

**METAPHORIC UTTERANCE IN THE *MAENGGKET* VERSE AS A REFLECTION OF RATIONAL MODE OF ETHNIC GROUP OF *TONSEA* IN NORTH MINAHASA: ANTHRO-LINGUISTIC STUDIES**

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DOI: 10.46609/IJSSER.2020.v05i11.020 URL: <https://doi.org/10.46609/IJSSER.2020.v05i11.020>

**ABSTRACT**

This research, regarding on Metaphoric Utterance in the *Maengket* Verse as A Reflection of Rational Mode of Ethnic Group of Tonsea in the North Minahasa aims to: (1) identify and classify metaphoric utterance in the *Maengket* verse as a reflection of rational mode of ethnic group of *Tonsea* in North Minahasa; and, further, (2) explain culturally metaphoric utterance in the *Maengket* poem as a reflection of rational mode of ethnic group of *Tonsea* in North Minahasa. Methodologically, this employed explanatory-descriptive method. Based on data obtained, it, then, was analyzed and explained in terms of metaphoric utterance used as cultural symbols, arguing significance of such language. This given analysis is domain established to state categorical system of cultural symbols having semantic relation. Accordingly, it aimed to identify category of authentic and achieved an insight concerning on culture from a group of society being observed. The concept of analysis in the metaphoric utterance within verse includes words, phrases, clauses, discourses depicting from *Maengket* dance; and, subsequently, anthropological-linguistic analysis by the aim to scientifically examine and investigate on the relation of language and socio-cultural aspects based on ethnicity (Djawanai, 2011). As a result, this research found that while farmers harvested rice, they, at first occasion, commenced praising to the supreme and mighty God. In addition, during harvest time, farmers did not only harvest by themselves, but also require assistance from other farmers. They cooperatively worked altogether, or *gotong-royong* (volunteerism) until they finished their harvesting. Also, the principle of cooperation was seen from the third type of in the verse of *maramba wale weru*, or 'new house'. In such verse, it explicitly discussed materials used in establishing house and its interiors. To get such materials, it thus required aid from others. Under mutually assisting and cooperative system among local residents, *gotong-royong*, or volunteerism, was emerged, famously so called as *mapalus*.

**Keywords:** Metaphoric Utterance, Rational Mode, Tonsea Ethnic, Anthro-linguistic

## INTRODUCTION

There are many primary ethnics domiciled in the Province of North Sulawesi, such as Minahasa, Sangihe-Talau, and Bolaang Mongondow. The Minahasa is dispersed in Regency of Minahasa, North Minahasa, South Minahasa and South-East Minahasa. Culturally, one of traditional cultures, productively growing, for the Minahasa is Maengket dance. While dancing, dancers sing verses rhythmically in local language of Tonsea, Tontemboan, Tombulu, Tolour, and Ponosakan / Ratahan.

The verse, or poem, of Maengket is often sung by dancers in welcoming official guests and feast events of the Minahasa, using those local languages mentioned in above paragraph. Interestingly, if sung in different languages, it expresses different rational mode. Then, this research will examine relation of inter-languages and socio-cultural aspects from language community. This concept accordingly refers to language community perceiving itself and considered by others having similar original characteristics (territorial), descendent, nation, religion, living, social organization, and politic (Djawanai in Lumempouw, *et al.*, 2016; 2018). Specifically, research's objectives formulated are: (1) to identify and classify metaphoric utterance in the *Maengket* verse as a reflection of rational mode of the Minahasa ethnic in North Sulawesi; and (2) to explain metaphoric utterance used as cultural symbols in the *Maengket* verse as a reflection of rational mode of the Minahasa ethnic in North Sulawesi.

Anthropological-linguistic studies refer to a study on language system as resources, social apparatus, and act of speech, being its main analysis (Duranti in Djawanai, 2011). Moreover, literature reviews in this research consist of indirectly metaphoric utterance of analogic comparison. Thus, the point observed is meaning containing within, that is meaning is derived from its figurative language, instead of its literal words, according to similarity and comparison. In addition, metaphoric rhyme is directly to compare other things (KBBI, 2013). Of language and culture, both are inseparably integral part. Language has close relation with culture as it is cultural cue. Someone cannot possibly understand language and asses any culture without comprehending both of them. According to Sapir (1921), culture is what is habitually done and thought by certain society, whereas language is how people think about.

Likewise, above definition is in accordance with Spradley (1979), arguing that culture is a cluster of similar knowledge shared and owned by members of society. This knowledge is rules governing the way of how any individual communicates and interprets their environment. Luzbetak in Eilers (1995) articulated culture as society's way of life to self-adjust with physical and social surrounding as wells as rational mode. They, society, attempt to seek out common elements existing in every definition of culture. For them, such common elements are: how to

survive, typical pattern of life, something functionally regulated within certain system, something learnt, and social group's way of life. Such elements then can serve as guidance in character shaping of society into a better life.

Subsequently, Robin (1992) set out that language will disclose certain keywords covered in every aspect of life, such as religion, living, ethic, kinship (relatives tie), and social hierarchy. While, Hayakawa in Panggabean (1981) said that our life within society submerges into ocean of words. Therefore, language enables human to jointly cooperate in any society. Concon in Panggabean (1981), further, explained that all cooperation and various attempts to enable society function can only be achieved through language.

Rational mode or way of life is cognition from society. Based on Boas (Sapir, 1921), language is one of inquiries determining basic notion of ethnic. Anyone can obtain undisclosed insight concerning on habit and way of thinking in viewing special utterances in language used by related society. Ahimsa (1985) postulated that rational mode or knowledge system (ideas system) departs from existing views of observed society.

## **RESEARCH METHOD**

This research employed explanatory-descriptive method. It described local language in the verse of *Maengket* dance. From data obtained, it was analyzed and explained regarding on metaphoric utterance used as symbols to determine cultural meaning of such language. Further, this field research passed several phases, namely: (1) Participatory observation in the Village of Talawaan and Wasian, North Minahasa; (2) Interview was performed according to steps proposed by Spradley (1979). The steps were (a) grand tour question; (b) mini tour question; (c) example questions; (d) experience questions; and (e) native language questions.

To analyze the data, the researcher used theory of ethnographic analysis argued by Spradley (1979). Such given ethnographic analysis is domain applied to state categoric system of cultural symbols having semantic relation. This analysis then attempted to identify categories of authentic reasoning and obtain insight regarding on culture from a group of societies being observed.

## **FINDINGS AND DISCUSSION**

In this section, it deals with metaphoric utterance in the verse of *Maengket* as a reflection of rational mode of the Minahasa ethnic in North Sulawesi. Such verse discussed is one of verses sung in local language of Tonsea, comprising of three kinds, as hereunder:

**1. The relation of *Maengket* and rice harvesting, known as *Owey Kamberu*, or ‘abundance of new rice’. This type of dance consists of three parts, namely**

**1.1 Praise to the Mighty God**

E si Wailan E owey,ni Mahalime wene daked

‘O the Mighty God, the Rich of abundant paddy’

Mamusa-musang kala E

‘Pray to the Lord before the altar’

Niko mo si tinundungan wo rinundungan owey

‘You the Rich as lid’

Niko mo si ni antingan wo rinundungan owey

‘You the Rich, possessing earring and being lid’

Niko mo si ni inoan wo rinundungan owey

‘You the Rich, possessing beads and being lid’

Niko mo si linambungan wo rinundungan owey

‘You the Rich being blanket and lid’

E si wailan E Owey.....E

‘O the Mighty God, the Rich’

According to above verse, there are words expressing metaphoric utterance, used by the Tonsea. Such metaphoric utterance has cultural meaning on how rational mode of the Tonsea, depicted in the *Maengket* dance, which is *E si wailan E Owey, ni mahalime wene daked* ‘O the Mighty God, the Rich of abundant paddy’, It is then used as cultural symbol to utter that the Mighty God shall be praised since He always grants His undoubtedly abundance gifts to farmers. Such gifts, always granted to them, are not abundance paddy, but also health of family, maintained over time by the Mighty God. Referentially, the term paddy means a crop producing rice and it has oval and round shape and is covered by husk completely. This term is used as cultural symbol to state that human praising the Mighty God is always in His grasps and protected, similarly like covered paddy.

In *Mamusu-musang kala E 'Berdoa dengan altar selalu'* Pray to the Lord before the altar' the term altar, literally, is a table made from wood for sacrifice mass in church. This term is used as cultural symbol to demonstrate that human being, His creature, always comes to pray and presents sacrifice, not only goods or paddy, but also human, a living sacrifice.

From the verse *niko mo si tinundungan wo rinundungan owey* 'You the Rich as lid', the term *tinundungan* and *rinundungan* are literally translated as lid or cover, meaning something used to cover or protect the head. It is used as cultural symbol depicting that the Mighty God covers up and protects farmers.

*Niko mo si ni antingan wo rinundungan owey* 'You the Rich, possessing earring and lid', this verse shows the term *antingan*, meaning referentially earring hanged in ears. This is used as cultural symbol to explain the Mighty God has jewelry symbolizing abundant wealth. Besides, He is also protector and guardian of farmers. Therefore, they always praise the Mighty God.

*Niko mo si ni inoan wo rinundungan owey* 'You the Rich, possessing beads and being lid', the term beads is holed-small grains and suitable for jewelry. This term is used as cultural symbol to depict that the Mighty God has jewelry signifying ample wealth. In addition, He is also protector and guardian for them.

*Niko mo si linambungan wo rinundungan owey* 'You the Rich being blanket and lid', literally, the literal term blanket is covering cloth for body. The word blanket and lid, respectively, have semantic relation as cultural symbol to describe that the Mighty God always covers and conceals farmers.

## **1.2 Request to the Mighty God**

Request of farmers was sung in the *Maengket* dance, meaning harvesting paddy. In detail, the verse is the Question and Answer style, sung by male and female farmers, as hereunder:

Question: *Kai wehan kane ndoontuu, wana wene daked wailan eowey*

'O the Mighty God grants us abundant paddy, please'

Answer: *Kai rapa-rapasan no kala in maiting um wene daked owey*

'Picking abundant paddy makes us itchy, please grant us'

Question: *Tanu ni menoondo uda-udanan se makaria e owey*

‘Like showering under the rain all day long, please grant us’

Answer: *Timperas un saronsong sere daked um wene owey*

‘Grant us abundant paddy like overflowing fountain, please grant us’

Metaphorically, utterances consisting in such sentences are the request of farmers to the Mighty God, such as *tanu ni menoondo uda-udanan se makaria e owey* ‘Seperti sehari kehujanan mereka e limpahkanlah’ (like showering under the rain all day long, please grant us). The utterance of *uda-udanan* has literal meaning of intentionally playing or showering while raining, or purposely letting the body getting rain. This term was used as cultural symbol stating farmers are willingly expecting and begging to the Mighty God to obtain gift, similarly like their playing under rain. Such expected gifts are not only abundant rice or food, but also health for farmers and their family.

In the verse *Timperas un saronsong sere daked um wene owey* ‘Grant us abundant paddy like overflowing fountain, please grant us’, the term *timperas un saronsong* literally means overflowing spraying or spouting water. It is used as cultural symbol depicting farmers praising to the Mighty God request much food, similarly like overflowing spouted or sprayed water.

### **1.3 The *Lalayaan Kamberu* ‘Bersuka ria memetik padi baru’ Joyful Harvesting of New Paddy)**

From this dance type, there are verses sung in the Question and Answer mode. Those verses are:

Question: *Koloket eng koloket samenglot kamberu*

‘The Koloket’s sing signs new paddy’

Answer: *Pinangelet lako in wuane se wana un pondol in wia in tampel en matali*

tali yo um wene

‘Singing birds up to the edge mark endlessly abundant new paddy’

Question: *Kura mo un kakerotna wana warakis owey* ‘As solid as the Warakis, please grant us’

Answer: *Kinerotan nera in Wailan mengelei ikuame*

‘They wipe all and the Mighty God clears it out’

The dance type of Lalayaan kamberu owey 'Bersuka ria memetik padi baru' Joyful harvesting new paddy' is the final part of the Maengket dance. Following are terms existing in the verses, as follows:

Koleket eng koloket samengelot kamberu 'The Koloket's sing signs new paddy', the Koloket is a bird species always singing along harvest season. A singing bird connotes joyful. This cheerful is not only shown by farmers, but also other living creatures, the koloket.

Pinangelet lako ini wuane se wana un pondol 'Singing birds to the edge' is used as cultural symbol uttering that His all creatures-plants, animals, human- are in joy and praise the Mighty God by cheerfully singing while harvesting paddy.

The verse Wua in tampel en matali-tali yo um wene 'mark endlessly abundant new paddy' is used as cultural symbol depicting sustainable and continuous gifts granted by the Mighty God, representing sustainable food and health given by the Mighty God.

Kura mo un kakerotna wana warakis owey 'As solid as the Warakis, please grant us', it is employed as cultural symbol connoting a well-shape of Warakis wood; and, similarly, the Mighty God, from time to time, always provides His gift to farmers completely rather than partially.

Kinerotan nero ni Wailan mengelai ikuame 'They wipe all and the Mighty God clears it out', this verse implies keeping clean and health. It is used as cultural symbol signifying the Mighty God always gives a better health, so that farmers can smoothly work in field, or paddy field.

## **2. The relation of the *Maengket* and post-harvest season of new paddy**

This part discuss bout lyrics that sung by the farmers after harvesting. It's a sign of joy and grateful to the Lord because of the blessing like healthy and food. The lyrics are:

(1) *Sa ma mu? Pu un kan weru en tae ento-entosane owey kamberu* 'Don't left the others behind while harvesting, abundant new paddy' *Sa ana entosano kamberu palengen-lengen kane owey kamberu* 'For any was left behind, please look back, abundant new paddy'

(2) *Kamberu neulengei E, ni upu katepu? tepu? na owey kamberu*  
'The Poor's new paddy has been hand-picked at time, abundant new paddy'

(3) *Sa ma mu? pu un kamberu upuen katepu-tepu? na owey kamberu*

‘Hand-picking new paddy at its season, abundant new paddy’

(4)*So? Mo wia-wia ung kapataranaku kamberu owey kamberu* ‘(I live in flat land no more, abundant new paddy’ *Lumondoko wana na? tas aku um pinelelengan owey kamberu* ‘I go upward, choose on me, abundant new paddy’

(5)*Puuna nola witi? i entas lingkkan bene, peki pahwaliane*

‘Go ahead and get along’

*Epa tare si oki taweng teriwing-terwang, maidang, mainde, owey kamberu*

‘Aside the last child, shy, afraid, walking along with abundant new paddy

Below are paragraphs explaining some metaphoric utterances existing in the verse of post-harvesting of new paddy. In the verse *sa ma mu? pu un kan weru en tea ento-entosano* ‘Don’t left the others behind while harvesting, abundant new paddy’, it is employed as cultural symbol demonstrating a command or advice to others regarding on while they are in joy, they should not forget their friends; and, if they have abundant wealth, they should not forget the Mighty God.

Further, in *sa ana entosano kamberu padengen-dengen kane* ‘For any was left behind, please look back, abundant new paddy’, the term *padengen-dengen*, or look back, has literal meaning of looking away by turning the face to left, right, and back. It represents cultural symbol demonstrating an advice to farmers not to forget to thank to others and praise to the Mighty God for such joyful gifts.

*Kamberu neudengei E, ni upu katepu? tepu? na owey kamberu* ‘The Poor’s new paddy has been hand-picked at time, abundant new paddy’ shows a term of *naedengei*, or the poor, meaning people not having much wealth or unfortunate. This term is used as cultural symbol representing a humble attitude of farmers (though they obtain many gifts, they still perceive nothing, always in the state of shortage. It means that farmers are down to earth about their existence, which is originally derived from the Mighty God.

Moreover, in *so’omo wia-wia un kapataran aku owey kamberu* ‘I live in flat land no more, abundant new paddy’ the term *kapataran*, or flat land is used as cultural symbol to argue that farmers wish to be avoided from any difficulty and illness, either cultivating or working. They beg to the Mighty God to protect and save them from any illness, misery, and poverty. As consequence, they can work peacefully and securely.

### **3. The relation of the *Maengket* and new house testing**



This dance is so-called as *Maramba Wale Weru* and purposely aimed to test the strength of new house. In detail, this dance consists of two parts. This first verse demonstrates materials used in constructing new house, as hereunder

(1) Manguni makasiou, sirinauan um wale weru nera e royor

‘The Manguni singing nine times enters their house, how lovely’

Sinimali-mali me pakatuan wo pakalewiran e royor

‘The Manguni brings wellness and long-live, how lovely’

Watu epa? an tinolotolan um wale nera, e royor

‘Batu apa yang ditahan di rumah mereka, sungguh indah’

(What kind of stone is held their house? how lovely)

Watu lanei neria, pahletekan ne kawanua e royor

‘Sleek stone usually used by one village for sharpening knife, how lovely’

Kai?epa? an tino? Tolan um wale nera, royor

‘What kind of wood is used as oath in their house’

Maruasei naria, wo simuleng, wasian rondor, e royor ‘

(Ironwood and *Tropicla Magnolia* used, how lovely’

Kai?epa? an ung tineka? Ana wanang Kapataran, e royor

‘What kind of wood is settled by the Manguni in flat land?’

Kai?uman oki? e ta? an panganun wasian, e royor

‘Though the wood is small, yet the Tropical *Magnolia*’

Figuratively, metaphoric utterance containing in sentences of this verse has in relation to materials in establishing new house and it is used as cultural symbol. Following paragraphs specifically explain cultural symbol derived from verse in terms of its relation.

Manguni makasiow, sirimuan um wale weru e royor ‘ The Manguni singing nine times enters their house, how lovely’, this verse is used as cultural symbol signifying their job is finished. The Manguni is a bird species used as a typical symbol for the Tonsea for good and bad news. Additionally, prime number of 1, 3, 5, 7, and 9 is considered as even number for the Tonsea. Why is it? Since those numbers always bring fortunate in their life. Even means that all better plans have been fulfilled; and their work is finished and succeed.

Si ni mali ne pakatuan wo pakalawiren e royor ‘ The Manguni brings wellness and long-live, how lovely’, it represents cultural symbol describing that the makawale, or the host is always in healthy condition and has long-live while residing his/her new house.

In the verse watu lanei naria, pahletekan ne kawanua, e royor ‘ Sleek stone usually used by one village for sharpening knife, how lovely’, the term watu lanei, or sleek stone of river has referential meaning of stones originally sourced from river. These sleek stones are usually taken from river by the Tonsea for materials in establishing house. It then culturally symbolizes that new house, going to be placed by the host, may remain strong, though there is forceful wind attacking. Also, this term figuratively means that the living of the makawale, or the host, always flows continuously and without any impediments.

Marausei naria, wo simuleng, wasian rondor, e royor ‘Ironwood and Tropicla Magnolia used, how lovely’, there are terms of ironwood and tropical magnolia, referentially meaning of durable and firm type of woods. Both types of wood are usually taken by the Tonsea used for constructing house due to their durability and firmness. Likewise, the makawele, or the host, will conveniently stay and reside for long period of time in his or her new house.

Secondly, there are verses depicting materials used in testing new house construction. These verses are as hereunder:

*(2) Dadaha ne pondol e meimo tumondonge*

Let’s join and come to the edge’

*Wale oki tumembo-membo um waisan*

Seeing small, tropical magnolia house’

*Wasi (pasi) keru-keruan e meneklawana*

‘Calling for people to come inside to house’

*Wale weru pinenekan tanu solo-soloan*

New house with bright light'

*Pianasungkulan ne marimba? Tanu solo-soloan*

'Common room is bright'

*Mai rumambako, makawale, makawale*

'(Let's testing this house, the host, the host'

*Ayoange sopi makawale, makawale*

'Give liquor, the host, the host'

*Karian un tenga? Makawale, makawale*

Hi friend of palm box, the host, the host'

*Jo wo un tawaku, makawale, makawale*

'And cigarette, the host, the host'

*Ni makaruaan no ko makawale*

'What the host is doing'

*Ko mahtatando? Um mange ne makawale*

'As the host is tired, we shall go home'

*Tae I lewo?Tewaku, si kakak?ku e royor*

'Don't drop the cigar, brother'

*Pahrambu-rambusen lawo sendangola*

'Smoking it out, then to the East'

*Mahatuaso ko makawale, sangadi marawoyo tare tuasame*

'Spilled it out the host, as people are tired, spilled it again'

*Tongkorange sene wenange sera mei pontak*

‘Give it to them, so go to rooftop’

*Ke?Ke-ke? Ke pontak 2x tua-tuasan makawale*

‘Laughing out loud on the rooftop 2x, spilled out again, the host’

*Pontak pe tare mewalma e ta? an nikitakan tare*

‘They first going upward than us’

*Tua-tuasan makawale, karia un tawaku e yayo e*

‘Spilled out the host and cigarette for friends’

Based on above verses, figurative utterances existing in sentences signify the relation of house testing materials and their cultural symbol. In detail, below are paragraphs describing such relation.

In *wale oki tumembo-tumembo um wasian* ‘Seeing small, tropical magnolia house’, it represents cultural symbol signifying culturally contradictory perception, that is though house is built in enormous construction and shape, the host still feels that it is small house. It demonstrates that the Tonsea is down to earth and humble if they are succeeded in any work.

*Wale weru pinenekan tanu solo-soloan* ‘New house with bright light’, the term *solo-soloan*, or light, literally suggests a means of enlightening. This term is metaphoric utterance as cultural symbol indicating the God, the Live Giver, always protects and makes the host feeling comfortable in occupying new house.

*Ayoange sopi ‘berikanlah tuak* ‘Give liquor’, its literal meaning is fermented liquor made from extract liquid tapped from palms. It is cultural symbol representing the harsh life as strong as such beverage and as sturdy as such poles used in constructing new house.

While in *Karian un tenga? makawale, makawale* ‘Hi friend of palm box, the host, the host), the term *un tenga?’* is used as cultural symbol implying the existence of togetherness and unity within new house. Correspondingly, it represents husband and wife, being the host of new house, is expectedly always united in maintaining a better and welfare family.

*Jo wo un tawaku, makawale, makawale* ‘And cigarette, the host, the host’ the term *tawaku*, or cigarette, implies a roll of tobacco covered with nipa leave, and money is used as symbol sating

that the Mighty God always gives His gifts in the form of money or goods as a means of exchange to the host.

The verse *tea I lewo? tewaku, si kaka? Ku e royor* 'Don't drop the cigar, brother' signifies that the host should keep and maintain such goods, since such goods symbolizes a gift, either goods or money as a means of exchange. In contrast, if such gifts are wasted, it means ignoring the gift from the Mighty God.

Lastly, in the verse *pahrambu-rambusen lawo sendangan* 'Smoking it out, then to the East', there is a term of *sendangan*, or the East, literally signifying wind direction, where the sun rises. It is metaphoric utterance used as cultural symbol that the East is the life.

## CONCLUSION

Based on above research's findings through identification and classification, there are metaphoric utterances as cultural symbol representing in the verse sung during the *Maengket* dance. First, the relation of the *Maengket* and harvesting paddy depicts in the verse *E si Wailan owey* 'O the Mighty God, the Rich of abundant paddy'; *wene 'padi'* (paddy); *mamuasa-musang kala* 'Pray to the Lord before the altar; *tindungan wo rindungan* 'lid'; *antingan* 'earring'; *inoan* 'beads'; *linambungan* 'blanket'; *uda-udanan* 'b showering under the rain'; *timperas un saronsong* 'abundant paddy like overflowing fountain'; *koloket eng koloket samengelot* 'the Koloket sings'; *pinangelet lako in wuane se wana un pondol* 'Singing birds up to the edge'; *wua in tampel en matali-tali yo um wene* 'mark endlessly abundant new paddy'; *kura mo kakerotna warakis* 'As solid as the Warakis'; *andwailan mengelei ikuame* 'he Mighty God wipes it out'. Second, the relation of the *Maengket* and post-harvest season depicts in *sa ma mu? pu un kan weru en tea ento* 'Don't left the others behind while harvesting, abundant new paddy'; *sa ana entosano kamberu palengen-lengen kane* 'For any was left behind, please look back, abundant new paddy'; *neulengei* 'the Poor'; and *kapataran* 'flat land'. Third, the relation of the *Maengket* and new house testing demonstrates in *manguni makasiow sirimuan um wale nera* 'The Manguni singing nine times enters their house, how lovely'; *pakatuan wo pakalawiren* 'kesehatan dan umur panjang' (wellness and long-live); *watu lanei* 'batu licin' (sleek stone); *maruasei wo simuleng wasian rondor* 'the Ironwood and Tropical Magnolia'; *wale oki tumembo-membo um wasian* 'seeing small, tropical magnolia house'; *solo-soloan* 'l-lights' and *tea I lewo tewaku* 'don't drop the cigar'.

The findings of this research exhibit that the first thing farmers to do before harvesting paddy is praising ceremony to the Mighty God Hasil. During harvest season, farmers does not harvest by themselves, but they jointly cooperate or mutually assist each other until their work is finished. This principle of cooperation is implicitly depicted in the third type of dance in the verse

maramba wale weru, or new house. In addition, such verses discuss materials used in constructing new house and materials used to test such new house. To obtain such materials, the Tonsea necessarily requires others assistance.

Eventually, communal system of mutual cooperation and locally helping each other consequently risesgotong-royong, or volunteerism, popularly known so-called Mapalus. This system is shown within the Maengket dance by forming a circle and mutually hand in hand and pushing from behind symbolizing unity in their life of being secure, welfare, peaceful, and better.

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