



Structural Analysis of *Katoba* Ritual Text Speech in Muna Communities

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Abstract

The *katoba* ritual as a form of oral tradition from the Muna tribe is an integral part of the culture of the supporting community. The purpose of this study is to describe the structure of the ritual text speech of the Muna communities. The structure of the ritual speech utterances in this study is called the *pogau toba text* (PTT). This study uses a qualitative method with a Van Dijk structural approach that focuses on three frameworks of text structure, namely macro structure, superstructure, and microstructure. The results showed that 1) the macro structure, which is the overall meaning, global meaning, or general meaning of the PTT. The macro structure found in the PTT is the inauguration of a child as a Muslim. This is reflected in the pronunciation of the two words of the shahada of *Ashyhadu Allah ilaha ilallah wa ashadu anna Muhammadar Rasulallah* which marks a person's Islamic status; 2) superstructure, namely the four main flow structure of PTT in the context of the *katoba* ritual, namely opening "pembukaan", *toba* conditions "syarat-syarat *toba*", core of *toba* "inti *toba*", and the *closing* "penutup"; and 3) microstructure, which is limited to the style of the PTT language, namely diction or choice of words in the *katoba* ritual emphasizing religious and moral elements that are concrete through the use of polite and gentle language, found also a parallelism in grammatical structure, and expressions metaphorical expressions that take the symbols of flora and fauna or other natural objects are presented to convey an idea, concept, or specific purpose.

Keywords: ritual, oral traditions, *pogau toba*, *katoba*, Muna community

A. Introduction

Oral tradition is a form of culture that is the local wisdom of a society which contains noble values which are at the same time a reflection of people's lives and educational media. Folklor as a mirror of culture (Bronner, 2007: 55). The existence of a tradition, such as traditional ceremonies (rituals) is believed by the supporting community as an ancestral heritage that has

meaning, value, and certain functions. As an educational medium, life cycle rituals provide many laws, advice, or orders so that a person and a group of people become good human beings.

One of the traditional ceremonies is *katoba* which is carried out until now by the Muna people. The ceremony was held because it was felt to be able to meet a life need, namely the relationship between man and God, the relationship between humans, and humans with nature. In the core of its implementation, *katoba* uses the *pogau toba* "speech toba" whose substance is the recognition of belief that there is no God worshiped except Allah SWT, and Muhammad SAW is His messenger. In addition, the message of humanity is to understand and implement the things that can and may not be done according to the teachings of Islam and traditional teachings. *Pogau toba* in the *katoba* ritual which contains these values will be able to be lived and understood if the community owners really believe it as a positive suggestion.

The existence of the *katoba* ritual is made possible because of its function for the collective life of its people because it contains very high cultural values. Sims (2005: 95) states that rituals are an old part of group behavior or cultural products of the past, but like tradition this allows re-organizing by the community of supporters to express important ideas. Furthermore, Sims argues that folklore researchers study traditional ceremonies because the complexity and dramatic quality make traditional ceremonies dense with meaning. Customary ceremonies are significant expressions of a group's traditions, beliefs, values and identity.

The substance of the *katoba* ritual is manifested in the *pogau toba* from the priest to the child. One of the *pogau toba* in the *katoba* ritual to the Muna tribe is as follows.

Priest : *Tososo, tosoemo itu rabunto modaino ne Allah taala, nekamokula moghane, nekomokula robine. Tososoemo itua.*

"Regret, regret the bad deeds to Allah SWT, to the father, to the mother. Regret it"

Child : *Umbe*
"Yes"

The speech above is still very necessary considering its relevance to the times. From the *pogau toba*, it is illustrated that someone who follows the *katoba* ritual implanted thoughts, attitudes and behaviors to regret the sins that have been committed either intentionally or unintentionally, namely sinful to God, sinful to the father and to the mother. One thing is that this *pogau toba* is a cultural heritage of the ancestors of the Muna tribe, which is loaded with the value of knowledge of manners. These values reflect local wisdom, wealth of life, philosophy, character, and social environment, as well as all certain interests in the construct of living systems. Descriptions and analysis of the *katoba* ritual to the Muna tribe are expected to be an effective medium for conveying moral messages to the younger generation.

Previous research relevant to this research was conducted by La Niampe (2008) who was presented in the Seminar Internasional Lisan VI Wakatobi with the title "*Tuturan tentang Katoba dalam Tradisi Lisan Muna: Deskripsi Nilai dan Fungsi*". Sarmadan (2011) in the thesis entitled "Makna Tuturan dalam Upacara Adat *Katoba* pada Masyarakat Muna."; Then La Tanampe (2012) in a thesis entitled "Katoba Study of Cultural Values and Formation of Character of Children in Muna". Each of these studies focuses more on the meaning, function and values of education in the *Katoba* Speech. In the sense that the study has not significantly touched the aspects of text structure analysis. In this study, for text analysis researchers used a structural approach proposed by van Dijk (Sibarani, 2012).

It is necessary to preserve, maintain, and revitalize the nation's culture with various forms of cultural research activities or oral traditions. Research based on oral traditions, whether concentrated in the analysis of text forms, functions, meanings, or other matters related to them, for example, is associated with the world of formal education. In the opinion of the writer, this effort will contribute to the advancement of education in Indonesia which has an identity and national cultural character. If reflected, the introduction and preservation of oral traditions to the present generation will positively impact the transfer of value for future generations. However, we must realize this concept can be a strategic step in efforts to instill the values of the nation's positive character to the younger generation, as a process of cultural actualization and efforts to preserve Indonesian culture.

The arguments presented above indicate that currently research and study of oral traditions are needed which can be used to boost national insight, strengthen cultural identity, national awareness, and character education, as well as national glue. Moving on from that discourse, the writer took the step by bringing up research on the analysis of the text of the *pogau toba* in the *katoba* ritual of the Muna community.

B. Literature Review

1. Concept of Ritual

Rituals or traditional ceremonies are basically in the form of activities or activities carried out according to beliefs and customs to instill certain values in the supporting community. Ritual are part of oral folklore, namely folklore in the form of oral and non-verbal elements. In the context of this research, the oral element contained in the *katoba* ritual is the traditional expression of *pogau toba* expressed by the priest or religious figure, as well as the child who is tried to express the word *umbe* 'yes' in the ritual. Non-verbal elements in this ritual, such as participants, costumes, symbols, movements, interactions, and equipment and supplies that accompany the ceremony.

Koentjaraningrat (1985: 21) argues that the ceremony means manifesting ways of thinking and feeling very prominent, the implementation is a repetition or confirmation of religious procedures that existed before. Therefore, the ceremony is carried out regularly, orderly and very carefully. In its implementation it contains four aspects: (1) the place of the religious ceremony, (2) the time/time of the ceremony, (3) the ceremonial equipment, and (4) the person presiding over the ceremony. Meanwhile, Hamidi (in Azhar, 1985: 9) explains that traditional activities are activities inheriting a series of habits and values from generation to the next generation. The values inherited are usually those that support the tradition as considered good, relevant to the group's needs from time to time.

Regarding rituals, Sims (2005: 94) states "Some rituals are longstanding parts of group behavior, but — as with traditions — it is possible for groups to create rituals that express important ideas." This means that some rituals are an old part of the group's behavior or cultural products of the past, but like tradition it is possible to be held back by the supporting community to express important ideas. Furthermore, he argues that folklore researchers study adat ceremonies because of the complexity and dramatic qualities that make adat ceremonies dense with meaning: adat ceremonies are significant expressions of a group's traditions, beliefs, values and identity (Sims, 2005: 95).

Myerhoff (Sims, 2005: 97) claims that the ritual "defines a part of reality". The implementation of the ritual basically refers to a moment in time where the members must pay attention to some rules and/or beliefs held by the group. However, the purpose of this ritual does not only reach that point. More than that, the more important goal is that they are persuaded to believe that the values described or taught in the ritual are real, the group holds the values taught as truth. Therefore, rituals are often convincing actions.

2. Structural Approaches to Oral Text Traditions

The theory in a research is a tool, and the approach is a way to conduct research surgery. Halliday and Hasan (1985: 1) state that now almost all literary research begins with research work in which it is supported by a structural and semiotic approach. Many structural theorists are then also regarded as semiotic theorists. Structuralists base their research on the structure of the work, while semioticists regard the structure as a sign. In line with the above opinion, Pradopo (2010: 268) states that literary works (oral traditions and/or old literature) are a meaningful structure of signification. Therefore, relevant theories and research methods used are structural theories.

The structure can be interpreted as an arrangement of systemic elements, which between the elements occurs reciprocal relationships are interrelated and mutually determine. Hawkes (Pradopo, 2010: 268) states that in the structure each element only has meaning in relation to other elements and the whole. As according to Siswanto (2010: 13) structure means a complex whole form. According to him, every object or event is a structure consisting of various elements, each of which is in a relationship and interrelated. Literary works including poetry (as well as oral traditions and/or old literature) are a structure. The term structure was pioneered by Levi-Straus, he was the one who popularized the idea of structuralism, namely the theory of structure.

According to Piaget (Siswanto, 2010: 13) the structure has an overall idea, the structure has an idea of transformation, and the structure has an idea of self-regulation. Structure as an idea of the whole implies the existence of an internal cohesion among the structural building elements. The unity of the elements is due to the rules that govern, which overcome the existence of each element. Structure has the idea of transformation implies that if the structure is actually not static. Regarding the structural instability of this Piaget as quoted by Siswanto (2010: 16) that:

The structure is not static. The laws or rules that govern it function in such a way that structures do not only have forms, but also carry out processes that produce forms. So to avoid shrinking the structure to the level of a form that is obviously passive, the structure must be able to carry out a process of transformation that is constantly capable of producing new materials.

In discussing the verbal aspects or structure of oral tradition texts within the framework of research the study of oral traditions needs to consider the research needs. Thus, researchers will try to use the structural approach put forward by Van Dijk about structure in the study of oral traditions. Van Dijk (Sibarani, 2012: 311) states that there are three frameworks of text structure, namely the macro structure, the structure of the flow (superstructure), and the micro structure. The three structures support each other in constructing a text such as an oral tradition text. The study of these three structures will contribute to the understanding of the oral tradition text which is basically a socio-cultural reflection of the owner's community.

C. Methodology

This research uses a qualitative method with a structural approach. The structural approach is the study of literary texts to explore the meaning of the text and all the components that make up the system, both explicit and implicit in the work. In the context of this study, the perspective of the structural approach will look at the shape and shape of these cultural items comprehensively to obtain understanding and understanding from the researcher's perspective. The structural approach in question is that put forward by Van Dijk about the structure in the study of oral traditions. Van Dijk (Sibarani, 2012: 311) states that there are three frameworks of text structure, namely the macro structure, the structure of the flow (superstructure), and the micro structure.

The data in this study are the text of the pogau toba in the *katoba* ritual of the Muna tribe, which was revealed by the priest and the child who was tried. This data was captured directly at the time of the *katoba* ritual. Other supporting data are data from the results of participatory observation and interviews with informants regarding the *katoba* ritual to the Muna people. The sources of data in this study are informants consisting of priests, religious leaders, traditional leaders, community leaders, and supporting communities.

D. Finding and Discussion

The structure can be interpreted as an arrangement of systemic elements, which between the elements occurs reciprocal relationships are interrelated and mutually determine. Hawkes (Pradopo, 2010: 268) states that in the structure each element only has meaning in relation to other elements and the whole. According to Siswanto (2010: 13) structure means a complex whole form. According to him, every object or event is a structure consisting of various elements, each of which is in a relationship and interrelated. Literary works including poetry (as well as oral traditions and/or old literature) are a structure.

In discussing this structure, the researcher uses the structural approach put forward by Van Dijk regarding structure in the study of oral traditions. Van Dijk (Sibarani, 2012: 311) states that there are three structural frameworks of oral tradition text, namely macro structure, superstructure, and micro structure. The third structure is a system of mutual support in building a text. The study of these three structures will contribute to the understanding of the oral tradition text which is basically a socio-cultural reflection of the owner's community.

To make it easier to understand the flow of text analysis of the traditional expression of *pogau toba* in the *katoba* ritual in the perspective of Van Dijk's theory (Sibarani, 2012: 311) about the three types of text structures (macro structure, flow structure/ superstructure, and micro structure) can be seen in the following chart.

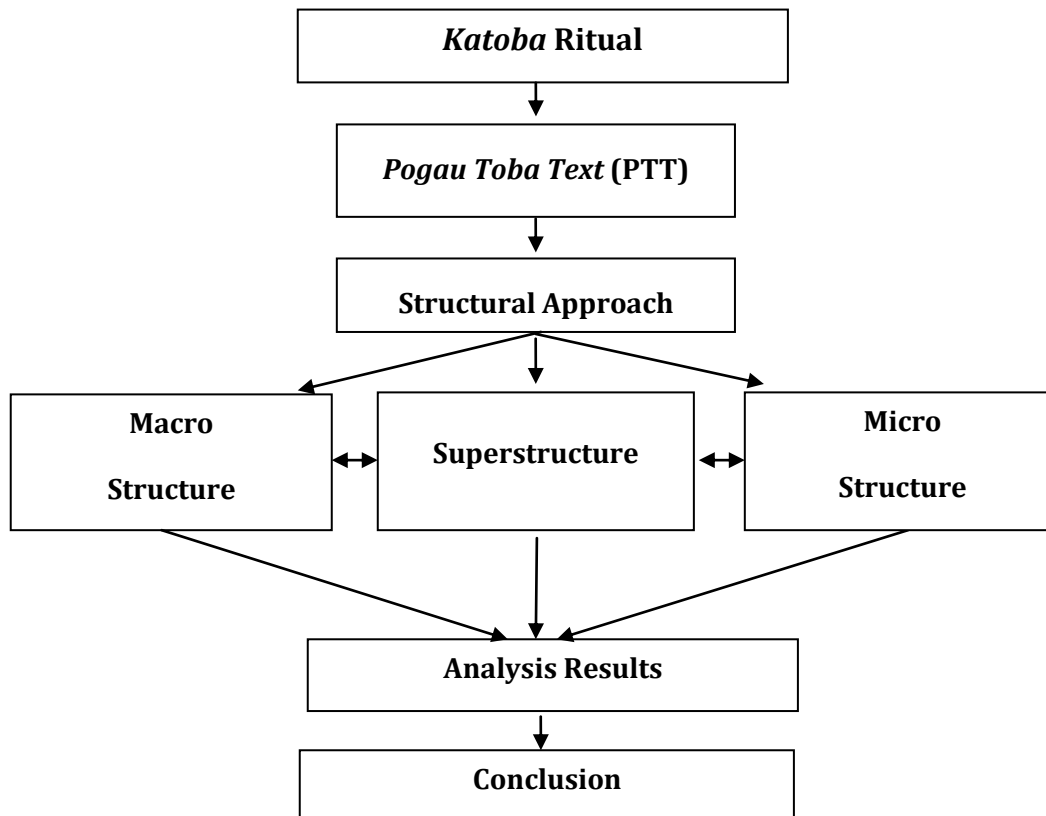


Chart 1.
Plot Structure Analysis of *Pogau toba text* in *Katoba* Traditional Ceremony in Muna Community

1. Macro Structure Analysis

Macro structure is the overall meaning, global meaning, or general meaning of a text that can be understood by looking at the topic or theme of a text. Macro structure analysis is the analysis of a text that is combined with an understanding of the socio-cultural context of the community of its owner to obtain a core idea or central theme of a text. In other words, this analysis is related to the context of the local community. It can further be explained that the socio-cultural context is abstract and concrete life elements, such as values, norms, beliefs, aesthetics, ethics, characteristics of cultural products, or the collective ideals of the community of their owners. The theme of a text is often not explicitly recorded, but rather implicitly covered in the whole text as a whole in a coherent frame. Therefore, in this context the text is analyzed to find out the main theme of the *pogau toba text* in the *katoba* ritual.

The central theme in the PTT in the *katoba* ritual is the inauguration of a child as a Muslim. The theme is reflected clearly in the form of two-sentence pronunciation of the *Asyhadu Allah ilaha Ilallah wa ashadu anna Muhammadar Rasulullah* which marks someone's Islamic status. Furthermore, after someone is officially a follower of Islam, then the obligations or commands of Allah SWT and the sunnah of the Prophet Muhammad should be carried out as well as possible. To strengthen it, in that context also accompanied by traditional values that have been recognized collectively and universally. Cultivating the values of noble character to a child with the wrapping of religious values and traditional values carried out to reduce the potential for division or violations of the values and norms prevailing in society.

It is important to note that differences in interests between people in a society will lead to diverse community relations and orientation. This diversity clearly requires norms, rules, rules and values that can essentially guarantee a balance so that individual or group relations work normally, safely and peacefully. Related to that, Sims (2005: 94) states "Some rituals are longstanding parts of group behavior, but as traditions — it is possible for groups to create rituals that express important ideas." The statement implies that rituals are an old part of group behavior or cultural products of the past, but as is tradition this allows re-organizing by the community of the owner to express important ideas. This means that the *katoba* ritual as a process of cultural inheritance is a cultural interaction from the older generation to the younger generation based on values and norms that are recognized collectively to regulate the lives of individuals as social creatures.

2. Flow Structure Analysis (Superstructure)

The flow structure/superstructure is the basic framework of a text which includes a series of elements of a text in a rounded unity. Flow structure is a scheme or plot of a text. A text, in this case the oral tradition text is broadly composed of three components, namely the introduction, content, and conclusion, each of which supports one another. This is in line with the opinion of Sibarani (2012: 313-315) that a text, in this case the text of an oral tradition is broadly composed of three elements, namely the introduction, the body, and the conclusion each of them must support each other coherently.

The structure of the plot in the context of the structure of the text of the oral tradition will give a systematic description of the framework of a text. The schema or plot of a text is arranged regularly from beginning to end, from introduction to conclusion or conclusion in a unity of form, content, meaning and theme. Unlike the structure of the flow of the implementation of other traditional ceremonies, the structure of the *katoba* ritual has its own characteristics. In the context of the *katoba* ritual, there are four main channel structures, namely *opening*, *toba conditions*, *toba core*, and *closing*. This stage is mutually supportive and coherent. It is this flow structure that significantly distinguishes the structure of the *katoba* traditional text from the other oral tradition text structures.

The structure of the PTT expression in the *katoba* ritual of the Muna people can be seen in the chart below.

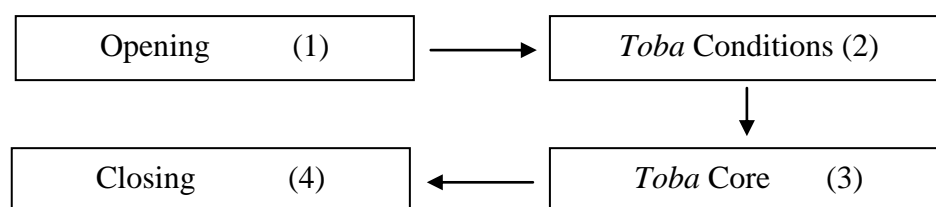


Chart 2.
Structure of the *pogau toba* text Flow in the *Katoba* Traditional Ceremony of the Muna Community

3. Micro Structure Analysis

Micro structure is the structure of text in theoretical linguistics. Theoretical linguistics referred to here covers the level of language, such as sound (phonological), word (morphological), sentence (syntax), discourse (discourse), meaning (semantics), intention (pragmatics), style of language (stylistic), and figurative language. (figurative). Anthropo-linguistics views all oral tradition texts as languages, which can be studied in terms of their microstructures.

In the study of oral traditions, as in the microstructure, a researcher can make restrictions on the level of linguistics that will be the subject of his analysis. Of course this is conditioned by research needs, also of course which type of oral tradition text is the data. Therefore, researchers need to underline that the study of microstructure will be limited to the level of language style (diction, parallelism and metaphors) in the *pogau toba* text (PTT) in the *katoba* ritual in the Muna community. The text of the traditional *pogau toba* expression in this context is abbreviated to PTT. This is done to facilitate the technical analysis process.

The discussion of language style in this regard is related to language style in the PTT, which is limited to diction, parallelism and forms of speech.

a) Dictionary

The diction or choice of words in the PTT emphasizes religious and moral elements that are concrete through the use of polite and gentle language. The language used is the Muna language. In the context of the use of the Muna language in general it is denotative and connotative. The language in question is a language whose content is straightforward and objective, whereas connotative language is a language whose meaning is added to the meaning of denotation so that it experiences an expansion of meaning.

The diction contained in this phrase can be identified based on the stages of the implementation of the traditional ceremony itself. Thus, it can be explained that diction, such as the word *umbe* 'yes', *aesoloane maafu* 'I'm sorry', *anahi* 'child', *pedahamai* 'how', *tangkahano* 'while', *metaa* 'good', *modai* 'bad'. These words are vocabularies that are easily identified by their meanings. In this case foreign words are not heard in the daily oral communication of the

Muna people. The use of these words is done to facilitate the understanding of the meaning for anyone who hears it.

Based on the data above, the choice of PTT words or diction in the *katoba* ritual implies the choice of words that are appropriate to the socio-cultural context of the local community. The diction used by the child to answer questions or have parents use polite words. In accordance with Muna's culture and habits, when answering or agreeing with parents' questions and summons, the most polite and polite choice of words and answers is to use the word *umbe* 'yes'.

The *pogau toba text* (PTT), the word *umbe* 'yes' is an expression that determines a high level of politeness by a child in interacting with parents or with other people. Besides relating to the maintenance of social interaction, this also corresponds to the meaning of language itself as a social institution, as well as the maintenance of ethical communication relations in language. The phrase or word *umbe* 'yes' in the Muna tribal community is included in the high diction in social relations in the community of the owner.

Habits and culture of speech in Muna, someone who is younger when communicating with others who are older must demonstrate the use of language or diction which are polite and gentle. This also applies to someone older to the younger or the same age are required to do the same. Conversely, in the life and culture of the Muna community, if there is a child who responds to a call or order from a parent by repeating the contents of his parents' statement, it is considered as an inappropriate attitude. Included in this category - inappropriate is to re-question statements from parents for something that is not understood in *ooooo* language ... and/or *ohaeno* 'what?' is an offensive language.

Parents who hear the answer *ooooo* ... and/or *ohaeno* 'what?' from their children will feel hurt because they are considered as a bad attitude. Parents assume that answers like that as a form of lack of doctrine or not valued. In every culture, a child who respects his parents is an obligation. Therefore, diction in the traditional *pogau toba* expression in the *katoba* ritual cannot be separated from the context of the socio-cultural life of the owner's community. There is a relationship of emotive symbols that have long been believed and used by the Muna community as an important value in addressing all aspects of their lives.

b) Parallelism

Discussion about parallelism is related to sentences that have syntactically the same pattern, namely the similarity of structures between sentences. Parallelism in PTT can be found in several expressions that indicate structural parallelism. The sentences in PTT generally have the same grammatical structure. Some of the sentences have the same meaning and are located close together or in sequence. Sentences that have the same structure and meaning, as well as their adjacent or sequential position are called structural parallelisms. The words that make up the sentence can be different or can be the same, either in part or in whole. PTT in the *katoba* ritual in the Muna community many found parallelism. The more clear parallelism can be seen as follows.

Aitu arumatoangkoomo saratino tobaomu inia
Aitu arumatoangkoomo saratino tobaomu inia
Aitu arumatoangkoomo saratino tobaomu inia

The above statement is said three times by priests who act as ceremonial leaders to ceremonial participants in a narrative context. This expression is conveyed at the *toba* conditions. Hearing the priest's words, the children of the ceremonial participants will answer by saying the word *umbe* 'yes'. Based on the concept of parallelism, it can be observed that there is a whole relationship between the three sentences. The first sentence is parallel to the second sentence. The second sentence is parallel to the third sentence. Likewise with the third sentence in parallel with the first sentence and the second sentence. These sentences have the same meaning and are located close together or in sequence.

Next PTT parallelism can be seen in the following quote.

Tobotuki, tobotukiemo itu rabunto modaino ne Allah taala, nekamokula moghane, nekomokula robine. Tobotukiemo itua!
Tososo, tososoemo itu rabunto modaino ne Allah taala, nekamokula moghane, nekomokula robine. Tososoemo itua!
Dofekakodoho, dofekakodohoemo itu rabunto modaino newine nefua ne Allah taala, nekamokula moghane, nekomokula robine. Dofekakodohoemo itua!
Tofokomiina, tofokomiinaemo itu rabunto modaino newine nefua ne Allah taala, nekamokula moghane, nekomokula robine. Tofokomiinaemo itua!

The above expression is pronounced successively by the priest who acts as the ceremonial leader to the ceremonial participants in one narrative context. Hearing the priest's words, the children of the ceremony participants will answer by saying the word *umbe* 'yes'. Based on the concept of parallelism, it can be observed that there is a relationship or parallel in the first sentence of *Tobotuki* with *Tobotukiemo* in the same sentence, then parallel with the second sentence of *Tobotukiemo itu*. The third sentence *tososo* parallels *tososoemo* in the same sentence, then parallels the fourth sentence *tososoemo itu*. The fifth sentence *dofekakodoho* is parallel with *dofekakodohoemo* in the same sentence, then parallel also with the sixth sentence *dofekakodohoemo itu*. The seventh sentence of *tofokomiina* is paralleled with *tofokomiinaemo* in the same sentence, then parallel to the eighth sentence of *tofokomiinaemo itua*. Finally, there are parallels that connect sentences one, three, five, and seven, that is, *itu rabunto modaino newine nefua ne Allah taala, nekamokula moghane, nekomokula robine*.

Parallel sentences can also be found in the expression of other *toba conditions*, namely in the phrase *popa nimotehi*. Literally the traditional expression of *popa nimotehi* means four things to be feared. Children answer *umbe* 'yes' as a sign of recognition or belief in the expression. Some components of the sentence syntax have a relationship. More clearly as follows.

Amanto taotehi. Minatiwora Allah Taala amanto kabolosino. Nikonando ama maitu suano kaawu amamuomu sakotu-kotughuno, taaka lahae-lahae membalino kamokula moghane amamumo itu, tabeano dotehie itu!

Inanto taotehi. Minatiwora nabi Muhammadi inanto kabolosino. Nikonando ina maitu suano kaawu inamuomu sakotu-kotughuno, taaka lahae-lahae membalino kamokula robine inamumo itu, tabeano dotehie itu!

Isanto taotehi. Minatiwora malaikati isanto kabolosino. Nikonando isa maitu suano kaawu isamuomu sakotu-kotughuno, taaka lahae-lahae foliuno umuru isamumo dua itu, tabeano dotehie itu!

Ainto taotehi. Dotehi ne ai maitu bea dapototoane be dotehi ne sapada intaidi omukmini. Nikonando ai maitu suano kaawu aimuomu sakotu-kotughuno, taaka lahae-lahae niliumo umuru aimumo dua itu, tabeano dotehie itu!

Each of these expressions consists of three sentences. In terms of parallelism can be identified between the first sentence, fourth, seventh, and tenth which is connected by the word *taotehi* in each of these sentences. Then there is also a parallel between the third, sixth, ninth and twelfth sentences connected by *sakotu-kotughuno, taaka lahae-lahae* in each sentence. Finally, there are parallels in the third, sixth, ninth and twelfth sentences at the end of the sentence, the *tabeano dotehie itu* which connects the whole expression above. However, the parallel does not occur entirely - only in certain parts of the sentence.

c) Metaphors

Rituals (traditional ceremonies) often use symbols and metaphors to represent important concepts (Sims, 2005: 95-96). The use of symbols and metaphors in traditional ceremonies is intended so that the process of inheriting cultural concepts and values can be long adhered to in the minds of generations of owners, both collectively and individually. Symbols and metaphors are born from one's life experiences or collective experiences which are translated as important concepts and values.

The traditional expression *pogau toba* uses metaphorical language which can be dissected philosophically. Metaphorical languages are languages that experience a shift of semantic features from lateral meanings to nonlateral-figurative meanings. Sherman (2008: 309) states that metaphors are figures of speech that compare two unrelated concepts, without using words *like* or *as*. Metaphorical language is used to refresh concepts and add innovative insights to language use. For example, storytellers might offend fishermen as sea farmers. Psychologists suggest that dream imagery is often metaphorical. For example, dreams about storms at sea can represent unhappiness in the dreamer's private life, and dreams about swimming might be a metaphor for calm. An understanding of the meaning of dreams cannot be separated from the socio-cultural context of the community - in this case the fishing community.

In the context of PTT there are also metaphorical expressions. Symbols such as flora and fauna or other natural objects are presented to convey an idea, ideas, intentions, or represent someone's participation in a certain activity. The use of metaphorical language in PTT is found in the following data.

Ane owora kokarawuna ghofano koe selia atawa koe meuta ne kobhakeno palolano atawa kogholeno labuno koe findahiea.

(If you see someone else's taro yams, don't dig. Don't you pick someone else's eggplant. Don't step on other people's pumpkin leaves)

The PTT language forms *karawuno ghofa* 'taro hedge', *bhakeno palola* 'eggplant fruit' and *gholeno labu* 'pumpkin leaf' as a noun phrase (thing). Linguistically *karawuno* 'his pile' explained *ghofa* 'taro yam', *bhakeno* 'fruit' explained *palola* 'eggplant', *gholeno* 'shoots' explained *labu* 'pumpkin' as a type of plant. But philosophically the phrases *karawuno ghofa* 'taro stacks', *bhakeno palola* 'eggplant fruit' and *gholeno labu* 'pumpkin leaves' are symbols that describe the character, forms of human organs, and human behavior as social creatures.

In principle, the lateral interpretation of PTT above is that humans should not take or disturb plants that belong to others. Muna people in creating traditional expressions that use symbols in creating themselves and their culture. This is in accordance with the opinion of Crasier (Ujan, 2009: 30-31) that in acting, humans often use symbols. Therefore humans are often called creatures that use symbols (animal symboliscum). Through these symbols humans will create, try to overcome the difficulties of life and ignorance.

Perspective of the relationship of language with the culture of the traditional expression of *karawuno ghofa* 'heap of taro yams' refers to humans, especially symbols of female genitals. Whereas the *bhakeno palola* 'eggplant fruit' and *gholeno labu* 'pumpkin leaf' refers also to humans, especially symbols of male genitals. Thus, the form of PTT with the mark negation or prohibition of "not" actually means the prohibition of adultery for all Muna people. Included in this case is not to disturb other people's households. La Tanampe (2011: 47-49) states that the advice of these traditional expressions for children who have been tried has not been emphasized to understand them more deeply. The phrase will be emphasized even more when someone will get married.

E. Conclusion

The structure of the *poga toba text* (PTT) in the *katoba* ritual of the Muna tribe is as follows. 1) macro structure, which is the overall meaning, global meaning, or general meaning of the text *pogau toba*. The macro structure found in the PTT is the inauguration of a child as a Muslim. This is reflected in the pronunciation of the two words of the shahada of Asyhadu Allah ilaha ilallah wa ashadu anna Muhammadar Rasulullah which marks a person's Islamic status; 2) superstructure, namely the four main flow structure of PTT in the context of the *katoba* ritual, namely *opening*, *toba conditions*, *core of toba*, and *closing*; and 3) microstructure, which is limited to the PTT language style, namely diction or choice of words in the *katoba* ritual emphasizing religious and moral elements that are criticized through the use of polite and gentle language, found also a parallelism in grammatical structure, and expressions metaphorical expressions which take symbols of flora and fauna or other natural objects are presented to convey an idea, concept, or a specific purpose.

F. References

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