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*Documenting Banggainese Cultural Terms
in the Malabot Tumbe Ritual: A Preliminary
Study of Translation*

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LEMBARAN PENGESAHAN PENELITIAN

Judul Penelitian : Documenting Banggainese Culture Specific Terms
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of Translation

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Documenting Banggainese Cultural Terms in the *Malabot Tumbe* Ritual: A Preliminary Study of Translation

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ABSTRACT

Despite the recognition as one of major tourist events (*karisma event nusantara*) by the Indonesian Ministry of Tourism, *Malabot Tumbe* ritual in Banggai Laut, Central Sulawesi, has received limited research attention. The *Malabot Tumbe* ritual is a sacred procession representing the Banggai royal insiders' acceptance of *tumbe* (the endemic Maleo birds' first laid-eggs) after being delivered by Batui traditional authority who sails from the mainland of Sulawesi. As the annual routine for 400 years, *Malabot Tumbe* must be preserved since it symbolizes the fulfillment of ancestral promise. To respond to this issue, this research attempted to reveal Banggainese cultural terms (CTs) related to *Malabot Tumbe* ritual. To achieve the goals, the researchers applied a qualitative method to gather and understand CTs data based on perspectives and experiences of the key figures in the *Malabot Tumbe* ritual. The data then were classified according to four generic types of culturemes (interpreted as cultural terms) proposed by Molina (2001) in Guerra (2012) consisting of: 1) environment; 2) cultural heritage; 3) social culture; and 4) linguistic culture. Of 54 data being documented, the findings suggested all four types of CTs were represented with social culture as the majority (51.9%). More than just providing sources, this ethnolinguistic documentation is expected to contribute to be the base of translation studies in order to enhance tourism promotion materials specifically in Central Sulawesi.

Keyword: *Ethnolinguistics, Culture-Specific Terms, Malabot Tumbe Ritual, Banggainese*

The differences among languages are not only manifested in linguistic form, but also in cultural context as the speakers commonly use their language to represent specific cultures which might be applicable exclusively to their community. A number of scholars as cited from Neshkovska and Kitanovska–Kimovska (2018) emphasize the correlation of language and culture. Newmark (1988) confirms culture belongs to any way of life and its manifestations are considered unusual to a group of people who use specific language to express themselves. Komissarov (1991) also states that a community who speaks the same language also shares certain typical cultures including traditions, habits, ways of doing, and saying things. Duranti (1997) in Durdureanu (2011) perceives culture as knowledge and practices that any community members learn, spread, and preserve across generations represented in face-to-face interaction and verbal communication.

Since every language reflects the unique culture of the speakers, this possibly leads to issues of equivalency in translation. Guerra (2012) clarifies the role of language to express culture and individuality of the speakers affects translation when gaps are identified between two languages and cultures as validated by many scholars (Kade, Kutz, Nord, Rabadán, and Venuti). Additionally, Baker (1992) implies that a word in source language (SL) may refer to a completely unfamiliar concept in the culture of the target language (TL). Yet, translating words, phrases, or expressions conveying specific culture from SL to TL is still possible. A number of translation theorists as cited from Neshkovska and Kitanovska–Kimovska (2018) have suggested certain strategies to deal with what they call as *cultural words* (Newmark, 1988), *culture-specific concepts* (Baker, 1992), *realia* (Robinson, 1997), *culture-bound phenomena and terms* or *culture-specific items* (Schäffner, Wieseemann, 2001), and *culturem* (Badea, 2004).

In present study, the researchers preferred to use *cultural terms* (CTs) as mentioned by Guerra (2012). Guerra (2012) stated that CTs belong to any linguistic expressions that certain language speakers use to represent their culture and distinctiveness, and possibly cause issues in translating them into different language and culture. Moreover, despite of various classifications of cultural terms (CTs) recommended by the scholars (Vlakhov and Florin, 1970; Newmark, 1988; Baker, 1992; Mayoral, 1994; Katan, 1999), the study applied categorization of culturemes (interpreted as cultural terms) proposed by Molina (2001) as cited from Guerra (2012) consisting of: 1) *environment* (ecology, place names, climate, flora, fauna, etc.); 2) *cultural heritage* (religious beliefs, historical events, characters, festivities, folklore, housing, objects, food, clothes, etc.); 3) *social culture* (naming persons, social positions, conventions, beliefs, habits, ritual procedures, social organizations, etc.); and 4) *linguistic culture* (mantra, prayer, fixed expressions, idioms, insults, etc.).

How cultural terms (CTs) are translated remains an ever-relevant topic as many researchers have investigated this over the years. Several scholars conducted literature studies to examine categories of cultural terms and recommend translation procedures and strategies as in Guerra (2012), Braçaj (2015), and Neshkovska and Kitanovska-Kimovska (2018). The other researcher, Mustafa (2018), preferred a corpus-based study to develop a model of CTs area of relevance and translation procedures, specifically in the case of English to Kurdish. Meanwhile, a great number of studies explored what strategies the translators applied when translating CTs in literary works such as novel (Ismawati, 2013; Widiarto and Asmarani, 2016; Busana and Subiyanto, 2020; Borysenko et al., 2024), poem (Kurnia and Bram, 2021), and comic (Putri et al., 2023). Not only in literary texts, the exploration of CTs and translation were also identified through wide range of data sources including movie (Adawiyah et al., 2023), museum text (Purwaningsih et al., 2023), and food terminology (Ayudhya, 2023).

Yet, of all previous related studies, there has been little research on how cultural terms (CTs) of specific rituals are translated. In the present study, the researchers conducted a preliminary study of translation: documenting the CTs represented in *Malabot Tumbe*, a sacred ritual from Central Sulawesi. In *Malabot Tumbe*, the Banggai royal insiders officially accept *Tumbe*, Maleo first-laid eggs, delivered by Batui traditional authority. Naufal et al., (2023) emphasized the significance of this annual ritual is to fulfill ancestral mandate that has been held firmly since the 1600s until now. A number of studies have been conducted to discuss *Malabot Tumbe* from different perspectives such as semiotics (Samatan et al., 2021), social and islamic values (Karim et al., 2022; Szombathy, 2021; Naufal et al., 2023), and environment (Pristiwanto, 2014). In contrast to previous investigations, this research focused more on linguistic aspects or specifically identified as cultural terms.

In detail, the researchers attempted to discover any Banggainese word, phrase, or expression used to refer to key figures, objects, clothes, transportations, places, habits, or procedures dealing with *Malabot Tumbe* ritual. Besides, instead of all series of *Tumbe* tradition (*Tumbe* preparation, delivery process, and after-delivery event conducted by Batui traditional authority), this investigation was limited only on *Malabot Tumbe* ritual from *Tumbe* delivery boat approaching Banggai island, berthing at *Jogugu* harbour, *Tumbe* acceptance ceremony at Banggai royal palace, until *Tumbe* distributed to the rightful receivers (*Kamali Putal*, *Kamali Boneaka*, and *Kamali Kau Mbombol*). Overall, this study, entitled “*Formulating English Equivalents of cultural terms in Banggainese Malabot Tumbe Ritual*”, aimed at identifying cultural terms (CTs) related to *Malabot Tumbe* ritual. The results of the study are expected to support cultural tourism in Banggai Laut, Central Sulawesi. Particularly, providing both relevant

information about the Malabot *Tumbe* ritual represented by a list of cultural terms that may be helpful for the potential tour guides when explaining *Malabot Tumbe* ritual to foreign visitors. Besides, the findings can also contribute to the development of culture-based learning in local schools.

METHODS

This study basically explored a ritual from Central Sulawesi called *Malabot Tumbe* in order to identify the Banggainese cultural terms (CTs) and formulate the English equivalents. To achieve the objectives, the present study applied a qualitative method, specifically in descriptive case study design. According to Moser and Korsrjens (2017) as cited from Oranga and Matere (2023), qualitative study enables researchers to explore and provide more detailed perspectives on real-world issues instead of providing numerical data. As suggested by Cleland (2017), the qualitative method is compatible with investigations of intangible aspects including socio-economic status, social norms, gender roles, ethnicity and religion. Furthermore, through descriptive qualitative study, Furidha (2023) emphasizes any fact related to particular phenomena is described systematically and accurately to have comprehensive understanding. Meanwhile, in case study design, Oranga and Matere (2023) stated a specific event, person, or situation within its real-life context over a particular period of time is investigated deeply. Based on these considerations, applying a qualitative descriptive case study method in present study has been relevant.

To collect data representing cultural terms (CTs) in *Malabot Tumbe* ritual, the researchers met a number of informants considered as key figures with important roles and direct involvement in the ritual to have in-depth interviews. The informants were selected through purposive sampling. According to Oranga and Matere (2023), purposive sampling is mainly applied in qualitative study and in this case, the researcher has control in selecting samples. As Kelly (2010) in Campbell et al., (2020) suggested, purposive sampling enables the selection of respondents based on relevant information they are likely to possess. The use of purposive strategy as emphasized by several scholars (Trost, 1986; Mason, 2002; Robinson, 2014) is also expected to meet the objectives of the study by assuming any specific type of people possibly have different yet significant perspectives about the issues and therefore considered qualified to be part of the samples.

As mentioned before, the criteria of cultural terms (CTs) in this study generally referred to Guerra (2012) and specific categorization proposed by Molina (2001). Thus, the researchers focused on identifying linguistic elements including words, phrases, or expressions used to represent *Malabot Tumbe* ritual. In detail, the researchers gathered data through the following procedures. The first was interviewing the key figures in *Malabot Tumbe* ritual to have a comprehensive understanding about the concept, belief, social position, technical procedures, and other supporting aspects. The second was documenting through audio recording and note taking during the interview session, also photos and videos collection to make sure all information was already captured for later transcription and analysis. The third was observing places and objects, specifically those remaining sacred and no photos allowed, as well as gestures of the informants particularly when reconstructing their part in ritual.

After being collected, the data were analyzed through several processes. First, the audio-recordings of the conversation were transcribed. Of all statements from informants, only several linguistic elements considered as cultural terms (CTs) were highlighted. The findings from transcription and previous note-taking were then integrated to extract a list of CTs data. Afterwards, the CTs data were categorized based on CTs classification proposed by Molina (2001) as cited in Guerra (2012), consisting of: 1) *environment* (ecology, place names, climate, flora, fauna, etc.); 2) *cultural heritage* (religious beliefs, historical events, characters, festivities, folklore, housing, objects, food, clothes, etc.); 3) *social culture* (naming persons, social positions, conventions, beliefs, habits, ritual procedures, social organizations, etc.); and 4) *linguistic culture* (mantra, prayer, fixed expressions, idioms, insults, etc.). The researchers also provide descriptions for each CTs datum to support the following step, formulating the English equivalents.

To lead to a formulation, the researchers translated each Banggainese CTs datum into English by considering carefully the referent, function, or value represented as how it was viewed or believed by the key figures of *Malabot Tumbe* ritual. In addition, translation strategies to deal with cultural gaps suggested by Newmark (1988) including *naturalization* (transferring SL word to TL in original form), *couplet* (combining more than one strategy), *neutralization* (replacing with hypernym or neutral form), *descriptive and functional equivalent* (providing descriptive or functional equivalents of SL), *explanation as footnote* (providing extra information on footnotes), *cultural equivalent* (replacing SL cultural word with TL cultural word), and *compensation* (compensating loss of meaning, effect, or style with the other part of text) were implemented in this case. After translating all CTs data, the researchers developed a framework as follows: when a CTs belongs to category X, translation strategy Y is suitable.

FINDINGS

After completing data collection and data analysis, the researchers constructed results according to these main objectives: 1) identifying Banggainese cultural terms (CTs) represented in *Malabot Tumbe* ritual, and (2) formulating the English equivalents of those CTs. As explained before, the exploration of *Malabot Tumbe* ritual in study was also limited to particular sequences taking place in Banggai Laut Regency from *Tumbe* delivery boat approaching Banggai island, berthing at *Jogugu* harbour, *Tumbe* acceptance ceremony at Banggai royal palace, until *Tumbe* distributed to the rightful receivers (*Kamali Putal*, *Kamali Boneaka*, and *Kamali Kau Mbombol*). In detail, more discussions about the findings were presented in the following sections.

Banggainese cultural terms in *Malabot Tumbe* Ritual

As mentioned before, the concept of cultural terms (CTs) in this study referred to theories from Axiela (1996). Therefore, the CTs signified any linguistic elements including words, phrases, or expressions implemented to represent particular concepts of foreign cultures, in this case, the *Malabot Tumbe* ritual. After examining carefully, the researchers discovered 55 items of data which belong to CTs indicating figures, places, activities, objects, sayings, and anything related to the *Malabot Tumbe* ritual. These findings were then classified into four categories as proposed by Molina (2001) as cited from Guerra (2012). The categories consisted of environment, cultural heritage, social culture, and linguistic culture. Detailed descriptions of each category were discussed in the next lists.

a. Environment

Based on Molina (2001), the environment covered any cultural terms (CTs) related to ecology, place names, climate, flora, fauna, etc. Applying this criteria, the researcher only found 2 of total 55 data collected. In other words, it was equal to 3.64%. More specifically, these 2 data represented two different parts of the environment group, namely place and fauna. Please consider the following table:

Table 1: Banggainese CTs Data on Environment

No	Banggainese CTs data	Classification of Environment	Descriptions
1.	<i>Banggai Lalongo</i>	Place name	Specific geographical area considered sacred where <i>Tumbe</i> delivery boat should circle around it before berthing in <i>Jogugu</i> Harbour
2.	<i>Tumbe</i>	Fauna	The sacred first laid eggs of Maleo birds taking significant role as the main/core objects in Malabot <i>Tumbe</i> ritual

Based on the table above, datum 1, *Banggai Lalongo*, belongs to the environment group as it represents a place name. This is because *Banggai Lalongo* is a specific geographical area in Banggai Laut regency considered sacred in the local tradition. In the *Malabot Tumbe* ritual, the *Tumbe* delivery boat must circle around it before reaching *Jojogu* Harbour. Furthermore, datum 2, *Tumbe*, also includes in the environment group as it is classified as part of fauna. In detail, *Tumbe* refers to the sacred first-laid eggs of the maleo bird. As one of the cultural terms (CTs), *Tumbe* plays a crucial role since the ritual cannot be organized without its existence, and consequently it is widely and frequently expressed in *Malabot Tumbe* ritual. To sum up, both data demonstrated that the environment, such as place name and fauna represent significant symbolic and spiritual values in the culture of the Banggai community.

b. Cultural Heritage

The next category of cultural terms (CTs) obtained in the *Malabot Tumbe* ritual was cultural heritage. According to Molina (2001), cultural heritage includes religious beliefs, historical events, characters, festivities, dance, music, folklore, housing, objects, food, clothes, etc. The researchers revealed 17 of 55 total data which agree with this classification. This number equals 30.91%. Of all aspects, the CTs data only represented 5 divisions such as clothes, objects, housing, transportation, and traditional food. The details of each representative data were provided in the following discussions.

Table 2: Banggainese CTs Data on Cultural Heritage (Clothes)

No	Banggainese CTs data	Classification of Cultural Heritages	Descriptions
3.	<i>Bokukum mopok</i>	Clothes	Black Traditional Clothing Worn by <i>Pengkeari</i> during <i>Malabot Tumbe</i> Ceremony
4.	<i>Bokukum moute</i>	Clothes	White Traditional Clothing Worn by <i>Jogugu</i> during <i>Malabot Tumbe</i> Ceremony
5.	<i>Tuala memela</i>	Clothes	Traditional head wrap worn by <i>Pengkeari</i> during <i>Malabot Tumbe</i> ceremony
6.	<i>Pangalotu memela</i>	Clothes	Traditional red cloth belt worn by <i>Pengkeari</i> during <i>Malabot Tumbe</i> ceremony symbolizing courage
7.	<i>Batatandak</i>	Clothes	Wrapped sling, worn by women (the representatives of <i>Kamali</i>) to carry the <i>Tumbe</i> they received from <i>Keraton</i>

As displayed in the previous table, data 3 to 7 signified clothes or related stuff worn by specific figures during *Malabot Tumbe* ritual. For example, datum 4, *Bokukum moute* refers to a special, traditional white clothing signifying the identity of *Jogugu*. In contrast, datum 3, *Bokukum mopok* or black traditional clothing indicates a different social position as it is worn by *Pengkeari*. Not only garments, other stuffs complementing the appearances and symbolizing specific roles such as data 5 to 7 (*Tuala memela*, *Pangalotu memela*, and *Batatandak*) also belong to CTs on cultural heritage, especially clothes.

In addition, the researchers also revealed another category of CTs on cultural heritage found in *Malabot Tumbe* ritual. The CTs can possibly represent the name of any object which is available during the ritual. Look at the following table!

Table 3: Banggainese CTs Data on Cultural Heritage (Objects)

No	Banggainese CTs Data	Classification of Cultural Heritage	Descriptions
8.	<i>Kantir</i>	Object	Sacred small bed at <i>Keraton</i> to lay down <i>Tumbe</i> for three nights before distributed to the representatives of rightful receivers
9.	<i>Pajamala</i>	Object	Antique brass oil lamp used during the sacred three-night rest of <i>Tumbe</i>
10.	<i>Tamangean Arab</i>	Object	Arabian antique incense burner used during

			the sacred three-night rest of <i>Tumbe</i>
11.	<i>Bakoko</i>	Clothes	Ancestral sword, the traditional weapon and complement to <i>Pengkeari</i> 's clothing during <i>Malabot Tumbe</i> ceremony
12.	<i>Sosuduk</i>	Object	Spear, the traditional weapon considered sacred, held by a man, representative of <i>Kamali Boneaka</i> all along the way to <i>Keraton</i>
13.	<i>Tompide</i>	Object	Shield, the traditional weapon considered sacred, held by a man, representative of <i>Kamali Boneaka</i> all along the way to <i>Keraton</i> to receive <i>Tumbe</i> and back

The table above presented cultural terms referring to the name of things with specific functions, either essential or supporting, in *Malabot Tumbe* ritual. As in datum 8, *Kantir*, a sacred small bed functions specifically to lay the *Tumbe* (the eggs of Maleo bird) for three nights in the palace. The *Kantir* plays vital roles in the ritual since it symbolizes a secure and respected place the sacred *Tumbe* deserves. In opposites, data 9 (*Pajamala*) and 10 (*Tamangean Arab*) are not as crucial as *Kantir* since they do not directly contact with the core object, *Tumbe*. Yet, they complete the ritual process, specifically by providing light and fragrance in the room where *Tumbe* is rested. Additionally, data 11 to 13 indicated as traditional security objects hold by the chosen figures to mark their identities. Overall, data 8 to 13 can be identified as objects related to *Malabot Tumbe* ritual.

The next category of CTs on cultural heritage revealed was housing. Not only specified to traditional houses, any man-made buildings or parts of it which takes part in the ritual include in this category. Please examine the following table.

Table 4: Banggainese CTs Data on Cultural Heritage (Housing)

No	Banggainese CTs Data	Classification of Cultural Heritage	Descriptions
14.	<i>Salipotan</i>	Housing	Sacred inner chamber in ancestral house of <i>Kamali Kau Mbombol</i> , accessible only by the rightful descendant, used to rest the eggs for three nights
15.	<i>Keraton</i>	Housing	Kind of palace for Kingdom of Banggai, where sacred traditions like inauguration of king or <i>Malabot Tumbe</i> ceremony is held
16.	<i>Labuan Jogugu</i>	Housing	Special harbour for <i>Tumbe</i> delivery boat

			berthing
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The table above showed three representative data of housing with different characteristics, still each of them contribute significantly in *Malabot Tumbe* ritual. For example, datum 14, *Salipotan* indicates a sacred room or part of the house instead of the house itself. As a part of the ritual, *Tumbe* distributed to a family group called *Kamali Kau Mbombol* and the eggs must be rested for three nights at their ancestral house, specifically at *Salipotan*. Moreover, datum 15, *Keraton* represents the royal palace where the ceremony of accepting *Tumbe* from *Batui* traditional authorities is organized. Unlike two previous data, datum 16 (*Labuan Jogugu*) refers to specific construction, specifically for supporting the access of *Tumbe* delivery boat.

Researchers also identified one datum representing transportation to support *Malabot Tumbe* ritual. Based on classifications of cultural specific terms (CTs) by Molina (2001), transportation includes cultural heritage. Look at the following table.

Table 5: Banggainese CTs Data on Cultural Heritage (Transportation)

No	Banggainese CTs Data	Classification of Cultural Heritage	Descriptions
17.	<i>Duangan Tumbe</i>	Transportation	A special traditional boat used as transportation to deliver <i>Tumbe</i> from <i>Batui</i> to <i>Banggai</i> rest the eggs for three nights

Based on the previous table, datum 17, *Duangan Tumbe* represents a traditional boat used to deliver the *Tumbe* from *Sulawesi* main land (*Batui*) to *Banggai* island. This boat is clearly categorized as transportation. As it significantly supports the *Malabot Tumbe* ritual, it definitely belongs to CTs, specifically on cultural heritage.

The following datum was identified as cultural heritage since it refers to traditional music instruments. The details are presented in the table below.

Table 5: Banggainese CTs Data on Cultural Heritage (Music)

No	Banggainese CTs Data	Classification of Cultural Heritage	Descriptions
18.	<i>Kulintang</i>	Music	A kind of traditional music instrument, being played by <i>Bobato</i> a night before <i>Tumbe</i> Accepting Ceremony held at <i>Keraton</i>

As a sacred place, *Keraton* or the symbolic royal palace of Banggai should be preserved in a peaceful condition. Not a single loudness either from any music instrument or the latest technology of sound system is allowed there. However, for specific moments like the *Malabot Tumbe* ceremony, the use of loudspeakers is considered necessary, especially nowadays. Thus, the custodian of *Keraton* may ask for permission first from the ancestors. The same conditions are also applied to the performance of *Kulintang* (datum 18). Not only does it need approval from ancestors, it also has allowable time to play, only at a night before the *Malabot Tumbe* ceremony. Yet, during or after the ceremony (when the eggs should be rested for three nights), the *Keraton* should remain in peace. Perhaps, that is why only one datum representing music instruments was identified in this ritual.

The last category of CTs on cultural heritage discovered was traditional food. In *Malabot Tumbe* ritual, the following cuisines are not provided as offerings to god or ancestral spirits. Instead, the palace authorities normally serve these meals to their guests after the *Tumbe* acceptance ceremony ends. Here is the representative data of CTs, specifically parts of cultural heritages, traditional food.

Table 6: Banggainese CTs Data on Cultural Heritage (Food)

No	Banggainese CTs data	Classification of Cultural Heritage	Descriptions
19.	<i>Kolua Baku, Salanggar, Solomunting, Payot, Tokoli, Boulon, Kukus, Sole</i>	Traditional food	Referring names of Banggainese traditional foods usually served after Malabot Tumbe ceremony

As presented in the table above, datum 18 basically refers to the names of a number of different foods. Yet, in this study, the researchers integrated it as a single datum instead of distinguishing them into several individuals. As the considerations, the key figures of the *Malabot Tumbe* ritual confirmed the contextual function of these special traditional meals is not directly related to must-have objects or procedures which determine validity of the ritual. Yet, it rather symbolizes common customs of the royal members to show their respect and friendliness to their guests by serving the best meals after the ceremony. In this case, as there is no food superior to others either in its values or treatments, thus the researchers determined them as one datum.

c. Social Culture

The next category of cultural terms (CTs) recognized was social culture. Based on Molina (2001), social culture refers to any naming persons, social positions, conventions, beliefs, habits, ritual procedures, or social organizations. In this study, the researchers spotted 28 of total 54 data collected. This number is equal to 51.9% and it means this category represents the majority of CTs in *Malabot Tumbe* ritual. However, only four groups representing social culture were detected in this study including social positions, social organizations, habits, and ritual procedures. Each of those social culture data classifications was further discussed in the subsequent sections.

The first CTs data indicating social culture was social position. It is defined as any specific term used to refer to the figures or individuals with particular responsibilities in the cultural community and clearly being involved in the tradition. There were 11 out of 28 data on social culture or equal to 39.28 % identified as social positions. Please examine the following table.

Table 7: Banggainese CTs Data on Social Culture (Social Position)

No	Banggainese CTs data	Classification of Social Culture	Descriptions
20.	<i>Jogugu</i>	Social Position	Royal noble for domestic affairs in Kingdom of Banggai, in Malabat Tumbe ceremony, he represents Tomundo (king) to officially accept the tumbe from delivery team
21.	<i>Pengkeari</i>	Social Position	The gatekeeper of Banggai Palace, with specific role to control over visitors' (Tumbe delivery team) access to Keraton (officially represented by Jogugu) during Malabot Tumbe Ceremony
22.	<i>Tanas</i>	Social Position	The captain of Tumbe delivery boat with main role to ask permission from Jogugu before coming with Tumbe delivery full team
23.	<i>Pandong sungo</i>	Social Position	The vanguard of Tumbe cavalcade, representing Banggai Palace, this person is responsible to lead Tumbe cavalcade by clearing all the way to Palace with his spear
24.	<i>Kale</i>	Social Position	A royal religious leader, in the past, he used to be responsible for islamic studies and other religious activities in the palace. In Malabot Tumbe ceremony, he leads the prayer after

			Tumbe officially received by Jogugu.
25.	<i>Mentenak nggalau</i>	Social Position	Refers to authorities whose role as the guardians of sacred eggs (Tumbe) during three-nights rest in Keraton
26.	<i>Bonua Tumbuno</i>	Social Position	The rightful owner of sacred ancestral house of Kamali Kau Mbombol, also refers to the insider of Kau Mbombol
27.	<i>Bobato</i>	Social Position	Royal servants, specifically with the role as the player of traditional music performed in Palace a night before Malabot Tumbe ceremony
28.	<i>Kusali</i>	Social Position	The social position for custodians of sacred tradition (including Malabot Tumbe ritual), especially in Kamali Boneaka
29.	<i>Tolobundu</i>	Social Position	The keeper of sacred ancestral house of Kamali Kau Mbombol, refers to outsider or not parts of the rightful descendants of Abu Kasim, but might have minor role in performing tradition including Malabot Tumbe ritual
30.	<i>Lambonua</i>	Social Position	Appointed staffs for domestic affairs, specifically in Kamali Boneaka, who take significant roles in ancestral house from access to ritual preparation (including Tumbe ritual)

The previous table showed several cultural specific terms on social culture, particularly in social position, indicated by data 19 to 30. To be detailed, datum 19, *Jogugu* is one of the key figures in *Malabot Tumbe* ritual. As a royal noble, he has a specific role, representing the King of Banggai (*tomundo*) to officially accept the *Tumbe* from the delivery team, in this case, the traditional authorities of Batui. On the other side, datum 21, *Tanas* refers to the captain of the *Tumbe* delivery boat and it symbolizes the leader of the delivery team. He is responsible for the offering (*Tumbe*) and his team, hence he is the one who first meets the *Jogugu* before any other member to ask for permission. Social position is not necessarily represented by notable, frontline figures. As presented in datum 30, *Lambonua* is an ordinary person symbolizing the general public, appointed by *Kamali Kau Mbombol* to work on domestic affairs in their ancestral house. To sum up, data 19 to 30 belong to any individual representing any social status, possessing special duties in *Malabot Tumbe* ritual regardless how minor the responsibilities are.

Not only individuals, the category of cultural terms (CTs) on social culture also includes groups or called as social organizations. In this study, the researchers identified 5 data representing institutions that take part in the Malabot *Tumbe* ritual. Check the following table.

Table 8: Banggainese CTs Data on Social Culture (Social Organization)

No	Banggainese CTs Data	Classification of Social Culture	Descriptions
31.	<i>Kamali Putal</i>	Social Organization	The blood descendants of the brother-in-law of the first King of Banggai (Adi Cokro), one of the rightful receivers of <i>Tumbe</i>
32.	<i>Kamali Boneaka</i>	Social Organization	The blood descendants of Putri Saleh, the daughter of the first King of Banggai (Adi Cokro), one of the rightful receivers of <i>Tumbe</i>
33.	<i>Kamali Kau Mbombol</i>	Social Organization	The blood descendants of Abu Kasim, the son of the first King of Banggai (Adi Cokro), one of the rightful receivers of <i>Tumbe</i>
34.	<i>Basalo Sangkap</i>	Social Organization	The four-high council in the Kingdom of Banggai, four figures with higher authority who can appoint or dethrone the King. Although they are not directly relevant to the <i>Malabot Tumbe</i> ceremony, they are invited to witness the process as honorable guests.
35.	<i>Batu Babasal, Sambuang, Pati Buyo, Sabol, Kinambalokon, and Bulalongo</i>	Social Organization	Divisions in Kusali (custodians of sacred tradition) in Kamali Boneaka, each of them has specific roles in their tradition, including in <i>Tumbe</i> ritual

As presented in the previous table, data 31 to 35 indicates specific terms for groups of people that contribute to the Malabot *Tumbe* ritual. Particularly, data 31 to 33 (*Kamali Putal*, *Kamali Boneaka*, and *Kamali Kau Mbombol*) refer to local communities of the blood descendants of the first King of Banggai offspring and brother in law. The involvement of these three groups in the ritual is considered significant as they are the rightful receivers of *Tumbe*. Based on wide-spread belief among the custodians of *Tumbe* tradition both in Banggai and Batui, *Tumbe* or first-laid eggs of Maleo birds symbolize a promise between the owner of Maleo birds (the first King of Banggai offspring) in Banggai and the trustable caretaker in Batui. For this

reason, the sequence of *Malabot Tumbe* ritual is not completed until the promise is fulfilled, the *Tumbe* has been distributed safely to the rightful receivers.

Not only groups with substantial roles in the ritual, the researchers also discovered the participation of other institutions which is not directly associated with the ritual, as indicated by datum 34, *Basalo Sangkap*. Representing the high council in Banggai Kingdom, these collective figures are normally invited in *Tumbe* accepting ceremony in the royal palace as the honorable guests. In addition, the researchers noticed how a cultural community called *Kamali Boneaka* organized their custodians into several divisions based on the specific roles. Each division has a special term and two of them are directly involved in the *Malabot Tumbe* ritual. Therefore, the researchers classified all these five data into social organization.

The next category of cultural specific terms (CTs) included in social culture is ritual procedures. Ritual procedures refer to any terms describing the processes, rules, and sequences of implementation within a traditional ceremony or community ritual. From overall data, the researchers collected seven items successfully identified as part of procedures in the *Malabot Tumbe* ritual. Please examine the following table.

Table 9: Banggainese CTs Data on Social Culture (Ritual Procedures)

No	Banggainese CTs Data	Classification of Social Culture	Descriptions
36.	<i>Sinokuk tukon toik memela</i>	Ritual Procedures	One of sacred procession when <i>Tumbe</i> must be covered in red cloth during three-night rest in <i>Keraton</i>
37.	<i>Molokon</i>	Ritual Procedures	Three-night ritual sojourn performed by the rightful descendants of Abu Kasim or called <i>Kamali Kau Mbombol</i> in their ancestral house before distributing <i>Tumbe</i> among them
38.	<i>Molo lua ko kinobian</i>	Ritual Procedures	A sacred ritual step in <i>Kamali Boneaka</i> , when Maleo eggs (<i>tumbe</i>) must be rested for 2 nights in their ancestral house before it is distributed to the rightful receivers
39.	<i>Kinoloi lua ko kinobian</i>	Ritual Procedures	A sacred ritual step in <i>Kamali Boneaka</i> , when the rightful descendants including custodians of tradition sojourn 2 nights in their ancestral house in order to safeguard the <i>Tumbe</i> from outsiders
40.	<i>Batude Nggalau</i>	Ritual Procedures	Part of sacred tradition in <i>Kamali Boneaka</i> when four <i>Tumbe</i> are intentionally hung down from the ceiling for a year (until next <i>Tumbe</i> ritual) in their ancestral house

41.	<i>Binahagi</i>	Ritual Procedures	One of ritual steps in <i>Kamali Boneaka</i> when <i>Tumbe</i> are distributed to all rightful receivers after four of them are kept for sacred hanging tradition
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Basically, the following data shown previously represented only several despite a complete sequence of *Malabot Tumbe* procession stages. For example, datum 36 (*Sinokuk tukon toik memela*) was identified as a sacred, required step that must be conducted after *Tumbe* Accepting Ceremony, particularly when *tumbe* is ready to rest for three nights on a *kantir* (small bed) at *Keraton*. Meanwhile, datum 37 (*Molokon*) indicated a vital process performed by *Kamali Kau Mbombol* in their ancestral house after they officially receive the *tumbe* from the royal representative. Simultaneously, in another community group called *Kamali Boneaka*, they also organize similar ritual processes as indicated in data 39 (*Kinoloi lua ko kinobian*) and 38 (*Molo lua ko kinobian*), and complete with data 40 (*Batude nggalau*) and 41 (*Binahagi*). Overall, these terms symbolized non-negotiable and must-have procedures for each traditional authorities discovered in *Malabot Tumbe* ritual. For this reason, the researchers classified them into ritual procedures as parts of the CTs on Social Culture.

Different from ritual procedures which are considered crucial and represent the validity of the ritual, the last group of CTs on Social Culture called habits tend to be normative. Thus in this case, habits include any term describing common practices or social customs performed during the *Molabot Tumbe* ritual. Based on this criteria, the researchers collected five data as presented in the following table.

Table 10: Banggainese CTs Data on Social Culture (Habits)

No	Banggainese CTs Data	Classification of Social Culture	Descriptions
42.	<i>Sasul</i>	Habits	Squat walking, the reverential gesture performed by the visitors (particularly <i>Tumbe</i> delivery team) when entering Banggai Palace or meeting the royal nobles like <i>Jogugu</i>
43.	<i>Mundu</i>	Habits	A procession in the end of <i>Tumbe</i> Accepting ceremony when <i>Kale</i> lead a public prayer
44.	<i>Pokitoi</i>	Habits	The invitational act performed by palace emissary to each of three <i>Kamali</i> a night before <i>Tumbe</i> bestowal ceremony in <i>Keraton</i>
45.	<i>Siloloan</i>	Habits	The act of asking for spiritual permission before doing anything unusual in <i>Keraton</i> like turning on loudspeaker, which nowadays normally used to support <i>Tumbe</i> Accepting

			ceremony
46.	<i>Otunggul</i>	Habits	Kind of message from elders to next generation, part of social habits in Banggainese people, including message to keep preserving their tradition like <i>Malabot Tumbe</i> ritual

According to the table above, the data 42 to 46 indicated gestures, activities, and customs that specific individuals are expected to apply as standard, accepted norms in their communities, particularly that related to *Malabot Tumbe* ritual. As *Jogugu* confirmed in an interview session, the *Tumbe* delivery team from Batui took the initiative to perform *sasul* as represented in datum 42. This act has been implemented by their ancestors for hundred years to honor the royal nobles of Banggai Kingdom.

Besides, datum 43 (*mundu*) represented the religiosity of the royal members and the Banggainese community in general. Even though it has no direct correlation with the validity of the ritual, leading a public prayer in the end of the *Tumbe* Accepting ceremony has been familiar in order to express their gratitude and hope for blessings from God. The data 44 and 45 also reflected the norm of the Banggainese community in respecting any existing being, not only human but also spirit. To maintain the existence of their tradition, such as *Malabot Tumbe* ritual, the Banggainese people recognized *otunggul*, any specific message descended across generations as shown in datum 46.

d. Linguistic Culture

Based on the classification of cultural terms proposed by Molina (2001) as cited from Guerra (2012), one of the CTs includes linguistic culture. In this study, three categories of linguistic culture were documented: 1) fixed expressions; 2) message; and 3) invitation. Based on these criteria, the researchers identified 8 data out of total 55 data. This number is equivalent to 14.5%.

The following table presented the category of linguistic culture, specifically fixed expressions. According to Molina (2001) as cited from Guerra (2012), fixed expressions are terms or phrases that are conventionally used in the community and cannot be changed without altering their meaning. These expressions are typically used in traditional contexts and carry fixed cultural values. From overall data, the researchers collected five items identified as parts of Fixed Expressions as in the following table.

Table 11: Banggainese CTs Data on Linguistic Culture (Fixed Expression)

No	Banggainese CTs Data	Classification of Linguistic Culture	Descriptions
47.	<i>Budoo nia Tanas duangan tumbe doi suma batui danomo doi tepekan aino</i>	Fixed expressions	A statement pronounced by the <i>Pengkeari</i> to the <i>Jogugu</i> as formal process of requesting access for the leader of <i>Tumbe</i> delivery team
48.	<i>Kabudoan botokkinila sumai paiusok</i>	Fixed expressions	A statement pronounced by the <i>Jogugu</i> to the <i>Pengkeari</i> implying access has officially been granted for the leader of <i>Tumbe</i> delivery team
49.	<i>Tumbe dosumai batui danomo doi tepekan</i>	Fixed expressions	A statement pronounced by the <i>Pengkeari</i> to the <i>Jogugu</i> as formal process of heralding the <i>Tumbe</i> delivery team
50.	<i>Oloyo nia Kamis mbol songulo tolu bituon Jumadil akhir loonu sololon sangkap ko sakato sangkap korono pitu, banggolot tukon sangkap korono pitu hijriah, banggolot tukon Kamis tolu sangkap bituon Desember loonu lubat kololono lua korono lima masehi: malabot tumbe nda tampunemo</i>	Fixed expressions	Official statement pronounced by the <i>Jogugu</i> implying acceptance of the <i>tumbe</i> from Official delivery team, a significant part in the <i>Malabot Tumbe</i> ceremony
51.	<i>Malabotan tumbe lapamo nakinabai, kale mompolonggon mundu doi temeneno</i>	Fixed expressions	A formal statement pronounced by the <i>Pengkeari</i> to imply that the <i>Malabot Tumbe</i> ceremony has come to an end, also as invitational act for the <i>Kale</i> to lead a public prayer

Based on the table above, the data 47) showed the statement from the *Pengkeari* to the *Jogugu* to ask permission for the leader of the *tumbe* delivery group from Batui before meeting him. Thus, this datum was categorized as linguistic culture, specifically in the fixed expressions. Furthermore, the data 48) indicated a message pronounced to the *Pengkeari* that the leader of the *tumbe* delivery group is allowed to enter. Therefore, it has fulfilled the criteria of fixed expressions in linguistic culture. Meanwhile, data 49) represented the follow up statement from the *pengkeari* to confirm to the *jogugu* that the *tumbe* delivery team is already under the stairs. It was obvious that this data was included in fixed expressions and linguistic culture. Then, in data 50), a statement from the *jogugu* implied the acceptance of the *tumbe* offered by the delivery

team, the most crucial part of the *malabo tumbe* ceremony. Based on the criteria, it was clearly identified as fixed expressions in linguistic culture. For data 51), it showed a statement uttered by the *pengkeari* before reading the prayer. For this reason, data 51) was also included in fixed expressions in linguistic culture.

The following category of linguistic culture was the messages. In the category of cultural specific terms (CTs), messages are expressions or utterances that contain advice, moral values, or symbolic meanings delivered through tradition or ritual. These messages often serve to guide the community in their way of life and preserve cultural wisdom. From overall data, the researchers collected 2 items successfully identified as part of messages as in the following table.

Table 12: Banggainese CTs Data on Linguistic Culture (Message)

No	Banggainese CTs Data	Classification of Linguistic Culture	Descriptions
52.	<i>Laso kalu ko mian mangkabai malabot tumbe kitayo momonondok paikinabaian</i>	Message	Form of message pronounced by elders (the custodians of Banggainese tradition) to their blood descendants implying specific inherited responsibility in preserving their tradition
53.	<i>Mamaina dano komu pau malane pialukene monondok teteba nia</i>	Message	Form of message pronounced by elders (the custodians of Banggainese tradition) to their sons implying emphasis on tradition continuity to their grandsons

Based on the table above, it appears in data 52), there is a message about the procedures for the Malabo Tumbe ritual that is always reminded to the successor delivered by the *pengkeari*, so this data is included in the message and linguistic culture category. Furthermore, in data 53) if you have a son in the future, tell him properly about the procedures in Malabo Tumbe, so that the Malabo Tumbe ritual continues to be carried out and is not forgotten by the successor, which is delivered by the *pengkeari*, which means it is included in the message and linguistic culture. The data sample is discussed in detail why it is included in the tab category.

The last category in linguistic culture was invitation. Based on the cultural specific terms (CTs) proposed by Molina (2001) as cited from Guerra (2012), invitations are expressions used by the community to call, welcome, or request the presence of others in traditional activities or rituals. These invitations reflect the cultural values of togetherness and respect within the

society. From overall data being collected, 1 item was successfully identified as part of Invitations. Please consider the following table.

Table 13: Banggainese CTs Data on Linguistic Culture (Invitation)

No	Banggainese CTs Data	Classification of Linguistic Culture	Descriptions
54.	<i>Maina doiya alayomo ko munggalau</i>	Invitation	Form of invitation announced by the emissary of <i>Keraton</i> while visiting each of three <i>Kamali</i> a night before <i>Tumbe</i> bestowal ceremony in <i>Keraton</i>

According to the previous table, data 54) implied an oral invitation delivered by two messngers from the palace when visiting each of the three *kamali* on the night before taking the *tumbe*. Thus, the rightful receivers of *tumbe* represented by each *kamali* (group) may come to the palace the next day. For this reason, the data can be categorized as invitations in the linguistic culture categories.

CONCLUSION

Referring to the previous discussions, the researchers finally came into suggesting several conclusions as follows. First, the Banggainese Community obviously applies various special linguistic forms not only to express requests, grants, or prayer during ceremonial procession, but also to represent person, place, activities, and equipment that correlated with the *Malabot Tumbe* ritual. In other words, these cultural terms (CTs) were crucial in the *Malabot Tumbe* ritual. Moreover, the findings also indicated that all 54 Banggainese CTs being documented varied in four types proposed by Molina (2001) in Guerra (2012) consisting of: 1) environment; 2) cultural heritage; 3) social culture; and 4) linguistic culture.

Finally, the researchers realized that the documentation of cultural terms in the *Malabot Tumbe* ritual does not only represent the ritual itself, but also reflect the perspectives of the Banggainese community towards their cultural values and beliefs. Consequently, the concept and contextual meaning in all Banggainese CTs in the *Malabot Tumbe* ritual need to be

carefully considered as documented in this study, especially when they have to be reproduced in different target languages. For this reason, the researchers recommended a follow up translation study to explore the most appropriate strategies as well as to formulate the closest equivalents. In the end, this study was expected to be a valuable reference that contributes to the development of culture-based education and tourism promotion in Central Sulawesi Province.

REFERENCES



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SURAT TUGAS

No: 2024/T.10/PN-06.02/2025

Ketua LP2M Universitas Tompotika Luwuk, dengan ini memberikan tugas kepada :

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Untuk melaksanakan penelitian dengan judul, *"Documenting Banggainese Culture Specific Terms in the Malabot Tumbe Ritual: A Preliminary Study of Translation"* pada tanggal 9-11 Mei 2025 di Kabupaten Banggai Laut.

Demikian surat tugas ini dibuat untuk dilaksanakan dengan sebaik-baiknya.

Luwuk, 09 Mei 2025

Ketua LP2M UNTIKA Luwuk

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DOKUMETASI