

PARALLEL EXPRESSIONS FOUND IN *TEGU' WATA'* TRADITIONAL RITUAL OF KLOBONG ETHNIC

Rosalia jawan Liwu¹, Kanisius Rambut², Gratiana Sama³, Maksimilianus Doi⁴

English Literature Study Program, Flores University
rosajliwun@gmail.com¹, rambutkanisius@gmail.com², [samagratianna@gmail.com](mailto:samagratiانا@gmail.com)³, macksydtory@gmail.com

ABSTRAK: Penelitian ini bertujuan untuk mendeskripsikan ungkapan paralel yang digunakan dalam upacara *tegu' watá* yang merupakan upacara tradisional masyarakat *Boru* sebagai suatu ungkapan syukur atas hasil panen yang diperoleh. Penelitian ini merupakan kajian linguistik kebudayaan yang berlandaskan pada pendekatan antropologi linguistik dan linguistik kebudayaan. Penelitian ini menggunakan metode deskripsi kualitatif. Data diperoleh dari data lisan dan tulisan berupa tuturan adat dalam upacara syukur atas hasil panen (*Tegù Watá*). Pengumpulan data dilakukan dengan metode membaca dan wawancara dengan teknik mencatat dan rekaman. Hasil penelitian menunjukkan bahwa ekspresi paralel yang digunakan dalam upacara *Tegù Watá* memiliki dua bentuk, yaitu grammatikal paralelisme dan leksikal paralelisme. Adapun lima makna yang terkandung dalam ekspresi paralel yang digunakan, yakni makna persatuan, harapan untuk kesehatan, harapan untuk kesuksesan, religius, dan kebersamaan. Selain itu, masyarakat *Boru* juga memiliki pandangan tersendiri kepada Tuhan, leluhur dan kampung halamannya yang terkandung dalam ekspresi paralel pada upacara tersebut.

Kata Kunci: *Ekspresi Paralel, Ritual Tegù Watá, Masyarakat Boru.*

ABSTRACT: This study aimed at describing the parallel expressions used in the *Tegù Watá* traditional ritual which is a tradition of the *Boru* people as an expression of gratitude for the harvest. This research was cultural linguistic study based on the anthropology and linguistic culture approach. This study used a qualitative description method. The data were obtained from oral and written data in the form of traditional utterances in the ceremony of *Tegù Watá*. Data collection was carried out by reading, and interviewing, recording, and listening techniques. The result of this study shows that parallel expressions used in the *Tegù Watá* ritual have two forms, such as grammatical and lexical parallelism. The meanings contained in the parallel expression are five: unity, hope for health, hope for success, religious, and togetherness. In addition, *Boru* people also have their own views on God, ancestors, hometown, and the other spirits which are contained in the parallel expressions used in the ceremony.

Key Words: *Parallel Expression, Tegù Watá Ritual, Boru People*

INTRODUCTION

A form of culture is the local wisdom of a society that contains values and at the same time to be a reflection of the people's lives and education that is called oral tradition. The existence of a traditional ceremony or ritual is believed by the supporting community as an ancestral heritage that has forms, meanings, values, and also certain functions. Not only that, but the traditional rituals also contain a certain way of life, view of the people who do the rituals. On the other hand, the life cycle rituals provide several cultural norms such as traditional laws and regulations. So, a person who knows about the rituals is expected to carry out the ritual as it does not disappear or become extinct from the lives of their people. There are various kinds of traditional ceremonies conduct by people in this world one of them is *Tegù Watá* traditional ceremony by the *Boru* people which is carried out until now. *Boru* is a village located in *Wulangitang* District East Flores Regency. Most of the residents in this village are from the Flores Region. In East Flores Regency that is a language namely *Lamaholot* language. Keraf (in Lein &

Siahaan 2020:88-97) divides the Lamaholot language into the 36 dialect, such as *Lamalera, Mulan, Ile Ape, Belang, Lewotala, Imulolo, Lewuka, Kalikasa, Lewokukun, Mingar, Wuakerong, Lewopenutu, Lamahora, Merdeka, Lewoeleng, Lamatuka, Atawolo, Kedang, Kiwang Ona, Dulhi, Watan, Horowura, Botun, Waiwadan, Lamakera, Ritaebang, Lewolema, Baipito, Waibalun, Bama, Lewolaga, Tanjung, Lewotobi, Pakuunu, Muhan, and Hewa.*

In *Boru* village, the people have two different dialects namely the *Muhan Dialect* and *Klowin* or *Tanah Ai* dialect, *Muhan* dialect is the dialect spoken by most *Boru* residents who live in the eastern *Boru* village. The *Tana Ai* dialect is a dialect used by a small portion of *Boru* villagers who live in the west. These two different dialects in one village occurred independently and it is not known. Although they have two different dialects they are united with the *Lamaholot* language. Other than that, most villagers in *Boru* work as farmers. So, it is no wonder they are always grateful for the harvest they get every year. The phrase of *Tegū Watá* comes from the dialect of *Muhan* that consists of two words namely *Tegū* and *Watá*. The word *Tegū* means tossing or throw away and *Watá* means Corn. The people consider the *Tegū Watá* ritual as an eating and drinking the food that has been offered to the ancestors which in the dialect of *Muhan* is called *tekan ekak tenu iwuk, ekak rae wató wutun, iwuk rae tana lolon*. This expression means gratitude for the harvest by offering the new harvest.

Besides, the ritual is usually conducted for several purposes. The *first* is expressing the gratitude of the family for the harvest and asking for blessing from God, ancestors, and the power of the village to bestow His grace for the next life. The second is to preserve and maintain ancestral customs or heritage and instill policies for future generations to find out gratitude in any situation. The last is to unite and foster the brotherhood of all members of the tribe and create harmony with others. It is usually done once a year in April by the people in *Wulanggitang* District, East Flores Regency as a thanksgiving to God that in the dialect of *Muhan* is called *Lera Wulan* who has created and provided life, that has given fertility land, the ancestors as the originator of tradition, and their home town or *lewo tanah* which gives people strength so they can get a good harvest to enjoy together. Also, the *Boru* people believe that traditional ceremonies are performed to make the people live in peace and happiness. Then, by the traditional ceremony, they can consider the harmonious relationship with the environments such as sky, animals, plants, stone, etc. In the *Boru* village, people who run the ceremony has to prepare the materials as a sacrifice such as pig, chicken, betel nut (*wuá malü*), cigarettes (*Bakó Koli*), red thread (*brahá*), eggs, rice chips (*Melang*). In the ceremony the clan chief takes the blood of chickens and pig as offerings to the ancestor, then the betel nut (*wüa malü*), palm cigarettes (*bakó koli*), red thread (*brahá*) which are the symbols of brotherhood and unity between ancestors and tribes, while the rice chips (*Melang*) are the newly harvested rice which is then fried in the earthenware and ground by four until five people using mortar. This is the symbol of gratitude to God and ancestors who have given good crops to the farmers of the *Boru* village. On the contrary, misfortune and suffering shows that God has turned away from human lives. The two things above are the basis for human life to hold rituals or religious ceremonies.

Moreover, in this ceremony the traditional leader performs the ceremony by expressing the ritual language which has its meaning for the *Boru* Community. The language used contains figurative language which is believed to enhance expressions of gratitude and supplication to God and their ancestors. This statement is supported by Rambut (2015) who claimed that in the traditional ceremony, originally people (traditional leaders) usually use figurative language to beautify the request to God and ancestors. The use of figurative language in an expression in this case the request expression has the aim of beautifying the request so that it is easy to grant it. Foley (1997) says that a traditional language has two forms as metaphors and parallelism. The term metaphor is a form of

figurative language which refers to words or expressions that means something different from their literal definition. While parallelism is the component of words used by humans that have the same grammatical, meaning, form, and structure (Dewi, 2016).

Based on the statement as stated above, the form of figurative language uses in *Tegū Watá* traditional in *Boru* village is found when the ritual is carried out. The term is rarely found in daily conversation, but it can be found in sacred sentences, such as those are used in Christian liturgy and the traditional ceremony. The *Tegū Watá* ceremony frequently speak out the parallel utterances, such as *heron ko'ong ata maten*, *Marik ko'ong bita bolak*, *heron ko'ong sobok kotá*, *Marik ko'ong rake dulat* (told the ancestors, told the guardians, told the place for storing traditional heirlooms, and told the customary items) Each of these expressions consists of four sentences. In terms of parallel, it can be identified between the first and third sentences connected to the phrases *heron ko'ong* in each of these sentences. Then there is also a parallel between the second and fourth sentences connected by the phrases *marik ko'ong* in each sentence. However, the parallel does not occur entirely only in certain parts of the sentence.

LITERATURE REVIEW

In culture, there are many kinds of rites that are used to build relationships with God and ancestors because they believe in getting blessings and satisfying results. In each ritual, people used figurative language in traditional language to beautify their request. From a cultural linguistics point of view, the form of language that is used in the traditional ceremony is constructed into two forms such as parallelism and metaphor (Attas, 2019). This statement is supported by Rambut (2015) claiming that language used in the traditional ceremony is formulated by two aspects, such as parallelism and metaphor. These two things are called aesthetic forms. The term metaphor is a form of figurative language which refers to words or expressions that means something different from their literal definition. While parallelism is the component of words used by humans that have the same grammatical, meaning, form, and structure.

Parallelism is a feature that underlies artistic expression. It is often referred to as one of the basic principles of grammar and rhetoric and is usually used throughout literature. Jacobson (in Frog, (2017:132-203) says that parallelism is not only at the level of words, syntax, or meanings but also at the level of sounds and rhythms within and across verses as well as in larger complex structures. The scope of parallelism is so broad and fundamental that it is difficult to pin down. Therefore parallelism becomes a central term and concept in literary discussion, poetry, and so on.

In addition, Jacobson (in Foley, 1997:166) says that parallelism is a poetic function that introduces the principle of harmony in the form of a core chosen to be part of the combination. A parallel can be viewed as a linguistic phenomenon involving linguistic equivalence or contrasts that may occur on the level of the word, the line, or larger areas of text (Duranty, 1996:67). Equivalence does not mean the only identity, but a word or construction that linguistically speaking belongs to the same category or paradigm, or the same sequence or syntagm. On the other hand, one can discuss three linguistic aspects which may be activated in parallelism; there is phonological parallelism, morphological parallelism, grammatical or syntactical parallelism, and lexical or semantic parallelism.

Phonological parallelism is about the repetition of similar sounds including assonance, alliteration, consonance, and rhyme. Assonance is a repetition of vowel sounds, for example; uncertain and curtain, while alliteration is a repetition of consonant sounds at the beginning of the words, such as Lia Like me. Consonance is a repetition of the same consonants several times in a row, for example; humpty, dumpty. Rhyme is a repetition of similar-sounding words. The grammatical aspect focused more on something related to grammar, there are some sub-division of this parallelism, they are sentence parallelism, main clause parallelism, sub

clause parallelism, phrase parallelism, and word parallelism. Then, Sakamoto (1982) says that lexical parallelism is the repetition of lexical items that indicates the connection of the sentence's in the text. It may be identical in form and meaning or may be related by lexico-semantic, such as synonyms, antithesis, and synthesis. For example: I like swimming, jogging, hiking, and reading.

The world view is the creativity of the human mind which is applied in language because the language itself comes from human thoughts. According to Mathiot (Palmer, 1996), the field of semantic language is an aspect of world views that is significantly linked through linguistic behavior, while the cognitive field of language is an aspect of world views that can be expressed in other media. It can be said that the world views originate from a group of language communities that could be understood through the language. In addition, Palmer (1996) also argues that world views also include the image of the meaning of language. It is verbalized, spoken, expressed, in the form of ritual language. The World views are an important factor for grammar since the study of grammar is considered as a world views study that is limited to linguistic symbols. Besides world views, which are related to the sciences, ethics, politics, and religions are integral parts of all cultures. They have a strongly motivating and inspiring function (Barker, 2016:98).

Furthermore, talking about meaning, it is a form of evaluation of everything seen and heard by someone in this case the hearer. According to Palmer (1996:37), the language used by each person has a different meaning. Therefore, the hearer has to try to understand every message that is expressed by the speaker while he is speaking because the meaning of utterances spoken is closely related to contextual usage. On the other hand, the meanings of language in cultural context are situational meaning and social meaning. It is described in the event of culture itself. The study of language in culture has some meaning. (1) *Collective meaning*. Foley, (1996:6) says that the collective meaning explains the life of an individual or groups who cannot be separated from each other in undergoing daily activity as a social creature. Moreover, the utterances used in cultural activities are mostly determined by the context of the situation so that it is called situational meaning. It means that the meaning is based on the convention between the speaker and hearer. For example "come and gather"; (2) *the meaning of Hope for healthy*. This meaning illustrates that everyone always wants to live healthy both in mind and body. Therefore, the people also need guards to keep themselves healthy. In addition, farmers not only want health for themselves but also expect that their crops will remain healthy or strong so they need protection for their crops as well. For example "Nurture and protect us"; (3) *Religious meaning*. This meaning is usually more prominently associated with helpless human beings is religious action behavior. The utterances that have religious nature in a cultural event usually represent some form of spirituality to the creator. For example "God is the King of Kings; (4) The meaning of hopes and success. Utterance in a cultural event usually describes getting a better life from before. For example "bless us to live peacefully"; (5) *The meaning of togetherness*. This meaning is the meaning that is expected by everyone because with togetherness a job can be completed quickly. The meaning of togetherness is found in the example "come and gather together, make one heart to eat the dishes prepared in this traditional house".

METHODS

Creswell (2014) argues that research design is plans and the procedures for research to detailed methods of data collection and analysis. The function of research design is to ensure that the evidence obtained enables us to answer the initial question. The study adopted a descriptive qualitative method. This research method focused on describing individual experiences and beliefs. In addition, the descriptive qualitative method is also an overall data collection method related to observation, interview, or document review. Qualitative methods are particularly appropriate when the research focuses on ensuring the process of a phenomenon and not on a measurement of the outcome. It tends to be more open because the writer conducts research based on direct contact with users. Also, this study was attempted to analyze the parallel expressions found in *Tegū Watá*

traditional ceremony of *Boru Village*, *Wulangitang* district East Flores Regency by using a qualitative approach since the description of the analysis in the form of words.

DISCUSSION

The study has two sections dealing with the problems of the study. The two main sections are briefly presented below.

The Forms Language that used in Tegù Watá traditional ritual

In *Tegu Wata* traditional ritual there are two kinds of parallelism such as phonological parallelism and grammatical parallelism. Phonological parallelism is about the repetition of similar sounds includes assonance, alliteration, consonance, and rhyme. The grammatical parallelism aspect has a relationship between the meaning of words which is an element of dyadic devices and the nature of the relationship between words, phrases, and parallel sentences.

Phonological parallelism

Phonological parallelism is about the repetition of similar sounds including assonance, alliteration, consonance, and rhyme. The example of phonological parallelism can be seen below.

<i>Te ata maten bitak bolak</i>	Hi ancestors
<i>sobok kota rake dulat</i>	the traditional leader with village residents
<i>lewo tanah neri' bliwung</i>	We are tribes with the same prohibition
<i>kame suku wungun wu'a wató</i>	

The traditional speech above describes a ceremony that will begin and the traditional leader seems to be talking to his ancestors and asking them to attend the ceremony immediately. There is phonological parallelism in the traditional speech above such as alliteration that occurs in the clause "*kame suku wungun wu'a wató*". It can be seen that in this clause two words begin with the consonant /w/ and are followed by the vowel /u/, namely the words *wungun* (prohibition) and *wu'a* (stone). Both words begin with the sound *wu*. The word *wato* that also begins with the consonant /w/ is then followed by the vowel /a/. Although it has a different vowel from the word *wu'a*, the word *wato* has the same meaning as *wu'a* means stone.

Another example can be presented below.

<i>Kaka ari kerá opu mei' luwu laran</i>	Brothers and sisters
<i>huk onó nera naing</i>	Remember in your heart
<i>kuat nahá pletó, adat nahá muré</i>	Customs must be true and correct
<i>epú ta'ang wujo matan</i>	Let's unite like rice husks
<i>boit ta'ang tonu hering</i>	Blend like rice roots

The example of traditional speech above tells about a request from the traditional leader to his family to gather together and not forget the customs and habits that have been carried out so far. It also contains phonological parallelism that occurs in the words *naing* and *hering* in the clauses *huk onó nera naing* and *boit ta'ang tonu hering* which have the same sound (in), then in the words *laran* and *matan* in the clauses *kaka ari kerá opu mei' luwu laran* and *epu ta'ang wujo matan* which have the same sound (n). The speech above also contains grammatical parallelism in the phrase *kuat naha* and *adat naha* in the clause *kuat nahá pletó, adat nahá muré*. The word *kuat*, in this case, has the same meaning as *adat*, while the word *naha* is an auxiliary verb sentence that connects the words *pleto* and *muré*.

Grammatical Parallelism

The grammatical parallelism aspect has a relationship between the meaning of words which is an element of dyadic devices and the nature of the relationship between words, phrases, and parallel sentences. The expressions in *tegu wata* can be in short presented below.

Kame ma'ang onó lere ate memať
heron mio tilu baing
marik mio mata moi

We humbly
 Telling you to hear our prayers and guard the seeds
 we sow

The expression denoted above describes a request wholeheartedly with the aim that the ancestors listen to the request. The expression also has grammatical parallelism that occurs in the three clauses above. The first clause is *kame ma'ang onó lere ate memať*. In this clause, grammatical parallelism occurs in the phrases *onó lere* (humble) and *ate memať* (humble). Although the two phrases have differences in pronunciation, they both have the same meaning, namely humble. Then grammatical parallelism also occurs in the other two clauses, which are found in the phrase of *heron mio* (tell you) in the clause *heron mio tilu baing* and the phrase *marik mio* (invite you) in the clause of *marik mio mata moi*. Although the two phrases have different pronunciations, they both have the same meaning to invite people.

apá mete koda ba'ang kiring
wangun lean sorong nuhek padak wewel

Don't hold grudges, and misunderstand

Again, the traditional expression above describes a request to the ancestors not to hold a grudge against tribal members if there are shortcomings or mistakes made during the ceremony. The expression above has also a grammatical parallelism expressed in the clause of *apa mete koda ba'ang kiring* (don't hold grudges). In this clause, there are two phrases that view the life of the Klobong people and it has the same meaning containing *mete koda* (carrying the word) and *ba'ang kiring* (bearing the word). Both phrases have the same meaning to hold grudges or wrongdoing.

Apá rebet laran,
apá brepeng laran

Don't block the road
 Don't block the road

This rite is an invitation to the ancestors to attend the *tegu wata* ceremony as well as ask for protection from the ancestors. As can be seen, the source text makes use of a great deal of grammatical parallelism. Firstly, there is a repetition of select lexical items to reiterate and accumulate all the positive meanings being construed about them. The above text is characterized by the repetition of the words *apá* and *laran*. The primary function of the two clauses above is poetic. In Jakobson's terms, it focuses on the context meaning. The expression above describes the hope of God, ancestors, and the surrounding environment so that the rituals are carried out smoothly and bring luckiness to the lives of farmers in the future. The expression above also exists several words that have repeated sounds, words, and the same meaning. These include the word *apá* means "do not", then the word *laran* means "the way". The word is spoken to indicate that they want a good life in the future.

Heron ko'ong ata maten
marik ko'ong bita bolak
heron ko'ong sobok kotá
marik ko'ong rake dulat

Invited the ancestors
 told through traditional goods
 invite the traditional elders
 told through the red thread

The speech expressed in this rite is a form of expression of unity between tribal members and the spirits who have been invited previously. The ritual speech above contains elements of grammatical parallelism that occur in the phrase *heron ko'ong* in the clause *heron ko'ong ata maten* and *heron ko'ong sobok kotá*. Then the phrase *marik ko'ong* in the clause *marik ko'ong bitak bolak* and *marik ko'ong rake dulat*. The source text makes use of a great deal of grammatical parallelism. Actually, in this part the word *heron* and *marik* have the same meaning that is to invite. The word *heron* in the above sentence is used to convey the news to relatives. Meanwhile, the word *marik* is used for parents who know better about the *Tegu Wata* ceremony. These two words are always used to reinforce the invitation being discussed so that the invited person feels needed so that he can attend the ceremony being held.

<i>Tutú ka'ang</i> tun-tun	Speak clearly
<i>marik ka'ang</i> bener-bener	Speak properly
<i>tutú ia</i> Biat Sinan	Talking about betel nut
<i>marik ia</i> Klekar Jawan	Talking to webbing nyiru

The traditional utterance above describes an expression that is spoken correctly and clearly. In this traditional speech, grammatical parallels are found in the phrase *tutu ka'ang* in the clause *tutu ka'ang tun-tun* (speaking clearly) and *marik ka'ang* in the clause *marik ka'ang* (true speaking). The two phrases have the same meaning, namely to speak. The grammatical parallelism also occurs in the clauses *tutu ia Biat Sinan* (speaking to the small buckets) and *marik ia klekar Jawan* (speaking to woven nyiru).

<i>I'in omi wu'un gere</i>	Almost time the new harvest grow up
<i>I'in omi plebá watá</i>	Almost time hung corn

In this case, grammatical parallelism occurs in the phrase *I'in omi* which means almost time. This sentence is repeated to emphasize and inform everyone that the harvest will soon be brought into the traditional house and presented to God and the ancestors. The relationships between clauses *I'in omi wu'un gere* (the new crops will be harvested) and *I'in omi plebá watá* (the new corn will be hung) means that the time has come for the new harvest (corn) to be put into the traditional house and hung as a sign of success. Then it has a synonymous meaning.

<i>Omi newang ola ehin</i>	Almost time to reap
<i>omi newang heré wa'in</i>	Almost time to reap
<i>tobo nala gili wuá</i>	Sit down to peel the betel nut
<i>pae nala opak malũ</i>	Sit down to break the betel

The phrase *omi newang* in *omi newang ola ehin* and *omi newang here wa'in* are synonymous meaning relationship means almost get. After that, the phrase *ola ehin* has the same meaning as the phrase *heré wain*. The two phrases have different sounds and grammar but they have the same meaning it's the harvest. The sentence above was repeated to convince everyone that it was almost time to reap. Then the phrase *tobo nala* in *tobo nala gili wuá* has the same meaning as the phrase *pae nala* in *pae nala opak malũ*. The two phrases above mean sit down. The word *tobo* dan *pae* used have one meaning. In this case, *tobo* is used for a sister who has been trusted to slice the betel fruit. Meanwhile, *pae* is used for the customary chief who will break the betel to be offered.

Tobo kala gili' wua
De'i kala opak malu
Tobo kala epu koda
De'i kala boit kirin

Sit down to peel the betel nut
 Stand up to break the betel
 Sit down to collect words
 Stand up to share thoughts

Grammatical parallelism is found in *kala* and *de'i kala*. *tobo* in the two clauses above means sitting, while *de'i* in other two clauses means standing. While the word *nala* which is in each of the above clauses is an auxiliary verb that connects the initial word and the main clauses. Besides that, there are also sound similarities in the words *wua* and *koda* in the *tobo kala gili wua* and *tobo kala epu koda*. The sound equation is included in phonological parallelism.

Omi-omi epa manuk
omi-omi ro'ot jago

Time to catch the chicken
 time to catch the rooster

In this section, there is grammatical parallelism in the word *omi-omi* which means the same thing that is almost repeated and the object sentence is continuous. Parallel also found in the word (*epa and ro'ot*) which means to catch and the word (*manuk and jago*) which means chicken. The word is spoken to tell the brother (boy) who is trusted to catch the chicken to be offered. Two chickens will be offered, namely a rooster and a hen. The cock that was caught was a rooster that crowed with his right foot in front as a sign of truth. Meanwhile, the captured hens are hens cackling while cooking young coconuts as a sign of success.

Meanings of parallel expression in Tegū Watá traditional ritual of Boru Society

A language is a tool of communication that is used by humans to exchange ideas. People talking, writing, listening, and reading use language and the language has its meaning depending on the context and the situation. It means that the language used by each person has different meanings. Palmer (1996:37) said that in the cultural context, the meaning of language can be found based on the situational context which depends on what the speaker says and the expressions of other personal expressions and also the responses of the participant to the speaker. Besides, to make the sentence more clear, Palmer explains that the listener attempts to understand the messages while the events are holding on. So, the meaning of utterances that are spoken is closely related to contextual usage. It is found in the event of culture itself. Every utterance in a cultural event has implied and written meaning. Palmer divides the meaning of language in cultural context into four meanings, such as collective meaning, hope for health meaning, religious meaning, and hope for success meaning. The four meanings are called situational meaning as well as cultural meaning.

The meanings of ritual expression in the *tegū watá* traditional ceremony in Boru village consist of four meanings.

Religious Meaning

This meaning is usually more prominently associated with action or religious behavior. It must be a process of reflection in a helpless human being is religious action behavior. The utterances that have religious nature in a cultural event usually represent some form of spirituality to the creator. It can be found in some sentences as presented below.

Lera Wulan Tanah Ekan
Kiku'un koton ewa wadan
Kepi'in kiak kaba rokak
Tobo tué de'i paret

Almighty God who created the heaven
 and the earth, the Father, and of the Son
 and the Holy Spirit, be with us

The expression above is a prayer uttered by the tribal chief as a sign of a request to God to always be with them. In the sentence above there is a religious meaning contained in the utterance “*Lera wulan tanah ekan, kiku'un koton ewa wadan, kepi'in kiak kaba rokak*” which is an expression that points to God who created the heavens and the earth. The above sentence has a poetic function that is used to deliver a message to God as the creator to protect His people. This also shows that every ceremony carried out has a religious meaning and cannot be separated from God's intervention.

Collective meaning

According to Foley (1997:6), collective meaning is closely related to the context. He also said that the collective meaning explains the life of individuals or groups who cannot be separated from each other in undergoing activity every day as a social creature. Moreover, Palmer said that the utterances used in cultural activities are mostly determined by the context of the situation so that it is called situational meaning. The situational meaning of each utterance is the convention between the speaker and the listeners. Ritual expression in *Tegũ Watá* traditional ceremony in Boru village has the collective meaning. This rite is a ritual of sacrificing animals as a sign of unity between tribal members and their ancestors.

Segá hugu pupu baung maung
Come and gather together

Invite the whole family and guests to attend the ceremony as a sign of kinship.

The meaning of the expression *segá hugu pupu baung maung* explains that the speaker calls or invited many people to gather and join together to attend the *Tegũ Watá* ceremony. Besides, the sentence above also shows that the speaker needs another person, be it family or other members of the tribe to be present at the ceremony. It shows that the ceremony and others need each other and cannot be separated. The above clause has a poetic function that contains an explicit message that can be understood by everyone present in the *Tegu Wata* traditional ceremony.

The Meaning of Hope for Health

The meaning of health meaning are found referring to the sacrifice of the animals. The ritual expression that means in this context is the hope of God and ancestors to always protect the plants planted by farmers to thrive and produce a good harvest. Ritual speech that contains the meaning of hope that the rice and corn plants will remain healthy and the results are abundant can be seen below.

Jaga plamang neing kame
Horet pota tali' tulung kame
Na ola ehin herè wa'in
Apa mora mo'ong kame
Mi'on mi'e bura'an to'u i'in

Take care and protect us, add the rice seeds we sow, so that we could get a bountiful harvest. Don't be discouraged, we present you this egg.

The sentence above explains the speaker or *Sobok Kotá* asking God and ancestors to protect the farmers to stay healthy and keep away from the anger of danger and also for their plants to stay flourish and produce the yields of harvest. This utterance included hope for health meaning based on the theory of Palmer as stated above because this sentence describes the hopes of *Sobok Kotá* and all members to get good health in their life without disturbing anything.

The Meaning of Hope for Success

An utterance in culture is usually described to get a better life from before. In *Tegũ Watá* traditional ceremonies also find the hope for success meaning. It can be seen in the following expression.

Jaga plamang neing kame
Horet pota tali' tulung kame
Na ola ehin herê wa'in
Apa mora mo'ong kame
Mi'on mi'e bura'an to'u i'in

Take care and protect our crops, add the rice seeds we sow, so that we could get a bountiful harvest. Don't be discouraged, we present you this egg.

The expression above explains that the farmers asked God and their ancestors to take care and protect the rice plants they sowed with expectations that they could successfully farm and get satisfactory results. This expression is found on the second and third line which reads *Horet pota Tali 'tulung kame* (add the rice seeds we sow) which is a supplication to God and ancestors and the word *Na ola ehin herê wa'in* (so that we could get bountiful of harvest) is a hope to get the bountiful crops.

The meaning of togetherness

The meaning of togetherness in this ceremony is to be together in the traditional house for the harvest ceremony for the result they get. The meaning of togetherness in the context of *Tegũ Watá* ceremonial culture with an attitude of togetherness to make good relations is established between people. The ritual speech of the expression of togetherness can be seen below.

Segá hugu pupu baung maung
Ma'ang onó to'u biho mekan ia ohok puken i'in
Kame heron marik mio

We tell you to come and gather together, make one heart to eat the dishes prepared in this traditional house

The expression above illustrates that in the *Tegũ Watá* ceremony there is always a harmonious relationship between people in the socio-cultural environment. The relationship of togetherness with the tradition of gathering together to carry out the *Tegũ Watá* ceremony is still carried out by the people of Boru village. This can be seen in the expression of *Ma'ang onó to'u biho mekan la ohok puken i'in* (makes one heart to eat the dishes prepared in this traditional house).

CONCLUSION

Based on the analysis presented above, it can be summarized that the worldviews, form, and meaning of language in *Tegu wata* are taken into account in a cultural context. Based on the theories of Foley in anthropological linguistics, ritual language has forms, meaning, and function. The upshots of this study show that there are two forms of parallel expression found in the *Tegũ Watá* ceremony including grammatical parallelism and phonological parallelism form. Besides, the world views is based on the theories of Palmer about cultural linguistics. The world view is the view of the Boru people containing the repetition of the language used in *Tegũ Watá* traditional ceremony. This view leads to God, ancestors, stone, soil, wood, etc, people believe that they can get good crops only the intervention from God and their ancestors. Furthermore, the meanings of ritual language consist of four meanings, such as collective meaning, hope for health meaning, hope for success meaning, and religious meaning. Jacobson also argues that there are two meanings based on cultural context, they are the meaning of togetherness and harmony.

REFERENCES

- Attas, S. Gomo, 2019. Structural Analysis of Katoba Ritual Text Speech in Muna Communities. *Journal of Indonesian Language Education and Literary*, (4, 37-44).
- Barker, Ch., Jane, E. A. (2016). *Cultural Studies*. London: SAGE Publications Ltd.
- Creswell, J. W. (2014). *Research Design*. Los Angeles: SAGE Publications, Inc.
- Dewi, N. Putu. (2016). *Semantic Parallelism of Farming Ritual Discourse In Kodi Speech Community*. Accessed on 28th March 2020.
- Duranty, A. (1996). *Linguistic Anthropology*. Cambridge: Cambridge University Press.
- Foley, W. (1997). *Anthropological Linguistic: An Introduction*. Oxford Blackwell.
- Frog and Tarkka, L. (2017). *Parallelism in Verbal Art and Performance*. *Journal of Oral Tradition*, (31, 2-435).
- Maknun, Tadjuddin. (2015). *Parallelism and Metaphor in Death Ritual Speech Rambu Soloq at Toraja Culture*. Accessed on 28th March 2020.
- Palmer, G. B. (1996). *Toward a theory of Cultural Linguistics*. University of Texas Press.
- Rambut, Kanisius., Yadnya, I.B.P., Made, B., et al (2015). Perspektif Ekolinguistik Budaya Kerapingan. *e-journal of Linguistics*, (10, 40-53).
- Sakamoto, Y. (1982). *Lexical Parallelism in Text Structure Determination and Content Analysis*. Coling 82, J. Horecky (ed) North-Holland Publishing Company.