Registers in Oral Speech of Mowindahako: Metafunctions and The Way of Life of The Tolakinese

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Abstract. This research is oriented toward the role of registers in *mowindahako* custom. This qualitative research is focused on the lexis and speech of *mowindahako* from a Sociolinguistics perspective. The data collected and carried out through direct observations during customs be held and interviews with the participants in open-ended question perspective. The data were analyzed using BUL/Sharing Elements technique, coding according to the research object variables and thematic analysis, and ethnoscience analysis. The results showed that its register is divided into 2 types of expression, both are verbal expression in high formalistic poetic diglossia (*wua-wua ndulura*) and non-lingual (non-verbal: the things, body movements of participants in the *mombesara* process, and 4 traditional participants). Register used acts as a code or signal for the participants in the interaction process. This is an abstract and concrete realization of metafunction whose discourse provides an understanding of the purpose and meaning of *mowindahako* which has a philosophical function. This function is seen through the ideational, participants' ideational, logical, and experiential concepts al concept is based on the discourse in the *mombesara* process and the interpersonal traditional participants. *Mowindahako*'s register construction ultimately showed the world what Tolakinese society is and how they are by through complex verbal and non-verbal metafunctions and stratification, axiological cognition, and their mindset and outlook on life.

Keywords: Register, Diglossia, Metafunctions, Mowindahako, Mombesara

INTRODUCTION

Do participants' lexis/words as registers in a social activity show the concept of cognition and philosophy of the community with holistic and empirical recognition to be studied? This question is the reason why this article is a factor in this research and wants to explore this concept in the *Mowindahako* custom of the Tolaki tribe, which in practice uses oral speech which is dynamic and arbitrary in its oral speech but is precise. So, through this research, the author examines registers on lexis and discourse in mowindahako activities. This is based on the fact that the *mowindahako* custom is a Tolaki traditional activity which is a series of closing traditional processions in the domain of marriage that can be carried out before or after the wedding ceremony. It involves linguistic expressions in the form of traditional events (*mombesara*) consisting of lingual speech (verbal expression) and non-lingual (non-verbal) speech whose choice of diction uses the *mombesara* register concept with high diglossia which is poetic formalistic (Pehala, 2017). This oral utterance is a conceptual text that is delivered orally which becomes the medium of the discourse delivered by the speaker to the audience and the interlocutor through the process of verbal, gestural, and symbolic verbal interaction between participants (Crystal, 2008, and Dawson, 2016). In addition, Holmes (2013), and Wardhaugh & Fuller (2015) imply that oral speech and speech acts of communicative speech have their concepts and lexical variations.

As far as the author knows, the realization of social cognition and the thinking behind it is a systemic concept and has a function that shows the concept of competence and performance in the use of language by the community (Hymes, 1997). These competencies and performances are not just structuralist grammatical and linguistic concepts; these 2 things are also largely determined by layered and systemic contexts. The author himself sees that the abstraction of linguistic intelligence and the ability to realize it, especially in the process of social interaction according to its domain, is strongly influenced by reality and social context. More than that, the language used by many people is also influenced by cognition, affection, and social behavior factors that influence psychological factors (Fiedler, 2008) of individuals and their communities.

The lexis used by the community in a social domain is a description of the context and realization of these activities. Lexis as a part of language stratification which is an empirical form of language is a guide to entering and understanding social reality (Kramsch, 2014). Oral traditions that are used from generation to generation by the community in the context of their use also reflect their cognition, affection, and social behavioral factors. The author saw this while doing. The oral tradition in this *mowindahako* custom is to understand it not only to know the meaning but it will be revealed more comprehensively by understanding the discourse in it. This understanding can be known through the perspective of SPEAKING context analysis (Setting and scene, Participants, Ends = purpose and goal, Act sequences, Key = tone or spirit of the act, Instrumentalities, Norms of interaction and interpretation, Genres) according to Hymes (1972 in Chaer 2012).); the concept of pragmatic context (Kridalaksana, 2008,); and context analysis on discourse and text based on field, t*eno*r, and mode (Halliday and Matthiessen, 2014);

which can provide descriptions and descriptions of metafunctions in this discourse. This metafunction description will ultimately explain the concepts of cognition, recognition, affection, philosophy, and social behavior of the Tolaki tribe.

We need to understand that this lexis or register is a variation of situational language which is often also referred to as a dialectical variation based on region or social class and is included in sub-classification in the analysis of field, t*eno*r, and modus discourse (Crystal, 2008; and Holmes, 2013). This register appears based on diglossia where there are two different lexical variations of language in a society that occur in the process of interaction according to their respective social functions (Crystal, 2008). This lexical variation is usually divided into 2 levels, namely low (Low) and high (High) with levels of formality in informal and formal situations according to the context that is built in them (Holmes, 2013; Wardhaugh & Fuller, 2015).

The register that appears contains conceptual metafunctions, namely ideational, textual, and interpersonal. Ideational refers to how language is constructed in human experience and every understanding or cognition of lexicogrammatical language exists in this taxonomy which is divided into 2 components, namely experiential and logical. Furthermore, textual refers to how language is used as a message in texts and discourses that are conveyed through and to whom it is addressed. Interpersonal refers to how language is used in the process of communication and participant interaction which is a reflection and action based on the environment and who the participants are (Halliday and Matthiessen, 2014).

As far as the author knows based on the results of citation and reference searches, previous research that discusses *Mowindahako* customary oral speech based on a Linguistic perspective (in micro or macro Linguistic approach, and research objects that focus on aspects of registers (Sociolinguistics), metafunctions (discourse analysis), and the concept of cognition - a philosophy based on linguistic aspects (ethnolinguistics)) in it is still not explored as an interesting context inference to be explored. Many of these studies, references, or citations on the *Mowindahako* custom just revolve around the perspective of scientific studies such as cultural studies, ethnography, literature, Islamic studies perspectives, Islamic law, or other studies such as those in publications or books such as those that have been carried out by Al- Ashur (2018); Tamburaka (2015, 2017, and 2018); Ipandang & Yuliyanti (2020); Halra & Aso (2017); Landebawo (2017); Munir, Suardika, & Moita, (2017); Ramlin (2019); Saputri (2018); Sari (2016); Sista, Niampe, & Nurtikawati (2019); Wulandari & Suyuti (2018); and Zainal & Suud (2018); or from the perspective of another tribe, namely the Moronene Tribe which can be seen in the publications of Anwar, Arfan, & Syarif (2020). So, previous research that the author said before did not examine mowindahako based on sociolinguistic studies and examine registers on lexis and discourse in it. All of these become interesting challenges or research interests as well as gaps in terms of novelty and gaps that can provide new perspectives on this linguistic domain and context.

RESEARCH METHODS

This research is qualitative research (Creswell, 2007; Siyoto & Sodik, 2015) which is under the characteristics of linguistic research combined with Spradely's (2006) ethnoscience analysis. The focus of this research is the register/lexis used in the traditional oral speech of *Mowindahako* by analyzing the metafunctions in it which automatically explain the concepts of thought and philosophy of the Tolakinese people themselves in Sociolinguistics point of view. In the observation and interview methods, the researchers used visual, audio, and audiovisual recording techniques, tapping techniques, free-to-talk techniques, and note-taking techniques (Sudaryanto 2015, 203-206). In data collection, data collection was carried out through an interview process with 4 participants in the traditional procession (3 traditional leaders namely *Tolea*/Traditional Spokesperson, *Pabitara*/Traditional Receiver, *Puutobu*/Customary Judge, and 1 government administrative representative namely *Pamarenda*) which was carried out with the perspective of Open-ended Questions (Popping, 2015) and conducting direct observations (Sudaryanto, 2015) in the field when *mowindahako* traditional activities were taking place.

The participants involved were adjusted to the needs and objectives of the research through purposive sampling (Siyoto & Sodik, 2015); (Sidiq & Choiri, 2019) where the validity of the data obtained involves triangulation of data sources and triangulation of methods (Sidiq & Choiri, 2019). The existing data was then analyzed based on linguistic qualitative methods, namely the agih method using the BUL/Direct Element Sharing technique (Sudaryanto 2015, 18-19 and 37-39) and coding (Saldaña, 2016). To describe the data found, research object variables are analyzed from some discourse and sociolinguistics perspectives, theories, and their interpretation such as Halliday and Matthiessen (2014), Crystal (2008), Wardaugh (2006), Holmes (2013), and Hymes (1972 in Chaer, 2012). Then, the author arranges the data by looking at the domain, taxonomy, componential, and the expansion of interpretation of data culture themes, (Spradely, 2006).

RESULTS AND DISCUSSION

The Role of the Register and Diglossia in Oral Speech in the Procession of Customary Implementation

Registers and diglossia that exist in the oral lingual unit in the interpersonal communication process during the implementation of *Mowindahako* traditional activities act as codes or signals for participants in the *mombesara* interaction process. This is based on the results of observations during the process of implementing the *mowindahako* tradition/custom and interviews with active participants in tradition/custom activities which show that the diglossia used during the tradition/custom implementation process is included in the High or High level. The lingual unit used at the High level is caused by several factors, namely:

a. The lexis used is lexis used in discourse and texts at the level of customary implementation which uses a lot of parables/figurative whose diction shows the level of politeness and respect for the participants and between participants representing elements of government (*Pamarenda*), religion, and customs

(*Puutobu*), brides and grooms. the groom (*Tolea*) and the bride (*puupe'ana*) such as "*inggomiu, iye inggomiu*, etc."

b. The lexis used requires that the diction used by the participants be literary or poetic because this will show their intelligence in processing, playing, and conveying words in sentences that they already know the purpose of this traditional activity. However, the formality of the implementation of tradition/custom and the mastery of diction in it will show how far, how great, and how fluently the participants use their diction and understanding in the spoken discourse.

c. The lexis used are not used in daily conversation activities. This shows that the interpersonal communication of the participants in this activity requires them to have a high level of vocabulary which is usually used in sacred or official activities at the customary level (*mombesara*).

d. The presence and existence of this high-level lexis by the Tolakinese people is always preceded, accompanied, and ended by *kalosara* and tradition/custom participants. The lingual lexis unit in the sentence in the *mombesara* discourse uses *kalosara* as a medium that must exist and must exist. Without *kalosara*, this high-quality lingual unit will not be recognized because it violates the rules that have been carried out for generations and become a joint convention of the Tolakinese people. In short, the legality of *mombesara* in the *mowindahako* domain must involve *kalosara*, traditional participants representing elements of the government (*Pamarenda*), religion and customs (*Puutobu*), the groom (*Tolea*) and the bride (puu*pe'ana*), who will use high lexis as a lingual unit of interpersonal communication.

In short, diglossia in *mombesara mowindahako* can be seen in a simple pattern that always involves *kalosara* and tradition/custom participants, poetic and polite words, used in traditional activities that are considered sacred and ceremonial, and act as lingual and dialectical variations of formal diction. in marriage ceremonial interpersonal communication. For registers in *mombesara mowindahako*, the lexical variation in it is dialectical which is formally contextual because it is adapted to marriage ceremonial interpersonal communication. The lexis or registers used in *mombesara mowindahako* can be divided into 2 main parts, namely:

a. Lexis in interpersonal communication directly in conversations between traditional participants by using *kalosara* as a medium and signal for speech and gestures. The registers used in the conversation can be divided into 5 stages in which traditional participants will adjust the lexis, namely:

- *sara mbeparamesi Tolea lako ine Pamarenda ulu sala wonua* (custom communication requesting permission from the groom represented by *Tolea* to the head of government (Kades/Lurah) where the bride is domiciled)
- *sara mbesukono lako ineputobu* (custom communication requesting permission from the groom represented by *Tolea* to the traditional elders/traditional judges where the bride is domiciled)

- *sara mbeparamesino Tolea lako ine puupe'ana* (custom communication requesting permission from the groom represented by *Tolea* to the parents of the bride represented by someone called *Pupe'ana*)
- *sara mowindahako*
- *sara* m*bohueno osara* (closing customary communication between 2 *Pabitara* (*Tolea* and *Puupe'ana*) which shows the *mowindahako* traditional activities have been completed and the implementation of the Kabul consent can then be carried out)

b. Lexes in traditional activities are tangible or are naming objects that must exist as an important part that will be adapted to oral interpersonal communication during the implementation of *mombesara mowindahako*. These objects are not only formal but also symbolic which show philosophical meanings in them such as *kalosara, okasa* (shroud), *kiniku sara* (traditional buffalo), *eno sara* (traditional necklace), *tawa-tawano osara, mata* (sarong).), *popolo* (dowry), *rane-rane mba'a* (sarong used in caring for/weaning babies), *boku mbebaho'a* (basin for bathing babies), *sandu-sandu* (dipper), *siku-sikuhulo* (spoon for grinding sap) resin which became the wick of fire in the light at night in ancient times), and like-like eyes (the wick of fire as a source of light at night in ancient times made of resin).

In short, in line with diglossia in it, registers in *mombesara mowindahako* are lingual units in the form of lexis used in textual sentences in interpersonal communication discourse in the form of conversations (verbals) of participants and symbolic interpersonal communication media whose meaning is philosophical. Procession, communication, symbolism, and reference to *mombesara mowindahako* involving participants from elements of the government (*Pamarenda*), religion and customs (*Puutobu*), the groom (*Tolea*), and the bride (puu*pe'ana*) in traditional and sacred wedding activities, wisdom, and ceremonial are the factors why register and diglossia in *mombesara mowindahako* are classified as high and exclusive.

Register Metafunction and Diglossia Based on Discourse Delivered

Mombesara mowindahako when viewed from a linguistic perspective through metafunction analysis provides an understanding of the purpose and meaning of *mowindahako* which has a philosophical function. This can be seen by looking at the ideational, textual, and interpersonal lexis of *mowindahako*. From an ideational point of view, namely logical and experiential, it can be seen that the Tolakinese people through their lingual unit of language which can be seen in registers and diglossia *mombesara mowindahako* show logical cognition and recognition. The concept of logical register and diglossia shows that *mowindahako* is a philosophical ceremonial how the Tolakinese people give awards to women who are about to get married and have been married. This award requires that the groom and his family know the systematics of politeness and ethics regarding how to treat women and make them part of their family.

This logic is based on the experiential concept of the Tolaki community which emphasizes the necessity of making women God's creatures who are treated as "queens" because it is undeniable that with *mowindahako*, men will see that in

the future they will take care of and respect the women they marry. In addition, *mowindahako* will be the legitimacy of the marriage of the Tolaki tribe from the perspective of tradition/custom which perfects the three standards of their life, namely religion, law, and custom.

We can see the lexis on registers and diglossia in *sara mbeparamesi lako ine Pamarenda ulu sala wonua* which focuses on *Tolea*'s interaction with the village/kelurahan/district/district government where women who are to be married/have been married to ask for permission and ask for their presence and goals to be accepted well and facilitated according to existing rules. This shows that they understand the rules and ethics of visiting other people's homes for marriage which requires legality and confirmation from the government.

Furthermore, the lexis in the conversation between *Tolea* and *Puutobu sara mbesukono lako ineputobu* shows the concept of cognition and recognition of the Tolaki community regarding the role of traditional elders who are often religious leaders and community leaders who are elders and are considered trustworthy in the implementation of *mombesara*. *Puutobu* is considered a part of the life of the Tolakinese people who show authority, and wisdom, and can be relied on by the community in solving problems of social life in the customary domain. By asking permission from *Puutobu*, the rules and ethics of visiting other people's homes with the purpose of marriage that has been known by the local government will have strong recognition and value in the eyes of the community.

The lexis in the conversation of *sara mbeparamesino Tolea lako ine puupe'ana* conducted by *Tolea* to *puupe'ana* shows the concept of cognition and recognition of the Tolaki community regarding the role of female parents and hosts. Without their permission, confirmation, and blessing; the implementation of the *mowindahako* custom, the Kabul consent, and its legality will be rejected. By asking for permission from Puu*pe'ana*, the rules and ethics of visiting their house to marry their child and this marriage already has an accountable status is known by the local government and has strong and valuable recognition in the eyes of the community. In *sara mowindahako*, *Tolea* and *Puutobu*/Puu*pe'ana* become the core participants in the process of interpersonal interaction with *mowindahako* as a textual theme that uses *kalosara* and *ihi sara mowindahako*. Ihi *sara mowindahako* takes plants as semiotic representations that must be fulfilled.

In the fulfillment of the implementation of *sara mowindahako*, the objects mentioned are the 4 traditional principles in the form of a shroud, a buffalo, a gold necklace, and a gong that has branches and leaves 16 pieces of sarongs; some were replaced with money to facilitate the implementation of the tradition/custom process. This conversion is like a buffalo being replaced with money because it is difficult to get a real buffalo and it is very expensive, a gold necklace which is also replaced with money because the criteria mentioned are also difficult to do, and a gong is also replaced with money because it is difficult to get a real gong in this situation. at the moment. As for the eye analysis, it consists of a dipper, a sarong, a lamp, a spoon, and a baby bath.

The messages and textual contexts of these objects all show the ideational concept of Tolaki society which has semiotic and philosophical functions.

Niwindahako pu'uno pato nggasu or often referred to as *pu'usara* are objects that are the core of customs in the *mowindahako* traditional event as the final stage of customary settlement in the marriage procession. Pato gassu means 4 kinds of objects (shroud, buffalo, a gold necklace, and a gong) that must be provided because they are the core of tradition/custom. The word kasu when interpreted means wood. The reason why pato nggasu/kasu is used as the core of the custom that must be fulfilled is that it is a unit that stands up to one another like a tree that stands upright where there are roots, stems, and branches. *aso ndumbu okasa* (1 fis kaci/bundle the of shroud) means the purity and sincerity of the male family. Aso *Kiniku* symbolizes the seriousness of a man to be a proper husband for a girl and shows his parents that he can be responsible and mighty in navigating the household ark like a buffalo that can plow the fields and lift heavy loads on its back.

   Aso lai o'eno (a strand of a gold necklace or a gold ring that is nominalized) symbolizes the respect the man has for a woman's family, namely her child, that he is ready to be a responsible husband and pamper and love her. The reason why *aso lai o'eno* is in the *pu'uno osara* is due to the importance of appreciation and a form of affection, gold necklaces or rings are also valuable and valuable jewelry that women like. Gold is also suitable and intended for women because Islam has permitted gold and silk for them, while men are forbidden. *Aso lawa tawa-tawa* (a sheet/a nominalized gong) means the news echoed by a woman's family that her daughter or daughter will be married in a traditional process and legalized by religion and invites her family and closest people to come to this event. The news of the marriage being spread or echoed is symbolized by lawa tawa-tawa which is based on non-verbal expressions of objects in the form of laughter (gong) which when hit or sounded will echo as a signal for people to gather at the place. *Tawano osara* when interpreted means traditional leaves. This can be seen based on the segmentation of the phrase, namely tawa (daun) + -no (its/possession marker) o-+ (article marker) sara (tradition/custom). *Tawano osara* refers to the sixteen pieces of sarong that must be fulfilled in the *mowindahako* custom as part of the traditional core or niwindahako pu'uno pato gasu or *pu'usara*. In the *mowindahako* custom, *tawano osara* is a multiple of *pu'usara* where *Tawano osara* is a symbol of the leaves that emerge from *pu'usara* as a tree that upholds customs. The number of 16 pieces is a multiple of 4 out of 4 objects from *pu'usara*.

   Sara pe'ana is 5 objects that are symbolic of the birth, care, and upbringing of a baby who becomes the bride when the *mowindahako* is performed. The baby girl is an adult woman who is now about to or has been married in a religious, customary, and formal process. The object is given by the man as a symbol and a form of respect for the mother who has conceived, given birth, cared for, and raised the bride who is now a candidate or has become the wife of the young man. Later, this *sara pe'ana* will be used again by the bride when she has given birth. *Sara pe'ana* other than a form of respect and a series of traditional principles that must be fulfilled by the groom in the *mowindahako* traditional event is also part of Islamic teachings that influence the Tolaki custom. This Islamic teaching is a tribute to the mother who has given birth, cared for, and raised her child until he grew up. *sara pe'ana* is part of the tradition/custom principal which is a branch of the 4

tradition/custom principles as well as a symbolic substitute for a girl who is now in the hands of a man who will or has become her husband in the form of *rane-ranemba'a*, *boku mbebaho'a*, *sandu-sandu*, *like-likemata*, and *Sikuhulo*. These 5 objects have textual messages and ideational concepts.

A *rane-ranemba'a* is an ordinary sarong or a long sarong usually with a batik motif used to hold the baby and a sarong used by the mother to hold her baby. Tolakinese people usually call this long sarong as kai panda. This sarong is wrapped around the mother's body while holding the baby in a position in front or beside the mother's body. The two sarongs have the meaning that wherever the mother goes, she always looks after her child either in a sitting or standing position so that she can sit, stand and walk independently.

Boku mbebaho'a is a place where the baby is bathed by the mother in a round or oval shape. In ancient times, *boku mbebaho'a* was made of sago sheaths which were then strung together to form something somewhat like a basin that would be used to bathe babies. However, at this time the object is no longer found because it has been replaced by using a basin or container made of plastic or aluminum/stainless. *Boku mbebaho'a* is interpreted as care carried out by mothers to maintain the cleanliness, health, and tidiness of their babies so that they become healthy and not wrinkled babies.

Sandu-sandu is a dipper or bucket used by the mother when bathing the baby. Before plastic buckets are used today, the Tolakinese people use a bucket or *sandu-sandu* made of takulo (coconut shell) as a container, o'uwe (rattan) which is split, and the fiber is thinned into a binder, and bonda (thick bamboo) as a handle. . However, because currently plastic buckets have been circulating in the market and are easy to obtain and durable than traditional sandu, this plastic bucket has become a substitute for the previous one. *Sandu-sandu* means the mother's effort or struggle to maintain her baby's cleanliness and health. Sprinkling water is not just watering, but indirectly implies how careful and patient the mother is. All of this dissolves with the water used to bathe the baby where water is an important natural element for humans in their lives.

Like-likemata are lamps that are used at night by burning resinous sap. In ancient times, the Tolakinese people were not familiar with lamps that used oil, candles, or lanterns. This resin lamp is used to provide light to mothers who wake up or are awake at night to breastfeed their children or to soothe their cries so they can sleep peacefully. However, at this time *like-likemata* have been replaced by using oil lamps such as incandescent lamps, outboard lamps, or lanterns as a symbol of *like-likemata* which are difficult to obtain. Even though electric lamps are now available, oil-like eyes are still used as part of the *sara pe'ana*. These likes mean the patience, sincerity, and strength of a mother in nurturing, caring for, and loving babies. Like-like eyes also represent the atmosphere of the night and the disturbing sleepiness that the mother wakes up and sleeps with her baby who wakes up and cries. *Sikuhulo* is a spoon used to clean lamps and lamp containers at night. The lamp is a lamp that is lit from resin which when ignited or burned will leave dregs or residue which will then be disposed of using a spoon.

Metafunction Concepts to the Registers of the Participants

The ideational, textual, and interpersonal concepts of each participant are often faced with the fact that they do not have standard guidelines to follow. In expressing ideas, ideas, and thoughts, as well as reflecting on the reality of participants' experiences, they are completely free to be creative in stringing words together when interacting according to the rules. This inventory relies more on memory and will appear automatically when it is in the context of the customary implementation process. Even though there was an intention to do an inventory in alphabetical concepts, they had difficulties because writing and reciting the lexis in their oral speech was more difficult than direct oral interaction. Inventory of the lexis of the participants in addition to relying on memory, absorption of lexis in a series of interactive experiences on the traditional stage also strengthens their ideational logical and experiential concepts so that fluency in speaking or reciting oral speech can occur. It is the strong ideational concepts of the participants that will become prestige because the traditional lexis of *mowindahako* itself is formalistic-poetic whose use will sound strange and become something odd when used in daily casual-informal interactions.

From the textual side, participants when expressing ideas, ideas, and thoughts, as well as reflecting the reality of their experiences in the lexis contained in oral speech; convey what their goals are and why they carry out this custom. Although the participants and the community already know all of this, this customary formality becomes a means and medium of respect and recognition for the groom to the bride. This respect and recognition in addition to asking permission from the local government (*Pamarenda*) and traditional elders (*Puutobu*), also ask for permission while providing objects of philosophical value. These things apart from being a must-have requirement, convey an implied message that they are able and ready to make the bride a part of their family that must be protected and respected. Philosophical and implied messages in the register in this oral utterance can be listened to through the lexis inventory while listening. To easily absorb and understand the meaning when spoken speech is conveyed, usually participants will explain why these objects are both delivered and given to the bride.

From the interpersonal side, the discourse in the lexis and its inventory reflects the social reality of discourse or meaning that is built from the relationships between participants in it. Based on observations and interviews, the authors see that there are 2 types of relationship domains which are the correlation of social reality as the reason for carrying out the *Mowindahako* activity. The first relationship is the marriage realization relationship which is resolved by customary mechanisms such as cultural recognition and respect for the two families who will unite. As for the second relationship, this realization is manifested through the customary interaction of two families represented by 2 *Pabitara*, namely *Tolea* and Puupeana. These interactions were all permitted and witnessed by *Pamarenda*, supervised by *Puutobu*/elders, and observed by the people who attended this activity.

This social reality can be traced and understood through the participants' verbal and non-verbal lingual expressions, one of which is through symbolic objects

brought by the groom to the bride. Many objects that must be present in the implementation of Tradition/custom are inspired by plants, animals, or objects needed by the farming community such as *tawano osara*, puuno o*sara*, *kiniku sara*, and others. We can also see other past social realities where men are required to bring things for mothers who are weaning their babies, such as sarongs, lamps, baby baths, and others. These social realities become the context and basis for the lexis inventory of the participants in preparing the textual discourse that will be delivered in the process of interpersonal interaction.

The interpersonal meaning of the *mowindahako* activity consists of the interactional meaning of the participants and transactional with the existence of transactional information about the purpose of arrival and what they mean so that this is done. The ideational and interpersonal textual meanings of the participants into symbols (verbal and non-verbal in the lexis inventory in the process of verbal and non-verbal interactions) where the symbols have their meanings and systems that are different in each language unit and different from other semiotic systems.

Ideational: Logical and Experimental Indigenous Participants to the Register and Diglossia in Discourse Delivery

The concept of discourse that is understood by the traditional participants is not something that just happens without a process of interaction, discussion, comparison, practice, and practice which of course requires a long concept and time. Everything mentioned earlier will increase the cognition of the participants which is needed as a recognition of the concept of discourse, verbal and non-verbal lingual competence *mombesara mowindahako*. Many participants' verbal and non-verbal competencies are absorbed by direct and indirect experience so the dynamics of diction in oral speech are very large, which is the reason why uniformity of oral speech of traditional participants is rather difficult to do. The participants also received training from the Tolaki Traditional Institute in the form of seminars, socialization, and technical guidance on how *mombesara* is carried out which requires practical activities (priority to *Pabitara*: *Tolea* & Puupeana, *Puutobu*, and *Pamarenda*); customary participants were also given a written guide containing written instructions in the form of a book on customary law and guidelines for uniformity and written references in the implementation of *mombesara* activities. Although written references as a guide for tradition/custom concepts already exist, the lexis performance of the participants when telling traditional oral utterances varies even though the purpose and concept are one and uniform.

All of this shows the transparency and openness of Tolaki customs to the community regarding *mombesara* as an effort to maintain the language and customs of the Tolaki community which shows ideational logical and experiential concepts. The lingual unit of the Tolaki language in the implementation of the *mowindahako* custom by the participants is said to be dynamic which requires them to be more selective in choosing the diction to be used and be smart in placing the diction because the discourse conveyed in *mombesara* uses diction whose register is in the realm of tradition/custom and the diglossia is included in the high realm. In short, the level of education and intelligence or logic of the participants will also affect them when they are on the stage or place provided for carrying out

mombesara activities because the mentality and mastery of the concepts and diction used will have an effect and the image of the participants on the people who listen and to the public. other participants.

In addition, participants' experience is also largely determined by their experiences in carrying out traditional activities and how often they get the trust of the community to represent them in the customary domain. The experiential will influence them in terms of emotion, mentality, recognition, and cognition which affects their image as traditional participants. Arranging diction in ordered sentences according to the concept to be conveyed based on the target discourse, requires concepts that are heavily influenced by the experiences of the participants. This experience was obtained in several ways including through official training from LAT (Indigenous Tolaki Institution), guidance from village elders who became *Puutobu/Pabitara*, listening/witnessing the implementation of *mombesara mowindahako*, discussing with the elders, and direct practice by becoming traditional participants in the activities.

Cadre and retention efforts of the Tolaki language to the younger generation to strengthen the ideational aspects of traditional participants are also faced with the reality that becomes an obstacle for the community, namely the acculturation of inter-ethnic marriages which often affects one's linguistic/dialectical aspects. In the interview process, the author received information that someone could be an elder or a spokesperson for tradition/custom including:
a) native or mixed Tolaki descent who personally feels and recognizes himself as a Tolaki person,
b) willing to learn and willing to interact in customary contexts whose words are different from informal contexts,
c) willing to learn and understand the systematics and customary rules,
d) and be critical and have a strong mentality to be in front of the traditional court stage.

The fact on the ground that efforts to maintain language through retention of *mowindahako* customs are carried out quite aggressively, hampering cadre formation. The projection of the distribution of participants who are the main targets is often faced with the fact that many young Tolakinese people are not fluent in the Tolaki language. This is a challenge because the oral speech in the *mowindahako* custom requires mastery of varied and precise diction, good speech, and appropriate rhetoric; being willing to learn, critical, and having a strong mentality in front of many people are needed. Many of the language barriers for the younger generation are caused by factors such as shyness in speaking Tolaki, interference that affects code-mixing and language interactions that sound awkward, the mentality that is not ready to be in public, and limited vocabulary. This shows how the ideational concept is the biggest factor why efforts to maintain the Tolaki language, especially for the younger generation, are the biggest difficult factor. The process of injection of *mombesara mowindahako*'s oral speech into the participants' memory is not only an aspect of linguistic competence, but the experience aspect and persona mentality are the main keys.

DISCUSSION

The results of the research show that the lingual unit used in the *mowindahako* custom is a register construction whose diction is only used in *mombesara* and the diglossia is exclusively formal poetic (Gvozdanović, J., 2014; Mangangue, J., 2016; Mejdell, G., 2017). This ideational factor does not make the textual concept in the process of interpersonal interaction of participants different, but the difference only exists in the speech of each individual and not in the purpose of the discourse (Wiratno, & Santosa, 2014). This is based on the fact that there are dynamics in traditional oral speech (Hadirman, 2022) so that each participant, both *Pamarenda* and *Pabitara*, has pragmatic and dynamic freedom in oral speech based on rules that are set and determined by cognitive/competence and experiential factors reflected in individual performance.

So far, transcription has been rather difficult (Azevedo, Carvalho, Fernandes-Costa, Mesquita, Soares, Teixeira, & Maia, 2017) including the traditional oral speech of *mowindahako* due to the absence of an alphabetical system of characters in the Tolaki language that relies on oral speech (Melamba & Pasuay, 2013). In the process of transcription of oral speech, the *mowindahako* traditional procession is often hampered, for example, participants have pragmatic freedom to use dynamic diction according to the participants' concepts according to established rules and of course determined by ideational factors which automatically indicate variations and dynamics (Bucholtz, 2007). In addition, to carry out transcription, writers must ensure that the writing of lingual units in the oral speech of the *Mowindahako* tradition/custom is a written documentation effort that can be used as a research reference and not as a guide/main benchmark for how oral speech should be carried out. On the other hand, transcription efforts in addition to having the benefit of documentation and being a written reference, transcription will also be an effort to retain regional languages which have tendentious challenges. One of these tendentious challenges can be seen that many people in the process of their interpersonal interactions use diction in the tradition/custom domain as a register that has a high prestige – formal (diglossia) value which is degraded due to the lack of competent and performing individuals who can maintain oral speech in that domain.

The *mowindahako* custom and the process of its activities are not just ceremonial realization of the marriage of two families but reflect how the Tolaki community itself is (Tamburaka, 2017). The concept of thinking of the Tolaki community in the *Mowindahako* custom is not just a ceremonial realization of formalities that have humanist values and metaphorical expressions (Arafah, Sopiandy, Taqfiah, & Arafah, 2022), but there is community recognition of 3 parts, namely the legitimate government as the protector and protector of the community. on the administrative side of the state, the custom is an acculturation of culture, language, and noble values, and religion is a guide and guide for life (Pehala, 2017). *Mowindahako* custom is one of the textual discourses. This discourse is a medium for channeling ideas, ideas, mindsets, and cognition as an abstraction of social reality (Halliday, 2014) of the Tolaki community in a complex context of the concept of government, religion as macro and microcosm recognition, and

tradition/custom as a realization of social cognition in diversity. Despite being a medium, the *mowindahako* custom shows its amazing complexity because it shows how its ideational logic and experiential concepts on 3 aspects (government, religion, and custom) work together to provide knowledge and experience to every individual in society. This aspect requires that the family of the groom and groom understand ethics, adab, recognition, and emancipation of women and the families they are aiming for. This process is all neatly and intelligently carried out in the process of communicative interaction and interpersonal transactions of the tradition/custom participants in several stages to the government, elders, and hosts, followed by conveying their wishes and goals.

More than that, the language in the *mowindahako* custom symbolically (verbal and non-verbal) has a philosophical meaning manifested in empirical, concrete, and abstract forms. This is all in the form of stages in the implementation of customs, objects used in traditional activities, and body movements of traditional participants which cannot be represented by words alone because there are so many meanings that are called culture. The meaning contained in this is not simple, but complex and systemic to the referent because it involves the thoughts of the language user (Pehala, 2017). The linguistic expression in the non-verbal register is a visualization of language in the human mind which is so complex and cannot be conveyed through words because of its unique nature (Pohan, 2015) so that it is realized through linguistic expressions that are not spoken but are in the lexicon as a symbol of the referent used. there is. This non-verbal expression is not only in the form of stages in customs that are integrated with verbal expressions but also manifests in traditional objects, body movements of traditional implementers, and other main participants which we generally knew as culture. As stated by Duranti (1997) regarding culture as a tangible form of nature, knowledge, communication, ways to resolve disputes or problems, ways of carrying out customs or habits, ways of participating in the world, and forecasts and interpretations; The results of research on this matter are also reinforced by theories such as Spradely (2006) which says that every society has a unique system in perceiving and organizing material phenomena, such as objects, events, behaviors, and emotions that are organized in the human mind and to understand things. this is through language.

One of the non-verbal expressions that have a central role in the implementation of traditional/*mombesara* activities (Ramlin, 2020) which guides and determines the direction of implementation, both verbal and non-verbal, is *kalosara* (Jaya & Ridwan, 2017; Tamburaka, 2015; Tamburaka, 2017; Tamburaka, 2018; and Al-Ashur, 2018;). *Kalosara* is the main center for the implementation of tradition/custom which based on the results of research shows that *kalosara* is more than an object that interprets nature and the human element, knowledge, communication determinants, and the main media in the implementation of reconciliation and mediation on the problem of existing customary violations (Koodoh & Idaman, 2013). This object becomes an integration between the 3 pillar components of community life that must be in harmony with each other and work together in efforts to resolve violations of tradition/custom or *mombesara* (Pehala, 2017). They must synergize with each other and understand each other's

performance in harmony without violating existing rules (Suardika, 2017). This object is a characteristic, symbol, and embodiment of language in the minds of the people, interpreting the language in an object with sacred values of togetherness, Islamic influence, and compliance with established regulations (Hakim, 2011).

This language is so complex and limited when expressed through language verbally, then objects which interpretations of the human mind that are full of meaning and philosophy become the embodiment of the language (Teng, 2017). This is per the theory of Spradely (2006) which states that the role of language is not only a tool to communicate reality but also as a tool for constructing reality. Different languages will create and express different realities, categorize experiences in different ways and provide alternative patterns of thinking and understanding; so to find the cultural reality of a particular group, language is the key to entering it (Mubaligh, 2010). This is further emphasized by the statement from Duranti (1997) which explains that culture is something that is studied, spread, and passed on from one generation to another through the actions of humans which often take the form of interaction with each other and of course through linguistic communication. He also emphasized that culture is (1) a tangible form of nature, (2) knowledge, (3) communication, (4) a way to resolve disputes or problems, (5) a way of carrying out customs or habits, (6) a way of participating in the world; and (7) forecasts and interpretations.

More than that, verbal speech and verbal and non-verbal lingual units in the *mowindahako* custom also reflect how the realization of the concept of mindset and way of life of the Tolakinese people (Pehala, 2017). This concept reflects and is based on the philosophy of life of the Tolakinese people regarding the importance of understanding the rules, obeying what has been determined, and appreciating what has been declared in it which reads "*Inae konasara ie pinesara, Inae liasara ie pinekasara*" which means 'Who obeys the customs of life is calm. / appreciated, whoever violates the custom will get in trouble. Based on this concept, a conclusion is drawn that the Tolakinese people make custom a part of their life with the view that the rule is a benchmark for a safe and comfortable life. Because for them, humility and willingness to obey the rules and avoid an arrogant attitude is a very good form of self-control which will ultimately provide a positive value for themselves for what others will do to them as a cultural concept (Devianty, 2017).

Talking about life views means discussing opinions or considerations that are used as guidelines, directions, and directions for living in the world. The opinion or consideration is the result of human thought based on historical experience according to the time and place of his life. Based on what is written above, the Tolakinese people's view of life is generally based on 3 elements, namely religion, formal law/constitution, and customary law which is the cognition of the ancestors. This cognition inevitably has to try to maintain its existence by absorbing values and adapting to the teachings of Islam. If this is not done, the Tolakinese people themselves will leave this ancestral cognition because it is considered contrary to religious teachings. The adaptation of Islamic teachings in this custom is seen in verbal expressions, especially pronunciation and non-verbal expressions in the form of traditional objects, gestures, and the main participant, namely the penghulu. The

adaptation that occurs is the implementation of the careful consideration of the Tolakinese people themselves in maintaining their language and culture in the form of verbal and non-verbal expressions that exist in customs which have been their identity, guidance, guidance, direction, and guidance in social life.

Consciously or unconsciously or whether we like it or not, we must admit that this factor also affects the local wisdom, mindset, way of life, and worldview of the people there so that the influence of Islamic teachings. This can be seen in verbal expressions that are linguistically at the level of the lexicon or vocabulary used to the semantic level lexically, grammatically, and contextually which are heavily influenced by Islamic teachings. This lexicon in oral speech is also often found, for example, in *Assalamualaikum, Bismillah*, and other lexicons that characterize Islam. This lexicon is more clearly seen in the verbal expression of speech during the marriage contract procession and the pronunciation which consists of 4 surahs, istighfar, and creed which are spoken before the consent and the creed in the cancellation of ablution. This verbal-linguistic expression clearly shows the view that they recognize, belief, and make Islam their religion, Allah as their Lord, Muhammad as their Prophet, and the Qur'an as their book. In addition, the existence of religious elements in their customs and being the pillars of their lives shows that Tolaki customs are influenced and adapted to the values of Islamic teachings without having to lose their identity based on the knowledge system of their ancestors (Setiawati, 2021; Landebawo, 2017; Idaman & Rusland, 2012).

It is not only in verbal expression that there is clear evidence of the microcosm. In non-verbal expressions, there is also this although this requires deep understanding and correction because speaking non-verbal expressions means speaking something hidden because the spoken language will not adequately describe or explain it all. This is following what was stated by Spradely (2006) that the social and cultural forms of society are considered to be the structures that exist in the minds of members of the community and the task of researchers to extract them from their minds. Non-verbal expressions that symbolically and meaningfully show the influence of macrocosm are implied in non-verbal expressions in the form of traditional objects such as *kalosara*, *sara pe'ana* five eyes, popolo, and other traditional objects that have been described in the description section of the research results. Likewise with other non-verbal expressions, namely body movements adapted from movements in prayer and hadiths regarding children's attitudes towards parents and non-verbal expressions in the form of government, penghulu, and others regarding obedience to *ulil amri* and the importance of solving problems in a family manner by prioritizing togetherness. and justice.

The microcosm of the worldview in verbal expression, from spoken speech to pronunciation is difficult to find. This is inversely proportional to non-verbal expressions, namely in traditional objects, especially if *sara* which means there is a microcosm value. Microcosm in the view of the Tolakinese people based on research results refers to the nature in which they live. Nature is considered to have a great influence on their lives because their lives are also largely determined by the cycles of nature. This is based on the fact that people in Konawe mostly work in the

agricultural, plantation, forestry, hunting, and fishing sectors (BPS Konawe, 2022). So there is a view that custom is a representation of the embodiment of nature that is part of human life and respecting custom means indirectly respecting nature itself (Duranti, 1997) that culture is a real form of nature and respecting custom is a form of respect for nature is implied. clearly, in a verbal expression that becomes the philosophy of life for the Tolakinese people which reads "*Inae konasara ie pinesara, Inae liasara ie pinekasara*" which means 'Who abides by the customs of their life is calm/respected, Whoever violates the custom will be in trouble.

The Tolaki community also considers that people who do not respect the customary process that runs with an attitude of arrogance will invite disaster and sanctions against themselves and their descendants in the future. This sanction is a social sanction, a test from nature, and a rebuke from Allah Himself. This can be understood logically why there is a sanction that the Tolaki community considers to be definite because it has been mentioned in a verbal expression that reads "*Luwuako nggo nibutuno osara tambuoki, nggo nibutuno osara tambuoki suere, nggo tekono ine amboronga nggo-nggo nime'ambo'ako.*" which means 'All the goals of customs/customary law are for the realization of law and order, social order and the welfare of people's lives.' This means that the local wisdom, mindset, and way of life of the Tolakinese people explicitly tell each individual to obey good rules and religious rules, constitution and customs if you don't want to get social sanctions, disasters, and reprimands from nature and the creator of nature itself, namely Allah SWT.

CONCLUSION

The register and diglossia show that linguistic reconstruction and language use in the customary domain by the Tolakinese people are complex and systemic, reflecting the realization of ideational, textual, and interpersonal concepts. Realization of ideational concepts that show language competence and linguistic performance in the process of communication and transactions. These two processes are the application of the oral performance of the participants in conveying their textual discourse as a mediator for the two families (the groom and the bride) as well as the traditional representation in the area where this activity takes place. The ideational concept of participant logic can be seen in how the participants choose diction and arrange verbal and non-verbal diction in their oral speech, understand the rules and systematics of the customary stages that will be, are, and have been running, master, and understand what must be done in the implementation process. While the ideational experiential concept made the participants better understand and show verbal and non-verbal diction in oral speech as a process of delivering textual discourse regarding marriage requests with philosophical concepts and views of life as ideas, mindsets, and ideas that show how the Tolakinese community itself is. Based on the research conducted, the author found the fact that it is clear that register and diglossia in the Mowindahako language show who and how Tolaki people see marriage as a form of culture as a complex metafunctional abstraction and verbal and non-verbal stratification of linguistic phenomena that exist in society. Previous studies are still mostly centered on cultural studies and linguistic patterns only. Whereas from a Sociolinguistic

perspective by emphasizing register and diglossia as a complex metafunctional abstraction variable and verbal and non-verbal stratification has not been well explored. Furthermore, this research can also be the basis for scientific explanations regarding the concept and systemic correlation of cultural and language products in Sociolinguistic studies used by the community where the exploration of this, especially the Tolaki community, has not been massively exposed and explored to be understood by the outside world or other communities and studied more deeply by the Linguistics, Sociology, and Culture communities.

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