



ANALYSIS OF FIGURATIVE LANGUAGE ON “TUA KALOK CEREMONY”

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ABSTRACT

This research aims to identify and analyze the meaning of figurative language on tua kalok ceremony. The researcher used qualitative method. Data collection techniques used in this research used, interview and documentation. In the results there are process of tua kalok ceremony, in the process of Tua Kalok Ceremony have three stages are the preparation stage of the ritual, the main stage, and the final stage and the kind of figurative language found in Tua Kalok ceremony is synecdoche, personification and repetition, one of the meaning on figurative language found in Tua Kalok ceremony is Synecdoche, example *Mai ita tinu Tua Supan widin jatin nan* or Let us drink tua and mixed in goat's blood, the meaning that let us drink tua mixed with goat's blood, which symbolizes taking the traditional oath.

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INTRODUCTION

Culture comes from Sanskrit, namely *buddhaya* and is the plural form of the word *budhi* (heart or reason). Culture consists of two words which are words a group and powerful. Intelligence means intelligence and power means force, human endeavor. Culture means the product of human thought and effort of creation, taste and carsa or tri power. While culture is a product of creation, a taste and passion of man, embracing knowledge, trust, art, morals, laws, mores and will (Ramdani, 2008). The existence of culture is already maintained and alive among communities and is also a legacy that must be learned and known by succeeding generations to preserve and be known by society. Cultures from some groups or communities can also be known through local traditions.

According to Sztompka (2011), tradition is the whole matter of materials and ideas that emanate from the past, but it still exists today, not destroyed, nor forgotten. The growing tradition of the progress became increasingly extinct and forgotten by some societies, especially young people. Karyati (2015) in her research titled *Reog Ambit: A Journey of Dying Tradition and Cultural* suggests that today Reog's art is unnoticed and more popular in society. It is a kind of suspended animation. Reog's display can be enjoyed only on occasion, such as special display of public art by certain agencies. This is unfortunate, because Reog is one of many traditional art full of cultural value. Fitriah (2019) with her research entitled “The Value of Local Wisdom in the Tradition Ngobeng in Sari Bandung Village, Tanjung Batu District in Ogan Ilir Regency”, says that in most areas the Ngobeng tradition has begun to leave. As globalization flows with its more practical buffet pattern. Rahmat (2016) with a thesis entitled “The Impact of Globalization and Impact on The Preservation of Wotu in The District of Luwu East.” Rahmat said that the negative impact from globalization is could undermine the cultural order and customs of Indonesian society. The importance of keeping traditions within communities of people gives them an

identity that is the attachment between tradition and cultural heritage of ancestors in this case like the traditional cultural traditions carried out by the Sikka regency people.

Sikka is a regency located in East Nusa Tenggara province, Indonesia. Sikka regency divided into 21 subdistricts and 147 villages, from 147 village there is a village that still carries the culture and traditions of the ancestors is Hewokloang. The culture and traditions of the Hewokloang are highly guarded and preserved by local communities. There are many traditions in Hewokloang such as *lodong me*, *Legen ala*, *Poto Wua Ta'a*, *Perang Wu'un*, *Ro'a Mu'u* and *Lodo Hu'er*. One of the cultures in the Hewokloang still performed by the local community is *Tua Kalok* ceremony. For the ceremony in *Tua Kalok* tradition are not performed by just anyone and have a very large impact with the customary vows, if they are broken by the person doing them they will get an effect or such bad things as getting bad luck could even die.

Tua Kalok ceremony is a ceremony that carried out as a step in solving a problem with drinking *Tua* (traditional drink with contain alcohol) in which the *tua* taken in the oath must be made in the process of distilling by the traditional leader by the old-fashioned process a little different than usual in the process of ceremony, tradition leader can say the lyric on tradition language. The language used in ceremony is not the language of daily life and not easy to understand so that researcher analyzes the figurative language in the lyric.

According to Deignan (2013), figurative language is often used in speaking and writing to express ideas and emotions, and to affect the views and attitudes of others. It means that through figurative language, people express emotion and viewpoint. When people say something that appears on the surface to mean one thing but has to be interpreted correctly in order to be understood, to make language clearer, more interesting, and more vivid or to achieve some other specific effect, people use expressions that are not literally true. Besides the language and lyrics spoken by the traditional leader which was difficult to understand because it was not the language of the daily lives, the reason why researcher chose this title is also that seeing the younger generation of the day increasingly forget traditions and customs and that the researcher wanted to avoid them. The researcher wants the younger generation to know of the importance of the traditions and cultures that our ancestors passed down, especially the traditions of *Tua Kalok* ceremony.

Based on the background of the research, the objectives of Research is to describe the process of *Tua Kalok* ceremony in Hewokloang village, Sikka Regency. To identify the kind of figurative language found in *Tua Kalok* ceremony in Hewokloang village, Sikka Regency and to analyze the meaning of figurative language found in *Tua Kalok* ceremony in Hewokloang village, Sikka Regency.

The benefit of research, based on the objectives of the study to be accomplished, it is hoped that it will benefit education and culture as follows, the results of this research could be beneficial as a reference to the next researchers who want to analyzis the same focus wich is about figurative language in other culture. As a reading material for visitors while visiting the Hewokloang village. As an education materials for young generation in Hewokloang .

RESEARCH METHODS

According to Moleong (2017), qualitative research is one that aims to understand the phenomenon of what is experienced by research subjects such as behavior, perception, motivation, action and so forth holistic and way of description in words and language, in a special context of nature by tapping into various natural methods. Qualitative research stressed on quality not quantity and the data gathered did not come from questionnaires but from interviews, direct observations and other pertinent legal documents. For this reason on this occasion researcher in obtaining the most comprehensive data possible requires deeper observation and analysis. As for the activity to be pursued through a qualitative approach, as this research procedure would describe in detail about the process of *Tua Kalok* ceremony in Hewokloang Village, the kind of figurative language found in *Tua Kalok*

ceremony in Hewokloang Village and the meaning of figurative language found in *Tua Kalok* ceremony in Hewokloang Village.

RESULT AND DISCUSSION

Result

The aims of this research are; (1) To describe the process of *Tua Kalok* ceremony in Hewokloang village, Sikka regency (2) To identify the kinds of figurative language found in *Tua Kalok* ceremony in Hewokloang village, Sikka regency (3) To analyze the meaning of figurative language found in *Tua Kalok* ceremony in Hewokloang village, Sikka regency.

Process of Tua Kalok Ceremony

The process of *Tua Kalok* there are three processes in the ceremony, which consist of namely the preparation stage, and the final stage.

1. The Preparation Stage

a. *Utun Omok*

The initial stage or preparation stage is named *utun omok*. Before the implementation of the activities is in conformity with all citizens, in this deliberation all citizens are gathered by the chairman of the customs, and the communications done orally by word of mouth, from one person to the person others. These deliberations take place in *urin uma*, *lepo woga* or the traditional house of the party to perform the ritual. After one village has prepared the ingredients for upickle they will have a deliberation meeting to discuss how the ritual is performed:

Sebelum ita tena adat ei, nora leron ena ei mai ita utun omok ei lepo woga itan loning poi wue wari itan gai tena upacara adat tua kalok, rimu gai tena wi'in dadi wue wari demen, dadi mai ita utun omok tena dadi saksi me itan. wue wari itan gai tena upacara nora leron nimun. Mai ita babong hama-hama leron ha pae jam berapa tena ita upacara.

The saying above means, before we perform the ceremony on this day, today we gather at our customary house because we wish to perform of *Tua Kalok* ceremony. Because our brother wants to develop their friendship into a brotherly relationship. Let us consider together what day and hour the ceremony will take place. Deliberation was in the hall. The local wisdom symbol in Orin adat. This meant that the hall as a symbol of a bond of solidarity, mutual, unifying by assembling in the house of custom, staying in harmony, and the responsibility for the day of accomplishment went well. Deliberations are in attendance by all the family heads including the customary chairman. Deliberate took place at night to seek the terms of the day, date and month for ritual observance, resulting from the agreement of plans held at the time of the moon or at the time of the full moon. These deliberations are attended by all young and old men and women to gather together engaged in preparation.

b. *Utun Ngawun*

Before performing the ceremony, after the date, month and time set, the traditional leader asks the family will prepare both classes that agreed to perform the ceremony. The materials that had to be prepared were the most important parts of *Tua Kalok* ceremony such as:



Picture 1. Tua

The process of intercepting begins with harvesting the plant water from the mike tree. Devices used were knives or machetes, bamboo tubes 6 inches (15 cm) in diameter, 3 feet (1 m) long, and seat belts. The selection of flowers was the most decisive part in producing good quality and large quantities of mike's water. Wire flowers are opened using a knife or a machete carefully. After all the clusters are open, then the plant is lowered by a rope attached to the lower leaf sheath, which is left for 3-4 days. Mike's water collection or water filtration can be done by cutting off the tip of a bunch of flowers. Each time the water is extracted, flowers are sliced about 0.5 cm and water gushed out is contained with bamboo.

Mike's water collection or water filtration can be done by cutting off the tip of a bunch of flowers. Previously the bamboo is filled with ribetel-lime or special leaves to prevent the water from becoming sour. Water shelters were held twice in one day in the morning and in the afternoon. Twice a day, you must climb a climbing willow tree at about 60 feet [19 m] high. The tree is about 15 years old. Each mikeketree can yield 8 to 8 liters. Mike's water that had been collected for about a day was then filled with sliced Onions, basil, and leaves. After that, moke was ready to drink it. It has a distinct aroma, and the acid taste is slightly mixed with bitterness when it is drunk. If the tree doesn't produce much fruit.



Picture 2. Widin Mein

In the Tua Kalok ceremony what is really needed is goat blood will be mixed with tua and the beef will cook and served to the people. In primitive societies the most valuable sacrifice offered to the gods is blood. In the case of this research is goat blood because blood expresses life. In the fullest sense blood symbolizes a person's life. So, there are two meanings of blood in a ceremony. First, blood creates a new bond between the participants in the ceremony. Second, blood sacrifices made to the gods and ancestral spirits, revive the object for whom the offering is made. Blood is also believed to provide an adequate basis for bridging the gap caused by wrong doing. In addition, goat's blood is also mixed into tua, as a symbol that the two parties have bound each other and the meat from the goat is cooked and served to eat together the tradition of eating together to bond friendships and moral education in the community, institutionalized intimate rites maintain intimate relations between families and reproduce social relations, demonstrating a sense of belonging and sharing.



Picture 3 I'an Kekor Pare Oban

I'an kekor pare oban or fish's tail and pounded rice gaba is often used in every traditional ceremony in Hewokloang, but in the Tua Kalok traditional oath ceremony it is interpreted as, welfare and a social, material and spiritual life and livelihood system that is covered by a sense of safety, decency and inner and outer peace that allows each community to make efforts to fulfill the best physical, spiritual and social needs for themselves, households and society. In this case i'an kekor pare oban as a symbol of welfare for both parties and their families who carry out the Tua Kalok ceremony, in the future if they look after each other and always live in harmony, love each other like siblings, then they will be blessed by the ancestors.

2. Core Stage

a. Opening

The ritual starting with Pue Sera, the Pue Sera ritual is led by the traditional leader who is accompanied by Ina Ama (family representatives) who carry out the ritual must be present. The Pue Sera ritual is where the traditional leader performs the initial ritual by handing over i'an kekor pare oban to the ancestors and also Ina Nian Tana Wawa in Mula Ongen, some of the material symbols used by the Krowe people to mark an area are watu mahang (corner stone); wisung wanger (the location where the main house of each clan is located); wu'a mahe (interpreted as mahe stone); ai tali (interpreted as a place where ancestral spirits reside which is located in the customary garden of each clan). While handing over i'an kekor pare oban, the traditional leader said:

Ami mai gai dena upacara tua kalok, lakang ina niang tana wawa, ama lero wulan reta diri plipin pina ami epan-eapan, ni'a ami, jaga hawong ami. Me butuk amin gai tena wi'in dadi nan wue wari lu'ur. Lu'at rema rema rua, lakang jaga plamang nora rimu ,raik gu'a dena hala wi'in,miu meham gita rena mora.

The saying above means, we have come to do Tua Kalok ceremony, please the universe and the Lord guide and watch over us, our children will take the customary vows so that their friendship is intertwined more closely into the fraternal relationship. Tomorrow onwards please watch over them and guide them well, the next time they make a mistake, you will see and act, after the Pue Sera ritual was performed, the traditional leader, the parents and the two parties who performed the ritual returned to the site of Tua Kalok ceremony.

b. *Kleteng Klatar*

After returning from *Mula Ongen* the traditional leader welcomes the party will do the *Tua Kalok* with the family. The traditional leader is in charge of maintaining the life of the law in the community, maintaining, so that the law can run properly After everything is prepared in an approved site and all the ingredients are prepared then the traditional leader will say the lyric (customary idioms) while holding the *tua* and *i'an kekor pare oban* faced with the two people who will perform the ceremony.

Mai ita tinu tua supan widin jajin nan. Tana wawa di diri rena, lero wulan reta ni'a gita. Ami dena wi'in wue lu'ur riwun, wari lodar lelen pu'an ena te'i naha duden sape dadin. Ra'ik ganuha ko hak libur le'u, odi niang tana wawa rudu, lero wulan reta reng, odi nimu heret-heret maten, baru-baru potat. Niang tana nora lero wulan rena nulu, ami ata bi'an rena ba'i murin.

The saying above means, let drink tua which is mixed in goat's blood. The universe, the earth and everything in it as witnesses. They will build a relationship until they get older and their children will resolve it forever. If one of them forgets and forget each other, then they will then die slowly, it will fade away. Bad news will be heard early by the universe and humans will know later. After reciting the lyric, the traditional leader would give *tua* and *i'an kekor pare oban* to both sides to be taken as a unanimous consent to the *Tua Kalok*, they followed and promised to accept the consequences.

c. *Final Stage*

The final stage of the ceremony on local known as *nao tonen* is the chance to give advice. The traditional leader gives advice to both parties who follow the oath. The advice is they should keep the promise, so that it will avoid them from the misfortune.

Kind of Figurative Language Found in *Tua Kalok* Ceremony

According to the Tarigan (2013), figure of speech is a beautiful language that used to increase the effect with the introduced path as well comparing an object or a certain thing to an object or other thing that more general. Stiles, (style language) is the way of pronouncing the inner language prose, or how one's researcher reveals something that will expressed.

The diverse use of language, a writer within a literary work no doubt served some purpose according to the language served. Hence, each use of different languages must have a different function. Keraf in his book says that, language has multiple functions of explaining, amplifying, turning off dead objects, stimulus associations, causing laughter, or thunder (Keraf, 2016). After determining research methods, researcher used the opinion of Tarigan (2013) that there are four groups of figures of speech, figure of composition, figure of connection, figure of connection. Based on the interview with Mr.

No	Sentence	Meaning	Figurative Language																				
			Figure of Comparison					Figure of Opposition					Figure of Connection					Figure of Repetition					
			S	M	P	A	A _t	H	L	I	O	P	Z	M	S	A _l	E	E _l	I _n	G	A _{lt}	An _t	C
1.	Mai ita tinu tua supan widin jajin nan	Let us drink tua and mixed in goat's blood												√									
2.	Tana wawa di diri rena, lero wulan reta ni'a gita	The universe, the earth and everything in it as witnesses			√																		
3.	Ami dena wi'in wue lu'ur riwun, wari lodar lelen pu'an ena te'i naha duden sape dadin	We weaving a fraternity relationship forever				√																	
4.	Ra'ik ganuha ko hak libur le'u, odi niang tana wawa rudu, lero wulan reta reng, odi nimu heret-heret maten, baru-baru potat	If one of you forgets the other, then you will suffer a misfortune and even die																			√		
5.	Niang tana nora lero wulan rena nulu,ami ata bi'an rena ba'i murin	Bad news will be heard early by the universe and humans will know later																					√

Antonius Rupus and drawn from the *Tua Kalok* lyrics, the kind of figurative language found in the *Tua Kalok* ceremony in fraternity relationship could see in the table below.

Note:

S :Simile	H : Hyperbole	P : Paralysis	G : Gradation
M : Metaphor	L : Litotes	Z : Zeugma	Alt : Alliteration
P : Personification	I : Irony	M : Metonymy	Ant : Antanaklasis
A : Allegory	O : Oxymoron	S : Synecdoche	C : Chiasmus
At : Antithesis	P: Paronomasia	All : Allusion	R : Repetition
E : Euphemism	Ell : Ellipsis	In : Inverse	

The Meaning of Figurative Language found in *Tua Kalok* Ceremony

Based on the data above, the lyrics included to figurative language were found in *Tua Kalok* ceremony. The lyrics above distinguish each classification kinds of figurative language. The researcher determines each kinds of figurative language found in *Tua Kalok* ceremony as follows:

1. Synecdoche

A synecdoche is a figure of speech which allows a part to stand for a whole or for a whole to stand for a part. When using synecdoche, you refer to your car as your “wheels” and a handful of quarters, dimes, and pennies as the “change” needed to pay the meter. The word synecdoche is derived from the Greek phrases *synekdochē* and *ekdechesthai*, meaning “to sense” and “to understand.” Examples of common English synecdoches include suits for businessmen, wheels for automobile, and boots for soldiers. Another example is the use of government buildings to refer to their resident agencies or bodies, such as “The Pentagon” for the United States Department of Defense. An example from British English is using “Downing Street” as a metonym for “the Office of the Prime Minister”. In the lyric *Mai ita tinu tua supan widin jajin nan* included a synecdoche. The use of figurative meaning in the lyric is indicated by word “Let us drink *Tua* and mixed in goat's blood”. It means that *Tua supan* and goat's blood as symbols or “sworn” use.

2. Personification

Personification is a figure of speech or *majas* that compares inanimate things to human characteristics. This *majas* made it appear as if inanimate objects were alive and capable of living things for example, the bullets rip open Sonia's fragile body wind, convey my taste to her that the human nature cries because humans tune it out and it looks like sand whispering in the cool beach air the smell of cooking cooking dances in the air.

In the lyric *Tana wawa di diri rena, lero wulan reta ni'a* included a personification. The use of figurative meaning in the lyric is indicated by word “The universe, the earth and everything in it as witnesses”. It means that comparing the earth, the universe and its contents as witnesses, as if they were living things.

In the lyric *Niang tana nora lero wulan rena nulu, ami ata bi'an rena ba'i murin* included a personification. The use of figurative meaning in the lyric is indicated by word “Bad news will be heard early by the universe and humans will know later” which means that comparing the universe as if it could hear like a human.

3. Repetition

The *majas* of repetitions is the repetitions of literary words or phrases to amplify a meaning. Repetition in poetry or songs aims to create rhythm and it's a type of *majas* that describes things by repeating words. Repetition of this word can be used repeatedly in a sentence. The repurpose of this word to restate the meaning and purpose of the sentence.

The example of *tautoles* advance and build a construction.

- a) I'm you, you're me, me and you're the same
- b) My love for you will never fade, your love for me will never fade, my love and your love forever and ever
- c) My sister is a girl, your sister is a girl, my sister and your sister are both girls.
- d) Heroes promise to keep fighting for people's happiness

In the lyric *Ami dena wi'in wue lu'ur riwun, wari lodar lelen pu'an ena te'i naha duden sape dadin* included a repetition. The use of figurative meaning in the lyric is indicated by word “We will build a brotherhood relationship until we get older, our children will resolve it forever” it means that between children, the parent and the next generation share a bond of brotherly relationship.

In the lyric *ra'ik ganuha ko haklibur le'u, odi niang tana wawa rudu, lero wulan reta reng, odi nimu heret-heret maten, baru-baru potat* included a repetition. The use of figurative meaning in the lyric is indicated by word "If one of you forgets and forget each other, then you will die slowly, it will fade away". It means that words die and disappear are as good as if we forget each other.

Discussion

Process of *Tua Kalok* Ceremony

Situmorang can conclude that the definition of a ritual ceremony an activity carried out by a group of people related to spiritual beliefs and beliefs with a specific purpose (Situmorang, 2004), such as the traditional oath ritual ceremony carried out by the hewokloang community. According to Koentjaraningrat, a ritual ceremony or ceremony is a system of activities or a series of actions organized by customs or laws that apply in society related to various kinds of events that usually occur in the community concerned (Koentjaraningrat, 1990). The stages that must be carried out in the ritual are: (1) the preparation stage of the ritual, (2) the main stage, and (3) the final stage (Maskam, 2022).

1. The Preparation Stage

a. *Utun Omok*

Maskam (2022) said that before the implementation of the activity, a deliberation was held with all residents, in this deliberation all residents were gathered by panghulu adat, and communication was carried out orally speaking by word of mouth, from one person to another. The same thing with this research, the deliberation was carried out by the traditional leader gathering every resident through oral communication. This deliberation was carried out at Orin Adat or the traditional house to discuss how to carry out the ritual.

b. *Utun Ngawun*

The performing of ceremony, date and time are set, the traditional leader asks the family will prepare both classes that agreed to perform the ceremony. The material that had to be prepared was one of the most important parts of *Tua Kalok* ceremony such as:

"*Tua*"

Tua is a local name for a traditional specialty drink produced for generations by communities on various islands in East Nusa Tenggara (Elcid et al, 2013). Traditional drinks are drinks produced by processing from nira trees. The drink is the result of traditional fermentation of nira or tapping results (Nailola, 2008). The process of intercepting begins with harvesting the plant water from the miko tree. Devices used were knives or machetes, bamboo tubes 6 inches (15 cm) in diameter, 3 feet (1 m) long, and seat belts. The selection of flowers was the most decisive part in producing good quality and large quantities of miko's water. Wire flowers are opened using a knife or a machete carefully. After all the clusters are open, then the plant is lowered by a rope attached to the lower leaf sheath, which is left for 3-4 days. Mike's water collection or water filtration can be done by cutting off the tip of a bunch of flowers. Each time the water is extracted, flowers are sliced about 0.5 cm (0.5 cm) and water gushed out is contained with bamboo.

Mike's water collection or water filtration can be done by cutting off the tip of a bunch of flowers. Previously the bamboo is filled with ribetel-lime or special leaves to prevent the water from becoming sour. Water shelters were held twice in one day in the morning and in the afternoon. Twice a day, you must climb a climbing willow tree at about 60 feet [19 m] high. The tree is about 15 years old. Each miko tree can yield 8 to 8 liters. Mike's water that had been collected for about a day was then filled with sliced onions, basil, and leaves. After that, moko

was ready to drink it. It has a distinct aroma, and the acid taste is slightly mixed with bitterness when it is drunk. If the tree doesn't produce much fruit. (Flores 2013). The meaning of *tua* is to symbolize that both parties participating in the *Tua Kalok* ceremony are ready to accept all the consequences.

“Widin Mein”

In the *Tua Kalok* ceremony what is really needed is goat blood will be mixed with *Tua* and the beef will cook and served to the people. In primitive societies the most valuable sacrifice offered to the gods is blood. In the case of this research is goat blood because blood expresses life. In the fullest sense blood symbolizes a person's life. So, there are two meanings of blood in a ceremony. First, blood creates a new bond between the participants in the ceremony. Second, blood sacrifices made to the gods and ancestral spirits, revive the object for whom the offering is made. Blood is also believed to provide an adequate basis for bridging the gap caused by wrongdoing (Dhavamony 1995). In addition, goat's blood is also mixed into *Tua*, as a symbol that the two parties have bound each other and the meat from the goat is cooked and served to eat together the tradition of eating together to bond friendships and moral education in the community, institutionalized intimate rites maintain intimate relations between families and reproduce social relations, demonstrating a sense of belonging and sharing (Goody, 2020).

"I'an Kekor Pare Oban"

I'an kekor pare oban or fish's tail and pounded rice gabais often used in every traditional ceremony in Hewokloang, but in the *Tua Kalok* traditional ceremony it is interpreted as, welfare and a social, material and spiritual life and livelihood system that is covered by a sense of safety, decency and inner and outer peace that allows each community to make efforts to fulfill the best physical, spiritual and social needs for themselves, households and society (Sunarti, 2012), in this case *i'an Kekor Pare Oban* as a symbol of welfare for both parties and their families who carry out the *Tua Kalok* ceremony, in the future if they look after each other and always live in harmony, love each other like siblings, then they will be blessed by the ancestors.

2. Core Stage

a. Opening

Batatabus means communicating requests to the sacred beings presented in the *Aruh Ganal Bawanang* ritual and making promises or agreements with the spirits. This submission is done by means of *bamamang* delivered by *balian* (holy people). The means used by *batatabus* is *marabun* (burning) *menyan* or incense, the place for *marabun mamangan* is a white plate containing coals of fire as a witness in the request to *Nining Bahatara*, *Sangkawanang*, *Putir*, *Sanghiang*, and ancestral spirits. In the morning, the *Aruh Ganal Bawanang* ritual is carried out to *mawanangkan* (holy offerings) their rice. This opening is carried out on a predetermined day, this ritual is carried out in the morning (Maskam, 2022). Researcher found similarities, namely in terms of the ritual starting with *Pue Sera*, the *Pue Sera* ritual is led by the traditional leader who is accompanied by *Ina Ama* (family representatives) who carry out the ritual must be present. The *Pue Sera* ritual is where the traditional leader performs the initial ritual by handing over *i'an kekor pare oban* to the ancestors and also *Ina Nian Tana Wawa* in *Mula Ongen*, Utama (2014) mentions that some of the material symbols used by the Krowe people to mark an area are *watu mahang* which means corner stone; *wisung wanger* which means the location where the main house of each clan is located; *wu'a mahe* which is also interpreted as *mahe* stone; *ai tali* which is also interpreted as a place where ancestral spirits reside which is

located in the customary garden of each clan. While handing over *i'an Kekor Pare Oban*, the traditional leader *Pue Sera*. After the *Pue Sera* ritual was performed, the traditional leader, the parents and the two parties who performed the ritual returned to the site of *Tua Kalok* ceremony.

b. *Kleteng Klatar*.

After returning from *Mula Ongen* the traditional leader welcomes the party will do the *Tua Kalok* with the family. The traditional leader is in charge of maintaining the life of the law in the community, maintaining, so that the law can run properly (Soepomo, 1979). After everything is prepared in an approved site and all the ingredients are prepared then the traditional leader will say the lyric (customary idioms) while holding the *tua, i'an kekor pare oban* faced with the two people who will perform the ceremony. After reciting the lyric, the traditional leader would give *Tua, i'an kekor pare oban* to both sides to be taken as a unanimous consent to the *Tua Kalok* they followed and promised to accept the consequences.

c. Final step (*nao tonen*)

Naon Tonen or advice a single understanding, the desire of good for a monarch (Rajab, 2002). Advise is to give a supplement or good advice to one counseled. At the conclusion of the ceremony of the *Tua Kalok* ceremony, the traditional leader gives advice to both parties who follow the oath to avoid misfortune and to be able to keep the promise properly.

The Kinds of Figurative Language Found in *Tua Kalok* Ceremony

In this research, researcher found lyrics in *Tua Kalok* ceremony that are included in the category of figurative language kinds are:

1. Synecdoche

According to Keraf (2001), Synecdoche is a kind of figurative language style that uses part of something to reveal the whole (*pars pro toto*) or to use whole (*totum pro parte*). Several references to the use of figurative language are identified from the data collected. The following phrases are presented in the figurative language of Synecdoche in *Tua Kalok* Ceremony.

Data 1 : *Mai ita tinu tua supan widin jajin nan*

The above data is also included in a sentence of figurative language such as the "*Tua Supan*" that states the whole to state a partially (*Totum Pro Parte*) because the word *Tua Supan* says all is not one thing but as a symbol and a promise to every Hewokloang society that follows the *Tua Kalok* Ceremony.

2. Personification

According to Tarigan (2013), personification or Imaging is a *majas* that attains human or human traits to inanimate objects and abstract ideas, from a number of data collected are found some words which denotes the use of figures of speech in *Tua Kalok* Ceremony. Here's some served.

Data 1: *Tana wawa di diri rena*

The data above is categorized as a figurative figure of personification because using words that describe something as if it were alive. The meaning of the above sentence is that the ground is listening *diri rena* self which means listening. According to Devito (2013), listening may be interpreted as an active process of receiving stimulus in the ear (aural), listening is an act not merely unconscious but deliberate, this sentence supposes as if the ground were something lifeless could have ears that could hear like a living thing.

Data 2: *Lero Wulan Reta Ni'a*

The data above is categorized as figurative language of repetition because using words that describe something as if it were alive. The meaning of the above sentence is that the sun and the moon are watching. *Ni'a* means that see, see is to use your eyes to look up or notice (Jogi, 2009). The eye is the orbital cavity of the eye. The sun and the moon are objects that have no eyes to see. This sentence is, in effect, saying that the moon and the sun have eyes that can see like living things.

Data 3: *Niang tana nora lero wulan rena nulu, ami ata bi'an rena ba'i murin.*

The data above is categorized as figurative language of personification by using words that describe something as if it were alive. The meaning of the sentence above is heaven and earth listening early, we humans listening later. The word *Rena* is hearing. Moeliono (1988) explains that hearing is meant to be a sound (sound) by the ear, the word listening means to capture something (sound) in earnest, whereas heaven and earth do not have ears to hear. This compares the heavens and the earth as if they had ears like humans who could listen.

3. Repetition

The majas of repetition is a form of speech expressing the same repetition of words, phrases, or clause to amplify the meaning of the sentence or the discourse. In repetitions, the repetition of whole words or other forms repeated has the same meaning of the word. According to Zaimar (2002), reclamation is included in the hierarchy of affirmation. Repetitions are the repetition of words or phrases, clauses, even sentences.

Data 1: *Ami dena wi'in wue lu'ur riwun, wari lodar lelen pu'an ena te'i naha duden sape dadin.*

The data above is categorized as figurative figure of personification by using words that describe another form of a sentence that has the same meaning. *wue lu'ur* and *wari lodar lelen*, these sentences are different but have the same meaning as a brotherhood with a full status. Siblings are defined as individuals who have the siblings of the same biological parents. Siblings are defined as individuals who have experience and grow in the same family (Wilcox, 1997). So, the sentence, *Ami dena wi'in wue lu'ur riwun, wari lodar lelen pu'an ena te'i naha duden sape dadin* is that we have been in this fraternity forever.

Data 2: *Ra'ik ganuha ko ha klibur le'u, odi niang tana wawa rudu, lero wulan reta reng, odi nimu heret-heret maten, baru-baru potat.*

The data above is categorized as a figurative language of repetition because it uses words that reflect another form of a sentence that has the same meaning. *heret-heret maten, baru-baru potat* which means little by little it will die and disappear. These two sentences are different but have the same meaning *Maten Potat*, *maten potat* which means the death world or death of the world is the breaking off of the spirit relationship with the body, and it causes the halting of the relationship between the two, when death comes to the human body, the dissolution of the human relationship with the other man (Al-Qurtubi, 2005). So, the words *maten* and *potat* are different words but have the same meaning of passing away.

The Meaning of Figurative Language Found in *Tua Kalok Ceremony*

To classify the form and analyze the meaning of figurative language in this research, the researcher uses the theories of Hurford, et. al. (2007) and Lord (1855).

1. Synecdoche

Synecdoche is the use of a term that precisely indicates only a part of something, or one kind, in place of one that indicates the whole, or one that indicates the whole instead of one that indicates only a part. 1st sentence: *Mai ita tinu Tua Supan widin jajin nan* (Let us drink tua and mixed in goat's blood) Meaning: let us drink tua mixed with goat's blood, which symbolizes taking the traditional oath.

2. Personification

According to Tarigan (2013), Personification or Imaging is a majas that attains human or human traits to inanimate objects and abstract ideas. 2nd sentence: *Tana wawa di diri rena, Lero Wulan Reta Ni'a* (The earth and everything in it as witnesses) Meaning: *Tana wawa* is interpreted as the universe and the universe is listening, the sun and the moon are looking, which means that the Hewewokloang people believe that the universe can see all our good and bad human actions. 5th sentence: *Niang tana nora lero wulan rena nulu, ami ata bi'an rena ba'I murin*. (Bad news will be heard early by the universe and humans will know later) Meaning: Hewokloang people believe that if there is good or bad news, it is the universe and the sky that hear it early, and we as humans hear it later.

3. Repetition

The majas of repetition is a form of speech expressing the same repetition of words, phrases, or clause to amplify the meaning of the sentence or the discourse. In repetitions, the repetition of whole words or other forms repeated has the same meaning of the word. According to zaimar (2002). 3rd sentence: *Ami dena wi'in wue lu'ur riwun, wari lodar lenen pu'an ena te'i naha duden sape dadin*. (We will build a relationship until we get older, our children will resolve it forever) Meaning: those who take the Tua Kalok traditional oath will promise that they will always establish a brotherly relationship from now until forever, which means they must continue to establish and become brothers, like brothers and sisters forever. 4th sentence: *Ra'ik ganu ha ko ha klibur le'u, odi niang tana wawa rudu, lero wulan reta reng, odi nimu heret-heret maten, baru-baru potat*. (If one of you forgets and forgets each other, then you will then die slowly, it will fade away) Meaning: If one of the parties to the promise dares to break the promise, for example breaking the relationship, then he who breaks the promise will get the consequences, such as illness and even death.

CONCLUSION

Based on the results of this study, it was concluded that the *Tua Kalok* ceremony is a ceremony that carried out as a step in solving a problem with drinking *tua* (traditional drink with contain alcohol) in which the *tua* taken in the oath must be made in the process of distilling by the traditional leader. In the *Tua Kalok* ceremony there are three processes in the ceremony, which consist of the preparation stage, core stage, and final stage. In the preparation stage there are two parts, namely *utun omok* and *utun ngawun* in the *utun ngawun* there are three materials that must be prepared are, *Tua*, *Widin Mein* and *i'an kekor pare oban*. In the core stage there are two step, opening and *kleteng klatar*. In the final stage there are *Nao Tonen*. In addition, the kinds of figurative language found in *Tua Kalok* ceremony are synecdoche, personification and repetition. Every kind of figurative language has it's own meaning. For example, in synecdoche "*Mai ita tinu Tua Supan widin jajan nan*" or "Let us drink *tua* and mixed in goat's blood", the meaning that let us drink *tua* mixed with goat's blood, which symbolizes taking the traditional oath. Based on the results of this research, several suggestions are presented, For the Hewokloang community. Hewokloang community should really understand the process and meaning of *Tua Kalok* ceremony and carry out the tradition in Hewokloang especially *Tua Kalok* ceremony and must think first before doing the *Tua Kalok* ceremony because it would be bad to break a promise. For the younger generation in Hewokloang village It is important to find out the process, stages and meanings of the *Tua Kalok* ceremony, it needs to be maintained and preserved.

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