

RITUAL OF “TOIT ULAN” IN MNESATBUBUK VILLAGE SOUTH CENTRAL OF TIMOR, EAST NUSA TENGGARA, INDONESIA

Desta Gloria Siahaan, Aryanto Toabnani, Febronia Lasi
Timor University, Indonesia
Corresponding author: destagloria9aan@gmail.com

ABSTRACT

This research aimed to explore the significance of 'Toit Ulan' ritual, its evolution over time, and current practices. The ritual served various purposes, including expressing gratitude, conveying messages of unity, resolving conflicts, and preserving cultural heritage. The significance of the 'Toit Ulan' ritual lies in its ability to strengthen community bonds and reinforce cultural identity. Community members share their experiences, wisdom, and values with younger generations. This oral tradition helps preserve the collective memory and history of the village, ensuring its continuity for future generations. The speech ritual of 'Toit Ulan' has evolved to adapt to changing societal dynamics. While it remains deeply rooted in tradition, certain modifications have been made to accommodate contemporary needs. The 'Toit Ulan' ritual continues to be practiced during significant events like weddings, funerals, harvest festivals, and community gatherings now. The implications of the 'Toit Ulan' ritual are multifaceted. Firstly, it fosters a sense of belonging and unity, reinforcing social cohesion and collective identity. Secondly, it serves as a platform for the transmission of cultural knowledge and values, ensuring the preservation of local traditions. Lastly, the ritual provides an avenue for individuals to express their thoughts, concerns, and aspirations, contributing to community development and progress.

Keywords; *Toit Ulan Ritual, Mnesatbubuk Village, South Central of Timor, East Nusa Tenggara*

INTRODUCTION

Toit Ulan is one of the traditions found in the Mnesatbubuk community, by Dawan People. Dawan is an indigenous tribe of Timor (Siahaan, 2022). *Toit* literally means asking and *Ulan* means rain. In the view of the people of Mnesatbubuk Village, rain is considered a guest. This view can be seen from the term *ulan nem* 'rain comes'. When the rain does not come, then they perform a speech ceremony called *Toit Ulan*. The *Toit Ulan* ceremony is one of the important ceremonies related to rain. Rain in Timor is unpredictable, so with this ceremony it is possible that rain can be brought according to human will Foni (2012). This ceremony is carried out with the aim that the rain will come because the people of Mnesatbubuk really miss his presence before the planting season.

The ceremony is a series of events consisting of the preparation stage (Liubana, 2021), prepare water and *Pis Metan*,¹ a piece of black cloth (a piece of black cloth will be waved or fluttered in the sense of calling for rain or in the terms of the Dawan there is *Naep Ulan*² after

¹A piece of black cloth as a tool to summon rain

²Summon the rain with a gesture

the speech is finished), *Tua boit Mese*,³ *Noen Sol Mese*⁴ and special offerings in this case an animal in the form of a striped pig or rooster with red feathers and silver money or in the terms of the Dawan people there is *Noen Fatu* or *Likto Fatu*, the notification stage; (traditional leaders will represent the entire community to inform the *atoin amaf*⁵(landlord) because only *Ana am nes*, the most famous traditional leader (traditional leader) namely Banobe can lead this ritual; The highlight event is the implementation of the speech (*tonis*)⁶ *toit ulan* and prayer (*onen*). Ritual speech functions as a tool to communicate. Humans communicate using symbols, symbols that represent thoughts, words, and actions that lead to interaction with humans Muskita,(2020). In people life of Mnesatbubuk Village, this Ritual speech is an ancestral heritage that must be preserved considering the uneven rainfall, resulting in failure in agricultural businesses. This failure in farming occurs after the seed has sprouted. If it does not rain when the seeds start to grow, of course the plants will wither and dry up. If this happens, the farmers will surely experience crop failure. *Toit Ulan ritual* speech, which is a hereditary tradition, continues to this day because it contains streaks of meaning and values of behavior patterns and speech acts of the community in fostering relationships with others, natural ancestors, and the Creator. Because when the relationship is not well established, it will have an impact on human life. The impact can be seen from the erratic weather changes. This condition causes the rain does not fall in accordance with the actual natural cycle. As a result, human efforts to obtain crops are not in line with expectations. The fact that the rain is not as expected is a clear example of the disharmony of human relations with nature. Facing a problem like this, the community then looks for a way out to be able to bring rain through *Toit Ulan ritual* speech.

METHODOLOGY

Refers to the written or oral works that are associated with this specific cultural practice. Literature, in this context, encompasses the traditional stories, songs, chants, and other forms of artistic expression that are performed during the 'Toit Ulan' ceremony. The 'Toit Ulan' speech ritual is a significant cultural event in Mnesatbubuk Village, which is located in the south-central region of Timor. It is a traditional ceremony that is performed to invoke rain and ensure a

³Liquor in the tradition of the dawon people to unite, tools for rituals, hospitality, and others

⁴Refers to silver money left by the Dutch in Dawan Mollo language called *Likto Fatu*, a tool for many things in the life of the Mollo people, especially in Mnesatbubuk, for proposals, rituals, forgiveness and so on.

⁵Refers to the people or descendants who served before the king in ancient times, the right hand of the king in terms of the Mollo people.

⁶Literally means speech, and "*Natoni*" means the activity of telling, while the person who says is called "*Atonis*". *Tonis* means traditional speech which is spoken in traditional ceremonies which take place according to their activities (*natoni*).

bountiful harvest. The ritual involves a series of speeches delivered by community leaders and elders, accompanied by traditional music and dance performances. In the context of this speech ritual, literature plays a crucial role in preserving and transmitting cultural knowledge and values from one generation to another. The literature associated with the 'Toit Ulan' ceremony includes myths, legends, folktales, and historical narratives that are recited or sung during the event. These literary works often contain moral lessons, ancestral wisdom, and explanations of natural phenomena related to agriculture and weather patterns.

The oral tradition is an essential aspect of the literature for the 'Toit Ulan' speech ritual. The stories and speeches are passed down through generations orally, ensuring their continuity and authenticity. The use of language, intonation, rhythm, and gestures adds depth and meaning to the spoken words, making it a performative art form. The literature for the 'Toit Ulan' speech ritual also includes traditional songs and chants. These musical compositions are often accompanied by traditional instruments such as drums, gongs, flutes, and stringed instruments. The lyrics of these songs reflect the cultural beliefs, aspirations, and experiences of the community. They serve as a means of expressing emotions, invoking spirits or deities, and fostering a sense of unity and identity among the participants. Furthermore, the literature associated with the 'Toit Ulan' speech ritual may also include written texts. These written works can be in the form of scripts, transcriptions, or translations of the oral performances. They serve as valuable resources for researchers, scholars, and individuals interested in studying and understanding the cultural significance of the ceremony.

Oral Tradition

The core of the 'Toit Ulan' ritual lies in the oral tradition of storytelling and recitation. Elders or designated individuals within the community take on the role of storytellers, passing down historical narratives, myths, legends, and moral teachings from one generation to another. These stories are often accompanied by gestures, body movements, and vocal variations to enhance their impact and engage the audience. Invocation: The speech ritual of 'Toit Ulan' begins with an invocation to the ancestral spirits and deities. This is done to seek their blessings, guidance, and protection throughout the ritual. The invocations are often recited in a poetic manner, using specific language and phrases that hold symbolic meaning within the community. Symbolism plays a crucial role in the speech ritual of 'Toit Ulan.' Various objects, colors, gestures, and actions hold symbolic meanings that are deeply ingrained in the cultural fabric of the Timorese people. For example, the use of specific flowers or plants may symbolize fertility or prosperity, while certain hand movements may represent unity or respect. The *'Toit Ulan'*

ritual often involves call-and-response interactions between the storyteller and the audience. This creates a participatory atmosphere where individuals can actively engage with the narrative by responding to specific cues or prompts from the storyteller. It fosters a sense of community involvement and reinforces cultural identity. The speech ritual of '*Toit Ulan*' in Mnesatbubuk Village, South Central of Timor, is a significant cultural practice that holds deep meaning and importance for the local community. This ritual involves a series of semantic skills that are employed by the participants to convey their messages effectively and ensure the successful execution of the ceremony.

Oral Tradition and Storytelling: One of the key semantic skills utilized in the '*Toit Ulan*' speech ritual is oral tradition and storytelling. The participants, often elders or respected members of the community, possess a wealth of knowledge and wisdom passed down through generations. They use this knowledge to craft narratives and stories that are shared during the ritual. These stories serve as a means of preserving cultural heritage, transmitting values, and conveying important messages to the community.

Symbolism and Metaphor: Symbolism and metaphor play a crucial role in the '*Toit Ulan*' speech ritual. Participants employ these semantic devices to convey complex ideas and emotions in a concise yet powerful manner. Symbolic objects, gestures, or actions are used to represent abstract concepts or evoke specific feelings within the audience. Metaphors are employed to draw parallels between different aspects of life, connecting the present moment with ancestral wisdom and spiritual beliefs.

Ritualized Language: The use of ritualized language is another important semantic skill in the '*Toit Ulan*' speech ritual. This form of language is distinct from everyday communication and is characterized by its formal structure, specific vocabulary, and adherence to traditional linguistic patterns. The participants carefully choose their words, employing archaic terms or phrases that hold deep cultural significance. This linguistic style adds an aura of solemnity and reverence to the ritual, reinforcing its sacred nature.

Poetry and Chanting: Poetry and chanting are integral components of the '*Toit Ulan*' speech ritual. Participants often recite or compose poetic verses that are delivered in a rhythmic and melodic manner. These poetic expressions serve as a means of capturing the essence of the ritual, evoking emotions, and creating a sense of unity among the participants. Chanting is also employed to create a hypnotic atmosphere, enhancing the spiritual experience and fostering a deep connection with the divine.

Nonverbal Communication: While speech is central to the '*Toit Ulan*' speech ritual,

nonverbal communication also plays a significant role. Participants utilize various nonverbal cues such as facial expressions, hand gestures, and body movements to enhance their message's impact. These nonverbal signals convey emotions, emphasize key points, and establish rapport with the audience. The combination of verbal and nonverbal communication creates a multi-dimensional experience that engages all the senses of the participants. In conclusion, the 'Toit Ulan' speech ritual in Mnesatbubuk Village, South Central of Timor, involves several semantic skills that contribute to its cultural significance and effectiveness. Oral tradition and storytelling, symbolism and metaphor, ritualized language, poetry and chanting, as well as nonverbal communication all play crucial roles in conveying messages, preserving cultural heritage, and fostering a deep spiritual connection within the community.

Ritual Speech

The speech ritual of '*Toit Ulan*' in Mnesatbubuk Village, South Central of Timor, refers to a traditional ceremony that involves the delivery of speeches by community members during specific occasions or events. This speech ritual holds significant cultural and social importance for the people of Timor, as it serves as a means of communication, expression, and preservation of their cultural heritage. The '*Toit Ulan*' speech ritual is typically performed during important community gatherings such as weddings, funerals, harvest festivals, or other significant ceremonies. It is considered a formal and structured practice that follows specific rules and protocols. The purpose of this ritual is to convey important messages, share knowledge and wisdom, express gratitude or condolences, seek blessings, or provide guidance to the community. During the '*Toit Ulan*' speech ritual, selected individuals from the community are given the opportunity to deliver speeches in front of the gathered audience. These individuals are often respected elders or community leaders who possess deep knowledge and understanding of the customs, traditions, and history of the village. They are regarded as custodians of oral traditions and play a crucial role in passing down cultural values and beliefs to future generations.

The speeches delivered during the '*Toit Ulan*' ritual are characterized by their formal tone, poetic language, and rhythmic patterns. The speakers use metaphors, proverbs, and allegories to convey their messages effectively. The content of the speeches varies depending on the occasion but generally includes elements such as praise for the hosts or participants, recounting historical events or legends related to the community, offering advice or guidance on various aspects of life, and invoking blessings from ancestral spirits or deities. The delivery of speeches in the '*Toit Ulan*' ritual is accompanied by specific gestures and movements that add to its

ceremonial nature. The speakers often use hand gestures, body postures, and facial expressions to emphasize certain points or evoke emotions in the audience. These non-verbal elements are considered integral to the overall performance and are believed to enhance the impact and effectiveness of the speeches. The *'Toit Ulan'* speech ritual is not only a means of communication but also serves as a platform for strengthening social bonds, fostering unity, and reinforcing cultural identity within the community. It provides an opportunity for individuals to express their thoughts, feelings, and aspirations collectively. The speeches act as a form of public discourse, allowing community members to engage in discussions, debates, or negotiations on matters of common interest.

The extrinsic Elements of the Speech Ritual of Toit Ulan

The speech ritual of *'Toit Ulan'* in Mnesatbubuk Village, South Central of Timor, is a significant cultural practice that holds extrinsic elements within its structure. Mollaei et al., (2020) This ritual is deeply rooted in the local traditions and beliefs of the Timorese people, serving as a means of communication, expression, and connection with their ancestors and spiritual realm.

1. Ritual Space

The speech ritual of *'Toit Ulan'* is typically performed in a designated sacred space within the Mnesatbubuk Village. This space may be a specific area within a communal house or an outdoor location that holds spiritual significance. The arrangement and decoration of the space may vary, but it often includes elements such as altars, offerings, and symbolic artifacts.

2. Ritual Attire

Participants in the *'Toit Ulan'* ritual often wear traditional attire that reflects their cultural heritage. These garments may include intricately woven textiles, headdresses, jewelry, and other accessories that hold symbolic meaning within the community. The attire serves to visually represent the cultural identity and pride of the participants.

3. Musical Accompaniment

Music and rhythmic elements are integral to the *'Toit Ulan'* ritual. Traditional musical instruments such as drums, gongs, flutes, and stringed instruments are used to create a melodic backdrop for the storytelling. The rhythm and melodies enhance the emotional impact of the narratives and contribute to the overall ceremonial atmosphere.

4. Ritual Offerings

Offerings play a significant role in the *'Toit Ulan'* ritual. These offerings can include food,

drinks, flowers, incense, and other items that hold symbolic value within the community. They are presented as a gesture of respect and gratitude to the ancestral spirits and deities, seeking their blessings and goodwill.

RESULT AND DISCUSSION

The speech ritual of '*Toit Ulan*' in Mnesatbubuk Village, located in the south-central region of Timor, is a significant cultural practice that holds deep meaning and importance for the local community. This ritual is an integral part of their cultural heritage and plays a vital role in maintaining social cohesion, transmitting knowledge, and preserving their ancestral traditions. *Toit Ulan* is a traditional speech ritual that takes place during important events and ceremonies in Mnesatbubuk Village. It is performed by a designated speaker known as the "*atoin amaf*," who holds a respected position within the community. *Atoin Amaf* is responsible for delivering speeches that convey messages of wisdom, guidance, and blessings to the audience.

This ritual takes place or can only be done in a sacred place called *Penkase or Usapi Toltain* dressed in traditional attire, takes center stage and begins the ceremony by invoking ancestral spirits and seeking their blessings. This is done through prayers, chants, and offerings made to the spirits. Once the spiritual connection is established, the *atoin amaf* proceeds to deliver his speech. The content of the speech varies depending on the occasion but generally includes elements such as historical narratives, moral teachings, advice for daily life, and reflections on community values. Ritual leader/ *Atoin Amaf* words are carefully crafted to captivate the audience and convey profound meanings embedded within their cultural traditions. The delivery of the speech is characterized by rhythmic patterns, melodic intonations, and gestures that enhance its impact. The leader of the ritual speech voice resonates with authority and wisdom as he shares stories passed down through generations. The audience listens attentively, absorbing the knowledge and wisdom imparted by the leader. The significance of the *Toit Ulan ritual* extends beyond its immediate purpose of conveying messages. It serves as a means of preserving oral history and cultural heritage, ensuring that the community's traditions and values are passed down to future generations. The ritual also fosters a sense of unity and belonging among the villagers, reinforcing their shared identity and collective memory. In addition to its cultural significance, the *Toit Ulan ritual* also plays a role in maintaining social order and resolving conflicts within the community. The leader of Ritual speeches often address issues of morality, ethics, and community harmony, providing guidance on how to navigate interpersonal

relationships and resolve disputes. The ritual serves as a platform for communal reflection and introspection, promoting understanding and reconciliation among community members.

The *Toit Ulan ritual* in Mnesatbubuk Village is a testament to the rich cultural heritage of Timor and the importance placed on oral traditions. It serves as a reminder of the power of words to shape identities, transmit knowledge, and foster social cohesion. This ritual continues to be cherished and celebrated by the local community, ensuring the preservation of their unique cultural practices for generations to come.

1. Ritual preparation of Toit Ulan

Based on the research results obtained the illustration that before the traditional ceremony the Ritual of Asking for Rain or *Toit Ulan* ritual speech implemented, there are a number of things that must be namely: first, prepare ceremonial ingredients such as black and white striped pork, or feathered chicken red if there is no pig, silver money or in the terms of the dawan it is called *Noen Fatu* or *Likto Fatu/Noen Sol Mese*, a piece of black cloth or *Pis Metan* that will be used to summon rain, this black cloth is a means and symbol. a piece of black cloth will be waved in the sense of calling for rain or in Dawan's terms there is *Naep Ulan* after the traditional speakers have finished talking to Nature, God and the ancestors and also *Tua boit mese* and *Noen Sol Mese*.

What distinguishes the *Toit ulan* ritual in Mnesatbubuk village from other areas is that this ritual is only performed by selected people or descendants of those who first performed the ritual and is not accompanied by drunkenness because this event is truly sacred. Really have to prepare well because the speakers will actually make contact/communication directly with God, nature and the ancestors. those who usually want to go up to a sacred place or place of worship must wear full traditional clothing.

2. The Speech Form of the Toit Ulan Ritual in the Mnesatbubuk Village

The form intended in the context of this research is the form in the speech of the *toit ulan* ritual. in the views and way of life of the people in Mnesatbubuk village this ritual powder of asking for rain or *toit ulan* is one of several other rituals that is so sacred that the words or language used in this ritual cannot be told unless it is necessary. the meaning is that the quotation of lingual expressions that become a magical link is only those who are descendants of the first people to perform the *Toit Ulan Ritual*. They are the ones who can say it and it becomes a secret for themselves and must be used according to the context and needs, if it is done out of context or needs it can damage the balance of nature or damage the life of that person.

*“Neo mautut ufebam uhan Neo on Penkase Usapi Toltainin,⁷
Neo mautut naket nakam a het naep one sisi maka, pen'am ane.
Neo mautut nak het Peo in lasi ai in tone, neo mautut peo't nan katanesa fa
Neo mautut fini naket nak Amaf/atoin Amaf fini inan pe'o lasi nan Neo mautut nak tuk-tuka
pal-pala.
Inkat'naofa he tanesab he toit ai tahin in fuan, ai in Ela, in a'an ai in lisan.
Oena an mu'i in tabu in ete na atsaе teo Nu'af penkase hena at aatte namneo, ai Neo pah
Ma Nifu, Uis Neno fini an pakae Neo pah Ma Nifu.”*
“ well I spoke to Penkase Usapi Toltainin,
that when we will call honey bees, meat and food, corn and rice.
well, that's to tell this story, the sound/tone of the language, that it can't be equated with other
stories.
that at that time *atoin amaf* said when he told the story that it should be as short as possible.
This utterance cannot be equated with other utterances,
so that we can know its sound/tone, meaning and speech.
maybe when the time comes, we will go to penkase hill so that the speech can be clear and
accepted by *pah ma nifu, amaf ma usif* and God.”

The expression above is an affirmation from informants or traditional actors in the village of Mnesatbubuk that the language or words used to communicate with God (*Uis Neno*), nature (*Pah Ma Nifu*) and the ancestors (*Amaf ma Usif*) during the ritual cannot be conveyed to many people outside the context of their use. in dawan terms it is called *Nuni* which means strictly prohibited or taboo. The expression above emphasizes the sacredness of this ritual event.

The story of the Ritual of *Toit Ulan* has a sequence more regular narrative in comparison with ordinary speech. Which is the reference researchers in analyzing the form of speech is the superstructure, which sorts out form of *Ritual* speech in three parts, namely

1. The introductory part of the story of rituals namely the speaker greets *Uis Neno apakaet ma amo'et* and *pah ma Nifu* and *Amaf ma Usif* to convey the problems experienced by the people of Mnesatbubuk Village
2. Part of the contents viz in the form of a *Natoni* story to greet the Creator of Heaven, earth/nature and the Ancestors; And;
3. The concluding part of the speech contains petition to the Creator and owner of the universe.

The speech ritual of '*Toit Ulan*' is a significant cultural practice in Mnesatbubuk Village, located in the South Central region of Timor. This ritual holds great importance for the community and has evolved over time, adapting to changing social dynamics while preserving its extrinsic element. In this comprehensive response, we will explore the extrinsic elements of the ritual, its historical evolution, current practices, and implications in Mnesatbubuk Village.

⁷an expression that emphasizes that the language or words used are sacred so that they cannot be uttered carelessly

The *'Toit Ulan'* speech ritual is deeply rooted in the cultural heritage of the Timorese people. It serves as a means of communication and expression within the community, allowing individuals to convey their thoughts, emotions, and ideas in a formalized manner. The ritual is typically performed during important events such as weddings, funerals, or community gatherings.

3. The Extrinsic Element

The extrinsic structure of the *'Toit Ulan'* speech ritual encompasses various elements that contribute to its significance. One element is the use of traditional language and poetic expressions. Participants are expected to deliver their speeches using eloquent and metaphorical language, often accompanied by rhythmic patterns and melodic tones. This linguistic aspect adds depth and artistic value to the ritual. Another important element is the role of elders or respected community members as speech givers. These individuals possess extensive knowledge of local customs, traditions, and history. They are considered custodians of cultural wisdom and play a crucial role in transmitting this knowledge through their speeches during the *'Toit Ulan'* ritual. Their words carry authority and are highly regarded by the community.

The extrinsic structure of the *'Toit Ulan'* speech ritual involves specific protocols and etiquette that govern its performance. Participants must adhere to certain rules regarding timing, sequence, and content. The speeches are often organized in a hierarchical manner, with each speaker addressing different aspects of the event or topic at hand. This structured approach ensures that all relevant aspects are covered and that the community receives a comprehensive understanding of the subject matter.

Over time, the *'Toit Ulan'* speech ritual has undergone changes and adaptations to reflect the evolving social dynamics in Mnesatbubuk Village. With the influence of modernization and globalization, some aspects of the ritual have been modified to accommodate new practices and ideas. For instance, while traditional language and poetic expressions remain integral, there may be instances where participants incorporate elements of contemporary language or references to current events.

Furthermore, the role of women in the *'Toit Ulan'* ritual has also evolved. In the past, it was predominantly men who delivered speeches, but in recent years, there has been a gradual shift towards inclusivity, allowing women to actively participate and contribute their perspectives through speeches. This change reflects a broader societal movement towards gender equality and recognition of women's voices.

In terms of current practices, the *'Toit Ulan'* speech ritual continues to be an essential part of

community gatherings and celebrations in Mnesatbubuk Village. It serves as a platform for individuals to express their gratitude, share knowledge, offer advice, or commemorate significant events. The ritual reinforces social cohesion and strengthens cultural identity within the community.

Ritual Space

The ritual of greeting '*Toit Ulan*' is usually carried out in a designated sacred place in Mnesatbubuk Village called Penkase or previously the name of this place was Usapi Toltain which was later renamed after the arrival of the Colonial Nation. This space is a special outdoor area that has spiritual significance. it is a place of separation for good and evil. in this place there is a marker of how sacred the place is in the form of a small monument. This place is a symbol of how the ancestors previously did not want to cooperate with the colonial people who the *Dawan* people called *Kaes Muti* for the Dutch colonialists and *Nippon* for the Japanese colonists. Penakse can be interpreted as '*Pen*' (dislike, angry) and '*Kase*' (White Man, foreigner, a nickname for people who come from the city, successful, rich) meaning they do not like foreigners and do not want to cooperate with foreigners.

Ritual Attire

Participants in the '*Toit Ulan*' ritual often wear traditional clothing that reflects their cultural heritage. This clothing may include intricately woven textiles for men (*Beti*), headdresses in the form of a headband or turban (*Pilu*), jewelery and other accessories that have symbolic meaning in the community. Clothing serves to visually represent the cultural identity and pride of the participants. remembering that they will face the spirits of their ancestors (*Amaf, Usif Esle Bahan Tainbena, Ufi, Neken, Mnanu, Tasekeb, Lalan Bokimnasi*), rulers of Nature (*Pah ma Nifu*), and God (*Uis Neno*) and that this place is a palace and sacred, so wearing traditional clothes is a sign of decency from the participants who will perform the ritual to ask for rain and reduce or even avoid the risks that will occur if you violate this rule.

Musical Accompaniment

Musical and rhythmic elements are an integral part of the '*Toit Ulan*' ritual. Traditional musical instruments such as drums (*kete*)⁸, gongs (*sene*)⁹, flutes (*bobe*)¹⁰ and stringed instruments (*heo*)¹¹ are used to create the melodic backdrop for the storytelling. Rhythm and melody enhance the emotional impact of the narrative and contribute to the overall ceremonial mood. However,

⁸ drums made of animal skins

⁹ like a medal only big size

¹⁰ traditional flute made of bamboo

¹¹ Dawan people call it Heo or swiped

this may apply in other areas where the same ritual is performed but the concept and procedure for implementation is different, because in Mnesatbubuk Village, musical elements and rhythms are not needed when carrying out the *Toit Ulan Ritual*, the reason being that this ritual is not open to the general public. as an explanation that the elements of rhythmic music in the form of gongs(*sene*), drums(*kete*), are only used for other traditional events that are open to the public, in the form of weddings, making traditional houses, welcoming guests and so on.

Ritual offerings

Offerings play an important role in the *'Toit Ulan' ritual*. These offerings can be in the form of food, drinks, flowers, incense, and other items that have symbolic value in the community. They are served as a sign of respect and thanks to the spirits of ancestors and gods, seeking their blessings and goodwill. according to the customs of the people in the village of Mnesatbubuk, the offerings that are brought are usually in the form of *Tua Boit Mese* and *Noen sol Mese* or offering money that will be brought to the church after the ritual is over, traditional liquor, the animal sacrificed called *Noensial*, in the form of a pig with white stripes or a red chicken if there is no pig.

The implications of the *'Toit Ulan' speech ritual* are multifaceted. Firstly, it plays a crucial role in preserving and transmitting cultural heritage from one generation to another. Through the speeches delivered during this ritual, younger members of the community gain insights into their history, traditions, and values. This helps foster a sense of belonging and pride in their cultural identity.

Secondly, the *'Toit Ulan' speech ritual* serves as a mechanism for resolving conflicts or addressing social issues within the community. Participants may use their speeches to raise concerns, offer solutions, or initiate discussions on matters affecting the village. The ritual provides a safe space for open dialogue and collective problem-solving.

Lastly, the *'Toit Ulan' speech ritual* contributes to the overall well-being and mental health of individuals in Mnesatbubuk Village. It offers a platform for emotional expression, allowing participants to share their joys, sorrows, and aspirations with the community. This communal support system helps strengthen social bonds and promotes a sense of unity.

The speech ritual of *'Toit Ulan'* in Mnesatbubuk Village, located in the south-central region of Timor, has a distinct extrinsic structure that is deeply rooted in the cultural and traditional practices of the local community. This ritual holds significant importance and is performed on specific occasions or events, serving as a means of communication, expression, and preservation of cultural heritage.

4. Evolution, Current Practices, and Implications of the 'Toit Ulan' Speech Ritual

This ritual holds deep historical and cultural roots within the community and has evolved over time to become an integral part of their social fabric. In this comprehensive response, we will explore the evolution, current practices, and implications of the '*Toit Ulan*' speech ritual. Evolution of the '*Toit Ulan*' Speech Ritual: The origins of the '*Toit Ulan*' speech ritual can be traced back several centuries to the ancestral traditions of the Timorese people. It has been passed down through generations as a means of communication, celebration, and preservation of cultural heritage. The ritual has evolved over time, adapting to changes in societal dynamics and external influences. Originally, the '*Toit Ulan*' speech ritual was primarily performed during important community events such as weddings, funerals, and harvest festivals. It served as a platform for community leaders or elders to address the gathering, share wisdom, pass on ancestral knowledge, and reinforce social norms and values. The speeches were delivered in a poetic and rhythmic manner, often accompanied by traditional music and dance.

As Timor underwent colonial rule and later gained independence, the '*Toit Ulan*' speech ritual faced challenges due to external influences and changing socio-political landscapes. However, it managed to survive and adapt by incorporating elements from other cultures while maintaining its core essence. Current Practices of the '*Toit Ulan*' Speech Ritual: In present times, the '*Toit Ulan*' speech ritual continues to hold immense significance within the Mnesatbubuk village community. It is performed on various occasions such as religious festivals, community gatherings, and cultural events. The ritual is typically led by respected community members who possess deep knowledge of traditional customs and oral traditions. The '*Toit Ulan*' speech ritual begins with the selection of a speaker, often chosen based on their wisdom, experience, and ability to captivate the audience. The speaker prepares extensively, crafting their speech with careful consideration of the occasion and the intended message. The speeches are delivered in the local language, using poetic language and metaphors to engage the listeners.

During the ritual, the speaker stands at a designated spot, often a sacred or significant location within the village. They address the gathering with eloquence and passion, drawing upon historical events, cultural anecdotes, and personal experiences to convey their message. The speeches are accompanied by traditional music and dance performances, enhancing the overall atmosphere and creating a sense of unity among the participants. Implications of the '*Toit Ulan*' Speech Ritual: The '*Toit Ulan*' speech ritual holds several implications for the Mnesatbubuk village community and its members. Firstly, it serves as a means of cultural preservation,

allowing the transmission of traditional knowledge, values, and customs from one generation to another. The ritual reinforces a sense of identity and belonging among community members, fostering pride in their cultural heritage. Secondly, the '*Toit Ulan*' speech ritual plays a crucial role in community cohesion and social harmony. It provides a platform for open dialogue, collective decision-making, conflict resolution, and consensus-building. Through this ritual, community issues are addressed, and solutions are sought collectively, strengthening social bonds and fostering a sense of unity. Lastly, the '*Toit Ulan*' speech ritual contributes to the overall well-being of individuals within the community. The speeches often contain moral teachings, guidance on ethical behavior, and encouragement for personal growth. They serve as a source of inspiration and motivation for community members to strive for excellence in various aspects of life.

In the Christian religious tradition, including in GMIT, the main belief is that God is the creator of the universe and has full power over all things, including the weather and other natural phenomena. Therefore, some GMIT pastors may believe that invoking rain through rituals or prayers is a legitimate way to ask God for help in overcoming drought or water shortage problems. However, it is important to note that this view may vary from pastor to pastor. Some GMIT priests may be more inclined to rely on prayer and belief in God without the need to perform special rituals to ask for rain. They probably believed that God would hear their prayers and bring rain if it was His will. Apart from that, there are also GMIT priests who may have a skeptical view of the effectiveness of the ritual of asking for rain. They may argue that weather and rain phenomena are the result of natural processes that can be explained scientifically, and therefore do not require supernatural intervention.

The opinions and views of GMIT priests regarding the ritual of asking for rain can also be influenced by the cultural context and local traditions in the Timor region. Some communities in Timor, including members of GMIT, may have spiritual beliefs and practices related to nature and the weather. The ritual of asking for rain can be part of the cultural heritage and traditions that are passed down from generation to generation. However, it is important to note that individual views and beliefs do not always reflect official views or church doctrine. GMIT as an ecclesiastical organization may have official views regarding the ritual of asking for rain, which can be found in church teachings or official statements issued by church authorities.

CONCLUSION AND SUGGESTION

Based on research results and discussion in speech, the writers can conclude that this

speech is still believed by people of Mnesatbubuk Villageto ask for rain. The speech ritual of 'Toit Ulan' in Mnesatbubuk Village, South Central of Timor is a significant cultural practice that holds extrinsic elements and implications for the community. This ritual has evolved over time, adapting to changing circumstances while maintaining its core essence.

Extrinsic Elements and Significance of the 'Toit Ulan' Speech Ritual

The '*Toit Ulan*' speech ritual is deeply rooted in the cultural heritage of Mnesatbubuk Village. It encompasses various elements that contribute to its significance within the community. These elements include:

1. **Oral Tradition:** The 'Toit Ulan' speech ritual is an oral tradition passed down through generations. It involves the recitation of specific speeches or narratives that hold historical, social, and spiritual importance. This oral tradition serves as a means of preserving and transmitting cultural knowledge and values.
2. **Communal Participation:** The speech ritual of 'Toit Ulan' is a communal activity that involves the participation of various members of the village. It brings together individuals from different age groups, social statuses, and genders, fostering a sense of unity and collective identity within the community.
3. **Symbolism and Metaphor:** The speeches delivered during the 'Toit Ulan' ritual often contain symbolic language and metaphors that carry deeper meanings. These symbols and metaphors reflect the cultural beliefs, traditions, and worldview of the community. They serve as a way to communicate complex ideas and concepts in a concise yet profound manner.
4. **Ritualistic Performance:** The 'Toit Ulan' speech ritual is performed in a specific ceremonial setting, often accompanied by traditional music, dance, and other forms of artistic expression. The ritualistic performance enhances the overall experience and creates a sacred atmosphere, reinforcing the cultural significance of the event.
5. **The significance of the 'Toit Ulan' speech ritual in Mnesatbubuk Village is multifaceted.** It serves as a means of cultural preservation, ensuring that traditional knowledge and values are passed down to future generations. The ritual also strengthens social cohesion and community bonds by providing a platform for collective participation and shared experiences. Additionally, the 'Toit Ulan' speech ritual plays a role in spiritual practices, connecting individuals with their ancestors and the spiritual realm.

Evolution, Current Practices, and Implications of the 'Toit Ulan' Speech Ritual

Over time, the *'Toit Ulan'* speech ritual has undergone changes and adaptations while retaining its core essence. Factors such as globalization, modernization, and external influences have influenced the evolution of this cultural practice. Some key aspects of its evolution include:

1. **Integration of Modern Elements:** In response to changing societal dynamics, the *'Toit Ulan'* speech ritual has incorporated modern elements into its practices. This may include the use of technology for documentation or dissemination purposes, as well as the inclusion of contemporary themes or issues in the speeches delivered.
2. **Revitalization Efforts:** Recognizing the importance of preserving their cultural heritage, the community in Mnesatbubuk Village has undertaken revitalization efforts to ensure the continuity of the *'Toit Ulan'* speech ritual. These efforts may involve educational programs, intergenerational transmission initiatives, or collaborations with cultural organizations.
3. **Adaptation to Contemporary Contexts:** The *'Toit Ulan'* speech ritual has adapted to contemporary contexts while maintaining its traditional roots. This adaptation allows it to remain relevant and meaningful in today's society, addressing current social, political, or environmental concerns through the speeches delivered during the ritual.

The current practices of the *'Toit Ulan'* speech ritual in Mnesatbubuk Village vary depending on the specific occasion or purpose. However, certain commonalities can be observed. The ritual typically takes place during significant cultural events, such as festivals, ceremonies, or rites of passage. It involves the participation of community members who have been trained in the art of delivering speeches and upholding the traditions associated with the ritual. The implications of the *'Toit Ulan'* speech ritual are far-reaching. Firstly, it contributes to the preservation and promotion of cultural diversity, safeguarding the intangible heritage of Mnesatbubuk Village. Secondly, the ritual fosters a sense of identity and belonging among community members, reinforcing their cultural roots and shared history. Lastly, the *'Toit Ulan'* speech ritual serves as a platform for intergenerational exchange and learning, ensuring the transmission of cultural knowledge from older to younger generations.

Based on the conclusions above, then author can suggest things as following: For the people of Central Timor District South of Polen District in particular Mnesatbubuk Village to maintain and preserving the *Toit Ulan* Ritual as a value culture. For local government in particular South Central Timor District work with the community so culturally valuable ritual utterances can documented as a form preservation of regional culture. For the younger generation of the Mnesatbubuk Village community to keep instilling love, maintain, and preserve the story of the *Toit Ulan* Ritual as ancestral heritage to keep it alive and develop according to the substance

that actually in socio-cultural reality said the Dawan ethnic in the present and future. For cultural enthusiasts, it is hoped that more motivated and elevate the culture area as one form respect and love for own regional culture.

REFERENSI

- Boimau, S., & Taek, D. E. M. (2019). *Tuturan Ritual Toit Ulan Pada Masyarakat Desa Pana Kecamatan Kolbano Kabupaten Timor Tengah Selatan*. 2(2), 55–67.
- Foni, W. (2012). Budaya Bertani Atoni Pah Meto: Siklus Ritus Bertani Lahan Kering Atoni Pah Meto Tunbaba, Timor, Nusa Tenggara Timur. Oleh . *The Interdisciplinary Journal of NTT Development Studies*, 118.
- Lake, J. C. (2019). *Studi Budaya tentang Ritual Panggil Hujan menurut Masyarakat Bikomi Miomafo (jemaat Paroki St. Yohanes Pemandi Naesleu)*. repository.uksw.edu
- Liubana, M. M. J., Siahaan, D. G., & Neno, H. (2021). Folktales Genre in Border Area of Indonesia-Timor Leste: A Study of Oral Literature. *The International Journal of Language and Cultural (TIJOLAC)*, 3(2), 86-96.
- Manafe, Y. D., & Neolaka, S. Y. (2020). Functions of Communication Value of Agricultural Committee of Atoni Pah Meto Customs. *International Journal of Multicultural and Multireligious Understanding*, 7(10). <https://doi.org/10.18415/ijmmu.v7i10.2100>
- Mollaei, M., Abbasi, A., Hassan, Z. M., & Pakravan, N. (2020). The intrinsic and extrinsic elements regulating inflammation. In *Life Sciences* (Vol. 260). <https://doi.org/10.1016/j.lfs.2020.118258>
- Muskita, M. (2020). Adat Perkawinan Di Negeri Hutumuri (Kajian Etnografi Komunikasi Tentang Budaya Pamana). *Badati*, 3(2).
- Siahaan, D. G., Wattu, L. M., Bouk, E., & Emanuel, U. (2022, August). Analyzing the influence of mother tongues to English speaking at the eight grade students of neonbat Junior High School. In *SEMINAR NASIONAL LPPM UMMAT* (Vol. 1, pp. 686-692).
- Wiliam. J, S. (2015). *Ilmu Bahasa Lapangan*. Perpustakaan Badan Bahasa Kemdikbud. <http://repositori.kemdikbud.go.id/id/eprint/1918>