

# FIGURATIVE LANGUAGE IN LATUNG LAWANG: UNCOVERING CULTURAL VALUES IN SIKKA KROWE CEREMONIES

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**Abstract:** This study is motivated by the need to preserve the oral heritage of the Sikka Krowe community, particularly the traditional poetic chant *Latung Lawang*, which carries deep symbolic meanings and cultural values. The purpose of this research is to identify the types of figurative language used in *Latung Lawang*, interpret its cultural meanings, and analyze the cultural values reflected in the birth (*Lodong Me*), marriage (*Wotik Wawi Dadi* and *Ro'a Mu'u*), and death ceremonies. This research applies a qualitative descriptive method with data collected through in-depth interviews and documentation. Data were analyzed through reduction, display, and conclusion drawing. The findings reveal that *Latung Lawang* contains various types of figurative language, including metaphor, personification, symbolism, hyperbole, simile, and metonymy. These expressions reflect the Sikka Krowe community's worldview regarding human-nature-ancestor relationships and convey values such as freedom, security, respect, benevolence, achievement, conservatism, and tradition. The study concludes that *Latung Lawang* serves not only as a literary expression but also as a vehicle for moral education and cultural identity transmission across generations.

**Keywords:** *Figurative Language; Cultural Meaning; Cultural Values; Sikka Krowe Ceremonies*

## INTRODUCTION

Humans grow and develop within a cultural context that shapes their ways of thinking, behavior, and distinct ways of life within a community (Kusherdiana, 2020). Culture serves as an essential framework for forming both individual and collective identities, influencing how societies perceive the world and life itself. According to Devianty (2017), culture encompasses human creations in the form of objects, behaviors, language, social organization, art, and belief systems—all of which play a crucial role in supporting the continuity of communal life. In the context of Indonesia as an archipelagic country, cultural diversity is reflected not only through customs and social structures but also through oral

literary expressions passed down from generation to generation, such as traditional poetry recited in ceremonial rituals.

One form of oral literature that reflects community identity and values is *Latung Lawang*, a traditional poetic chant of the Sikka Krowe people on Flores Island. This chant is performed during three major ceremonial events: birth (*lodong me*), marriage, and death. *Latung Lawang* is not merely an embellishment of ritual events but also functions as a medium for preserving history, values, and the community's worldview. However, scholarly research on *Latung Lawang*, especially regarding its figurative language and symbolic meanings in ceremonial contexts, remains limited. Most previous studies have focused on the

general functions of rituals or the structure of the texts, without delving deeply into linguistic elements and the cultural values embedded within them.

Several previous studies indicate that figurative language plays an important role in conveying cultural messages. (Bala et al., 2024), in *Figurative Language Analysis of Lado Ceremony in Kloangpopot Community*, found that personification, simile, and repetition were used to reflect spiritual beliefs and collective hopes in a ritual intended to ward off rain. (Alanti, 2023) identified simile, repetition, hyperbole, and symbolism in marriage chants from Kopong Village, used to express moral messages and traditional values. Meanwhile, (Sawa et al., 2023) emphasized the functions of traditional poetry in wedding ceremonies in Wairbleler, reflecting values such as responsibility, perseverance, and humility through content and functional analysis. These studies highlight the importance of linguistic expression in ritual contexts but are limited to a single type of ceremony or general functional analysis.

In contrast to previous research, this study explores *Latung Lawang* in three major ceremonial contexts and conducts a deeper analysis of its figurative language, cultural meanings, and values. Based on Abrams' classification in Bouti et al. (2023), there are ten types of figurative language: metaphor, simile, synecdoche, personification, metonymy, allegory, hyperbole, irony, symbolism, and paradox. Each has a semantic and aesthetic function in conveying customary messages. For example, metaphor is used to compare two things without using "like" or "as," as seen in the expression "The world is a stage," where life is compared to a theatrical play. Similes describe emotions, such as "Her smile is like the sun," comparing a smile's warmth and brightness to the sun. Personification animates nature, metonymy substitutes ritual elements with symbols of cultural authority, while allegory and symbolism convey moral messages

implicitly.

This use of figurative language is not isolated but is rich with cultural meanings and noble values. Cultural meaning refers to symbolic interpretations embedded in historically inherited social practices in Mondani & Swedberg, (2022), such as the mountain symbolizing ancestors or the sea as a mother bearing humanity. On the other hand, cultural values like reverence for ancestors, solidarity, and perseverance are reflected in the structure and content of the poetry. According to Koentjaraningrat in Sugiyartati, (2020), cultural values are abstract concepts that guide societal life. Schwartz, (2021) further supports this by identifying universal values such as respect for tradition, security, and benevolence as foundational pillars of global culture, including that of the Sikka Krowe community.

By combining stylistic and hermeneutic approaches O'Connor, (2021), this study not only classifies types of figurative language but also interprets the cultural meanings and values embedded in *Latung Lawang*. Thus, this chant is understood as a transgenerational medium that transmits philosophical, spiritual, and social teachings to future generations. Therefore, this research aims to: (1) identify the types of figurative language used in *Latung Lawang*, (2) uncover the cultural meanings they convey, and (3) analyze the cultural values represented through this traditional poetic form. The findings of this study are expected to enrich the field of oral literature, deepen understanding of local wisdom, and support the preservation of the intangible cultural heritage of the Sikka Krowe people.

## METHOD

This study applies a qualitative descriptive approach, which allows the researcher to provide a comprehensive and direct account of the use of figurative language in *Latung Lawang*, a traditional poetic chant performed in the Sikka Krowe

community's ceremonies of birth, marriage, and death. As outlined by Hall & Liebenberg, (2024), qualitative description focuses on answering the 'who, what, and where' of a phenomenon without heavy abstraction or theorization. It maintains a close connection to the data, offering factual representations of participants' experiences.

The primary respondents in this study are traditional elders and local cultural figures within the Sikka Krowe community who possess a deep understanding of ceremonial practices and the symbolic meanings embedded in *Latung Lawang*. Respondents were selected using purposive sampling, ensuring that the individuals interviewed are highly knowledgeable and involved in the performance and interpretation of *Latung Lawang*. This targeted approach is aligned with qualitative research standards aiming for depth rather than generalizability.

Two instruments were employed in collecting the data for this study. First, an interview guideline in the form of a semi-structured interview was designed to explore the meanings, context, and functions of figurative language in *Latung Lawang*. This guideline consisted of open-ended questions aimed at encouraging detailed and reflective responses from the informants. Second, a document analysis sheet was used to extract data from written or transcribed *Latung Lawang* texts. This sheet helped identify and categorize figurative expressions systematically, allowing for effective coding based on figurative types and cultural content.

Data for this study were collected through in-depth interviews and documentation. The interviews were conducted directly with selected respondents, including knowledgeable elders and cultural practitioners, to gain first-hand

interpretations of *Latung Lawang* and its figurative meanings. Meanwhile, documentation involved analyzing written manuscripts and transcriptions of *Latung Lawang*, gathered from cultural archives and recordings of oral performances during traditional ceremonies. As noted by Ardiansyah et al. (2023), documentation provides essential context for historical and linguistic analysis, supporting a deeper understanding of the text's origin and usage.

The study utilized both primary and secondary data sources. Primary data were obtained from the in-depth interviews, while secondary data consisted of written manuscripts and transcriptions from cultural archives. These texts served not only as references but also as triangulation materials to strengthen the validity of the findings. According to (Guo et al., 2018), combining different sources enables researchers to verify interpretations and gain a more comprehensive view. This dual-sourced approach allowed for richer data analysis by integrating oral insights with textual evidence.

Data were analyzed using the interactive model proposed by (Rijali, 2019), which includes four interrelated stages: analysis during data collection, data reduction, data display, and conclusion drawing with verification. During the data collection process, analysis began concurrently as the researcher conducted interviews and reviewed texts, taking field notes and identifying recurring figurative expressions, symbolic themes, and cultural references related to Sikka Krowe traditions. In the data reduction stage, irrelevant or repetitive information was excluded, and only segments containing meaningful figurative language or cultural value were retained. These data were then coded based

on figurative types such as metaphor, simile, or symbolism and categorized according to their occurrence in birth, marriage, or death rituals. The reduced data were visually organized into tables or thematic matrices to display patterns and functions of figurative language across ceremonies, enabling comparative interpretation. Finally, in drawing conclusions, the researcher interpreted the data to uncover how *Latung Lawang* reflects cultural identity and values. To ensure validity, findings were verified through triangulation with source materials and confirmed by respondents, who reviewed and validated the interpretations based on their contributions.

## RESULTS AND DISCUSSION

### What are the types of figurative language used in *Latung Lawang*?

This study identified six types of figurative language used in *Latung Lawang* during birth, marriage, and death ceremonies: metaphor, symbolism, hyperbole, personification, simile, and metonymy. Each type appears in specific contexts and serves different functions in expressing the cultural meanings of the Sikka Krowe community.

#### *Metaphor*

Metaphors in *Latung Lawang* are used to express abstract ideas through vivid and meaningful images. For instance, in the birth ceremony (*Lodong Me*), the expression “*Me buan waten baken, pu lu’ur puhun pu’an*” (a child is the fruit of the womb) illustrates the child is likened to the fruit of the womb without using comparative words such as “like” or “as,” symbolically illustrating the high value of a child.

In marriage, metaphor appears in phrases like “*Tilun beler diri rena*” (thin ears for hearing), symbolizing humility and the importance of listening.

In the funeral ceremony, metaphors

such as “*Ela gepang ba’a matan, batu dotor ba’a wa’in*” (fallen, the eyes have closed; fallen, the legs have straightened) implicitly describe death with dignity.

These findings align with (Bala, 2024), who emphasized the central role of metaphor in representing life transitions. This study expands the discussion by identifying metaphors across multiple ceremonial stages.

#### *Symbolism*

Symbolism is one of the most dominant figurative devices in *Latung Lawang*, found richly across all three ceremonies.

In birth, “*Inan bua bur nora awu, amang ga’e sedon teren*” (The mother who scattered the ashes, the father who), Ashes and bamboo are used as symbols to represent life rules and intelligence that must be instilled in the child from an early age.

In marriage, items like *betel nut*, *cigarettes*, *head-carrying straps*, and *areca leaves* are symbols of union, intimacy, and loyalty. For example, the phrase;

“*Ami gea ba’a wua ta’a mera wiwir, musung ba’a bako gahu ahang*” (We have chewed betel nut that reddens the lips, smoked a cigarette that warms the jaw.)

describes the betel nut that reddens the lips symbolizes familial union and the bond between two families, while the cigarette that warms the jaw represents intimacy, acceptance, and respect. Both are used in traditional contexts as symbols of unity and harmony in marriage.

“*Wua naha lopa gogo leku, ta’a naha lopa lanan baler*” (betel nut that must not roll away and the areca leaf that must not climb) illustrates the betel nut that “must not roll away” and the areca leaf that “must not climb” symbolize the hope that the marriage remains steady, faithful, and unwavering. Both items represent commitment and sincerity in building a strong household.

“*Dadi hu’un naha gi’it, mata naha menon*” (The head-carrying strap must be strong; the bond must be firm)

describes the head-carrying strap symbolizes strength and resilience in married life, while the firm bond represents commitment and loyalty between husband and wife. Both serve as symbols of responsibility and steadfastness in maintaining the marital relationship.

In the funeral rite, symbolism appears in

*“Dadi nitu lau huler unen, noan lau kloang loran”*, (Becoming a spirit in the village of spirits, a supernatural being in the village of supernatural beings),

describes death through the symbolic transformation of a person into a spirit living in the "village of spirits." It represents the spiritual afterlife, a culturally significant concept in the Sikka Krowe community. Rather than stating death literally, the phrase uses symbolic imagery to convey the transition from the human world to the spiritual realm.

These findings confirm the argument of (Mitan & Nuwa, 2022) that symbolism in oral tradition helps maintain social and moral balance. This study contributes by showing how such symbols are woven into poetic language rather than physical rituals alone.

### **Hyperbole**

Hyperbole is frequently used in *Latung Lawang* to amplify emotions and portray extraordinary commitment.

In wedding chants, phrases like *“Ami pulu mora nitun pitu halu nora noan watu”* (We are many people with seven villages of spirits, making requests together with the stone of supernatural beings), it's hyperbole because The use of the numbers “seven” and “spirit stone” is an exaggeration to emphasize the multitude of ancestors present and the importance of blessings from the spiritual world.

and *“Wua pone olan bala, gahar reta kewok wulan”* (the premium areca nut, high above the moon), describes the areca nut as being “high above the moon,” which is an impossible exaggeration. The expression is

used to emphasize the extraordinary value and honor associated with the item, symbolizing the dignity and significance of the marriage bond in the traditional ceremony.

As for the poem, *“Jarang Dokar kumen sela sedu sedak, I’ur blon noni tana, Kedu redut bela blo”* (The Dokar horse with a rope and extraordinary seating, its tail reaches the ground, the soles of its hooves make a sound),

It exaggerates the features of the Dokar horse, its extraordinary seating, a tail that reaches the ground, and hooves that make a sound. These exaggerated descriptions are not meant to be taken literally but are used to emphasize the pride, dignity, and readiness of the groom as he enters marriage with honor and responsibility.

Likewise, *“Plari nai nesek le’e, napun pitu lori loing, wolot walu lose lewak”* (Just running, not wanting to shift. Stepping both feet to reach the hands (back legs and front legs, crossing seven hills, traversing eight valleys).

describes an exaggerated and physically impossible journey running tirelessly, stepping with full force, and crossing seven hills and eight valleys. It emphasizes an extraordinary level of perseverance, determination, and readiness to face challenges in life and marriage.

These findings reinforce the idea from (Nur et al., 2025) that hyperbole intensifies the ceremonial atmosphere. While previous studies often overlook this device, this research places hyperbole at the forefront of ritual poetry analysis.

### **Personification**

Personification is present especially in wedding and funeral chants. In marriage, nature is addressed as living beings in *“Neni mora ina niang tanah wawa, hawong mora ama lero wulan reta”* (asking Mother Earth, speaking to Father Sky).

In death, phrases like *“Nian beta mate ita mate, tana heron potat ita potat”* (the earth says we must die) give human

voices to land and earth, reinforcing the belief in nature's spiritual agency.

This supports (Rosita Sofyaningrum, 2021) claim that personification in traditional poetry reflects animistic worldviews. The present study adds nuance by showing how such personification affirms the interconnectedness between human life and the natural world in Sikka Krowe philosophy.

### **Simile**

Simile is used to create soft, poetic comparisons that convey deeper cultural messages.

In marriage, the phrase

*"Buta naha ganu wunga wai paing, naha ganu lado gegan"* (wrapped like flower petals, like a headband),

It uses the word "like" to compare a woman to flower petals and a headband. The flower petals symbolize softness and beauty, while the headband represents dignity and strength. The comparison suggests that a woman should be valued, protected, and treated with gentleness and respect in marriage.

another phrase, *"Mu'u lika laka sang, hewar ganu ata rewang, tetor data wawa tana"* (its fruit like a fence, its heart reaches the ground)

it uses the word "like" to compare the banana's fruit to a fence. The comparison suggests that a married family should be fertile, strong, and protective like a banana tree that bears many fruits and a fence that provides safety. The banana's heart reaching the ground symbolizes humility and closeness to the earth as a source of life.

In death, the line

*"Potat tat ganu noang, Meseng tat ganu wungun"* (Lost like a waluku star, set like a Salulu Star), presents death as compared to stars that vanish and set, portraying the loss of a person in a subtle and poetic manner.

*"Bile ganu ata blinet, merang ganu ata rema"* (silent as if no one is there, gone as if on a journey),

presents uses the expression "as if" to

compare the state of death to silence and a long journey. It suggests that death is not an absolute disappearance, but rather a transition like someone going on a journey. This comparison provides a soft, poetic way to express the loss and the belief in spiritual continuation.

These poetic comparisons support (Familia, 2023) theory that similes universalize emotions, while in this study, they are firmly rooted in agricultural and familial symbolism unique to Sikka culture.

### **Metonymy**

Metonymy is used in *Latung Lawang* to represent broader cultural practices through tangible elements. The phrase *"Wua ba'a mai lema lepo, ta'a ba'a mai rawit woga"* refers to betel nut and areca leaves arriving at the house, which symbolically denotes a marriage proposal and the joining of two clans.

This aligns with the analysis of (Bouti et al., 2023), who view metonymy as a means to encode cultural knowledge into familiar symbols. This study affirms that *Latung Lawang* employs metonymy to convey significant social actions through everyday ritual objects.

### **What are the cultural meanings conveyed through the use of this figurative language in the context of Sikka Krowe traditional ceremonies?**

#### ***Birth Ceremony (Lodong Me)***

In the *Lodong Me* ceremony, *Latung Lawang* serves as a prayer, guidance, and reflection of core values in raising a child.

The metaphor

*"Me buan waten baken, pu lu'ur puhun pu'an"* (A child is the fruit of the womb that cannot be compared to anything else or replaced).

portrays a child as an irreplaceable gift, emphasizing love and responsibility in child rearing. This metaphor aligns with cultural principles such as *asi* (nurture with love), *asah* (educate with discipline), and *asuh*

(protect and provide care), which are taught communally in Sikka Krowe families.

Moreover, the symbolic expression “*Inan bua bur nora awu, Amang ga’e sedon teren*” (The mother who scattered the ashes, the father who struck the bamboo).

uses ashes and bamboo as symbols of life boundaries and intellectual growth. These symbolic elements do not merely beautify the ritual but actively guide parents to instill values of respect, discipline, and environmental consciousness from an early age.

As echoed in (Bala, 2024), traditional metaphor and symbolism often function to transmit social and spiritual expectations, and this study confirms that role in the specific context of Sikka’s birth traditions.

### **Wedding Ceremony (Wotik Wawi Dadi and Ro’a Mu’u)**

Marriage in the Sikka Krowe tradition is more than a union between individuals; it is a merging of clans, spirits, and life purposes. Figurative expressions in *Latung Lawang* during the wedding ceremony emphasize the sacredness, responsibilities, and emotional depth of this union.

The hyperbole phrase

“*Ami pulu mora nitun pitu halu nora noan watu*” (We are many people with seven villages of spirits), (making requests together with the stone of supernatural beings).

reflects the spiritual authority of ancestors and the communal nature of marriage.

The personification in

“*Neni mora ina niang tanah wawa, hawong mora ama lero wulan reta*” (Asking Mother Earth, Speaking to Father Sky).

invokes blessings from nature, portraying Earth and Sky as sacred guardians of marriage.

These lines align with (Mitan & Nuwa, 2022), who observed that symbolic language in East Nusa Tenggara traditions maintains social balance through sacred

metaphor.

The symbolism and metonymy seen in expressions involving betel nut (*wua*) and areca leaf (*ta’a*) such as

“*Wua ba’a mai lema lepo, ta’a ba’a mai rawit woga.*” (The betel nut has arrived at the house, the betel leaves have reached the clan).

signify familial acceptance and social legitimacy.

Similes like

“*Buta naha ganu wunga wai*” (wrapped like flower petals)

elevates the role of women in marriage, emphasizing respect, dignity, and protection.

Overall, the cultural meanings embedded in these expressions serve to reinforce unity, loyalty, fertility, and the importance of ancestral and environmental harmony, as supported by (Komalasari et al., 2024) who stress the role of poetic ritual language in shaping societal expectations.

### **Funeral Ceremony**

In Sikka Krowe funeral rites, *Latung Lawang* expresses the community's philosophical view of death as a sacred transformation rather than an end.

The personification

“*Nian beta mate ita mate, tana heron potat ita potat*” (Earth says we must die, Land says we must disappear).

shows the earth and land “speaking,” reminding humans that death is nature’s decree.

Similes like

“*Potat tat ganu noang, meseng tat ganu wungun*” (Lost like a waluku star, set like a Salulu Star)

compares the dead to fading stars, reflecting the belief that souls persist beyond the physical world.

Similarly, the metaphor

“*Ela gepang ba’a matan, batu dotor ba’a wa’in*” (Fallen the eyes have closed, Fallen the legs have straightened).

presents death as peaceful surrender, reinforcing the cultural expectation of respectful departure.

Symbolic expressions such as “*Dadi nitu lau huler unen, Noang lau kloang loran*” (Becoming a spirit in the village of spirits, A supernatural being in the village of supernatural beings).

depicts the deceased as journeying to the spirit world, and

“*Lau man lau nitu natar pitu, lau noan kloang walu*” (Going to the seven villages of spirits, going to the eight hamlets of supernatural beings).

uses sacred numbers to express the multi-layered journey of the soul.

These poetic depictions parallel the findings of (County & Kaberia, 2019), who argue that figurative language in death rituals helps comfort the living and ensure proper transitions for the dead. Thus, *Latung Lawang* in funeral contexts not only communicates grief and reverence but also reaffirms the communal belief in life’s continuity through spiritual transformation and ancestral connection.

### **What cultural values are reflected through the use in *Latung Lawang*?**

*Latung Lawang*, as a living oral tradition, conveys a wide spectrum of cultural values that guide the Sikka Krowe community in understanding life, relationships, and rituals. These values are embedded within poetic expressions across birth, marriage, and funeral ceremonies, demonstrating how local wisdom is sustained through symbolic language and communal performance.

#### ***Birth Ceremony (Lodong Me)***

In the *Lodong Me* ceremony, several cultural values are expressed through figurative language.

The value of freedom appears in the verse;

“*Ongen uneng mula pu’an, tena rui supung, uma amak, tena nona garuk*” (The land of origin is the environment, a place for planting and gardening),

where nature is introduced as a vast and open world for the child to grow, explore, and choose their future path. This reflects a philosophy that encourages children to become independent thinkers, grounded in their environment.

Security is symbolized in;

“*Inan bua bur nora awu, Amang ga’e sedon teren*” (mother sprinkles ashes, father beats bamboo),

in which ashes and bamboo represent life rules and protective boundaries. The child is not only physically protected but morally guided.

The value of respect emerges in the lines;

“*Pu lame ata loka tung, A’a wine ata papa sodang*” (The role of the uncle is to hand over the symbol of life, the role of the aunty is to provide love, guidance, and care for the child),

which highlight the role of elders, especially uncles and aunts, in nurturing and guiding the child, a direct reflection of the community’s reverence for familial hierarchy.

Benevolence is emphasized through the verse;

“*Gou lopa gawi du’en, Bata lopa poar hoat*” (When harvesting or clearing your field or your place, do not cross the boundary or take someone else’s property), urging individuals to act with care, honesty, and social responsibility, even from a young age.

The value of achievement is seen in “*Didi dudu wi’in ropo, Ami odo go’on gareng blawir*” (grow up quickly so you can help us),

encouraging the child to grow up and contribute meaningfully to family and society.

Lastly, conservatism is

“*Mapa dena song ledo dena kadang*”. (carry out social activities)

emphasize upholding existing societal rules and preserving traditional values and reflected in the elders’ insistence that *Latung Lawang* must be recited precisely, as “*only*

those who understand tradition can speak,” stressing the sacredness of form and continuity in oral transmission.

### **Wedding Ceremony (Wotik Wawi Dadi and Ro'a Mu'u)**

Marriage ceremonies highlight values that promote social harmony and family unity.

Security is central, shown in expressions such as

“*Hu wau manu lema, 'Naha mai saing wain toma men. Gou lau blawir bata reta maran, Nain mai sain du'a wai la'an lega.*” (In the evening, chickens perch; one must return home to meet wife and children. A livelihood from afar should quickly reunite with the family).

which remind the couple to prioritize returning home, nurturing family, and creating stability.

The value of respect is woven into lines like

“*Tena tudek beli ami pu'an gi'it, ler beli ami olak mangan. Diat liar sina epan, dokang rang molo belan*” (To provide affirmation and strength, To speak with politeness and courtesy),

and is reinforced through ritual politeness, humility, and recognition of spiritual forces like Mother Earth and Father Sky. Elders explain that every word in wedding negotiations is delivered with intention, preserving inter-clan harmony.

Benevolence appears in

“*Lohor wawa, lema reta, Kawu kobe nian bu'u bliran*”, (always there when people need you in good times and bad) teaching social care, presence during sorrow and joy, and selfless service to others.

The value of achievement is portrayed through metaphorical challenges, such as

“*Napun pitu lori loing, wolot walu lose lewak*” (crossing seven hills and eight valleys),

which symbolize resilience and readiness to take on life's demands.

Universality is expressed through imagery that reflects environmental care and hospitality, for instance

““*Hogor kawu mole lero wawa, moni wisung orok wangat, Wisung naha poa woer, wangar naha inga tangan, Dena we'ru we'nge lepo woga.*” (Ensuring that the environment remains clean and bright), emphasizing values that transcend individual and familial interests.

Tradition remains a core value, as seen in metaphors about the sacred sarong (*Eko mitan selon betok*), reminding the community of their cultural identity and the importance of maintaining ancestral customs.

Lastly, stimulation or the value of enthusiasm is conveyed through verses such as

“*Wolon pile ileng loa, Plari naik nesek le'e, Watin wa'in toma liman*”, (Visible to many people, he will not run away. He runs very fast, with his back legs reaching the front ones.)

encouraging individuals to face life with spirit, energy, and confidence.

### **Funeral Ceremony**

In funeral rituals, *Latung Lawang* carries deeply reflective cultural values that deal with life's final transition.

Security is expressed in

“*Potat tat ganu noang, Meseng tat ganu wungun*”, (Death does not mean the end. We die, but our death is like the Waluku star and the Southern Salulu star. In time, we will shine again at night.)

suggesting that death is not the end but a return, offering spiritual comfort and reassurance.

Respect appears in lines such as

“*Dadi nitu lau huler unen*” (The deceased has become a being in the afterlife)

“*Leda le'u reta gahar, ara ama lero wulan reta*” (We place them in a high place, going to face the Father of the sky)

which place the departed in a sacred position facing the sky, honoring the soul's transformation and the ancestors' presence.

Universality is powerfully encapsulated in

“*Nian beta mate ita mate, tana heron potat ita potat*”, (The earth says we must die, we will surely die, The land says we are gone, we will definitely be gone),

affirming that death is a shared human destiny and a natural part of existence. This universal perspective reinforces humility and a collective acceptance of mortality.

## CONCLUSION

Based on the results of the research conducted, it can be concluded that *Latung Lawang* is a traditional poetic chant rich in figurative language and cultural meaning, particularly within the context of birth (Lodong Me), marriage (Wotik Wawi Dadi and Ro’a Mu’u), and funeral ceremonies in the Sikka Krowe community. This study successfully addresses the three research problems: (1) identifying six out of ten types of figurative language, namely: symbolism and hyperbole as the most dominant, followed by metaphor, simile, and personification, with metonymy being the least frequent. (2) interpreting the cultural meanings embedded in these figurative expressions that reflect philosophical worldviews and the relationship between humans, nature, and ancestors; and (3) analyzing the cultural values reflected in *Latung Lawang*, including freedom, security, respect, benevolence, achievement, conservatism, universality, and tradition. The findings demonstrate that *Latung Lawang* is not merely a form of aesthetic expression, but also functions as a moral guide, a reinforcement of communal identity, and a medium for intergenerational transmission of values. The relationship between empirical data and Schwartz’s theory of universal cultural values further validates that *Latung Lawang* serves as a powerful cultural instrument embodying local wisdom. Therefore, this research affirms the importance of preserving *Latung Lawang* as an intangible cultural heritage

that plays a strategic role in shaping character and maintaining the social order of the Sikka Krowe community in the face of changing times.

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