

THE MEANING OF METAPHORAL SPEAKING IN THE RITUAL OF PODO TENGGENG IN GOLO RU'U MANGGARAI BARAT

Stanislaus Hermaditoyo¹, Donatus Patu²

Universitas Katolik Indonesia Santu Paulus Ruteng
stennlyhermaditoyo@gmail.com

ABSTRACT

Metaphor is a direct expression in the form of an analogical comparison by eliminating words with the parable of two different things. The use of metaphorical speech is often used or used in the traditional rituals of the Manggarai community, especially in the Podo Tenggendu ritual. The podo tenggendu ritual is one of the rituals in the penti ceremony which is a ritual of rejection or release of all suffering in the life of the Manggarai community. This study examines the metaphorical languages in the ritual speech. This study aims to describe and reveal the types of metaphors and their meanings in the podo tenggendu ritual.

The research method used in the study is a qualitative research method which was carried out in the village of Golo Ru'u, West Manggarai district. The source of the data is the speech in the ritual by collecting data through the note-note technique and interviews with several traditional elders who often perform torok in the ritual. Furthermore, the analysis of the data used went through the stages of reduction, data presentation, and conclusions to find several types of metaphorical utterances and derive meaning from these utterances.

The results showed that there were several types of metaphorical speech used, namely anthropomorphic metaphors, animal metaphors, synthetic metaphors, and metaphors from concrete to abstract. These types of utterances indicate and give meaning that the speech in the Podo Tenggendu ritual means petitions and prayers to the ancestors and especially to the creator or life-giver to keep all disasters and sufferings away in the context of the Manggarai people who depend on agriculture and livestock for their lives.

Keywords: *speech; ritual; metaphor; podo tenggendu*

INTRODUCTION

Culture is a compound of cultivation which means power of mind. From this understanding, it is distinguished between culture which means the power of the mind, which is in the form of creativity, intention, and taste. Geertz (in Koentjaraningrat, 2013:15) considers that culture is networks built by humans to seek meaning. These webs are woven by humans because in their lives humans are full of expressions and

signs that must be interpreted. Meanwhile, according to

Poespowardojo, (2013:16) culture literally comes from Latin, namely *colere* which means working the land, cultivating, and maintaining fields. Meanwhile, according to the term, culture is something that is great and expensive because it is created from the results of human taste, work, and intention, and human creativity that comes out of the human mind, and all of these are characteristics that only

exist in humans. No other being has that gift so it is something majestic and expensive. Therefore, Koentjaraningrat, (2013:16) argues that culture is the whole system, ideas, actions, and results of human work in the context of people's lives that are used as human property by learning.

Manggarai culture is one of the cultures that live and develop in the postmodern era. Faced with the "postmodern" situation, the question arises whether the Manggarai culture still has room for contextualization in various perspectives. Should there be absolutes? This question, according to the researcher, is to try to explore as often as possible the treasures of the Manggarai culture. One of the phenomena that is sticking out is the proliferation of young people who do not know the local Manggarai culture well. Many do not know the significance and implications of the rites. In fact, many Manggarai words are no longer used and are slowly becoming extinct. The absence of a good understanding of local culture can lead to value degradation and moral decadence.

The *Podo Tenggend* ceremony (Bagul, 1997:79) (offering lameness or deficiency) is performed in the morning before the *penti* ceremony (thanksgiving). The *podo tenggend* ceremony means that famine (busung hunger) is kept away, thrown away through this ceremony. The offering animals are a small pig and a small chicken with black hair, besides that, utensils that are not used because they are damaged, such as broken baskets, broken pots, etc., are a symbol of the lameness of life, a symbol of lack in economic life.

The sacrificial animals and damaged equipment are brought to the place of the ceremony, namely the "cunga" (the meeting place of two rivers). The core of the prayer at the venue was *Ho'o lami Ela Miteng agu Manuk Miteng, kudut kandod sangged laros, kudut wurs sangged rucuk agu ringnggang landing toe ita hang ciwal, toe haeng hang mane. Porong ngger laus hentet, ngger ce'es mbehok, kudut one waes laud one lesos saled* (here we offer a pig and a chicken, all black, as a sign to ward off hunger. Let all famines be washed away in this river/river with the blood of pigs and this rooster and with the dimming of the low western sun today).

The chickens and pigs were killed, and hung on a branch at the ceremony site. After the sacrificial animal has been hung, all household or agricultural equipment which was completely damaged earlier, is washed away into the river/river as a symbol of being washed away with the river water for all disasters of shortage or starvation. Before leaving the ceremonial place, the machete or knife used to cut/slaughter the pigs and chickens was cleaned in the river. After that, all the people flocked to return to the village and were not allowed to look back because it was considered taboo so that the hungry busung did not follow again from behind. Arriving at the village, the local community began to prepare the things needed for the afternoon ceremony to start the *penti* (thanksgiving feast).

Metaphor itself consists of several types. The types of metaphors include anthropomorphic metaphors (anthropomorphic metaphors), animal metaphors (animal metaphors),

concrete to abstract metaphors (from concert to abstract), and synthetic metaphors (synesthetic metaphors). Some of these metaphors are contained in several cultural rituals of the Manggarai community, especially in the *Podo Tenggeng ritual* in Golo Ru'u Village, West Manggarai Regency.

In the context of Manggarai cultural rituals, when performing a ritual event, there are so many meanings implied in the speech of the event. However, in the *Podo Tenggeng* ritual, there are several meanings implied in the *Tudak Podo Tenggeng* story. The meaning contained in the utterance of the incident is the meaning of metaphorical language. Below the author will briefly describe *Tudak Podo Tenggeng*

"Ho'o lami Ela miteng agu Manuk miteng, kudut kandod sangget rucuk agu ringgang landing toe ita hang ciwal, toe haeng hang mane. Porong ngger laus hentet, ngger ce'es mbehok, kudut one waes laud one lesos saled".

"Here we offer a pig and a black chicken, as a sign to ward off hunger. Let all famines wash away in this river with the blood of these pigs and chickens and with the dim light of today's sun."

The speech above shows the various types of metaphorical language used and one of them uses animal metaphors. Words that contain animal metaphors in *Tudak Podo Tenggeng* are the words *Ela Miteng* (Black Pig) and *Manuk Miteng* (Black Chicken) in the sentences below.

*"Ho'o lami **Ela Miteng** Agu **Manuk Miteng**"*.

Animal metaphor is a type of metaphor that uses animals or animal

body parts or something related to animals to image something else. The author can translate and interpret the sentence above, as well as the meaning of this expression, that *Ela Miteng* (black pig) and *Manuk Miteng* (black chicken). This is a metaphorical meaning of the Black Pig and Black Rooster symbolizing darkness. In a special cultural context in any ritual related to these two animals, through these two animals, it is used to remove all sins from one village, avoid hunger, and stay away from pests for agricultural crops in one village, and this event is held at the meeting place of two river or estuary (*sunga wae*).

Culture

Culture is a term that is widely encountered and used in almost every daily activity. This shows that culture is so close to our environment. The word culture is considered important because this word forms and is part of the term multicultural education. How we define culture will determine the meaning of the term multicultural education. Without us knowing what culture/culture means, it will be very difficult for us to understand the implications of multicultural education as a whole. For example, if culture is defined as the heritage and traditions of a social group, then multicultural education means learning about various (multi) cultural heritages and traditions. However, if culture is defined as the design of social groups to survive and adapt to their environment, then one goal of multicultural education is to learn about different social groups and designs for living in a pluralistic society.

Rituals in Culture

Rituals are thought patterns associated with phenomena that have mystical characteristics. Rituals can be divided into four types: (1) magical acts, which are associated with the use of substances that work due to mystical powers; (2) Religious Action, the cult of the ancestors, also works in this way; (3) constitutional rituals that reveal or change social relations by referring to mystical meanings, in this way the rituals of life become characteristic; and (4) factive rituals, which increase productivity and strength, or purification and protection, or by means of others increase the material welfare of a group (Poespawardoyo, 1989: 175-176).

The ritual process is closely related to the religious emotions that the individual has. According to Koentjaraningrat (1976: 217), religious emotion or religious emotion is a vibration of the soul which at one time has touched a human being during his lifetime, even though the vibration may only last a few seconds and then disappears again. It is this religious emotion that drives people to act religiously and causes a sacred or mystical nature to everything related to the religious behavior, such as: place, time, objects, and the people concerned.

Podo Tengeng in Manggarai Culture

Manggarai culture is one of the cultures that live and develop in the postmodern era. Faced with the "postmodern" situation, the question arises whether the Manggarai culture still has room for contextualization in various perspectives. Should there be

absolutes? This question, according to the researcher, is to try to explore as often as possible the treasures of the Manggarai culture. One of the phenomena that is sticking out is the proliferation of young people who do not know the local Manggarai culture well. Many do not know the significance and implications of the rites. In fact, many Manggarai words are no longer used and are slowly becoming extinct. The absence of a good understanding of local culture can lead to value degradation and moral decadence.

Semantics

Semantics is the study of a language distinction with the relationship of mental processes with symbiolism in speech activity. The relationship between language and mental processes can be expressed in several ways. Some argue that mental processes do not need to be studied because they are confusing. There are also those who state that it must be studied separately from semantics or that language must be studied separately, apart from semantics without mentioning mental processes. Without mentioning it we can understand something that is happening through language.

Keraf's view, (1989: 89) is the same as Skinner's that language is a principle thing in human life. Language is a system that a person must learn from other people who are members of the community speaking that language. The argument states that the object of semantics is meaning. Meaning can be analyzed through the structure in understanding the language level (phonology, morphology, and syntax).

Hockett (1954), one of the structuralists stated that language is a complex system of habits.

Mean

The meaning of a word is to understand the study of the word with respect to the relationships of meaning that make the word different from other words. The meaning in this case concerns the lexical meaning of the words themselves, which tend to be found in dictionaries, as lexemes. Samsuri, (2012: 90) revealed the existence of a line of relationship between Meaning ----- expression ----- meaning.

Wallace L. Chafe (1973) also revealed that thinking about language, in fact, also involves meaning. Learning the meaning essentially means learning how each language user in a language community understands each other. To compose sentences that can be understood, some language users are required to follow the rules of grammar, others are subject to the rules of word choice according to the lexical system that applies in a language. In the Indonesian language, in addition to the meaning, there is also the meaning in addition to the meaning. In the semantic study of the Indonesian language, the meaning of the user is limited and paradigmatically, the words *mengerti* (verba), *dimengerti* (passive verb), *pengertian* (nominal) and all three have the basic meaning of 'paham'.

The meaning of a sentence often depends not only on the grammatical and lexical system, but also on the rules of discourse. Lyon and Palmer's statement (in Samsuri, 2012: 91) that has been stated before

(the meaning of a word is inseparable from the meaning of other words) is a grammatical meaning, in accordance with the relationship between elements. Sometimes we are not satisfied with the meaning of the words we are looking for, especially the meaning of idioms, proverbs, *majas*, metaphors, and expressions.

Metaphor

Metaphor is a type of speech that belongs to have a type of meaning. To express something, the speaker uses a form of speech that is different from standard speech in general. According to Verhaar (in Samsuri, 2012: 194) the basis in the use of metaphorical expressions is the similarity (not just the association) between the canonical (literal) and non -canonical (figurative) referents. Especially when the metaphor spoken has not or does not occur generally, but is personal or regional. Metaphors like this are sometimes difficult to understand and even considered irrational. The arbitrary nature of the use of this language is in line with the fact that the use of language is not based on the agreement between the users.

The metaphor itself consists of several types. These types of metaphors include anthropomorphic metaphor, animal metaphor, metaphor from concrete to abstract (from concert to abstract), and synesthetic metaphor.

Metaphor is a style of language that is widely used in communication or interaction with others. Metaphor is seen as a form of creative use of language. Metaphors are created between two units Subroto (2011: 115). According to Ullman

(1972 in Subroto, 2011: 119) metaphor is a comparison between two things that are merging or a comparison that is direct because the similarity or similarity is concrete or real or intuitive. Because the comparison is fused or dissolved, it is not expressed in words that express the comparison

METHOD

The type of research used by researchers in this study is qualitative research. The source of the data is the informants or the community in the Village of Golo Ru'u West Manggarai .. The informants who were interviewed were Mr. Herman Hata and Mr. Tarsisius Daro. The data in this study are phrases, clauses, sentences, paragraphs, or discourses that relate to the types of metaphors and meanings in the ritual speech of *Podo Tenggeng*. The collection technique is through interview techniques and take notes. In this case, there are two kinds of evaluation tools that can be developed into this research instrument, namely the interview instrument (attached) and the note - taking technique instrument. The technique of data analysis in this study through data reduction is to summarize, choose the main things, focus on important things, look for themes and patterns. The presentation of data was done in this study to make it easier for researchers to describe the data so that it will be easier to understand the form of the very deep meaning of the speech of the *Podo Tenggeng* Ritual in the Village of Golo Ru'u West Manggarai. Conclusion The findings are in the form of the meaning contained in the speech in the ritual of *Podo Tenggeng*.

Research Procedures There are three stages in this research, namely: Planning Stage, Implementation Stage, Completion Stage. Data validity is the most important part of a study in determining the validity of data that has been obtained and analyzed.

Results

The structure of the Podo Tenggeng Ritual

a. Opening

Before the *Podo Tenggeng* ritual began, the traditional leaders/traditional elders appealed to all villagers to prepare all kinds of damaged items in their respective homes and all the dirt in their respective homes in the form of broken baskets, pots, mats and others are brought to the drum house (traditional house). Then in the house every citizen is required to beat all the walls of the house so that all dirt (haki) in the house does not settle on the walls of the house.

b. Core

After the villagers gather together in the drum house, the adat elders make sure that all the villagers are already in the *gendang* house (traditional house). In the drum house (traditional house) the old adat performs a short *torok* in the drum house, then finishes the *torok* (short ritual) in the drum house, all the villagers are ready to rush to the river and bring all the equipment that has been prepared. On the way to the old river, the custom sings a song that is usually sung at every previous *Podo Tenggeng* event to accompany the journey to the mouth of the river.

c. Closing

At the old river, the adat asked the estuary (the estuary watchdog) to

listen to the request of the residents represented by the village elder by revealing the *torok Podo Tenggeng*. At the same time, after completing the traditional old torok, they ordered two residents to slaughter a chicken with black hair, after that the damaged items were also thrown into the river and then disposed of, the villagers washed their faces in the river and immediately returned to the drum house again.

Facilities in the Tenggeng Podo Ritual

The following are some of the types of facilities prepared in the Podo Tenggeng ritual:

1. *Manuk Miteng* (Black Chicken)
2. *Piso* (Knife)
3. *Roto bête* (broken basket)
4. *Botek bête* (torn clothes)
5. *Lewing bike* (broken pot)

The meanings and uses of all the types of facilities provided above are as follows:

a. Manuk Miteng (black chicken)

Manuk miteng (black chicken) has its own meaning, namely to be one of the animals that is trusted by the Manggarai people to remove all the lameness that befell the villagers. the meaning of the black feather is as dirty / sin from one village thrown away through the black chicken.

b. Piso (knife)

Piso (knife) is one of the tools used to slaughter the black chicken. The knife is also a tool that is believed by the Manggarai people to slaughter the chicken and the blood of the chicken is thrown into the water with the black chicken in the river during the Podo Tenggeng ritual.

c. Roto Bête (broken basket)

As a symbol of deficiency, the *roto bête* (broken basket) for the

Manggarai people is thrown away during the Podo Tenggeng ritual, so that all kinds of plant pests such as rats will not return to eating the residents' rice plants. Through *roto bête* (broken basket) the rats will not take away agricultural crops again.

d. Botek bête (torn clothes)

For the Manggarai people, the meaning of *botek bête* (torn clothes) is a symbol of sickness and dirt that hit the villagers. so that the residents use *botek bête* as a disease and dirt that attacks the soul and body of the villagers. *botek bête* the purpose of being disposed of so that all kinds of diseases that attack the body and soul are thrown into the mouth of the river. Until the villagers stay clean and away from all threats of disease.

e. Lewing bike (broken pot)

For people, the Manggarai *Lewing Bike* is interpreted as a tragic event that happens in the family. For example, there is the death of one head of the household, so that the incident does not happen again, then *lewing bike* is one of the meanings to overcome this. *Lewing bikes* are also thrown into the mouth of the river.

Types and Meanings of Metaphors in the Ritual of Podo Tenggeng

a. Anthropomorphic Metaphor

Some of the speeches in the Podo Tenggeng ritual that contain elements of anthropomorphic metaphors are as follows.

Neki weki ranga manga, pang ne olo ngaung ne muhi,

The number of front bodies is there, the limit is in front and under the back,

we are all one village together

(Data 1.1)

Based on the above speech, the phrases *neki weki* and *ranga manga* refer to anthropomorphic metaphors. This is evidenced by the words *neki* (amount) and *ranga* (face) which means we are one village (*neki* and *manga*). Based on this, the speech in data 1.1 explains that we are here to gather together with a sense of cohesiveness. *Neki weki* and *ranga manga* in the context of the Manggarai people have very important values for a village. In the words *neki* and *weki* have a very deep meaning, namely *eki* (amount) and *weki* (body).

Weta agu Ahe kae kaeng with one *gendang* Blade

Sisters and brothers live together in the *gendang* (traditional house) when we are brother and sister living together in this village of blades

(Data 1.2)

Based on the speech data above, the phrases *kaeng sama* (live together) and one *gendang* (in the *gendang*/custom house) refer to anthropomorphic metaphors. This is evidenced by the words *kaeng sama* (live together) and *one gendang* (in the drum/traditional house) which means living together in one village with a full sense of intimacy between fellow living creatures. Based on this, the speech in data 2.1 explains that the most important value of living together in one village, either in one tribe or with another tribe, is the value of intimacy and harmony.

Nai ca anggih tuka ca leleh Kope gholeh todo kongkol

Heart while tying one stomach instead of a machete by growing embrace.

Our hearts are always together not torn apart

(Data 1.3)

Based on the speech data above, the phrase *nai* (heart) *tuka* (belly) *todo* (grow) *kongkol* (rangkul) refers to anthropomorphic metaphors. This is evidenced by the words *nai* (heart) *tuka* (stomach) *todo* (grow) *kongkol* (embrace) which means that in our hearts one village there are no words divided in joy or sorrow. As for the conflicts between us in the same village, but we solve the problem together without any grudges between each other. In the life of the Manggarai people always hold fast with a high sense of humanity.

b. Animal Metaphor

The utterances in the *Podo Tengeng* ritual which contain elements of animal metaphors are as follows.

You think you're bad, you feel dizzy, you want to go to bamboo quinine, *sakong*

Don't be small, it's bad for chickens to feed, don't (p) raise pigs. Don't let the pet chicken die, don't get sick, the pet pig.

(Data 2.1)

Based on the speech data above, the phrases *manuk pening* and *kina sakong* refer to animal metaphors. This is evidenced by the words *manuk* (chicken) and *quinine* (pig) as pets (*dizziness* and *sakong*). Based on this, the speech in data 2.1 explains the desire to keep pets, in this case chickens and pigs, away from disease (bad and bamboo).

The Manggarai people's pets are dominated by chickens and pigs. Chickens are fed with the term *dizziness* and pigs are fed with the term *sakong*. In addition, diseases in chickens and pigs are often referred to as bad and bamboo. Bad means chicken eggs that don't hatch while *bambo* describes mass animal deaths

such as an endemic or pandemic. The above utterance implies the desire for pets (chickens and pigs) to be kept away from disease.

c. Synesthetic Metaphor

Some of the speeches in the Podo Tenggeng ritual that contain elements of synesthetic metaphor are as follows.

Tana Wa

Awang Etan

the ground under the cloud above
both the ground and the clouds above
(Data 3.1)

Based on the speech data above, the phrases *tana wa* and *awang etan* refer to synesthetic metaphors. This is proven by the words *wa* (bottom) and *etan* (top).

both the earth and the clouds are God's creations (*wan* and *etan*).

Based on this, the speech in data 3.1 explains the desire that God, the creator of the heavens and the earth, starting from the land of the clouds as well as everything in it, listens to all the requests and complaints of his creatures, in this case (*tana wa awang etan*).

For the Manggarai people, *tana wa awang etan* is God's creation, so with that the Manggarai people never forget to mention the name of God as the creator in any ritual in the context of Manggarai culture, asking that all their efforts and works are always blessed by the ruler of the universe.

par ne awo, kuleb ne hale

rise there, die there rises in the east and sets in the west.

(Data 3.2)

Based on the speech data above, the phrases *par ne awo* and *kuleb ne hale* refer to synesthetic metaphors. This is proven by the words *awo* and *hale* are the sun that rises in the east and sets in the west. Based on this, the speech

in data 3.2 explains that the desire not only for land and clouds created by God but also the sun that rises in the east and sets in the west are all God's creations. In this case, we ask that the sun is always united with the living creatures that overshadow the universe.

For the Manggarai people *par ne awo kuleb ne hale* is a word that has a deep meaning too, when the Manggarai people in the morning after the sun starts to rise from the eastern horizon they are ready to rush to do their activities as usual and when the sun starts to dim in the evening then all will return to their homes.

pang ne olo, ngaungn ne muhi

borders in front of under behind,
we are one village

(Data 3.3)

Based on the speech data above, the phrases *pang ne olo* and *ngaung ne muhi* refer to synesthetic metaphors. This is evidenced by the words *olo* (front) and *muhi* (back) which are residents of the same village (*olo* and *muhi*). Based on this, the speech in data 3.3 explains the desire that we, one village, come together with the aim of asking and prostrating to God to listen to all the complaints conveyed by all the villagers for all the lameness felt by the residents.

For the Manggarai people, *olo* and *muhi* are also interpreted as an expression that *olo* and *muhi* are the front boundary of the village and *muhi* is the back boundary of the village, so the meaning of this word is that residents from the front to the corner of the village come together with one intention and purpose. the same one.

d. Metaphor from Concrete to Abstract State or Abstract to Concrete

The utterances in the *Podo Tenggeng ritual* which contain elements of metaphor from Concrete to Abstract or Abstract to Concrete are as follows.
Mai kamping Ite Mori wae te podo bowok agu kandoh sangget dango
Comes in front of you, Lord, water to deliver weathered and dry bottom
We ask for your blessing, Lord, so that we can live in a healthy state of mind and body

(Data 4.1)

based on the speech data above, the phrases *te podo bowok* and *kandoh sangget dango* refer to metaphors from Concrete to Abstract State or Abstract to Concrete. This is evidenced by the words *te podo bowok* (for sending rotten) and *kandoh sangget dango* (bring everything dry) to keep away from disease (*podo bowok and sangget dango*). Based on this, the speech in data 4.1 explains the desire to keep away from all illnesses and diseases that can endanger the body and soul in everyday life in the village.

Manggarai people often use the terms *te podo bowok* and *kandoh sangget dango*. From this expression, the word *bowok* can also be interpreted as an item that can no longer be used and *dango* is also a disease and illness.

Metaphorical Meanings

1. The Meaning of Anthropomorphic Animal Metaphors in the Ritual of *Podo Tenggeng*

Anthropomorphic metaphor (anthropormofik) is a form of speech or language expression that refers to inanimate or inanimate objects by diverting body forms or natural human desires. In this case, the

inanimate object is perceived as a living object like humans. In addition, anthropomorphic metaphors direct something related to human reality.

In connection with the reality of human life, the speech in the ritual of *podo tenggeng* speaks or interprets the context of the life of the Manggarai people, especially the people of the Golo Ru'u village. The data obtained shows the reality of people's lives through the stories of *neki weki ranga manga, kaeng sama one gendang, nai ... tuka, todo kongkol, and kaeng sama sa golo*.

Neki weki ranga manga shows the hearts of the village people who are one or another language, people who have one heart gathered together. This shows the condition of the people who have one purpose in life and this is evidenced by the activity of gathering in one traditional house (*mbaru gendang*). Derived from one stomach (*tuka*), grow together (*todo kongkol*), so as to create a living and settled unit in one village/land or evidence (*golo*)

2. The Meaning of Animal Metaphors in the Ritual of *Podo Tenggeng*

Animal metaphor (animal) is a form of speech or language expression that uses animals or body parts of animals to image or interpret something. The language of this animal metaphor is found in the bad expressions of *manuk dizzy* and *bamboo kina sakong* in the *podo tenggeng* ritual.

This or the utterance shows a clear resemblance or a strong expression related to the life of the people of Golo Ru'u (Manggarai) village. In this regard, *manuk* (chicken) and *quinine* (pig) are important pets in the life of the Manggarai community. The

animals meaningful and often used in the context of Manggarai culture. Culture in the context of this life and especially in the ritual of *podo tenggeng* expresses a wish or request to be kept away from illness or distress that is often experienced by these pets. In this case, the chicken is interpreted so that the eggs can hatch and the pigs are avoided from the plague. This request is important in the meaning of the ritual.

3. The Meaning of Synthesis Metaphor in the Ritual of *Podo Tenggeng*

Synthetic metaphor is an expression or speech that transfers or transfers one experience to another. This speech also transfers one response to another, for example from hearing to smell, from the previous to the next, or from pointing a place or destination to another place or destination. This metaphor is a form of point of view.

Synthesis metaphorical speech forms are interpreted in the expressions *tana wa agu awang eta* (land under the sky above), *awo ... hale* (there), *olo ... muhi* (front ... behind), *ngerlau ... ngerse'e* (there ... to the here), *peang ... hilin* (outside ... below), *sugar ... loho* (morning ... afternoon), *le ulu ... lau wa'i* (on the head ... on the feet), and *wangkan ... gho'on ... len* (early ... now ... later). In connection with all these synthesizing metaphorical speeches, the ritual utterances of the *Podo Tenggeng* reveal things in human life, the Manggarai community, which are interrelated between today, now and in the future, related to where the Manggarai people are located.

4. The Meaning of Metaphor from Abstract to Concrete or from

Concrete to Abstract in *Podo Tenggeng* Ritual Speech

The last metaphor is a form of speech that reverses a concrete context into an abstract context. The things that are expressed and are a reality in the speech of anthropomorphic metaphors are expressed in an abstract form. The expressions in the ritual speech of *podo tenggeng* which mean concrete to abstract metaphors are found in the speeches of *podo bowok* (delivering weathered), and *sanged dango* (all dry).

The above utterance becomes abstract because there is a meaning of bringing things that can be weathered and things that are dry. Weathered and dry indicates distress or suffering. Suffering always leads people to destruction. Therefore, the meaning of this expression in the ritual of *podo tenggeng* is the desire to send all the destruction in life that causes weathering and dryness.

CONCLUSION

Culture is the most important element in people's lives. There are so many things that become important discourse in culture and one of them is language. Language is one of the main aspects or elements in culture that reflects the identity of a particular nation or society. This also applies to the culture of the Manggarai people in the Golo Ru'u village.

One of the cultural rituals of the Manggarai community in Golo Ru'u village which is the basis or core of the problem in this research is the ritual of *podo tenggeng*. This ritual is one of several important rituals in the important rituals of the Manggarai

community. This ritual also uses several means, language, in this case the Manggarai language, plays a major role in expressing the meaning of the whole ritual.

Most of the speech (language) in cultural rituals, especially the ritual of *podo tenggeng* uses metaphorical languages. Metaphorical language is a speech or expression or language expression that interprets certain conditions or contexts into a language that requires deep understanding. The types of metaphors in the ritual speech of *Podo Tenggeng* include anthropomorphic metaphors, animal metaphors, synthetic metaphors, and concrete to abstract metaphors.

These metaphorical utterances in the ritual of *podo tenggeng* give their own meaning in the life of the Manggarai people, especially the people of Golo Ru'u village. The meaning of the whole ritual directs the Manggarai people's understanding of a life that will not escape hardship or suffering. These difficulties or difficulties include difficulties related to farming, family and community life. These difficulties or difficulties bring their own suffering to humans, especially the community. Therefore, the meaning of the whole utterance of the *Podo Tenggeng* ritual is a special expression or request to the creator to distance or eliminate all life's sufferings that disturb the peace and welfare of the Manggarai people in general.

REFERENCES

Achmad & Abdullah alek .2012.
Linguistik Umum.
Yogyakarta: Erlangga.

Agus Arnoldus Yansen, Dkk. 2018. "Ritual Penti Pada Masyarakat Desa Ndehes, Kecamatan Wae Ri'i, Kabupaten Manggarai, Flores, Nusa Tenggara Timur". *Jurnal Humanis Fakultas Ilmu Budaya Unud*, Vol. 22, No. 01. Hal. 166-173.

Arikunto, Suharsini. 1999.
Dasar-Dasar Evaluasi Pendidikan. Bumi Aksara: Jakarta.

Bagul, Antoni. 1997.
Kebudayaan Manggarai. Surabaya: Ubhara Press.

Budiman, Nikolaus D. 2017
Multikulturalisme. Ruteng: STKIP St. Paulus Ruteng

Bustan Fransisikus. 2008.
"Makna Lagu Ara Dalam Ritual Penti Pada Guyup Tuter Etnik Manggarai Di Flores". *Linguistika: bulletin ilmiah program magister linguistic universitas udayana*, vol, No. 28. Hal. 1-15.

Chaer Abdul (2014) *Linguistik Umum*. Jakarta: Rineka Cipta

Hoban, Nong & Eduardus Y. Abut. 2019. "Ritual Reba dalam Dinamika Budaya Suku Bajawa, Flores, NTT". *Jurnal Prolitera*, Vol. 2, No. 2., Hal. 75-81.

Janggur, Petrus. 2008. *Butir-Butir Adat Manggarai*

Buku 2, Ruteng: Artha Gracia.

Janggur, Petrus. 2010. *Butir-Butir Adat Manggarai*, Ruteng: Yayasan Siri Bongkok.

Keraf, Gorys. 1984. *Komposisi*. Nusa Indah: Ende.

Koentjaraningrat. 2000. *Kebudayaan, Mentalitas dan Pembangunan*. Gramedia Pustaka Utama: Jakarta.