

The Semiotic Of Reba Ceremony In Mangulewa Village

Helena Anjelina Anu^{1*}, Rikardus Nasa², Nur Syamsiyah Ekhsan³

Program Studi Pendidikan Bahasa & Sastra Inggris, IKIP Muhammadiyah Maumere,
Maumere, Indonesia^{1,2,3}

anjeldua@gmail.com^{1*}, rikardusnasa@gmail.com², syamsiyahnew@gmail.com³

Alamat Kampus : Jalan Jenderal Sudirman Waioti Maumere Kecamatan Alok Timur

Author corespondance : anjeldua@gmail.com

Abstract. This research discusses the semiotic of Reba ceremony in Mangulewa village. This research has three objectives, namely, (1) describe the process of Reba ceremony, (2) explain the meaning of every stage of Reba ceremony, (3) find out the meaning of signs or symbols and poetry that are used in Reba ceremony. This research used qualitative methods with three data collection techniques, namely observation, interview and, documentation. The results of this study show the following, (1) there are three stages implementation of Reba, namely preparation stage, core stage, and closing stage (2) there is a meaning contained in every stage of Reba ceremony namely, (a) the preparation stage there is wasi loka lanu meaning cleaning and preserving, bui loka means cooking food for the ancestors, (b) the core stage there is kobe dheke means the first night climbing the stairs and entering the traditional house, kobe dhoi means praise/pray to uwi, kobe su'i means a story about the long journey of the ancestors to the land of Ngada, (c) the closing satage is Ire means a prohibition for the Mangulewa community not to work in the garden during the week. (3) The meaning of signs or symbols and poems in the Reba ceremony, (a) signs used in the Reba ceremony, namely uwi, sacrificial animals, su'a uwi, Mataraga, Keka lela, watu lanu, ngadhu, bhaga, (b) poems used in the Reba ceremony ceremony, namely Ti'i ka ebu, fedhi tua, O Uwi, and Su'i Uwi.

Keywords: Reba ceremony, Semiotic, Mangulewa village, Qualitative methods, Reba ceremony stages

1. INTRODUCTION

Diversity of ethnic groups, language, and customs is the wealth of the Indonesian nation. The Indonesian nation consists of major ethnic groups such as the Javanese, Sumatran and Kalimantan tribes, which have a large population. Beside that there are also many small tribes that inhabit every area on the island of Flores such as the Manggarai, Ngada, Ende Lio, Sikka, Larantuka, Adonara on the Adonara island, and the Lembata tribe on the Lembata island. These small tribes have different traditions from language, religion, and customs.

Ngada is one of the regency on Flores island, East Nusa Tenggara. Based on differences in language dialects, Ngada regency is divided into four ethnic groups, namely Rokka, Riung, Bajawa. In Ngada regency itself, there are many traditions or customs, such as traditional boxing (*sagi*) this traditional boxing event is also a gathering event because all individual guests or relatives will be served food. The meaning of *sagi* is not only to show the masculinity of man but also a thanksgiving party for the harvest, *ka sa'o* is the ceremony of legalizing or inaugurating a traditional house, the traditional house has an important meaning in the life of Ngada community, for this reason the construction of traditional house is inseparable from traditional rituals that must be passed in several stages

of making traditional houses. The highlight of the event is *Pe'i Kawapere* which will be installed on the core house (*Sa'o One*), *Pogo Ngadhu/tau ngadhu* is ceremonial stage for making Ngadhu, for digging and cutting wood to build *Ngadhu* must be based on *Tibo* instruction, *Reba* Ceremony, wedding, and other. Those ceremony is held once a year until every ten years. One of traditions that is still firmly held by the Ngada community, especially in the Mangulewa community is the *Reba* ceremony. *Reba* ceremony is carried out with a series of events that took place lively and full of meaning.

Reba ceremony is called an expression of gratitude to God, nature and ancestors throughout the region. The meaning that the *Reba* ritual in Bajawa tribe peasant community is carried out with all the joints of human life, human relations with the highest from (*Dewa Zeta*), The God of Eart (*Nitu Zale*), ancestors (*ebu nusi*), and fellow tribesmen and other people who are universal despite their still from very simple Kaka (2019). *Reba* ceremony is held from December to March. The *Reba* ritual is unique both in the form of a celebration ceremony and from a cultural side, this is what distinguishes *Reba* celebrations from other family parties in the Bajawa tribe. Each of district that participates in this traditional ceremony on the Ngada regency will take turns hosting it every year, it is so that each district is given respect and has a fair role.

Based on the explanation above, the researcher carry out a research about the semiotics of *Reba* ceremony and meaning of every stage of *Reba* ceremony in Mangulewa village, West Golewa district, Ngada regency. It is hoped that with this *Reba* ceremony in accordance with the traditions that have been applied. But a long with research, the people of Mangulewa village can find out the meaning and the process of implementing the times, the celebration of *Reba* is no longer complete both in terms of form and function/meaning. Nowadays they think that celebration of *Reba* is just an ordinary celebration, the important thing is to gather, have fun and then go home.

Based on the background above, the problems that will be studied focuses on the semiotic of *Reba* ceremony in Mangulewa village. The problem of research of this research is: how is the process of *Reba* ceremony? what is the meaning of every stages of *Reba* ceremony? what is the meaning of sign or symbol and poetry that used in *Reba* ceremony? The objective of research is: to describes the process of *Reba* ceremony, to explain the meaning of every stages of *Reba* ceremony and to find out the meaning of sign or symbol and poetry that used in *Reba* Ceremony.

2. LITERATURE REVIEW

Reba Ceremony

Reba ceremony is a party of gratitude or a party of thanks to god who has bestowed fortunes in the form of agricultural, live stock and other product. *Reba* ceremony is ritual culture adhered to by the Bajawa tribe community, which is actually a family party, a part of peace in Bajawa tribe's ritualistic cycle. According Daeng (2000) *Reba* is traditional new year celebration in the Bajawa ethnic sub-group of Ngada regency, *reba* is a ceremony as a thanks for the ancestors for providing food in the from harvest products, beside that *reba* is believed to be a unifying tool in the tribe.

According Kaka (2019) The following are core stages of *Reba*:

a. The stages of *Bui Loka*

1) *Sewi Keri* and *Wasi Watu Lanu*

Sewi Keri and *Wasi Lanu* are activities before the *Reba* ceremony begins. They prepared the arena for ceremony to repair the roofs of *Ngadhu* and *Bhaga*. *Sewi* (tidy up, fix) and *Keri* (reed) used as the roofs of *Ngadhu* and *Bhaga*. They are also clean (*wasi*) *watu Lanu*. *Watu* (stone) and *Lanu* (dolmens and menhirs). *Watu Lanu* is a place to make offerings to the ancestors and used as a meeting place. It is located in the middle of the village.

2) *Bui Loka*

Bui, it means "burn" and *Loka*, it means a gathering place for tribal members and a place for feeding to ancestors. *Loka* is located outside of the village. This *Bui Loka* is held in the afternoon towards the opening night of *reba* ceremony or in our language, *kobe dheke*. In this activities tribe members (*woe*) will give offerings to the ancestors *Ti'i ka ebu*. *Ti'i* (giving), *ka* (foods, eat), *ebu* (ancestors).

b. The Stage of *O Uwi*

1) *Kobe Dheke*

Kobe Dheke is a celebration of the opening of *reba* which is held at night. On the night of *dheke reba/kobe dheke* all family members will gather together at the core traditional house (*sa'o pu'u*) or the main house of the Mangulewa community to celebrate dinner together (*ka maki reba*). *Ka* (eat), *maki* (rice).

2) *O Uwi* and *Kobe Dhoi*

O Uwi is *Reba* dance that is performed at noon after *Kobe Dheke*. At this stage all the Mangulewa people, dance in the middle of the village while singing a *reba* song

called *kelo ghae*. *Kobe Dhoi* is marked by a ceremony "*be uwi*". Be= praise, uwi= ubi gembili.

3) *Kobe Sui*

The third stage of *kobe sui* is the stage where the Mangulewa people in the traditional house carry out several agendas such as: *bura sua/sui uwi* and advice from parents *pata dela* (parent's advice), *lese dhe nee pata peda pawe* (the right message and the right word). In Sui Uwi the ancestors replay their pilgrimage to the land of Ngada today. Beside that the ancestors reflect back on their hard work and who became partners in the pilgrimage.

The Semiotics

Semiotics is a scientific study of studying signs. In the study of semiotics, it considers that social phenomena in society and culture are signs, semiotics studies the systems, rules, and conventions that allow these signs to have meaning, (Ramadani, 2016). Etymologically, semiotics comes from the Greek word *Simeon* which means "sign". Terminologically, semiotics can be defined as a science that studies a wide range of objects, events throughout culture as signs.

According to Pierce's semiotic analysis (in Mudjiyanto 2013), semiotics consists of three important aspects or it is called *the triangle of meaning*, namely:

- a. Sign: the main concept used as material for analysis where in the sign there is meaning as a form of interpretation of the message in question. Signs tend to be in the form of something physical or visual that can be caught by the human senses. In this case, the researcher would find and collect the signs contained in the activities or agendas and the tools used during the *Reba* ceremony in Mangulewa village, Ngada regency.
- b. Object/Reference Sign, something that refers to the sign. Usually on the thinking of the human brain or something in human cognition. In this case, what will be the reference sign in the form of things that are the form of activities or agendas and the tools used during the *Reba* ceremony that used by Mangulewa community in *Reba* ceremony.
- c. Interpreter/sign user: the concept of a person's thinking in interpreting the sign referred to through the object or process of interpreting the meaning of data from several informants who have been determined by the researcher regarding the activities or agenda used during the *Reba* ceremony by Mangulewa community.

In every ritual that is carried out consists of many symbols that have own meaning. According to (Ghazali, 2011), the function of symbols used in rituals is as s means of communication and conveying religious and cultural messages, especially with regard to the ethos and view of life in accordance with the objectives to be achieved by the ceremony. Teuw (in Narung 2019) said that semiotics is a sign as an act of communication and then refined into a literary model as a distinctive communication tool in any society. Meanwhile according to Barthes (in Kusuma 2017) language is a sign system that reflects the assumptions of a particular society at a certain time. Barthes shares two systems of language meaning in semiotics, namely:

- a. Denotative meaning, the true meaning or the meaning that is displayed clearly with the naked eye. For example, the meaning of language in a dictionary. The first level of meaning or denotative meaning is from the poems at the *O Uwi* stage, prayers that are said at the time of feeding the ancestors and at the time of *Su'i* in the *Reba* ceremony carried out by the Mangulewa community.
- b. Connotative meaning, the meaning contained in the signs. Connotative meaning is influenced by the value and norms held by society. This results in almost the same meaning, because it is related to the value of feeling. The second level of meaning or connotative meaning is from the poems at the *O Uwi* stage, prayers that are said at the time of feeding the ancestors and at the time of *Su'I* in the *Reba* ceremony carried out by the Mangulewa community.

Previous of Research

The following are previous studies in the form of several journals/articles related to the research conducted by the author:

- a. Ulfa Sufia Rahma (2020) conducted a research entitled *Pierce's Analysis Semiotic Of The Dhangga Madura Dance Performance*

The research focuses in this research is analysis semiotic of the dhangga madura dance. In this research Ulfa Sufia Rahmah used qualitative methods are presented descriptively and interpretively. Data collected using the method of documentation and interview. The result of this research is the meaning of the *Dhangga* Madura dance, the costumes of the dancers are interpreted by the fishermen as having a firm attitude and a fighting spirit in facing life, steadfast and tough and the dance movement depicts a trip to go to sea, search for fish to return to the beach, which means that life can be likened to running a boat into the middle of the ocean which at

times is hit by big waves and strong winds, the boat to lose control, lose direction and even sink.

- b. Nurhaeni (2016) conducted a research entitled *Semiotic Elong Study Of Traditional Wedding Bugis Bone*

This research focuses on index studies and symbol on the semiotic of *elong* Bugis Bone traditional wedding. This research used qualitative descriptive method and the analysis data used data collection, data reduction, and presentation of the data. The result of this research is *elong madduta* has 5 index and 4 symbols, *elong mappacci* has 8 index and 1 symbol, *elong merriage ceremony* has 11 index and 7 symbols.

- c. Nong Hoban (2019) conducted a research entitled *Reba Ritual in The Culture Dynamics of Bajawa Tribe, Flores, NTT*

This research focus on *Reba* ritual in the culture dynamics of Bajawa tribe. In this research Nong Hoban used qualitative methods with data collection (observation, interview, and documentation). In addition to data validation using triangulations techniques. The results of this research indicate that the factors of globalization and modernization eliminate the meaning of the rite itself where there is a lost rite structure and a change in the function of the rite that follows the interests of the advancing era of each generation.

From previous research described above, the similarities of previous studies and this research are to use semiotic to analysis the meaning of symbol and the differences in this research with previous studies are related to the object of research. The object of first previous studies is analysis semiotic of the *dhangga madura* dance, the second previous studies is semiotic *elong* study of traditional wedding, and the third previous studied is *Reba* ritual in the culture dynamics of Bajawa tribe.

3. RESEARCH METHODOLOGY

Regarding the meaning of the *reba* ceremony which was held in Mangulewa, Golewa Barat district, Ngada regency, reseacher conducted research using qualitative methods. Qualitative method are activites to observe in their environment and interact with them, using this method would produce descriptive data in the from of written or spoken words from people and observed behavior Nasution (in Munawarroh 2016). From the type of research refer to in ethnographic research. As stated by (Edaswara, 2008), ethnographic research to describe culture as it is. Therefore, in ethnographic research discussing the meaning of semiotics in the *Reba* ceremony and how the ceremony takes place from

beginning to end, in this research the researcher also tries to discuss the meaning of the *Reba* ceremony carried out by the Mangulewa community. Location research is located in Mangulewa, West Golewa district, Ngada regency. The reason for choosing the location of this research was that Mangulewa people always carry out a *Reba* ceremony in stages according to traditions passed down from generation to generation from their ancestors. The time it would take to do the research was six month, November 2022 until May 2023.

Source of Data

According Sugiyono (2010) from the data source, data collection can use primary data source and secondary data source. So that the types and sources of data used in this research are:

- a. Primary data is data and data sources that are directly obtained from the first data source or information obtained directly at the research location or research object/subject. The primary data referred to in this research is information obtained from the results of direct interviews with several informants who have been determined by the researcher, regarding the *reba* ceremony, they are the community leaders such as traditional leaders (*mosa laki*) who have knowledge and are still fluent in carrying out the *reba* ceremony and Mangulewa community who have knowledge about the *Reba* ceremony and the meaning contained in it.
- b. Secondary data is data and data sources obtained from secondary sources or sources that do not directly provide data to data collectors, such as graphical documents are recording and photographs, journal or article which can enrich the primary data. In this data source, the researcher obtained data information from the results of documentation from other sources that already exist.

Techniques of Data Collection

- a. Observation

At this stage, the researcher observes an event (dance, game, behavior, song, and ceremony from the outside to the inside and describes accurately the results of the observations, (Taum, 2011). In observation, the researcher is involved with activities in the process of implementing *Reba* ceremony from beginning until the end. While making observations researcher participate to do what the data source does and participate in it. The participant observation the data obtained will be more complete and through this observation aims to find out the process of the *Reba* ceremony and the symbols used in the *Reba* ceremony.

b. Interview

An interview is a meeting of two or more people to exchange information and ideas through questions and answers, so that it can be compiled into a conclusion or meaning in a particular topic, (Sugiyono, 2013).

The interview technique was divided into two stages. The first stage is free interview, at this stage the researcher gives freedom to the informant to speak. The second stage is a focused interview at this stage the researcher asks questions that have been prepared or provided previously to get a complete and in depth information, (Taum, 2011).

This technique was used by researcher to obtain information directly from informants who have been determined by researcher, they are the community leaders such as traditional leaders who have knowledge and are still fluent in carrying out the *Reba* ceremony and Mangulewa community who have knowledge about the *Reba* ceremony and the meaning contained in it.

c. Documentation

According to (Sugiyono, 2013) documentation can be in the form of writing, pictures, through facts stored in the form of letters, activity journals and so on. In this documentation technique, it is quite necessary for research to strengthen the data that has been obtained in interview and observations. The researcher would strengthen the data from the results of this research by using video documentation, photographs, and result of interview with traditional leader and Mangulewa community who understand *Reba* ceremony and as a reference, researcher also get data sources from articles, journals, and book.

4. FINDING AND DISCUSSION

Finding

a. Review of Research Location

Mangulewa village area is located in West Golewa district, Ngada regency, East Nusa Tenggara, with an area of 24 km². Mangulewa village area is divided into three neighborhoods, namely Nua Meze consisting of Bajo Dhena and Bo Niki, for Rate Gisi consisting of Jere, Bo Poma consisting of Bo Podhi and Watu Meze. Based on population data in 2022 in Mangulewa village is 1,836 people with a male population of 914 people and a female population of 922 people. The majority of the Mangulewa

people are Catholic and most of them are indigenous people. Mangulewa village is located at the foot of the Wolo Lele hill and is also located between Turekisa and Rakalaba villages.

The Mangulewa people generally work as farmers so that the community's economy comes from fertile nature. Coffee is one of the main sources of income for the Mangulewa community. The Mangulewa Plateau is known to be rich in coffee plants. Almost all of the Mangulewa people have coffee gardens, the expanse of coffee plantations and coffee bean clotheslines that extend in each of their respective yards is another very encouraging fact. Mangulewa coffee is known for its distinctive taste and aroma. Not only coffee, other crops such as corn, vegetables and beans are the main source of income for the Mangulewa community, but the results are not too much compared to coffee income. Coffee income can meet the economic needs of the Mangulewa community in general, while corn, vegetables and beans are additional income.

Coffee is also the biggest earner for the Mangulewa community and is used as a village potential, when the coffee season arrives, corn and pumpkins become less important to them, because from an economic point of view, corn and pumpkin production cannot meet the various economic needs of the community, which is seen as growing and varied. Moreover, material needs are a trend at this time, especially for young people, when it's time to harvest coffee, young people will flock to buy new cellphones and even like a competition between them by showing off whose cellphone brand is the most expensive. It is also one of the benchmarks that who owns the largest coffee plantation, they are the ones who are.

Apart from being farmers, the Mangulewa people also work as breeders. Pigs, chickens, cows, buffalos and horses have become the culture of the Ngada people in general and the Mangulewa people in particular, maintained with a sustainable tradition from generation to generation for the main requirements in traditional events and cultural rituals such as rituals at weddings, births, deaths and other big traditional events (Tukan, 2019). In addition to the needs of family parties and traditional rituals, some Mangulewa people raise livestock for economic and business needs. Horse breeders generally make money apart from selling horses, they also use the horses as a money maker by holding horse racing competitions. Horse racing has become a tradition for the Ngada people in general.

b. The History of *Reba*

Based on stories passed down from ancestors, there was a farmer from Ngada, his name was Sili. One day, Sili went to fetch water from the river. He took water using a container made of bamboo called a *toke*. On the way, Sili found a plant that vines on a fiddle tree, then Sili approached the plant and observed and traced it from the tip to the root. Sili saw that the soil around the plant was cracked/split. Then Sili cut a small piece of bamboo and tried to dig. He found a yam (*dioscorea esculenta*) that was so long that in the Ngada language it was called *uwi*. After that, Sili went to get water and went home. When he got home, Sili cut the *uwi* into several pieces, kept four parts for replanting, while the others were boiled and then eaten with shaved coconut.

The four pieces of *uwi* that have been cleaned are replanted on a plot of land measuring approximately 2x2 m. The plot of land is named *mata tewi*, on each side of the *mata tewi* is fenced with three pieces of *Reba* wood, so that in total there are 12 pieces of *Reba* wood or called *ladu uwi*. Sugarcane and bananas are planted in every corner of *mata tewi* and in the middle is a coconut shell that has been tied back with the coir. The coconut is a symbol of the owner, namely Sili.

The four pieces of *uwi* are planted on each side of the *mata tewi* so that the stems can propagate on the logs of *Reba* and sugar cane. After the yam (*Dioscorea esculenta*) is planted, Sili does not know when the *uwi* will contain. Sili remembers that when he planted *uwi*, the position of the moon was perpendicular (*wula neno wae roa*) which means the moon reflects on a river called Wae Roa. Sili continues to observe the sweet potatoes that she planted every month when the position of the moon is exactly as above (*wula neno Wae Roa*). After 12 months have passed, then the planted *Uwi* contains, then Sili dug up the *Uwi*, some of it was cooked for eating and some of it was stored and replanted.

Furthermore, it was told that Sili distributed *uwi* to various places so that they could be preserved. Sili arranges all of that so that it is always repeated and commemorated. Each tribe has a plot of land (*mata tewi*) on which to grow *uwi*. This *uwi* is used in the implementation of the *Reba* ceremony. The bamboo sticks used by Sili to dig *uwi* have until now been used as a symbol of *su'a/su'a uwi* which means plow. *Su'a uwi* is a symbol of a plot of land, courageous, as in the following expression: "*su'a uwi sewunga wi dua uma, sewunga wi jaga nua, da dhaga zele mataraga kedhi banga wi noa zanga*", which means *Su'a Uwi* a rod for go to the garden, a rod to guard

the village which is placed above the *mataraga* (a place to hang heirlooms such as *Su'a*, *Sau* and other) so that all descendants can see it.

c. Process of Carry Out the *Reba* Ceremony

Reba is a traditional ceremony for the Ngada people to remember the mandate left by *Sili Ana Wunga*, the first pioneer of *Reba* culture, or the founder of *Reba* culture. The *Reba* celebration is held once a year according to the traditional calendar. Each region holds a *Reba* at a different time according to the date they have set, starting from the *Reba* Bena in December and ending at the *Reba* Mangulewa in February. The *Reba* ceremony consists of:

1) Preparation Stage

a) *Wasi Loka Lanu*

Wasi Loka Lanu is activities to cleaning and preserving *Loka Lanu*, while the word "*lanu loka*" comes from two synonyms, namely "*loka tua*" and "*watu lanu*". The first is the place where people distill the sap into palm wine and the second is the stone structure where the Ngadha ancestor worships. In each tribe, each has *loka lanu*. The *Lanu* workshop is located outside the village, the *loka lanu* consists of *keka lela* and *watu lanu*.

At this stage of the *wasi loka lanu*, all members of the tribe will come to clean the *loka lanu* and repair it. After that, it will be carried out by giving food to the ancestors. This aims to harmonize human relations with God, ancestors, and nature. Besides that, it is also a request for protection from the ancestors and blessings so that the implementation of *Reba* runs smoothly.

b) *Bui Loka*

Bui Loka is the activities to feeding the ancestors in the *Loka Lanu*, this *bui loka* each tribe will carry out the *bui loka* ritual in their respective *loka lanu*. At the *bui loka* stage, a series of activities will be carried out such as the slaughter of a sacrificial animal (rooster), after which the chicken's blood is smeared on the stone (*lanu*). Then the chicken will be burned/cooked. Furthermore, *mosa* will first give food to the ancestors (*ti'i ka Ebu*) by mentioning traditional poetry. After that, they will eat together.

The last stage is *that* all members of the tribe will carry out development planning within their tribe, they will discuss matters regarding the construction of *Ngadhu*, *Sao*, *Bhaga* and others.

2) Core Stage

a) *Kobe Dheke*

Kobe Dheke literally means *Kobe* (night) and *Dheke* (up). *Kobe Dheke* means the first night back to the traditional house or climbing the stairs and entering the traditional house, namely *Sao One* (the main part of the traditional house), all family member of *Sa'o Pu'u* will come together and they had brought chicken, rice, and palm wine with them. The series of activities carried out at *Kobe Dheke* are:

- *Zi'a Ura Manu/Zi'a Ura Ngana*

At this stage the customary leader (*mosa laki*) or family member who has the authority will perform *zi'a ura manu / zi'a ura ngana* or called customary speech to the sacrificial animal before it is slaughtered. The following I the expression of *Zi'a ura manu*: "*Zi'a ura mnu dia, kami wi ti'I ine ema ebu nusi, miu da punu gua pera noa, miu da nana na'a, nana pia, kami wi tedu se zebu ma'e peju, kami da dhepo pata dela ma'e bheka, manu kau ura zi'a, bhoko se wolomila bholo, lewa noza nea, zala kau ngere gega*", which means " We feed all our ancestors who have taught us culture, customs and passed it onto every generation, we will continue to pass it on and will not let it go, we follow the message from our ancestors, don't forget to give us a good hint, if anyone closes the way please open it and give us the path of truth".

- *Ngedho Ate manu / Ngana*

Ngedho ate manu/ngana means ancestral clues. At this stage the traditional leader (*mosa laki*) or an authorized family member will see the heart of the sacrificial animal that has been slaughtered, whether it is chicken liver or pork liver.

- *Ti'i Ka Ebu*

At this stage before the dinner (*ka maki reba*), the *mosa* will perform the ritual of feeding the ancestors (*ti'i ka ebu*). The food that will be given to the ancestors in the form of rice, chicken/pork liver is stored in a plate-like container called *Wati* which is made from *palm* leaves (*wunu maghi*).

- *Fedhi Tua*

At the *Tua fedhi* stage, this is carried out in conjunction with the *ti'i ka ebu* ritual. *Fedhi* means sprinkle, so before giving water to the ancestors, the *Fedhi Tua* and his speech must first be done. In the *Fedhi Tua* speech we ask for blessings from our ancestors to keep us away from things that are dirty or not good, as in the expression: *fiki wi nono dhiri, lina wi pia kisa*.

b) *Kobe Dhoi*

Kobe Dhoi is a night to praise to yam (*be uwi*), this event held in the middle of the village (*kisa nata*). All people participate in this *be Uwi* event. *Uwi* is lifted up high in the form of yam stalk (*koba uwi*) wrapped around the *su'a* or tofa, after the yam is lifted the community will shout *be uwi* with the following speech "*o uwi e, uwi meze go lewalaba, kutu koe-koe ano ko'e, sui moki-moki bhai moli, koba rako lizu ladu wai poso*" which means "*o uwi, uwi as big as a gong, as tall as a drum, even though it was dug by a hedgehog, the uwi was still there, even if it was knocked down by a wild boar, uwi was never used up, Its pillars are straight as high as mountains and their trunks extend to the sky*".

The next event began with *Sedo Uwi/O Uwi* a dance in the form of a circle which was held in the middle of the village. All people participate by wearing complete traditional clothes. *Sedo Uwi* is done from morning until noon, after that all the people will gather in the middle of the village to eat and drink together (*ka maki reba inu nee tua teme*).

c) *Kobe Su'i*

In this *Kobe Su'i* stage, all family members from *Sa'o Pu'u* will carry out various series of events:

- *Su'i Uwi*

In this *kobe su'i* the *Mosa Laki* will recite the *su'i uwi* poems and be heard by all family members in *Sao*, these *su'i uwi* poems contain a series of journeys of the ancestors to the land of Ngada. During the *Su'i Uwi* event, the door of the traditional house must always be closed, the door will be opened after *Mosa* has finished reciting the *Su'i Uwi* poem. This is

a symbol of the arrival of the ancestors to enter the traditional house and participate in gathering together on the night of *Kobe Su'i*.

- *Zia Ura Manu Wi Basa go Su'i Uwi* (Story of slaughtering chicken as confirmation of *Su'i Uwi*)

This stage it is carried out with slaughter of the sacrificial animal, namely the chicken as a form of ratification of the *Su'i Uwi* ceremony. After that, the chicken blood will be smeared on four pieces of *uwi* and on several parts of the traditional house such as the *pena* (door), *nuke* (the inner pillar of the traditional house), *papa bhoko* (the part of the traditional house for women), *pali wa'i* (the flat stone In front of the house as a foothold before entering the house), *tangi* (stairs to go up to the traditional house).

- *Pata Dela (advice from parents)*

In this stage *Mosa laki* or parents will give advice. The inheritance of *Pata Dela* is always adjusted to the situation and conditions. *Pata Dela* is spoken by traditional leader or older people, both to family members and to younger ones. *Pata Dela* can also be spoken by other people in other situations. For example, by teachers to students in the classroom, by parents to children who will continue their studies, or by others to others.

The following is an example of a *pata dela* that is often conveyed: first, *se boge kita riu roe, se kepo kita nari nedo*. Second, *su'u papa suru, sa'a papa laka*. Third, *Bhodha molo ngata go kita ata*. Fourth, *Dhuzu punu ne'e nama raka*, and many others.

- *Resolution of Problems/Conflicts within the Big Family Members of Sa'o Pu'u*

Conflict resolution through the traditional *Reba* ceremony occurs through solving or solving problems and making decisions. The process of solving problems and making decisions starts from within the main house, within the tribe, and within the village. Interestingly, this conflict resolution can occur in stages. The first step being to diagnose the problem, the second is to identify the problem, the last is to find a solution.

3) Closing Stage is *Ire*

Ire is usually held on the sixth or seventh day of the *Reba* celebration. The day when the people of Mangulewa stop working in the fields/gardens (*ngia ngora/uma*). The Ngada people in general, especially the Mangulewa people believe that pests will not come if the prohibition is obeyed. But if the prohibition is not obeyed then the pests will attack the plants that we plant in the fields. Because of this, the Ngada people in general, especially the Mangulewa people always remind each other not to work on the day in question (*ire*).

d. Meaning of Signs or Symbols and Poetry that Used in *Reba* Ceremony

1) Sign or Symbols used in *Reba* ceremony

a) *Uwi* (*Dioscorea esculenta*)



Picture 1. *uwi* (*Dioscorea esculenta*)

Source: tepussomorejo.blogspot.com

Uwi with the Latin name "*Dioscorea esculenta*" is believed to be the ancestors' staple food and a plant supporting human life. *Uwi* is still used by the Ngada people as a food ingredient until now. *Uwi* is still preserved and planted in every garden. This *Uwi* is used at the *kobe su'i* stage.

b) Sacrificial Animals



Picture 2. manu, ngana, and kaba

Source: youtube

The traditional rituals carried out by the Mangulewa community are a legacy from the ancestors that must be preserved, talking about traditional rituals is definitely inseparable from the sacrificial animals used as offerings in the ritual. Sacrificial animals used in traditional rituals, especially *Reba*, are buffaloes, pigs and chickens. Why is it that only these three animals are used as sacrificial animals in traditional rituals, when the Mangulewa community

keeps many other animals such as cows, horses, ducks dogs and others Ngada people in general, and the people of Mangulewa in particular, believed that these three sacrificial animals (chickens, pigs, and buffaloes) have cultural and sacred value. The first sacrificial animal is the chicken (*manu*). Not all types of chickens are used as sacrificial animals, only local chickens but must be roosters. Broiler chickens, layer chickens, and so on are not included in the cultural realm. Chicken is a sacrificial animal that has a symbol of purity, a symbol of timekeeping, a symbol of strength of a woman to protect offspring and find food, and a symbol of bringing blessings.

The second sacrificial animal is the pig (*ngana*), this animal is not only raised and consumed, pigs also have cultural value just like chickens and buffaloes, pigs have a symbol of greatness.

The third sacrificial animal is the buffalo (*kaba*), which in some ways surpasses chickens and pigs in size, price and effort. Due to its declining population, buffalo is the most expensive sacrificial animal, and because of the price factor, buffalo is used in major traditional events, such as *Reba*, *Ka Sa'o* (inauguration of a traditional house), and *Ka Nua* (village inauguration). Buffaloes used in these rituals are male buffaloes. Buffaloes are a symbol of greatness and respect for the ancestors, buffaloes are also a symbol of rank and wealth.

c) *Su'a Uwi*



Picture 3. *Su'a Uwi*

Su'a is a tool used by the ancestors to open fields or farming. *Su'a* is also believed to be a symbol of the existence of *sao pu'u*. Every *sa'o pu'u* must have a *su'a*. Because of the *su'a*, the *sa'o pu'u* was built. Why, because every *Sa'o* who has *Su'a* means that they have received an inherited garden from their ancestors or ownership of an ancestral garden. And it has become a tradition from the ancestor.

d) *Mataraga*



Picture 4. Mataraga

According to the beliefs of the Mangulewa people, *Mataraga* is seen as a symbol of the presence of ancestors whose function of existence is like a bridge to (*Dewa Zeta*) or the Supreme Being. In this case, in order to present the supernatural form, what is done is by giving offerings with requests by clan members. This ritual activity is seen as an expression of respect for the fortune obtained along with a request to maintain the health of the clan members. *Mataraga* is a place to hang heirlooms such as *Su'a*, *Sau* and others.

e) *Keka Lela*



Picture 5. Keka Lela

Keka Lela is a small hut with a tin roof and walls because it is modern, formerly still mad of reeds, this small hut is located in front of *lanu loka/watu lanu* and is called *Keka Lela*. *Keka Lela* with another name *sani solo* which means cottage. *Keka Lela* is usually located in front of the stone silt. *Keka Lela* is used as a place to put sacrifices and offerings that will be given to ancestors at the time of *bui loka* in the celebration of *Reba*.

f) *Watu Lanu*



Picture 6. Watu Lanu

Watu Lanu is a collection of stones arranged consisting of upright stones/dolmens and flat stones/menhirs. It is a place for the blood of the sacrifice to be splashed at the time of offering.

g) *Ngadhu*



Picture 7. Ngadhu

Ngadhu is a monument to replace the appearance of the main male ancestors of one clan which is a community unit according to customary law based on blood ancestry. Each *Ngadhu* of one clan has been given a name by the ancestors.

h) *Bhaga*



Picture 8. Bhaga

Bhaga is symbolized as the presence of female ancestors from one tribe (*Woe*) or as a symbol of women.

2) Poetries that Used in *Reba* Ceremonya) *Ti'i Ka Ebu*

The ritual of feeding the ancestors (*ti'i ka ebu*) is to restore and harmonize the relationship between humans and God, nature and ancestors.

Table 1. The table of *Ti'i Ka Ebu* poetry

No	Sign	Meaning	
		Denotative	Connotative
1.	<i>Kobe dia kami ana ebu miu, utu bhou meza mogo dia sao Gae Gere.</i>	Tonight we your children and grandchildren gather together in <i>Sao Gae Gere</i> (the name one of the traditional in <i>Mangulewa</i>)	
2.	<i>Kami bhe semori mai moli, bhe sengata mai masa.</i>	We call one person, come everyone	" <i>Kami bhe semori mai moli, bhe sengata mai masa</i> " Means one ancestor's name is called and called represents all the ancestors
3.	<i>Kobe dia kobe dheke kami wi ti'I miu tau ka, wi ti'I miu ine ema ebu nusi.</i>	Tonight is <i>Kobe Dheke</i> , we want to feed you, our ancestors	The meaning of <i>kobe dheke</i> or returning to the main house is an event where we will be reminded of our ancestors or referred to as <i>Dewa Sa'o</i> . When family members of <i>Sa'o Pu'u</i> forget about the main house (<i>rebho sa'o pu'u</i>) then they will not be blessed by their ancestors or will get various calamities such as illness, accident and even death
4.	<i>Kami ti'I miu da mami, miu ti'I kami da ngeta.</i>	We give you the cooked, you give us the raw	" <i>Kami ti'I miu da mami, miu ti'I we da ngeta</i> ". It means that when feeding the ancestors with cooked food (<i>ti'I miu de mami</i>) it is a symbol of gratitude to the ancestors for providing abundant harvests (<i>miu ti'I kami de ngeta</i>) for the Ngada community farmers
5.	<i>kami ngede miu bho koko molo, nitu rura zi'a ulu ngia ana ebu miu,</i>	We ask you for the saliva of the healing ancestors	" <i>Kami ngede miu bho koko molo, nitu rura zi'a ulu ngia ana ebu miu</i> ". <i>Bho koko molo</i> means asking for the blessing of protection from the ancestors, <i>nitu rura zi'a</i> means asking for healing when experiencing illness due to bad luck (<i>kadhi leu</i>), or unreasonable illness and others.
6.	<i>Wi bo moe tewu taba, fuka moe muku wae.</i>	So that it grows like sugar cane and bananas	" <i>Wi bo moe tewu taba, fuka moe muku wae</i> ". The purpose of this sentence is to ask for protection from the ancestors so that children and

			grandchildren can develop and grow like sugar cane and bananas that always grow and develop even though they are always cut down.
7.	<i>Tebha dada segu zeu masa ma go rio laza, ulu wi ma'e mu kasa wi ma'e bana.</i>	Throw away sickness and disease,	" <i>Tebha dada segu zeu masa ma go rio laza, ulu wi ma'e mu kasa wi ma'e bana</i> ". Stay away from all sickness and disease. " <i>ulu wi ma'e mu kasa wi ma'e bana</i> " (don't turn your head back, don't get hot) means don't get fever and get sick because you violate or get bad luck being dumped by people (<i>kadhi leu</i>) or get sick because of evil spirits.
8.	<i>Mai si ka ate ngana ne'e maki nari dia.</i>	Come eat our food: pig liver and sweet rice	" <i>Mai si ka ate ngana ne'e maki nari dia</i> ". <i>Ate ngana</i> (pig liver) is an animal body part that must be given to the ancestors during the ritual of <i>ti'i ka ebu</i> , why? Because according to the belief of the Ngada people, the heart of the animal is the most sacred or clean part of the body, so it is worthy to be given to the ancestors. Not only pork liver can be given to ancestors but chicken and buffalo liver can also be given to ancestors in a cooked state. <i>Maki nari</i> (sweet rice) means rice from the best rice.

In the *ti'i ka ebu* speech above, it is explained that this *ti'i ka ebu* speech is given to the ancestors who come from the traditional house, namely *Sao Gae Gere* aiming to restore the relationship between humans and their ancestors. In addition, the content of this *ti'i ka ebu* story is an expression of gratitude from the descendants in *Sao Gae Gere* to their ancestors, for giving them good harvests. As an expression of gratitude they give food in the form of rice from the best rice and chicken or pork liver. In the next speech they also ask the ancestors to be given protection and kept away from all kinds of diseases.

b) *Fedhi Tua*

Fedhi means sprinkle, so before giving water to the ancestors, the *Fedhi Tua* and his speech must first be done. In the *fedhi tua* speech we ask for blessings from our ancestors to keep us away from things that are dirty or not

good, as in the expression: *fiki wi nono dhiri, lina wi pia kisa*. The following is a traditional speech at the time of *Fedhi Tua*:

Table 2. The table of *Fedhi Tua* poetry

No	Sign	Meaning	
		Denotative	Connotative
1.	<i>Ine ema ebu nusi, kami ana ebu miu pu'u dia sao Gae Gere,</i>	Our ancestors, we are your children and grandchildren of <i>Sao Gae Gere</i> ,	
2.	<i>Inu tua teme dia kami ngede bho koko molo, nitu rura zi'a.</i>	Come drink our best palm wine, give us the saliva of the healing ancestors	" <i>Inu tua teme dia, kami ngede bho koko molo, nitu rura zi'a</i> ". <i>Tua teme</i> means the best moke which is first distilled, which is clean. While " <i>bho koko molo nitu rura zia</i> " has the same meaning as in the explanation above, namely, asking for protection and healing from illness.
3.	<i>Fiki wi nono dhiri, lina wi pia kisa.</i>	The dregs are removed from the side, the clear one is in the middle	" <i>Fiki wi nono dhiri, lina wi pia kisa</i> ". As explained in the <i>Fedhi Tua</i> stage, asking for blessings from the ancestors to stay away from things that are dirty or not good. Dregs (<i>fiki</i>) means bad or bad things, clear and pure (<i>lina</i>) means good things. From the above speech it has the meaning, namely: evil must always be marginalized, discarded or removed, goodness remains in the middle or remains prioritized.

In this *Fedhi Tua* speech, it has the same goal as *ti'i ka ebu*, namely to restore harmony between humans and their ancestors. In this *Fedhi Tua* speech, it has another purpose, namely asking for protection from the ancestors so that they are kept away from all things that are not good.

c) *O Uwi*

According to Molo (2018) *O Uwi* is a monotonous dance that forms a circle without musical accompaniment in the middle of the village, which in Ngada is called *Kisa Nata*. Aside from being an accompaniment to the *O Uwi* song dance, it is also a means of building brotherly ties because *O Uwi* is sung

together in a circle as a symbol of unity. Here are some poems that the author got from the sources:

Table 3. The table of *O Uwi* poetry

No	Sign	Meaning	
		Denotative	Connotative
1.	<i>Sili ana wunga da nuka pera gua</i>	Sili is the first person to teach food and drink container culture	<i>"Sili ana wunga da nuka pera gua"</i> . Sili is the name of the ancestor who was the first ancestor to teach the activity of <i>reba</i> , which is marked by the naming of the yam " <i>uwi</i> " as described in the history of <i>reba</i> . Sili was also used as an example because of his success in growing <i>Uwi</i> , which was a staple food source at that time. This poem also contains a moral message of exemplary which means the cultivation of morals and good habits that should be taught by giving real examples. In terms of character education, it can be used as a role model for the younger generation to create a new breakthrough based on hard work and not giving up easily.
2.	<i>Ngadhu nee bhaga da rada kisa nata</i>	Ngadhu and Bhaga are in the middle of the village	<i>"Ngadhu nee bhaga da rada kisa nata"</i> <i>Ngadhu</i> and <i>Bhaga</i> are the ancestral presence of each tribe. They must be placed in the middle of the village so that they are always remembered. <i>Ngadhu</i> is a symbol of the presence of male ancestors. The male figure in question is usually used as a leader in a tribe called (<i>mosa one sa'o</i>). <i>Bhaga</i> which is a symbol of women is also referred to as the leader or called <i>keso uli</i> .
3.	<i>Uwi meze go lewa laba, koba rako lizu</i>	Yam as big as a gong, as long as a drum, spreads up to the sky	In this verse describes the size of <i>Uwi</i> (<i>Discorea esculenta</i>) which has a large and long size like <i>Laba</i> (hand trommel) and <i>Go</i> (gong). <i>Laba</i> and <i>Go</i> are Ngada traditional musical instruments, which are played to accompany the traditional dance, namely <i>Ja'i</i> .

4.	<i>Ladu wai poso</i>	The bollard passes through Poso Mount	
5.	<i>Kutu koe-koe ano ko'e, sui moki-moki bhai moli</i>	Let the porcupine pigs dig but there will be, so that the wild boars will not run out	" <i>kutu koe-koe ano ko'e, sui moki-moki bhai moli</i> ". The poem has a meaning: the source of life will not run out, a culture will not become extinct, humans continue to reproduce with nature and their environment. Fleas and <i>sui</i> are wild animals that always damage plants, if in daily life fleas and <i>sui</i> are likened to challenges and obstacles that must be overcome
6.	<i>Se siwa se deka kita tau beja go dhegha</i>	Once a year we can satisfy our longing	In this verse is an expression of their happiness that must be grateful
7.	<i>Dhiu ne'e dhone, go maghi da oge one</i>	Dhiu and dhone are like shoots of lontar	" <i>Dhiu ne'e dhone go maghi da oge one</i> ". Dhiu and dhone are people's names. <i>Maghi da oge one</i> depicts the beauty of two young girls.
8.	<i>Seti denge-denge wae noru bere</i>	Listen carefully like flowing water	" <i>Seti denge-denge wae noru bere</i> ". This verse calls for an appeal to invite to listen what the someone want to say
9.	<i>O mora ine bupu dhele tu go fala lu'u</i>	Poor mother always cries	" <i>O mora ine bupu dhele tu go fala lu'u</i> ". This poem describes the sadness of parents for what they are going through, whether it is a bad thing or their distress.
10.	<i>Zele ulu tuba laja rua, lau loka lau, go iki da neni manu.</i>	An eagle is looking at a chicken at the end of the village	" <i>Zele ulu tuba laja rua, lauloka lau, go iki da neni manu</i> ". This poem describes the beginning of the love story of young people. <i>Iki</i> and <i>neni manu</i> means a man is glancing/stealing glances at a girl he likes. In the Ngada people's marriage tradition, this is the beginning of the marriage stage. Before going to a more serious level at first the guy will look for a girl who really makes him fall in love or " <i>ghiri go tuka ghi</i> ".

As previously explained, not only a few of the poems sung at the time of *O Uwi*, but many poems were sung by the poet, *Lalu Loka*. Therefore, the author only describes some of *O Uwi*'s poems obtained from resource persons.

In *O Uwi* poems above, the name of the founder of *Reba* is always mentioned, namely Sili or referred to as the first person to teach *Reba* Culture. *Uwi* is also praised in the *O Uwi* poem which is believed to be the source of the life of the Ngada people's ancestors until now.

In the following verses, they are interspersed with pictures of the beauty of the village girls, namely *Dhiu* and *Dhone*. The figures of *Dhiu* and *Dhone* are not just the names of the two girls but a picture of the beauty of all the girls in the village, besides that in the next verse it is explained that there is a young man who glances / steals glances at the girl who makes him fall in love, as in the phrase "*ghiri go tuka ghi*" which means glancing/stealing glances.

d) *Su'i Uwi*

Su'i Uwi poems will recited by the customary leader or a person with authority. Tradition in *su'i uwi* they listen back to the pilgrimage journey of the ancestors to the land of Ngada, in the pilgrimage they reflect on their strengths and limitations, their hard work, who is a partner in the pilgrimage journey, all of that will be explained in traditional stories or poetry to *Su'i uwi* below:

Table 4. The table of *Su'i Uwi* poetry

No	Sign	Meaning	
		Denotative	Connotative
1.	<i>Pu'u zili giu pu'u zili gema, Su'I O uwi</i>	From a very far and dark place	In the first verse, <i>pu'u zili giu, pu'u zili gema</i> " means coming from a very far and dark place, here the name of the place is not mentioned, according to sources the place is meant by a foreign country or what is often called abroad.
2.	<i>Zili meko da tere tolo dara sa ulu roro, su'I O uwi</i>	There is a source of light from above that gives light to life in all directions	The 2nd verse " <i>meko da tere tolo da dara sa ulu roro</i> " means "comes from the source of light from above that illuminates the whole world", here it is implied that the source of light is the one that led them to move from place to place. From the word " <i>dara</i> " or light it means the moon and the sun that brought them from the darkness.

3.	<i>Zili sebhe gha go selo one, su'I o uwi</i>	Arrived in Selo	3rd verse, " <i>Zili sebhe gha go Selo one</i> ". <i>Selo one</i> means the name of a place visited by the ancestors.	
4.	<i>Dia nenga jo jo dia, su'I o uwi</i>	It's getting closer	Verses 4-13 show that there was a process of migration through the jungle, they made a boat and were equipped with all their necessities during their next voyage/journey. This also shows that there is a group of people who dare to take risks across the ocean and dare to break through the jungle. This process is a basic teaching for the Ngada people to continue to fight and be brave in facing every challenge in life. Unyielding attitude is also taught in this verse.	
5.	<i>Zili da nga gha sina one, su'I o uwi</i>	Arrived at <i>Sina One</i>		
6.	<i>Da lete wi go kiba leka, da dara wi kawi kao, su'I o uwi</i>	By breaking through the wilderness		
7.	<i>Dia jo jo dia, su'I o uwi</i>	It's getting closer		
8.	<i>Zili da pita gha ne'e bu'e sina, sui o uwi</i>	Married a girl from Sina		
9.	<i>Dia nan a peti fao, dia na na lege lapi.</i>	Have stopped and rested for a while		
10.	<i>Zili da pako gha ne'e rajo, su'I o uwi</i>	They have built a ship		
11.	<i>1. Zili da wake gha dhapi mangu</i>	The ship mast has been erected		
12.	<i>Zili da webha gha dhapi laja, su'I o uwi.</i>	There has been spread the screen.		
13.	<i>Zili da peda gha tuku, su'I o uwi.</i>	Has been embraced by the paddle		
14.	<i>zili da keso gha uli, su'I o uwi</i>	It's been turned around		In the 14 verse, there are elements of leadership in the odyssey. " <i>Zili da keso gha uli</i> " which means turning around correctly, this happens is determined by the leader, namely the <i>mosa ana koda</i> (captain) who leads the voyage. In addition to the captain, there is also a <i>mosa keso uli tange dala</i> (driver) who steers the boat based on the direction of the star. <i>Keso uli</i> which means driver, in the sense of the Ngada traditional

			institution means the leader who drives and organizes people's lives. This leadership quality is symbolized by Ngada's leadership expression: " <i>maku-maku ana ngalu, be'o-be'o ana eko</i> " (wise leaders and beware) which means "a wise leader who is able to save his followers, namely members of the community and the public interest is the main goal. <i>Mosa keso uli and mosa ana koda</i> are leaders who have a stand and dare to make good and right decisions, they are also referred to as <i>mosa woe</i> (leaders of tribal groups).
15.	<i>zili mesi mite, zili laja nga rie-rie, su' o uwi</i>	There is already in the middle of the ocean, the faint sail has been seen	15 verse, " <i>zili mesi mite</i> ". <i>Mesi</i> (salty) and <i>mite</i> (black), in the connotation meaning <i>mesi mite</i> means sea or ocean.
16.	<i>Dia nenga jo jo dia, su'I o uwi</i>	It's getting closer	
17.	<i>Zili da nga dara tana maza, tana Malaka, su'I o uwi</i>	Has landed on the land of Malaka	17 verse, " <i>zili da nga dara tana maza, tana Malaka</i> ". The sentences <i>tana maza, tana</i> (soil) and <i>maza</i> (dry) which means land or islands. Here it is explained that the ancestors had stopped at a place called Malaka.
18.	<i>Da na na peti fao, da na na lege lapi, su'I o uwi</i>	Stop and rest there	In 18-22 verses, after stopping and resting in the land of Malaka they continued their voyage to their destination.
19.	<i>Zili da webha gha wali laja, su'I o uwi</i>	The screen is stretched again	
20.	<i>Zili da peda gha wali tuku, su'I o uwi</i>	Has embraced the paddle again	
21.	<i>Zili wali go mesi mite, su'I o uwi</i>	Has been back in the ocean	
22.	<i>Dia jo jo dia, su'I o uwi</i>	It's getting closer	
23.	<i>Zili jawa onw, su'I o uwi</i>	Already in the land of Jawa	In the 23 verse, they stopped again and at a place, namely the

24.	<i>Dia da kolu gha watu, su'I o uwi</i>	The anchor has been lowered	island of Java. There they stayed for a long time and mingled with the Javanese people, as evidenced by the sentence in the 26 verse, " <i>ghale gha nee ngawo sae</i> ", they farmed and found good corn seeds to take away, there is also in the 27 verse, " <i>da papa maga gha nee bue Jawa</i> ", <i>maga</i> (meet) which means they marry a girl from Java. His marriage to the Javanese girl has evidence up to now, namely <i>Sa'o Ratu Jawa</i> in the Mangulewa village and the Javanese (<i>woe</i>) tribe in the Bajawa sub district, which is the result of a genealogical unity that started from " <i>da papa maga ne'e bu'e jawa</i> ".
25.	<i>Dia na na peti fao lege lapu, su'I o uwi</i>	Stop and rest again	
26.	<i>Zili da ghale gha nee ngawo sae, su'I o uwi.</i>	There have been corn seeds that have been found.	
27.	<i>Zili da papa maga agha ne'e bu'e jawa, su'I o uwi</i>	There has married javanese girls	
28.	<i>Zili da webha gha wali laja, su'I o uwi</i>	The screen is stretched again	
29.	<i>Zili da seda gha wali tuku, zili gha wali mesi mite, su'I o uwi.</i>	has been embraced again, paddle, already at sea.	
30.	<i>Dia jo jo dia, su'I o uwi</i>	It's getting closer	
31.	<i>Zili nga gha tana dara, zili tana raba, sui o uwi</i>	Has arived in the land of Raba	
32.	<i>Zili da peti gha wali watu, zili da webha gha wali laja, zili gha wali mesi mite, su'I o uwi</i>	the anchor has been lifted, the sail is stretched back, has returned to the sea	
33.	<i>Zili da ghale gha nee ngawo sae, su'I o uwi</i>	Corn seeds have been found again	
34.	<i>Zili da dhada gha ne'e bu'e raba, su'I o uwi</i>	has married and brought along the girls of Raba / Bima	
35.	<i>Dia nenga jo jo dia</i>	It's getting closer	
36.	<i>Lau mai Wio, Su'I O uwi</i>	Already in the land of Wio	

37.	<i>Lau da na na gha peti fao lege lapi, su'I O Uwi</i>	Have stopped and rested there	(ana koda) by following the light of the star which they believed to be a signpost. They arrived and stopped at a place called Wio (Sumba), they stayed there for a long time. In the 38th stanza, " <i>lau da wito gha nee bu'e Wio</i> ", the word <i>wito</i> (take a way) implies marriage, so they also marry the girl from Sumba. They took palm (<i>lontar</i>) seeds with them (found in verse 39). So in this odyssey, apart from the core people, they also brought with them their descendants who married Javanese, Raba and Sumbanese girls.	
38.	<i>Lau da wito gha ne,e bu,e wio, su'I o uwi</i>	Take a way Sumbanese girls		
39.	<i>Lau da kati gha ne'e li'e maghi, su'I o uwi</i>	Have found palm leaves		
40.	<i>Lau da webha gha wali laja, su'I o uwi</i>	The screen has been stretched again		
41.	<i>Lau da sedha gha wali tuku, su'I o uwi</i>	The anchor has been lifted		
42.	<i>Lau wali gha go mesi mite, lala nga rierie, su'I o uwi</i>	Has been back in the ocean		
43.	<i>Dia jo jo dia, su'I o uwi</i>	It's getting closer		
44.	<i>Lau se'e lau mai, su,I o uwi</i>	It's almost here		
45.	<i>Lau Oba nee Nanga da se wae bata, su'I o uwi</i>	Oba and Nanga who have conquered the sea		Oba and Nanga are the names of ancestors who are called leaders who have succeeded in guiding them to arrive at the land of Roja or now called Ngada. At the beginning of their wanderings, the name of the ancestor of their leader was not mentioned, but after arriving in the land of Ngada, only Oba and Nanga were mentioned. In this fourth footage, after they arrived in Ngada land, they scattered to various places to pave the way for building houses, making <i>ngadhu bhaga</i> , land/gardens and others. " <i>Oba ne'e Nanga da se wae bata</i> ". The word <i>se</i> (one) when combined with <i>wae bata</i> means wading through the ocean.
46.	<i>Lau da nga gha tana Roja, lau da kolu gha wali watu, su'I o uwi</i>	Has arrived in the land of Roja, releasing anchor again		
47.	<i>Lau da pole gha wali laja, su'I o uwi</i>	Has rolled back the screen		
48.	<i>Dia gha Wae Meze, su'I o uwi</i>	Arrived at Wae Meze/Aimere		
49.	<i>Dia da pale nee pale, da toke nee zala sede, su,I o uwi.</i>	Has made away.		
50.	<i>Dia lau gha Nua Bo Niki, su'I o uwi</i>	Arrived at the village of Bo Niki		
51.	<i>Dia da ghedhi gha zeta nua Bo Poma, su'I o uwi</i>	Already headed to the village of Bopoma	In the 54th stanza, it says " <i>ebu Geu Lako</i> ", it is one of the ancestral names of Mangulewa. In the 55th to 57th stanzas, it is said that the ancestors have entered the traditional house	

52.	<i>Zeta da pogo gha nee ngadhu, da rina gha nee bhaga, su'I o uwi</i>	Ngadhu and Bhaga have been made	(Sao), after <i>Mosa</i> has finished saying the last <i>Su'i Uwi</i> speech, the Sao door will be opened, this is believed to be the acceptance of the ancestors who want to enter <i>Sao</i> .
53.	<i>Zeta da wake gha ne'e Sao</i>	The main traditional house has also been built	
54.	<i>Ebu Geu Lak da mosa piu, laki pado, su'I o uwi</i>	Ancestor Geu Lako the leader who has taught well	
55.	<i>Dia da dhoru gha dia Bo Podhi, su'I o uwi</i>	Already headed to the village of Bo Podhi	
56.	<i>Dia da men agha bata, su'I o uwi</i>	Already at the entrance to the village	
57.	<i>Dia nenga lole gha one Sao, Su'I o uwi</i>	It's almost in to the main traditional house.	

Su'i Uwi poems are a series of journeys of the ancestors to the land of Ngada. The ancestors at first were not explained that where they came from, in the *Su'i Uwi* poem also the names of the ancestors who first left for the land of Ngada were not mentioned. In the first verse it is mentioned that the ancestors came from a dark place and very far away (*Pu'u zili giu pu'u zili gema*). During the journey to the land of Ngada they only relied on "a source of light that came from the sky" (*meko da tere tolo da dara sa ulu roro*) which was believed to be the source of light that had brought them from darkness to Ngada and the source of light was used as a guide. The sources of light are the stars and the moon.

The first place they stopped was Selo (verse-3), there they built a big sailboat. It was also explained that there were leaders who built boats, led voyages, or drove boats across the ocean to their destination, the names of these leaders were not mentioned. But it is clear that there is a *Mosa* called *Mosa Ana Koda* (the captain/skipper) who leads the voyage, there is *Mosa Keso Uli Tange Dala* (the helmsman) who steers the boat based on the light of the guiding star. Next, it was explained that there were several places they stopped after from Selo. From the place they visited, they married girls from that place (girls from Sina, Java, Raba/Bima, Wio/Sumba) and they also took food seeds from there such as corn and others (verses 8, 26, 27, 33, 34, 38, and

39). During their journey to Ngada they not only brought their core people but also brought their descendants from their marriage to people from Sina, Java, Bima, and Sumba.

The verses that say "*dia nenga jo jo dia*" which means they are getting closer, show that there is a process of moving from one place to another. After arriving in the land of Rajo which is now called Ngada, here are only two names of leaders who have led them to their destination, namely Oba and Nanga. The figures of Oba and Nanga are known as wise leaders, they lead a journey so that they are able to save their followers.

It is further explained that after the ancestors arrived in Ngada, they started their life by paving roads, building houses (*Sao*), making *Ngadhu* and *Bhaga*, opening fields for farming.

Discussion

a. Process and Meaning of *Reba* Ceremony

Reba is a traditional ceremony for the Ngada people to remember the mandate left by *Sili Ana Wunga*, the first pioneer of *Reba* culture, or the founder of *Reba* culture. The *Reba* celebration is held once a year according to the traditional calendar. *Reba* is not celebrated simultaneously because this *Reba* custom depends on instructions from the *kepo wesu* (traditional stakeholders) based on the traditional calendar (*sobhi year*) (Kaka, 2016). The *Reba* ceremony consists of:

1) Preparation Stage

a) *Wasi Loka Lanu*

First, *wasi loka lanu*, the word "*wasi*" means cleaning and preserving. While the word "*lanu loka*" comes from two synonyms, namely "*loka tua*" and "*watu lanu*". The first is the place where people distill the sap into palm wine and the second is the stone structure where the Ngadha ancestor worships. So in connotation "*wasi loka lanu*" means maintaining or cleaning a place of worship. *Loka lanu* is a common right of all members of the house. There are two important activities carried out related to the *Reba* preparation stage, namely physical and spiritual activities. Physical activities are carried out by building a small hut called "*Keka Lela*" and rearranging the *watu lanu* or stone arrangement so that it can be used for sacrificial rites, and spiritual activities is feeding the ancestors (*ti'i ka ebu*).

b) *Bui Loka*

This *bui loka* stage is the first stage carried out in welcoming the core stages of *Reba*. The meaning of *bui loka*, “*bui*” means cooking food by burning, “*loka*” means a place of worship of the Ngada ancestral tribe. *Bui loka* is carried out in the afternoon, each tribe will carry out the *bui loka* ritual in their respective *loka lanu*. *Bui loka* can only be done by men, while women will remain in the *Sao*, while waiting for the men to return from the *loka* they will cook *maki reba* and prepare everything for the needs ahead of the *kobe dheke* ritual later.

Each tribal member who comes to *loka lanu* must bring one raw chicken or pork, cooked rice, and palm wine. Arriving at the location, all the food that has been brought will be collected. *Mosa* will take one of the chickens and then slaughter it and the blood of the chicken is smeared on every stone silt in the shop. After that, all the chicken that has been brought or the raw meat will be burned simultaneously, while some men will provide a place to eat in the form of *Wati* (matting plate made of palm leaves) and drink palm wine (*Tuak*). The next stage after all the meat is cooked, the *mosa* will perform the ritual of “*ti'i ka ebu and fedhi tua*” or feeding the ancestors, because this is something that must be done at every stage of the implementation of *Reba*. Ancestors should be prioritized before eating together, feeding to ancestors or *ti'i ka ebu* aims to restore and harmonize the relationship between humans and God, nature and ancestors. In addition, as an offering to the ancestors or a thank you for the blessings of the harvest, fortune for a year and also asking for the blessing of protection. After that, they eat and drink together.

The next stage is that all members of the tribe will carry out development planning within their tribe, they will discuss matters regarding the construction of *Ngadhu*, *Sao*, *Bhaga* and others. Everything has to be planned at the *loka* in advance, the rest will be discussed together in the *Sao*, and that's the reason why only men are allowed to do *bui loka*.

2) Core Stage

a) *Kobe Dheke*

At this stage, all family members, whether wandering (*gae kuru nguza ne'e wae da lina*) or family/tribal members who live with the new family (*sao*

dhoro), are required to gather to the main house (*sa'o pu'u*) for celebrate the *Reba* ceremony together. All members of the family/tribe return to the main house as a sign of respect to their original ancestors (*be'o ine dhegha ema*).

The meaning of *kobe dheke* or returning to the main house is an event where we will be reminded of our ancestors or referred to as *Dewa Sa'o*. When family members of *Sa'o Pu'u* forget about the main house (*rebho sa'o pu'u*) then they will not be blessed by their ancestors or will get various calamities such as illness, accident and even death.

In this *Kobe Dheke* stage, all family members from *Sa'o Pu'u* will carry out various series of events:

- *Zi'a Ura manu*

At this stage the customary leader (*mosa laki*) or family member who has the authority will perform *zi'a ura manu* or called customary speech to the sacrificial animal before it is slaughtered.

- *Ngedho Ate Manu / Ngana*

At this stage the traditional leader (*mosa laki*) or an authorized family member will see the heart of the sacrificial animal that has been slaughtered, whether it is chicken liver or pork liver. The meaning of *ngedho ate manu/ngana* is something that is done to seek instructions from the ancestors about things that will happen in the future. After that, the sacrificial animal that has been slaughtered will be cooked, mixed with shaved coconut, which is one of the typical foods of the Ngada people called *ra'a rete*.

- *Ti'i Ka Ebu*

At this stage before the dinner (*ka maki reba*), *mosa* will perform the ritual of feeding the ancestors (*ti'i ka ebu*). The food that will be given to the ancestors in the form of rice, chicken/pork liver is stored in a plate-like container called *Wati* which is made from palm leaves (*wunu maghi*). Feeding the ancestors with rice (*maki nari*) means offering them the best food from the best rice.

The meaning of the *Ti'i Ka Ebu* ritual is to restore and harmonize the relationship between humans and God, nature and ancestors. In addition, as an offering to the ancestors or a thank you for the blessings of the

harvest, fortune for a year and also asking for the blessing of protection. After the *ti'i ka ebu* ritual is carried out, the next event is the ritual of giving a drink (*moke*) to the ancestors called the *fedhi tua*.

- *Fedhi Tua*

At the *Tua fedhi* stage, this is carried out in conjunction with the *ti'i ka ebu* ritual. *Fedhi* means to sprinkle, so before giving palm wine (*Tua/Moke*) to the ancestors, the *Fedhi Tua* and his speech must first be done. Palm wine can be said to be a 'sacred' drink, both luxurious and common for the Ngada people. It is a must-have drink and a part of many traditional ceremonies, whether as part of a ritual or as a treat, parties, receiving guests, and other official activities, palm wine is the best and most entertaining treat for the Ngada people and very entertaining for the Ngada people. In the procession of receiving guests in the Ngada community, drinking palm wine (*Tua/Moke*) is also a symbol of acceptance, another symbol of *moke* is as a form of friendship and kinship Lodo, (2020).

In the *Fedhi Tua* speech we ask for blessings from our ancestors to keep us away from things that are dirty or not good, as in the expression: "*fiki wi nono dhiri, lina wi pia kisa*" in the denotative meaning which means: the dregs are set aside, the clear is kept in the middle, while if it is connoted it has the meaning, namely: ugliness must always be removed, discarded or removed, goodness remains in the middle or remains prioritized. After the ritual is carried out, all family members eat together (*ka maki reba*). After that, they will sit down to tell stories about each other's lives or joke around. At this moment at the same time strengthen the ties of brotherhood.

- b) *Kobe Dhoi*

At this stage, it is marked by the lifting of the *Uwi* (*Discorea esculenta*) up high accompanied by shouts of "*be uwi*" or praise/appeal to the *Uwi*. This event is held in the middle of the village (*kisa nata*). All people participate in this *be Uwi* event. *Uwi* is lifted up high in the form of *koba uwi* or yam stalk wrapped in *su'a* or tofa, after the sweet potato is lifted the community will shout *be uwi* with the following speech "*o uwi e, uwi meze go lewalaba, kutu*

koe-koe ano ko'e, sui moki-moki bhai moli, koba rako lizu ladu wai poso" which means "o uwi, uwi as big as a gong, as tall as a drum, even though it was dug by a hedgehog pig, the uwi was still there, even if it was knocked down by a wild boar, uwi was never used up, Its pillars are straight as high as mountains and their trunks extend to the sky." The question is why the Ngada people do not praise rice, corn or other plants but *Uwi* which is praised?, from the wandering history of the ancestors of the Ngada people it was *Uwi* who made their staple food for them during their wandering journey, it was *uwi* who gave them life, after sojourn. They go to various places then they get to know rice, corn or other foods.

The next event began with *Sedo Uwi/O Uwi* a dance in the form of a circle which was held in the middle of the village. All people participate by wearing complete traditional clothes. *O Uwi e* is sung together by all participants, in a circle there are two or small groups of three people each. These small groups are called *Lalu Loka*. Each small group will take turns singing their solo rhyme and then continue with the exclamation *O Uwi e* which is the refrain which is sung together by all participants in the circle.

Sedo Uwi is done from morning until noon, after that all the people will gather in the middle of the village to eat and drink together (*ka maki reba inu nee tua teme*). At this moment it is a symbol of unity and kinship built in a Mangulewa community. After the meal together, it is continued with *Sedo Uwi* until the afternoon, *Sedo Uwi* is the most popular dance that still has the allure to invite everyone to participate in this dance. *O Uwi* or *O* which is an exclamation and *Uwi* means yam. The basic reason why yam is always called for is because yam or *uwi* has a central position in the *Reba* ritual which is a symbol of the staple food of the ancestors as the giver of life. *O Uwi e* is the song chorus in this dance, where *Uwi* are a symbol of life that the people of Mangulewa and its surroundings should be grateful for in the circular dance. There are also song lyrics and their meanings sung during *Sedo Uwi* which will be explained by the author on the next page.

In the evening, it was continued with the *Ti'i Ka Ebu* event which was held in their respective traditional houses (*sa'o*). *Ti'i Ka Ebu* is the most mandatory stage during the *Reba*, from the opening stage to the closing stage

of the *Reba*. As explained above, *Ti'i ka Ebu Nusi* is a form of gratitude and gratitude to the ancestors and also the restoration of the relationship between humans and God, nature and ancestors.

c) *Kobe Su'i*

This stage is carried out in the core traditional house (*sa'o pu'u*), all family members will gather in their respective *sa'o pu'u* and carry out traditional events with several agendas:

- *Su'i Uwi*

Su'I is an expression of action, which means the act of seeding, producing. Meanwhile, *Uwi* is a staple food source that is durable and can grow anywhere and can be replanted so that it remains sustainable.

Traditions in *Sui uwi* they listen to the pilgrimage of ancestors to the land of Ngada (Mawo, 2021). In the pilgrimage, they reflect on their strengths and limitations, their hard work, who is their partner in the pilgrimage, all of which will be explained in traditional speech or poetry to *Su'i Uwi*. During the *Su'I Uwi* event, the door of the traditional house must always be closed, the door will be opened after *Mosa* has finished reciting the *Su'I Uwi* poem. This is a symbol of the arrival of the ancestors to enter the traditional house and participate in gathering together on the night of *Kobe Su'i*. In addition, in *Su'i Uwi* the traditional leader (*Mosa Laki*) or the person in charge will cut the yam, while some women will cook rice and meat (*maki reba*) in the kitchen.

Uwi (Discorea esculenta) is cut into four parts, the first cut will be stored for replanting, this is intended so that *uwi* is preserved as was done by Sili as the first founder of *Reba*. In addition, the replanted *Uwi* is a symbol of environmental preservation and revitalization so that the entire environment, both physical and social, can continue to live. In the last piece, *Mosa* will say that the *Uwi* comes from the land belonging to the traditional house, all garden land belonging to the traditional house will be mentioned, if any that have been sold will be notified, this is so that all family members from *Sa'o Pu'u* can know everything or they will not just take land or garden land that does not belong to them. *Su'i Uwi* contains the meaning of customary law or the law of truth regarding land

ownership or garden land that must be known by the family/clan members of the *Sa'o Pu'u*.

- *Zia Ura Manu Wi Basa go Su'I Uwi* (customary speech of slaughtering chicken as confirmation of *Su'i Uwi*)

At this stage it is carried out after cutting *uwi* (*Discorea esculenta*), followed by the slaughter of the sacrificial animal, namely the chicken as a form of ratification of the *Su'i Uwi* ceremony. After that, the chicken blood will be smeared on four pieces of *uwi* and on several parts of the traditional house such as the *pena* (door), *nuke* (the inner pillar of the traditional house), *papa bhoko* (the part of the traditional house for women), *pali wa'i* (the flat stone In front of the house as a foothold before entering the house), *tangi* (stairs to go up to the traditional house) etc. confirmation of *Su'i uwi* it means validation by smearing chicken blood, this has a meaning as a symbol of purification.

- *Pata Dela* (advice from parents)

At this stage, *Mosa Laki* or parents will give advice or "*lese dhe nee peda pawe/pata dela*". Through the celebration of *Reba*, humans seem to be born again. In this case, it means new in attitude, speech and deed. So that in the celebration of *Reba*, the new generation of children are always reminded of *Pata Dela* (a message from parents).

"*Pata*" means proverb/advice and "*Dela*" means elder, parent, ancestor. *Pata Dela* is not only interpreted as "old man's advice" but also "ancestral proverb". *Pata Dela* is included in the category of traditional poetry that is inherited and spoken in the daily life of the Bajawa people. There is so much *Pata Dela*. Generally, the disclosure of *Pata Dela* is very dependent on the moment or context, or who is revealing it and to whom the *Pata Dela* is addressed. The inheritance of *Pata Dela* is always adjusted to the situation and conditions. *Pata Dela* is spoken by traditional elders (*mosa laki*) or older people, both to family members and to younger ones. *Pata Dela* can also be spoken by other people in other situations. For example, by teachers to students in the classroom, by parents to children who will continue their studies, or by others to others (Betu, 2023).

The following is an example of a *pata dela* that is often conveyed: **First**; *se boge kita riu roe, se kepo kita nari nedo*. The literal meaning is, one piece we enjoy deliciously, one handful we taste delicious. One (*se*) piece (*boge*) and one (*se*) handful (*kepo*) refer precisely to food and body language. *Riu roe* (enjoy with the delicious) and *nari nedo* (taste with the delicious) emphasize that what we have, should not only make ourselves happy. Sharing is the keyword that sums up this *Pata Dela*.

Second; *su'u papa suru, sa'a papa laka*. The literal meaning, helping each other in carrying, taking turns in carrying. Carry something on back (*su'u*) and pelvis (*sa'a*) are verbs that translate into action. *Papa suru* and *papa laka*, namely helping each other and taking turns, are intended as an affirmation for *su'u* and *sa'a*. The *Pata Déla* is correlated with what we are familiar with, heavy as well as being carried, light and easy to carry. This *Pata Dela* wants to emphasize that in this life, we must be sensitive, must be generous in helping, must be self-aware as well as to share the burden.

Sociologically, *se boge kita riu roe*, we are cowardly *nari nedo* and *su'u papa suru, sa'a papa laka* expresses the nature of humans as social beings. We must share, help each other, and lighten each other's burdens. Whatever our condition and situation, the two *Pata Dela* above can make us realize that we cannot live alone. *Ata go'o* (Other people) are subjects outside ourselves who because of their existence we can become who we really are.

Se boge kita riu roe, se kepo kita nari nedo and *su'u papa suru, sa'a papa laka* can also be interpreted as resistance, for what? Against egoism and individualism which is increasingly becoming a characteristic of today's society, which has become the hallmark of most Bajawa people as well. *Se boge kita riu roe, se kepo kita nari nedo* is another name for altruism. We become who we are not only because of other people, but from what we do with other people. More than just being, inherited, and spoken, *Pata Dela* is a guide and guide for the Bajawa people's steps in life.

There are also other *pata dela* that are often conveyed by parents, relatives and fellow human beings such as, *Bhodha molo ngata go kita ata* (to have respect for fellow human beings). *Dhepo da be'o, tedu da bepu* (imitating the predecessors or parents and ancestors) in this case we are encouraged to imitate the good things done by parents or what has been taught by the ancestors. *Dhuzu punu ne'e nama raka* (study and work to completion) we are taught not to be lazy, despair or give up in doing something that has become our goal. *Modhe-modhe ne'e soga woe, meku ne'e dua delu* (be good and be gentle with friends/friends), in friendship we must not be rude in words or actions, nor should we create enmity. *Go ngata go ngata, go tenge go tenge* (Other people's property, let it be someone else's; declare that it belongs to someone else; don't be greedy), we are also taught not to take other people's property, In other words, we must not steal or take what belongs to someone else. *Bugu kungu nee uri logo* (work diligently and enjoy your own sweat)".

- *Resolution of problems/conflicts within the big family members of Sa'o Pu'u*

Reba is not only a special opportunity for Ngada people to gather in their respective traditional houses. *Reba* is also an opportunity for grace because all enmity, strife in the family must end right away. The things that are done in problem solving are:

First, diagnose. According to Betu (2019) diagnosis is the first step in the troubleshooting process. This initial step is very important to determine the type of conflict in it. The problem solving process in the celebration of *Reba*, the traditional leaders (*mosa laki*) will provide opportunities for parties who have problems or those who are in conflict with each other to convey their problems first, after that the *Mosa Laki* will try to find the root of the problem through questions given to witnesses.

Second, identify the problem. In this step through Reports and testimonies will help the *Mosa* to identify the problems that exist. Identifying this problem aims to determine the type of conflict, whether it includes conflict within the family, conflict between families or

conflict between *Sa'o* within the tribe. If the problem is related to inherited land, it will identify the type of inherited land and the position of the actors in traditional and tribal houses, thus assisting the process of further problem solving. For example, the right to the inherited land must be from the mother's lineage (*Ana Weta*) or the eldest daughter, for those who come from the father's lineage (*ana nara*) are not entitled to the inherited land.

The third is to find a good solution to the problem, the solution must be mutually agreed. Then the last *Mosa* will make a decision that is by way of peace.

3) Closing Stage is *Ire*

Ire is the last day of the *Reba* party in Ngada. On this day all Bajawa are not allowed to enter their fields and work or are called *leza da mona ma'e ngo uma*. This is because a week-long *Reba* party drains a lot of energy and mind, so it takes a day to rest. In addition to resting according to the belief, the Ngada community believes that if people work on "*ire*" days, pests will follow them and enter their fields (Dhogo, 2009). *Ire* is usually held on the sixth or seventh day of the *Reba* celebration. The day when the people of Mangulewa stop working in the fields/gardens (*ngia ngora/uma*). The Ngada people in general, especially the Mangulewa people believe that pests will not come if the prohibition is obeyed. But if the prohibition is not obeyed then the pests will attack the plants that we plant in the fields. Because of this, the Ngada people in general, especially the Mangulewa people always remind each other not to work on the day in question (*ire*). This is the belief of the Ngada people, especially Mangulewa about the importance of the *ire* period in a series of *Reba* ceremonies, a thanksgiving ceremony for the harvest. And this ceremony is usually held once a year. Generally lasts from the end of December to the end of February. This celebration becomes a full-fledged celebration because all Ngada people express their gratitude for the gift of life in the past year and at the same time ask for blessings for the journey of life in the New Year (Dhogo, 2009).

The prohibition to work during the *ire* period is a prohibition which for the Ngada people is an important matter because it is related to the Ngada people's belief in the impact that will occur if we work during this *ire* period. This belief is what makes the Ngada people afraid to do work during the *ire* period. Apart from

that, this prohibition to work is also an expression of gratitude for nature which has become a place for people to live.

b. Meaning of Signs or Symbols and Poetry That Used in *Reba* Ceremony

1) The Meaning of Sign or Symbol that Use in *Reba* Ceremony

a) *Uwi (Dioscorea esculenta)*

Uwi is a type of *Uwi uwian (Dioscorea esculenta)* that is the staple food of the ancestors and Ngada people now. *Uwi* is not only valuable to meet basic human needs but also has historical value (Demu, 2005). For this reason, the teaching is set for *Uwi* to be planted in every garden (*uma*) and praised as a staple food source for the Ngada people's ancestors at the *Reba* traditional feast. *Uwi* planted on *uma* or land called *mata tewi* is also a sign or proof of ownership of the land.

In celebration of the *Reba* ceremony, *uwi* as a symbol of all plants, culture and life for the Ngada people as in the following expression:

Uwi meze go lewa : *uwi as big as a gong as long as a hand trommel*
laba

Lobo wi so'i Dewa : *shoots soar to God*

Kabu nga role nitu : *roots embracing the god of the earth*

Ladu wai poso : *wood supporting Poso (name of mountain)*

Koba rako lizu : *spread up to the sky*

Uwi sedu peka rua : *uwi still growing buds*

wali

Kutu da koe dhano : *even though the pigs dug up the hedgehog it's*

ano ko'e : *still there*

Sui da moki, moki : *thrown by the wild boar it won't run out*

bhai moli

The above expression has the meaning, namely: the source of life will not run out, a culture will not become extinct, its human supporters continue to breed with nature and the environment, so big and high in meaning (Leba, 2013).

b) Sacrificial Animals

According to Paba (2020), the chicken has meaning as a timer to wake up the community in the morning also as a symbol that the chicken has the power to

find food, and as a symbol to love one another. The chicken, which is considered a symbol of timekeeping, the power to find food, and a symbol of mutual love, is carved on the walls of every traditional house of the Ngada community. Because chickens are easily accessible, they are more often used by the Mangulewa community during traditional ceremonies. Not all chickens are used in traditional events, only local chickens are used.

c) *Su'a Uwi*

Su'a Uwi is tools used by the ancestors to open fields or farm. *Su'a* is a symbol of the existence of *sa'o pu'u*. *Su'a* is also a symbol of the plot of land for farming Demu (2005) as revealed in the following verse: "*su'a uwi sewunga wi dua uma, sewunga wi jaga nua, da kedha zele mataraga kedhi banga wi noa zanga*" which means "*Su'a uwi a rod to go to the garden, a rod to guard the village, which is placed above the Mataraga so that all descendants can see it*".

Su'a uwi is also a means of supporting life to cultivate the land. At the beginning of the arrival of the ancestors, they did not bring a lump of earth, what they under were plant seeds, when they arrived at Ngada land they made a tool or means of tilling the soil called *su'a*. Because opening a field/garden certainly does not use bare hands, then there must be a tool, namely *su'a* which is used by the ancestors to open the field. After the existence of *su'a* then they look for land or land, use *su'a* to cultivate the land so that *Uwi (Dioscorea esculenta)* seeds can be planted. After that, they built a hut (*keka uma*) and then built *Sa'o*. Every *sa'o pu'u* must have a *su'a*. Because of the *su'a*, the *sa'o pu'u* was built. Why, because every *Sa'o* who has *Su'a* means that they have received an inherited garden from their ancestors or ownership of an ancestral garden. And it has become a tradition from the ancestor.

d) *Mataraga*

Based on historical research, it is known that in the past *Mataraga* was a place or bridge used by humans to communicate with the highest form (*zeta god, nitu zale*) Rema (2020). This was done by giving offerings in front of the *mataraga* and while chanting traditional verses, this ritual was carried out to invite (*god zeta, nitu zale*) who is the highest form to come and eat together. The traditional poetry delivered at that time is a form of request and thanks to God and ancestors. According to the beliefs of the Mangulewa people, *Mataraga* is

seen as a symbol of the presence of ancestors whose function of existence is like a bridge to (Dewa Zeta) or the Supreme Being. In this case, in order to present the supernatural form, what is done is by giving offerings in front of *Mataraga*. *Mataraga* also functions as a place to store heirlooms such as traditional machetes (*Sau*), spears (*Gala*), *Su'a*, and gold.

e) *Keka Lela*

A small hut with a tin roof and walls because it is modern, formerly still made of reeds, this small hut is located in front of *lanu loka/watu lanu* and is called *Keka Lela*. *Keka Lela* with another name *sani solo* which means cottage. *Keka Lela* is usually located in front of the stone silt. *Keka Lela* is used as a place to put sacrifices and offerings that will be given to ancestors at the time of *bui loka* in the celebration of *Reba*. *Keka Lela* as a symbol of fellowship and unity of the Mangulewa community or the Ngada community in general. When they join together the members of the tribe (*Woe*), this is an acknowledgment or affirmation that they come from one lineage. This form of confession is implied in the expression "*ema le mogo ine le utu*" which means father together, mother together / one father, one mother".

f) *Watu Lanu*

A collection of stones arranged in a square shape, consisting of upright stones/dolmens and flat stones/menhirs. This collection of stones is usually attached in the middle of the village and also in the *Loka* called *Watu Lanu*. It is a place for the blood of the sacrifice to be splashed at the time of offering. *Watu Lanu* consists of *watu lewa* (upright stone) or called menhirs and *nabe meze* (flat stone) or called dolmen (Bue, 2017). Each menhir carries the name of a male ancestor while the dolmen carries the name of a female ancestor. The construction of *Watu Lanu* is interpreted as a sacred activity, namely preparing a place for the highest form to descend into the midst of the human world. This is evidenced by the phrase "*wake ne'e watu lewa dewa wi dhoru dhegha, sere ne'e nabe meze dewa wi geghe re*" which means "*stand up straight stones so that God/ancestors come down to play, put a flat stone so that god/ancestor come visit*".

g) *Ngadhu*

Four *ngadhu* sticks lined up and towering in the middle of the village. Each *Ngadhu* has the ancestral name of each tribe (*woe*). *Ngadhu* is a symbol of the

presence of the main male ancestors of one tribe (*Woe*) or as a symbol of men. For the Ngada people, the male figure in question is usually used as a leader in a tribe called (*mosa one sa'o*), because each tribe must have a fatherly leader who is full of authority, wisdom and compassion, has good deeds and good swords, so that the figure of the leader can be respected and become a role model for the next generation.

Ngadhu is also a monument to replace the appearance of the main male ancestors of one clan which is a community unit according to customary law based on blood ancestry (Demu, 2005). Each *Ngadhu* of one clan has been given a name by the ancestors, such as the names of the *Ngadhu* found in the village of Mangulewa, namely, *Ngadhu* of *woe Lewa* named *Jawa*, *Ngadhu* of *woe raba* named *Nai ne'e Demu*, *Ngadhu* of *woe belu* named *Bhuru ne' e sawu*, *Ngadhu* of *woe sawu* named *Bhera ne'e Eda*, *Ngadhu* of *woe Keli* named *Padha ne'e Timu*, and *Ngadhu* of *woe Radha Lodo* named *Lodo*.

h) *Bhaga*

Two small buildings like houses with thatched roofs, namely *Bhaga*, stand opposite *Ngadhu*. *Bhaga* is symbolized as the presence of female ancestors from one tribe (*Woe*) or as a symbol of women. Just like *Ngadhu*, every single *woe* must have *Ngadhu* and *Bhaga*, they should not be separated because they must be side by side. *Bhaga* which is a symbol of women is also referred to as the leader or called *keso uli*, which means *Bhaga* acts as a leader in the family, or in a tribe because of their motherly love they bring love, compassion and peace.

2) The Meaning of Poetries that Use in *Reba* Ceremony

This study aims to provide an understanding and description of the meanings (denotative and connotative) contained in the traditional poetry/poem in the process of implementing the *Reba* ceremony.

a) *Ti'i Ka Ebu*

The ritual of feeding the ancestors (*ti'i ka ebu*) is to restore and harmonize the relationship between humans and God, nature and ancestors. In addition, as an offering to the ancestors or a thanks for the blessings of the harvest, fortune for a year and also asking for the blessing of protection. The following is a traditional speech spoken at the time of feeding the ancestors, which the

researchers obtained from the documentation during the *Reba* celebration. As for finding the meaning of denotation and connotation contained therein.

b) *Fedhi Tua*

Fedhi means sprinkle, so before giving water to the ancestors, the *Fedhi Tua* and his speech must first be done Daeng (2000). In the *fedhi tua* speech we ask for blessings from our ancestors to keep us away from things that are dirty or not good, as in the expression: *fiki wi nono dhiri, lina wi pia kisa* in the denotative meaning which means: the dregs are set aside, the clear is kept in the middle, while if it is connoted it has the meaning, namely: ugliness must always be removed, discarded or removed, goodness remains in the middle or remains prioritized.

c) *O Uwi*

O Uwi is a monotonous dance that forms a circle without musical accompaniment in the middle of the village, which in Ngada is called *Kisa Nata*. Aside from being an accompaniment to the *O Uwi* song dance, it is also a means of building brotherly ties because *O Uwi* is sung together in a circle as a symbol of unity (Molo, 2018).

O Uwi is an exclamation of *Uwi* (*Dioscorea esculenta*), where if interpreted literally, *O* means exclamation, *Uwi* is one of *uwi uwian* that is *Dioscorea esculenta*. The basic reason why *Uwi* are always called for is because *Uwi* have a central position in the *Reba* ritual which is a symbol of the main food of the ancestors as the giver of life. This *O Uwi* poem is sung by those who are good at making poetry, they are called *Lalu Loka* consisting of three people. They sing in the middle of the circle while dancing with the same movements. Those who play as *Lalu Loka* will each sing with three voices, namely the voices of sopra (*naro*), alto (*ana*) and bass (*so'u*). The poems sung by the *Lalu Loka* are not limited to just a few traditional poems, they can recite other traditional poems. As explained above, the people who become *Lalu Loka* are those who have the ability to make poetry. So not just anyone can recite the *O Uwi* poem.

d) *Su'I Uwi*

Tradition in *sui uwi* they listen back to the pilgrimage journey of the ancestors to the land of Ngada, in the pilgrimage they reflect on their strengths and limitations, their hard work, who is a partner in the pilgrimage journey (Kaka, 2019).

5. CONCLUSION

Reba is a traditional ceremony that aims as a sign of respect and gratitude to God (*Dewa Zeta*) and the ancestors (*Ebu Nusi*) for giving good crops for a year. *Reba* ceremony consists of three stages, namely the preparation stage, in the preparation stage there are two stages, namely the *wasi loka lanu* which means cleaning the place of feeding the ancestors (*watu lanu*). The second stage in the preparation stage is *bui loka*, namely the activity of feeding the ancestors in the *lanu loka*. The second stage of *Reba* is the core stage, at this stage there are several stages namely, the first *kobe dheke*, at this stage is the first night of the *Reba* ceremony where all family members come to enter the traditional house (*sa'o pu'u*). The second of core stage is *kobe dhoi*, at this stage all Mangulewa people will participate in praising *Uwi (be uwi)* then continued with traditional dances in the middle of the village (*O Uwi*). The second core stage is *kobe dhoi*, at this stage is praise to yam (*be uwi*) then continued with traditional dance in the middle of the village and last stage of core stage is *kobe su'i*, at this stage is symbol of remembrance of the journey of the ancestors, it is found in *sui uwi* poetry. The last stage of *reba* is *Ire, ire* is observed as days for the Mangulewa community not to work in the garden.

The researcher also describes the sign or symbol and poetry that is used in the *Reba* ceremony based on the theory of Pierce and Barthes. The meanings of the signs contained in the *Reba* prayer are as follows: *Uwi (discorea esculenta)*, *Su'a Uwi*, *Keka Lela*, *Watu Lanu*, *Ngadhu*, and *Bhaga*. The researcher also explained the meaning of traditional speech in the celebration of *Reba* namely, *Ti'i ka Ebu*, *Fedhi Tua*, *o uwi*, and *Su'i Uwi*.

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