shown that ceremonies like funerals in Toraja strengthen cultural values such as affection (Baan et al., 2022). Additionally, Toraja folklore contains noble characters and values like courage, discipline, respect, and cooperation, contributing to education (Wahyani et al., 2022). Moreover, values of hard work and patience are identified in Toraja folklore, reflecting and imparting cultural values within the community (Girik Allo et al., 2021).

The repetition of specific narrative functions within Toraja folklore, including the hero's reaction, reception of magical elements, intermediaries, connecting events, delivery, the forbidden function, the donor's first function, and the struggle against obstacles, serve as foundational structural elements that shape the hero's journey and storyline (Robledo & Batle, 2017). Propp's (2010) theory emphasizes that each function in a narrative holds significance, portraying moral messages reinforced through repetition and highlighting themes such as the importance of supernatural aid or the role of magical elements in the hero's triumph (Halverson et al., 2021).

Regarding the story's movement, Propp's (2010) theory outlines 31 fundamental narrative functions that typically unfold within a specific folklore sequence. However, the complexity observed in the arrangement of narrative functions within Toraja Tales reveals multiple narrative patterns. Stories such as Lebonna–Paerengan Massudilalong and Landorundun exhibit two to four patterns, showcasing a rich tapestry of narrative diversity. In Toraja folklore, integrating subplots and side stories adds layers to the narrative, enabling a more profound character development and thematic exploration. This narrative intricacy suggests that Toraja stories do not adhere to a singular pattern but rather amalgamate narrative functions based on the story's requirements and cultural context, showcasing a nuanced and adaptive storytelling tradition.

The narrative movement within Toraja folklore suggests that the structure of these stories deviates from a singular pattern, showcasing the rich tapestry of narrative diversity. Stories such as Lebonna–Paerengan Massudilalong and Landorundun exhibit two to four distinct story patterns, indicating a multifaceted approach to storytelling within the Toraja culture (Waterson, 2014). Integrating subplots and side stories within Toraja's narratives adds layers to storytelling, allowing for more profound character development and thematic exploration. The presence of multiple narrative patterns in Toraja folklore underscores storytellers' adaptability and creativity in expressing their community's cultural and moral experiences. The complexity of the arrangement of narrative functions within Toraja stories suggests a departure from the linear progression often associated with Propp's (2010) theory, highlighting the unique amalgamation of narrative functions tailored to the specific needs of each story and its cultural context.

In terms of plot, the forward flow in Toraja folklore shows that each event continues to evolve towards the final resolution, in line with some of Propp's (2010) functional patterns such as "departure", "challenge", and "return", creating a cohesive and well-structured narrative. Although the story has several patterns, the forward flow ensures it remains cohesive and directed. Each event and story segment contributes to the development of the narrative intact, bringing the story towards its final resolution, supporting Propp's (2010) theory, highlighting how the events in the story are intertwined and evolved, and creating a dynamic narrative that contributes to character development and conflict resolution (Midian et al., 2023). As such, Propp's (2010) theory not only provides an analytical framework for understanding the basic structure of stories but also reveals the complexity and dynamics of storytelling and the essential role of theory in understanding the patterns underlying these traditional narratives (Irhamni, 2024).

In terms of the main framework of the story, Propp's (2010) theory suggests that traditional stories are usually structured into seven circles of action that include various narrative functions. However, findings in Toraja folklore show that not all circles of action proposed by Propp (2010) are represented. Only five or four circles of action are present in each story, such as the action environments of villains, donors, helpers, intermediaries, and heroes. The finding that Toraja folklore does not always follow all circles of action proposed by Propp (2010) indicates that the narrative structure in such cultures has unique and complex characteristics. This notion suggests that while Propp's (2010) theory provides a practical basic framework for understanding story structure, not all aspects of this theory can be universally applied to all

types of folklore from different cultures. Thus, Propp's (2010) theory, while strong in identifying archetypes in folklore, needs to be adapted and expanded to accommodate better the diversity of narrative structures seen in traditional stories from non-European cultures.

Regarding narrative structure, the findings on the actancial and functional models in Toraja folklore provide insight into Greimas' (1971) narrative structural theory. In the stories of Lebonna–Paerengan Massudilalong and Landorundun, the actancial structure often includes six acts defined by Greimas (1971): subject versus object, sender versus receiver, and helper against opposer (Vuong et al., 2018). Each act reflects not only the interaction of the characters but also the dynamics of forces and entities in the storyline, both concrete and abstract. The presence of opposing actors in several Toraja story act schemes shows that there are obstacles or tests for story characters in achieving their goals, often related to conflicts in the story. On the other hand, actions that follow customs or are for good tend not to involve an act of opposition.

The actancial structure in Toraja folklore explores the characters' conflicts and reflects cultural and moral values in their narratives. With the application of Greimas's (1971) theory, it can be understood how the complex interactions between characters and events in Toraja folklore form a cohesive and meaningful narrative, how local cultural values are reflected in the development of plots and characters, and how these stories uniquely express the cultural and moral experiences of the Toraja people. Thus, this study not only enriches our understanding of the structure of folklore but also illustrates the relevance of Greimas' (1971) theory in a cross-cultural narrative context (Balanzategui, 2019; Putra et al., 2022).

The narrative structure in Toraja folklore aligns closely with Greimas' (1971) functional model theory, encompassing three key stages: the initial, transformation, and final situations. The analysis of the four Toraja folktales shows that these stories effectively navigate through these stages. The initial situation sets the stage by introducing characters and backstories that lead to conflict. The transformation stage unfolds with proficiency, main conflicts, and character tests, culminating in character glory. Finally, the ending situation provides resolution through events such as marriage, reunions, death, or destruction, marking the narrative's conclusion (Vuong et al., 2018). This functional model of Toraja folklore illustrates a seamless progression from one stage to the next, offering readers a precise storyline sequence. Elements such as pledges, bans, and promises catalyze conflict and propel the narrative forward.

In terms of the macrostructure of the story, the structural and thematic analysis of Toraja folklore with the theory of Propp (2010) and Greimas (1971) reveals that Toraja folklore carries a cohesive central theme, such as love, loyalty, struggle, and adherence to traditional values, as a profound moral message for listeners and readers (Situmorang et al., 2023). Understanding the arrangement of themes and messages implied in the stories reveals how Toraja's traditional culture and values are reflected and maintained through these stories. This analysis also shows that an analytical approach using Propp's (2010) and Greimas' (1971) theories can significantly enrich the understanding of the role and meaning of folklore as an essential part of a society's cultural heritage (Barthes, 2014).

V. CONCLUSION

Although Toraja folklore generally follows some of the narrative functions identified by Propp (2010), not all appear fully in every story. This incompleteness reflects creative adaptations and variations in story structures adapted to the cultural and social context of the Toraja community. Propp's (2010) theory, derived from the analysis of Russian folklore, provides a valuable framework for understanding the basic structure of stories. However, it is not always universally applicable to all folklore traditions, suggesting the importance of recognizing and appreciating diversity in the narrative structures of different cultures.

The dominance of specific functions in Toraja folklore, such as departure, marriage, and victory, reflects essential values in the lives and beliefs of the Toraja people. The repetition of these functions strengthens the story's structure and illustrates and reinforces the cultural values essential to society. Narrative structural analysis, such as that proposed by Greimas (1971), also enriches our understanding of how complex interactions between characters and events in Toraja folklore form cohesive and meaningful narratives. Greimas' (1971) functional model highlights how a story moves from the initial situation through transformation to the final situation by creating a complete cycle that allows for the apparent completion of the story.

Overall, this study not only validates the relevance of theories such as Propp's (2010) and Greimas' (1971) in analyzing Toraja folklore but also shows that the story structure and the cultural values contained within it are essential for understanding the identity and cultural heritage of a society. The adaptations and variations in the structure of Toraja folklore reflect how these stories not only entertain and teach moral values but also reinforce the cultural identity of the Toraja people through unique and distinctive narrative experiences. This conclusion confirms that theories such as Propp's (2010) and Greimas' (1971) provide a strong foundation for folklore analysis while recognizing the importance of cultural diversity in understanding and appreciating traditional narrative structures from various local contexts.

This research contributes to understanding the application of Propp's (2010) narrative theory and Greimas' (1971) actancial and functional model theory to folklore. The findings show that Propp's (2010) narrative functions can be identified in Toraja folklore. Although incomplete, this demonstrates the flexibility and universality of Propp's (2010) framework, which enriches the literature on applying narrative theory to non-European folklore traditions. The complexity of the narratives found in Toraja folklore, integrating subplots and side stories, adds depth to the analysis and enriches

the understanding of narrative structures in this tradition. Greimas' (1971) theory strengthens the understanding of the role and meaning of folklore in maintaining the Toraja people's cultural heritage and shows the theory's relevance in the context of cross-cultural narratives.

However, not all of Propp's (2010) narrative functions appear in Toraja folklore, which shows the limitations of this theory in accommodating unique local and cultural variations. In addition, not all circles of action proposed by Propp (2010) are represented, reflecting that narrative structures in Toraja culture have unique characteristics that may not entirely fit Propp's (2010) model. Because this study focuses on Toraja folklore, the results may not be fully generalizable to all folklore traditions in Indonesia and worldwide.

For further study, a comparative study between Toraja folklore and other traditions in Indonesia or other cultures can be conducted to understand the similarities and differences in narrative structure and story function. The application of other narrative theories can provide a deeper perspective. Further research can develop new, more inclusive analytical models, explore specific cultural elements in Toraja folklore, and integrate narrative findings with social studies and anthropology to provide deeper insights into how folklore reflects and reinforces cultural values in Toraja society.

REFERENCES

- [1] Acerbi, A., Kendal, J., & Tehrani, J. J. (2017). Cultural complexity and demography: The case of folktales. *Evolution and Human Behavior*, 38(4), 474–480. <https://doi.org/10.1016/j.evolhumbehav.2017.03.005>
- [2] Baan, A., Girik Allo, M. D., & Patak, A. A. (2022). The cultural attitudes of a funeral ritual discourse in the indigenous Torajan, Indonesia. *Heliyon*, 8(2), e08925. <https://doi.org/10.1016/j.heliyon.2022.e08925>
- [3] Bailey, A. E. (2022). Micro Pilgrimages: A New Post-Secular Trend? *Religions*, 13(7), 665. <https://doi.org/10.3390/rel13070665>
- [4] Balanzategui, J. (2019). Creepypasta, 'Candle Cove', and the digital gothic. *Journal of Visual Culture*, 18(2), 187–208. <https://doi.org/10.1177/1470412919841018>
- [5] Barthes, R. (2014). *Mythologies* (Issue 10). Éd. du Seuil.
- [6] Bebbington, K., MacLeod, C., Ellison, T. M., & Fay, N. (2017). The sky is falling: Evidence of a negativity bias in the social transmission of information. *Evolution and Human Behavior*, 38(1), 92–101. <https://doi.org/10.1016/j.evolhumbehav.2016.07.004>
- [7] Bhatia, S., Suryawanshi, K., Redpath, S. M., Namgail, S., & Mishra, C. (2021). Understanding People's Relationship With Wildlife in Trans-Himalayan Folklore. *Frontiers in Environmental Science*, 9. <https://doi.org/10.3389/fenvs.2021.595169>
- [8] Castro, M., Burrows, R., & Wooffitt, R. (2014). The Paranormal is (Still) Normal: The Sociological Implications of a Survey of Paranormal Experiences in Great Britain. *Sociological Research Online*, 19(3), 30–44. <https://doi.org/10.5153/sro.3355>
- [9] Creswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry and research design: {Choosing} among five approaches* (4th edition). SAGE Publications.
- [10] Dablo, R. R., Dela Rama, A. D., Garcia, R. N., Maglasang, M. M. A., Nanoy, J. T., Paga, M. E., Verallo, R. T., Borbajo, M. N. M., & Noval, A. T. (2021). Sosyo-kultural na pagdalumat sa kwentong-bayan sa Isla ng Caohagan tungo sa pagbuo ng kontekstwalisadong kagamitang panturo. *International Journal of Research Studies in Education*, 10(11). <https://doi.org/10.5861/ijrse.2021.a019>
- [11] Denzin, N. K., & Lincoln, Y. S. (2018). *The SAGE handbook of qualitative research* (Fifth edit). SAGE.
- [12] Gautam, M. B. (2019). Quest Myth in Devkota's Narratives: A Study of Muna Madan. *Cognition*, 2(1), 80–86. <https://doi.org/10.3126/cognition.v2i1.55574>
- [13] Girik Allo, M. D., Taula'bi, N., Sudarsih, E. T., & Rum, E. P. (2021). The cultural values of the Bulangan Londong Sembangan Suke Barata ritual of the indigenous people of Toraja. *Patanjala: Journal of Historical and Cultural Research*, 13(2), 193. <https://doi.org/10.30959/patanjala.v13i2.798>
- [14] Greimas, A. J. (1971). Narrative Grammar: Units and Levels. *MLN*, 86(6), 793–806. <https://doi.org/10.2307/2907443>
- [15] Halverson, C. M. E., Clayton, E. W., Garcia Sierra, A., & Francomano, C. (2021). Patients with <sc>Ehlers–Danlos</sc> syndrome on the diagnostic odyssey: Rethinking complexity and difficulty as a hero's journey. *American Journal of Medical Genetics Part C: Seminars in Medical Genetics*, 187(4), 416–424. <https://doi.org/10.1002/ajmg.c.31935>
- [16] Harun, H., & Abdullah, N. A. (2023). The Song of the Kedidi: The Embodiment of a Hero in a Malay Folktale as an Intangible Cultural Heritage. *Journal of Communication, Language and Culture*, 3(1), 1–18. <https://doi.org/10.33093/jclc.2023.3.1.1>
- [17] Irhamni, M. (2024). Narrative Structure of Vladimir Propp's "'Nai Manggale'" Folklore from North Sumatera. *Enigma in Cultural*, 1(2), 23–27. <https://doi.org/10.61996/cultural.v1i2.40>
- [18] Jackson, J. C., Caluori, N., Abrams, S., Beckman, E., Gelfand, M., & Gray, K. (2021). Tight cultures and vengeful gods: How culture shapes religious belief. *Journal of Experimental Psychology: General*, 150(10), 2057–2077. <https://doi.org/10.1037/xge0001033>
- [19] Kang, J. Y. (2012). How do narrative and language skills relate to each other? *Narrative Inquiry*, 22(2), 307–331. <https://doi.org/10.1075/ni.22.2.06yus>
- [20] Karlson, J., Geva, E., & Lyster, S.-A. (2016). Cognitive, linguistic, and contextual factors in Norwegian second language learner's narrative production. *Applied Psycholinguistics*, 37(5), 1117–1145. <https://doi.org/10.1017/S014271641500051X>
- [21] Laamarti, F., Eid, M., & El Saddik, A. (2014). An Overview of Serious Games. *International Journal of Computer Games Technology*, 2014, 1–15. <https://doi.org/10.1155/2014/358152>
- [22] Levi-Strauss, C. (2008). *Structural Anthropology*. Basic Books.
- [23] Lô, G., de Boer, V., & van Aart, C. J. (2020). Exploring West African Folk Narrative Texts Using Machine Learning. *Information*, 11(5), 236. <https://doi.org/10.3390/info11050236>
- [24] Mantra, I. B. N., & Kumara, D. G. A. G. (2018). Folktales as meaningful cultural and linguistic resources to improve students' reading skills. *Lingua Scientia*, 25(2), 83. <https://doi.org/10.23887/ls.v25i2.18827>

- [25] Midian, Nensilianti, & Syam Saguni, S. (2023). Fungsi Pelaku Dalam Cerita Rakyat Tomanurun (Kajian Morfologi Vladimir Propp). *Journal of Applied Linguistics and Literature*, 1(1), 1–17. <https://doi.org/10.59562/jall.v1i1.633>
- [26] Mutungi, E. (2020). Kanzanise Empimba za Nzima Atarikimanya Akangaya: The Story of Play-beans in Promoting Peaceful Co-existence. *Journal of Literature and Art Studies*, 10(12). <https://doi.org/10.17265/2159-5836/2020.12.012>
- [27] Nakawake, Y., & Sato, K. (2019). Systematic quantitative analyses reveal the folk-zoological knowledge embedded in folktales. *Palgrave Communications*, 5(1), 161. <https://doi.org/10.1057/s41599-019-0375-x>
- [28] Nguyen, Q. L. (2021). Cultural Value in Folktales and Its Representation in Real Cultural Complexity: Some Personal Remarks. *SSRN Electronic Journal*. <https://doi.org/10.2139/ssrn.3920778>
- [29] Pelletier, J., & Beatty, R. (2015). Children’s understanding of Aesop’s fables: Relations to reading comprehension and theory of mind. *Frontiers in Psychology*, 6. <https://doi.org/10.3389/fpsyg.2015.01448>
- [30] Pinto, G., Tarchi, C., & Bigozzi, L. (2015). The relationship between oral and written narratives: A three-year longitudinal study of narrative cohesion, coherence, and structure. *British Journal of Educational Psychology*, 85(4), 551–569. <https://doi.org/10.1111/bjep.12091>
- [31] Propp, V. (2010). *Morphology of the Folktale: Second Edition* (L. Scott, Trans.). University of Texas Press.
- [32] Putra, E. D., Samudra, H., & Susanti, A. (2022). Cohesion and Coherence: An Analysis of the Students’ Narrative Writings. *Acitya: Journal of Teaching and Education*, 4(1), 16–24. <https://doi.org/10.30650/ajte.v4i1.2287>
- [33] Rai, B. (2022). Quest of Spiritual Knowledge in Paulo Coelho’s Hippiie: A Popular Cultural Perspective. *Pursuits: A Journal of English Studies*, 6(1), 1–8. <https://doi.org/10.3126/pursuits.v6i1.46825>
- [34] Riedl, M. O., & Young, R. M. (2010). Narrative Planning: Balancing Plot and Character. *Journal of Artificial Intelligence Research*, 39, 217–268. <https://doi.org/10.1613/jair.2989>
- [35] Robledo, M. A., & Batle, J. (2017). Transformational tourism as a hero’s journey. *Current Issues in Tourism*, 20(16), 1736–1748. <https://doi.org/10.1080/13683500.2015.1054270>
- [36] Safitri, I. (2024). Exploring The Utilization of Folktales as Reading Materials for EFL Students. *Journal of English as a Foreign Language Education (JEFLE)*, 4(2), 115. <https://doi.org/10.26418/jefle.v4i2.74899>
- [37] Situmorang, S., Sinaga, D. S., & Simbolon, S. (2023). Exploring Belief Values in Batu Umang Folklore: A Cultural Analysis of Durin Tani Village, Sibolangit District, Deli Serdang Regency. *Jurnal Ilmu Pendidikan Dan Humaniora*, 12(2), 69–81. <https://doi.org/10.35335/jiph.v12i2.32>
- [38] Vuong, Q.-H., Bui, Q.-K., La, V.-P., Vuong, T.-T., Nguyen, V.-H. T., Ho, M.-T., Nguyen, H.-K. T., & Ho, M.-T. (2018). Cultural additivity: Behavioural insights from the interaction of Confucianism, Buddhism and Taoism in folktales. *Palgrave Communications*, 4(1), 143. <https://doi.org/10.1057/s41599-018-0189-2>
- [39] Wahyani, A., Al Ma’ruf, A. I., Rahmawati, F. P., Prastiwi, Y., & Rahmawati, L. E. (2022). Content Analysis of Nationalism Character Education in Wonogiri Folklore as An Elementary School Literacy Media. *Journal of Innovation in Educational and Cultural Research*, 3(3), 499–507. <https://doi.org/10.46843/jiecr.v3i3.224>
- [40] Waterson, R. (2014). *The living house: An anthropology of architecture in South East Asia*. Tuttle Publishing.
- [41] Yumnam, R. (2023). Using Folktales in ESL Classrooms. *Journal of the Faculty of Education*, 1(17), 27–36. <https://doi.org/10.60037/edu.v1i17.1176>



Nensilianti is a senior lecturer and leads the Indonesian Language and Literature Study Program at the Faculty of Language and Literature, Makassar State University. She earned her doctorate at Makassar State University in 2012 in Linguistics (Anthropolinguistics). Her scientific works in literature and linguistics have been published in accredited and national journals. She has a keen interest in linguistics, literature, and cultural studies.



Hajrah is a senior lecturer and leads the Regional Language and Literature Study Program at the Faculty of Language and Literature, Makassar State University. She obtained her doctoral degree in Regional Literature Learning at Makassar State University. Her scientific works in literature and linguistics have been published in accredited and national journals. He has a great interest in literature, teaching, and cultural studies.



Ridwan is a lecturer at the Faculty of Languages and Letters, Makassar State University, who teaches at the Indonesia Literature Study Program and several other study programs at the university. He teaches courses such as literary theory, critical theory, cultural studies, structuralism, poststructuralism, philology, research methodology, and scientific writing. Ridwan earned a Master of Arts (M.A.) degree at Gadjah Mada University in 2019, focusing on Indonesian Literature (Philology). He studied literary works from various scholarly perspectives and theories, including semiotics, philology, literary reception, feminism, postcolonialism, literary sociology, structuralism and poststructuralism, and hermeneutics.



Baso Jabu completed his undergraduate studies in 1987, majoring in Teaching English as a Foreign Language (TEFL) at Ujung Pandang Institute of Teacher Training and Education (currently Universitas Negeri Makassar), Indonesia. He completed his master's and doctoral degrees in applied linguistics at Hasanuddin University in Makassar, Indonesia, in 1995 and 2007, respectively. He was awarded a Specialist Certificate in Language Testing at the Regional Language Centre Singapore in 1996. Professor Jabu was the former Director of the Language Centre at Universitas Negeri Makassar, where he managed training in some foreign languages and the Indonesian language for non-native speakers. He is the Second Assistant Director of the Postgraduate program at Universitas Negeri Makassar. He is a lecturer who has taught English as a foreign language at Universitas Negeri Makassar for over 20 years. Prof. Jabu is a member of TEFLIN (Teaching English as a Foreign Language in Indonesia) and MLI (Indonesia Linguistic Society). His research interests are TEFL and language assessment.