

## **CHAPTER IV**

### **DATA ANALYSIS AND DISCUSSION**

As shown in the title that this chapter contains the analysis of the Parallelism used in *Tapoin Fini* and *Pen Sufa* discourses of Meto People in Naekake A Village. The analysis is intended to uncover the Parallelism used in *Tapoin Fini* and *Pen Sufa* discourses of Meto People in Naekake A Village. It is line with the problem statements and objectives that have been formulated in Chapter I, the introduction subchapter 1.2 the problem statements and subchapter 1.3 the objectives.

#### **4.1 Data Analysis**

##### **4.1.1 *Tapoin Fini* and *Pen Sufa* Discourses of Meto People in Naekake A Village**

Meto Ethnic is one of the ethnic that inhabit in the Timor Island, which has different custom and language that other ethnic. Meto Ethnic has its own local language called Uab Meto. The communication facilities are often used by the supporting community for various purpose. Mainly used to communicate everyday. In addition to daily communication, Uab Meto is also used for activities spesifically for Meto People, such as *Tapoin Fini* and *Pen Sufa* discourses.

*Tapoin Fini* and *Pen Sufa* discourses is the habit of hereditary of Meto People in Naekake A Village in agricultural activities. *Tapoin Fini* is the initial stage of planting where seeds are removed from traditional house and then

distributed to each head of the family in the ethnic. Whereas, *Pen Sufa* is the stage of harvesting where the harvest is offered to the ancestors before being eaten. Therefore, *Tapoin Fini* and *Pen Sufa* are an obligation that must be done as a sign of surrender, petition for blessing, and expressions of gratitude to ancestors and to God as the creator.

Participants involved are usually ethnic groups in the village. The timing of the implementation is adjusted by mutual agreement. These series of events are expressed in special language that are not used in ordinary events. Fox (1997) says that the language used in traditional and religious ceremonies is called ritual language or indigenous language. In line with that, in the *Tapoin Fini* and *Pen Sufa* discourses for Meto People in Naekake A Village, the customary language that Fox said was always used and applied to other ceremonies.

#### **4.1.2 Parallelism Used in *Tapoin Fini* and *Pen Sufa* Discourses of Meto People in Naekake A Village**

The forms of parallelism and metaphor are often found in traditional ceremonies. Both are forms of language or communication styles that are considered polite, beautiful, and soothing to listeners. Correspondingly, Fox (in Folley, 1997) says that parallelism is one of the poetic and beautiful styles of language.

In relation to *Tapoin Fini* and *Pen Sufa* discourses of Meto People in Naekake A Village, the means of communication in verbal form are traditional or ritual language. Traditional language or ritual language is used because it has a set of poetic and ethical elements that can facilitate communication and form a

conducive atmosphere. Poetic and ethical elements in an indigenous language are parallelism.

Parallelism is seen in two forms, namely real and unreal. The real form of parallelism is manifested in the sentences that are pronounced, while the form is not real realized in the meaning of the parallel sentences. According to Chomsky, parallelism in the form of sentences is a form that can be seen by eyes (surface structure) and parallelism in an invisible form is the meaning of parallel sentences which he calls a thing that cannot be captured by the five senses human (deep structure).

In the cultural linguistics perspective, parallelism is a verbal symbol based on the imagination of the speaker and the symbol is used to interact with fellow humans and ancestors, especially with God. As a verbal symbol, parallelism plays a role in conveying intentions, thoughts, and feelings in a way that is beautiful and polite to listeners.

On the other hand, the verbal symbol contains various important things that are associated with human as speaker. These are the values and meanings and views of human life. Parallelism as a means of communication and verbal symbols that are often used in a discourse, the important elements are always linked and influenced by a traditional or cultural context of the supporting community.

## 4.2 Discussion

In this part, the writer will analyze the data based on the problem statements and objectives of the study in Chapter I, and classified it based on the theory of parallelism in Chapter II.

### 4.2.1 Types of Parallelism

Nigel Fabb (1997) classifies linguistic parallelism into two broad types. They are structural parallelism and lexical parallelism. Structural parallelism refers to phonological and syntactic parallelism while lexical parallelism refers to semantic parallelism. In this part below will be explained about parallelism that exists in *Tapoin Fini* and *Pen Sufa* Discourses.

#### 4.2.1.1 Structural Parallelism

Structural parallelism refers to the similarity of phonological and syntactic or grammatical structure of words, phrases, or lines of a poetic text (Fabb, 1997: 462).

##### 4.2.1.1.1 Phonological Parallelism

Phonological parallelism is characterized by shared phonological structures between two lines of a text. There are some phonological parallelism in *Tapoin Fini* and *Pen Sufa* Discourses. They are:

[1] *Neno i, hai mnao im // mimtael im*  
 Day this, we go tread  
**Today, we go and tread**

The phonological parallelism is marked by the repetition of nasal /m/ sound in the word *mnao im* and *mimtael im*. The meaning contained in this parallelism is **we step to you**. This parallelism is found in *Tapoin Fini* Discourse.

[2] *Es hai ume // Es hai bale*  
 In we house In we place  
**In our house In our place**

The phonological parallelism is marked by the repetition of vocal /e/ in the end of sentence in couplet. The meaning of this parallelism is **land used for planting**. This parallelism is found in *Tapoin Fini* Discourse.

[3] *Nane of nasnaokun // Nane of nasbebkun*  
 That branch That sprout  
**It branches It sprouts**

The phonological parallelism is marked the repetition of consonant /n/ sound in word *nasnaokun* and *nasbebkun*. The meaning of this parallelism is **plants become lush and produce a lot of fruit**. This parallelism is found in *Tapoin Fini* Discourse.

#### 4.2.1.1.2 Syntactic Parallelism

Syntactic parallelism is two sections of a text share some or all aspects of their syntactic structure though it is not always perfect. There are some syntactic parallelism in *Tapoin Fini* and *Pen Sufa* Discourses. They are:

[1] *Neno i, hai mnao im // mimtael im*  
 Day this, we go tread  
**Today, we go and tread**

The syntactic parallelism is marked by syntactic parallelism im. The meaning contained in this parallelism is **we step to you**. This parallelism is found in *Tapoin Fini* Discourse.

[2] *Mifnekan- hai nija // hai baki*  
 Hope we pole we altar  
**We hope on our pole and altar**

The syntactic parallelism is marked by the equivalence of noun class in the word *nija* and *baki*. *Nija* and *Baki* are represented as both God and the ancestors. So, the meaning of this parallelism is **everything is left to God and the ancestors**. This parallelism is found in *Tapoin Fini* Discourse.

[3] *Es hai ume // Es hai bale*  
 In we house      In we place  
**In our house      In our place**

[4] *Es hai lele // Es hai etun*  
 In we garden      In we garden  
**In our garden**

The syntactic parallelism is marked by the same structure of the two couplet above, consisting of adverb of place. The meaning of this parallelism is **land used for planting**. The parallelism is found in *Tapoin Fini* Discourse.

[5] *Naik na limin // Naik na basi*  
 No break      No destroy  
**Don't break      Don't destroy**

The syntactic parallelism is marked by the same structure of sentence, consisting of negative form (*naik*) and followed by verb (*limin* and *basi*). In this couplet also occurs the equivalence of verb class in the word *limin* and *basi*. The meaning of this parallelism is **may plants thrive and be kept away from pests and parasites**. This parallelism is found in *Tapoin Fini* Discourse.

[6] *Nane of nasnaokun // Nane of nasbebkun*  
 That branch      That sprout  
**It branches      It sprouts**

The syntactic parallelism is marked by the equivalence of verb class in the word *nasnaokun* and *nasbebkun*. The meaning of this parallelism is **plants**

**become lush and produce a lot of fruit.** This parallelism is found in *Tapoin Fini* Discourse.

[7] *Hi huma nael ki // Hi mata nael ki*  
 You face big      You eyes big  
**You have big faces      You have big eyes**

The syntactic parallelism is marked by the equivalence of noun class in the word *huma* and *mata*. The meaning of this parallelism is **he is very almighty and all-seeing**. *Hi* here refers to the seed owner, God and the ancestors. This parallelism is found in *Tapoin Fini* Discourse.

[8] *Hai msimo // mitam sin*  
 We accept      input they  
**We accept and input them**

The syntactic parallelism is marked by the equivalence of verb class in the word *msimo* and *mitam*. The meaning of this parallelism is **blessing on yields**. This parallelism is found in *Pen Sufa* Discourse.

[9] *Naika mi babokan kai // Naika mi papipin kai*  
 No      punish we      No      punish we  
**Don't punish us      Don't punish us**

The syntactic parallelism is marked by the same structure of sentence, consisting of negative form *naika* and also occurs the equivalence of verb class in the word *babokan* and *papipin*. The meaning of this parallelism is **keep us away from sickness**. This parallelism is found in *Pen Sufa* Discourse.

[10] *Hai ha'u honis // Hai ha'u nijele*  
 We pole life      We pole power  
**Our pole of life      Our pole of power**

The syntactic parallelism is marked by the equivalence of noun class in the word *honis* (life) and *nijele* (power). *Ha'u honis* and *ha'u nijele* represented God

and the ancestors. So, the meaning of this parallelism is **our creator (Uis Neno/God) and our ancestors (Uis Nitu)**. This parallelism is found in *Pen Sufa* Discourse.

#### 4.2.1.2 Lexical Parallelism

Lexical parallelism or semantic parallelism is further classified into synonymous parallelism, anithetical or antonymous parallelism, and synthetic parallelism (Fabb, 1997: 464).

##### 4.2.1.2.1 Synonymous Parallelism

Synonymous parallelism is characterized by a very close similarity between two consecutive line. There are some synonymous parallelism in *Tapoin Fini* and *Pen Sufa* Discourses. They are:

[1] *Es hai lele // Es hai etun*  
 In we garden In we garden  
**In our garden**

The synonymous parallelism is characterized by word *lele* (garden) that relates meaning to the word *etun* (garden). The meaning of this parallelism is **land used for planting**. The parallelism is found in *Tapoin Fini* Discourse.

[2] *Naik na teku // Naik na bo*  
 No eat No eat  
**Don't eat Don't eat**

The synonymous parallelism is characterized by the word *teku* (eat) that relates meaning to the word *bo* (eat). The meaning of this parallelism is **may plants thrive and be kept away from pests and parasites**. This parallelism is found in *Tapoin Fini* Discourse.



[3] *Nane of nasnaokun* // *Nane of nasbebkun*  
 That branch That sprout  
**It branches** **It sprouts**

The synonymous parallelism is characterized by the word *nasnaokun* (branch) that relates to the word *nasbebkun* (sprout). The meaning of this parallelism is **plants become lush and produce a lot of fruit**. This parallelism is found in *Tapoin Fini* Discourse.

[4] *Hit on ana'at snuna kit* // *Hit on aneot kit*  
 You holder umbrella we You shade we  
**You are our umbrella holder** **You are our shade**

The synonymous parallelism is characterized by the word *ana'at snuna* that relates to the word *aneot*. The meaning of this parallelism is **God and the ancestors is the regulator of natural conditions (weather)**. This parallelism is found in *Tapoin Fini* Discourse.

[5] *Ije nak on sufa fe'u* // *Ije nak on ka'uf fe'u*  
 There flower new There flower new  
**There is new flower** **There is new flower**

The synonymous parallelism is characterized by the word *sufa* (flower) that relates meaning to the word *ka'uf* (flower) The meaning of this parallelism is **the harvest season has arrived, beside that it is also a symbol of new food and new drink**. This parallelism is found in *Pen Sufa* Discourse.

[6] *Naika mi babokan kai* // *Naika mi papipin kai*  
 No punish we No punish we  
**Don't punish us** **Don't punish us**

The synonymous parallelism is characterized by the word *babokan* (punish) that relates meaning to the word *papipin* (punish). The meaning of this parallelism is **keep us away from sickness**. This parallelism is found in *Pen Sufa* Discourse.

#### **4.2.2 The Meaning Contained in Parallelism Used in *Tapoin Fini* and *Pen Sufa* Discourses of Meto People in Naekake A Village**

Based on the expressions of parallelism above, there are some meaning that contained in the Parallelism Used in *Tapoin Fini* and *Pen Sufa* Discourses of Meto People in Naekake A Village. They are stated in the following.

1. The parallel phrase above means religiousness or more precisely relates to the relationship with divinity and spiritually. These expressions reflect the belief of Meto People in Naekake A Village against *Uis Neno* which is usually described as the light father and mother of God and *Uis Nitu* or the ancestors.
2. The expressions also mean the application and surrender of all plants into the power of God and the ancestors. This reflects that the Meto People in Naekake A Village believed that God and the ancestors were fertility providers, helper, and protector from all damage.
3. The parallel expressions above implies an expression of gratitude for the coming of the new season (harvest) as a form of blessing from God and the ancestors.