THE CONCEPTUALIZATION TEAK AND SELF LOLI TRUST MARAPU IN SUMBA BARAT DISTRICT

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Abstract: The most of the Loli people living in West Sumba Regency are people who believe in Marapu. This school believes and worship the dead ancestors or ancestors. They believe that the spirits of their ancestors did not die. The spirits of their ancestors dwelled in Wapu Marapu ‘Marapu village’. They believe that the spirits of the ancestors are safari bearers for those who are still alive to Mawolo Marawi ‘God who made and created’. This conceptual expression and identity of the people who believe in this belief can be seen on the grave stone as a cultural medium. Semiotic meanings ‘symbolic’ describe the message to the public about the identity of adherents. The aim is to express the meaning and values contained in the soul of the community.

Keywords: Ancestors, Marapu Confidence, identity and symbolic meaning

I. INTRODUCTION

In general, the Loli community on the island of Sumba, West Sumba Regency is a community whose ancestors belong to the Marapu faith. This trust is continuously maintained, transmitted, and passed on to their children and grandchildren. Especially with the Constitutional Court’s decision regarding recognition of the flow of trust. In the Constitutional Court’s decision granted the petition of the four trust believers, applicant I from the Marapu belief in the island of Sumba, petition II from the Parmalim trust from North Sumatra, petition III from the Ugamo trust of the Batak people of Medan, North Sumatra, and petition IV from the belief of sapto Darmo in Java ( quoted from a copy of the Constitutional Court’s decision on (web www.mahkamahmahkamah.go.id)

Marapu belief is one of the local beliefs or religions by most Sumba people including Loli people who live in West Sumba Regency. These religions or beliefs worship the dead ancestors or ancestors. Adherents of this religion or sect believe that life on earth is only temporary and that after the end of time they will live eternally in the spirit world, namely in Marapu heaven known as wanno Marapu ‘Marapu village’ Marapu religious ceremonies such as Poddu ‘bitter, kalango’ mad ‘ceremony, birth and baby
naming ceremony, death, burial, making and withdrawing grave stones, making traditional houses, etc. are always equipped with rituals and slaughtering animals, such as pigs, horses, and buffalo. This has become a tradition or habit that is carried down for generations, even inheritance and values like this, are still carried out by those who have embraced Christianity.

The Loli people believe that the spirits of their ancestors or ancestors attended every ceremony performed and therefore the animals slaughtered were offered to them. Animal spirits are dedicated to the spirits of ancestors or ancestors and the meat of slaughtered animals is eaten and distributed to those who are still alive. As with other ceremonies (Kebamoto in Marapu - Indonesian Wikipedia).

Indonesia is a nation that has a variety of customs, tribes and cultures. Each ethnic group has different customs and traditions according to their culture. Cultural diversity is something that must be maintained because it will enrich the culture in a nation. The difference between developing countries (poor) and developed countries (rich) does not depend on the age of the country and the availability of natural resources of a country but rather the difference lies in the attitudes / behavior of the people, which have been formed throughout the year through culture and education (Waruwu, 2010: 122).

At present the pattern of daily socio-cultural and religious life of the people of West Sumba in general and Loli in particular has shown and gained various very strong influences, which are influenced by global life. Citizens experience changes in their way of life, lifestyle, and even their outlook on life. Changes in lifestyles, ways of life, lifestyles and outlook on life have influenced and threatened the existence of local traditions, including cultural heritage, habits, values, identities, and life symbols of the people (Giddens 2003: 9-15).

Globalization has caused a struggle and mutual influence and influence between local and global cultural values that are getting higher in intensity. The local cultural value system that has been used as a reference or example by supporters of the community often changes because of global cultural values with the advancement of information technology that accelerates the process of change (Nashir 1999: 176).

The Oral tradition as part of local wisdom that can be calculated as the reality of alternative cultural values in global life is in two cultural systems that must be maintained and developed, namely the national cultural system and the local cultural system. National cultural values apply in general to the whole nation, while local wisdom values are combined with other values that are inherited from local cultural values.

Humans always use physical media, such as eye-ear, nose, hands and tongue for the act of seeing, listening, smelling, feeling and feeling in the context of face-to-face interpersonal communication (Liliweri, 1997: 70). The use of physical media in communication is a form of nonverbal communication. Nonverbal communication is any information or emotion communicated without using words or nonlinguistic. Nonverbal communication is important, because what is often done has a meaning far more important than what is said (Budyatna, 2015: 110).
Therefore, this study seeks to examine the “Conceptualization of the identity of the Loli community which has a Marapu belief by using the theory of ‘symbolic’ semiotics in the grave media as a cultural medium. In the media of the grave found various forms of expression of adherents which contain symbolic meaning. This symbolic meaning is closely related to the values and norms of life of its adherents.

Based on the description in the background above, the problems in this study can be formulated as follows:
1. What is the shape of the Loli community grave?
2. What is the function of the grave stone for the Loli community?
3. What are the symbolic meanings contained in the grave media?

Purpose
The objectives of this study are as follows:
1. Describe the shape of the tomb stone
2. Describe the function of the tomb stone
3. Describe the symbolic meaning contained in the media of the grave stone.

II. METHOD
The method used in this research is descriptive qualitative method (Nazir, 2003). With listening and competent techniques. Listen techniques are used to obtain data that is done by listening to the use of language. While capable is a technique used in data collection in the form of conversations between researchers and informants (Mashun, 2014)

III. THEORETICAL BASIS
In this study, various theories are used which are expected to help in discussing data and the results of research conducted. According to Umberto Eco, quoted by Sobur (2013) semiotics is the concept of signs: not only language and communication systems are composed by signs, but the world itself - as far as human thought is concerned - consists entirely of signs because, if not so, humans will not be able to establish a relationship with reality. Language itself is the most fundamental sign system for humans, while nonverbal signs such as gestures, forms of clothing, and various other conventional social practices, can be seen as a type of language composed of meaningful signs that are communicated based on relations -relation. Littlejohn in Sobur (2013: 15) says signs are the basis of all communication. Humans by means of signs, can communicate with each other. According to Peucel (2006) signs are things like ideas, words, images, sounds and objects that develop and are involved in the communication process. Thus, semiotics investigates the sign and representation systems that humans use to convey emotions, thoughts, and life experiences they experience.

The piece in Sobur (2013: 41) divides the sign over the icon (icon), index (index), and symbol (symbolic). An icon is a sign that the relationship between a marker and its signifier is at the same time a natural form. Icons are relationships between signs and objects or references that
are similar in nature; for example portraits and maps. Index is a sign that shows a natural relationship between a sign and a causal sign or a causal relationship or sign that directly refers to reality. Smoke samples are a sign of fire. While the symbol is a sign that shows the natural relationship between the marker with the sign. The relationship is arbitrary or arbitrary, relations based on community conventions.

Mukhsin Patriansyah (2014) in his article “Semiotic Analysis of Carles Sanders Peirce by Rajudin Sculpture entitled Manyeso Diri” said that human life is characterized by mixing signs and how to use them in representative activities. This identifies the signs created by humans which are representations of their cultural background. Therefore, each region has signs (including the Loli community in West Sumba Regency with ‘symbol’ signs found on graves as cultural media. Graves as cultural media express nonverbal communication. Nonverbal signs mean minus signs of language or signs without words (Sobur, 2013).

According to Peirce in Patriansyah (2014) a sign is something that for someone or a group of people (community) functions as a representative of something else in a particular case or capacity.

According to Nasution, et al. (2015) culture is defined as “things concerned with reason or reason”. Culture is very related to the community. Malinowski in Nasution, et al. said everything contained in a society is determined by the culture that is owned by that community. Culture contains the whole understanding, values, norms, science and the whole social structure, religious, and others. Culture is a complex whole, which contains knowledge, beliefs, arts, morals, laws, customs, and other abilities that a person obtains as a member of society.

Keesing said ideational theories about culture were distinguished in three ways, including:

a. Culture as a cognitive system
b. The culture of a society consists of everything that a person must know or believe in order to behave in ways that are acceptable to members of the community.
c. Culture as a structural system
d. The mind imposes a culturally patterned order
e. Culture as a symbolic system

Geertz’s view of the problem of cultural analysis is a matter of determining interdependence. According to Peirce in Patriansyah (2014) a sign is something that for someone or a group of people (community) functions as a representative of something else in a particular case or capacity. According to Budyatna (2015) nonverbal communication is any information or emotion communicated without using words or nonlinguisitic. Nonverbal communication is important, because what we often do has a far more important meaning than what we say. According to Richard L. Weaver in Budyatna (2015) words generally trigger one of the sensory organs such as hearing, while nonverbal communication uses several sensory organs, such as vision, smell, feeling to name a few.
According to him the form of nonverbal communication displays six characteristics, including:

a. Nonverbal communication has continuous characteristics.
b. Nonverbal communication is rich in meaning.
c. Nonverbal communication can be confusing.
d. Nonverbal communication conveys emotions.
e. Nonverbal communication is controlled by norms and rules.
f. Nonverbal communication is bound to culture.

In addition, Richard L. Weaver in Budyatna (2015) nonverbal communication has five functions, including:

*Complete information, manage interactions, Express or hide emotions and feelings, presenting an image, Showing power and control*

Koentjaraningrat divides cultural forms into 3 (three) types, namely:

1. The form of culture as a complex of ideas, ideas, values, norms, regulations and so on.
2. The form of culture as a complex of activities and patterned actions from humans in society.
3. The form of culture as objects created by humans.

Every ethnic group has noble values. These values become the orientation for each tribe in running their lives and maintaining social relations between one another.

According to Budyatna (2015: 111) there are a number of forms of nonverbal communication and their forms, including faces, especially those concerning the eyes-body, touch, sound, space, time, physical attractiveness, clothing, and the environment. Most of these forms display several characteristics and six of them are: (1) nonverbal communication has a continuous nature; (2) nonverbal communication is rich in meaning; (3) nonverbal communication can be confusing; (4) nonverbal communication conveys emotions; (5) nonverbal communication is controlled by norms and regulations regarding propriety; and (6) nonverbal communication is bound to culture.

The nonverbal communication is a part of nonverbal behavior and occurs only when nonverbal behaviors can be interpreted in the social context of the prevailing language. Therefore, a semiotic theory is needed to express the meaning of signs, symbols or symbols that exist in every behavior or action of Savu.

According to Preucel (2006) in his article entitled Archeological Semiotics said semiotics is a multidisciplinary field or scope intended to study the innate capacity of humans to produce and understand signs. Whereas Peirce in Sobur (2013: 13) says semiotics is the concept of signs: not only language and communication systems are composed by signs, but the world itself as far as it relates to human thought, consists entirely of signs because otherwise so, humans will not be able to establish a relationship with reality. Language itself is the most fundamental sign system for humans, while nonverbal signs such as gestures (hengadhu ‘kiss’) forms of clothing and
various other conventional social practices, can be seen as a kind of language composed of meaningful signs which is communicated based on relations. The theories above have also been used by Sanga, et al. 2018 in the study of the variety of kissing methamphetamine.

IV. RESEARCH RESULTS AND DISCUSSION

4.1 Research Result

Based on research that has been done, the following results are obtained.

The tomb stone is used as a cultural medium. As a cultural media that is used by the people of Sumba in general and Loli in particular who have the belief in Marapu to express themselves. How to express yourself with various things thought and felt by this community. One of them is to have a tomb as a place where they are buried. This is very important for every member of this community. Because for them, the stone tomb is an honorable and best place for everyone who dies and is not buried in the ground.

Figure 1. Grave Stone Form

Figure 1 above is a picture of the largest gravestone in Loli, West Sumba Regency on Sumba Island. This tomb stone was not pulled from its original place in Anakalang. The distance of the tomb stone from where it was taken and where the tomb stone is stored or occupied is approximately 20 km. to transport the owner rents a large vehicle in Surabaya. There are no large vehicles on the island of Sumba, so the owner rents a vehicle from Surabaya.

Figure 2. Grave stones carved in maddapa ‘long buffalo horn’
4.2 Discussion of Research Results
The shape of the grave stone

It has been depicted in Figure 1 above about the shape of the tombs in the Sumba community in general and the Lolí community those who believe in the Marapu beliefs. This picture shows a very long and long process from planning, searching and selecting the stones, making, withdrawing, until the grave arrived at the owner’s hometown.

4.3 Function of The Grave Stone
The function of the tomb stone for people who believe in Marapu is:
1. The burial place of the dead
2. Places of worship of dead ancestors
3. A place to express people’s thoughts and feelings with various symbols

4.4 The Meaning of Symbolics Contained in The Stone Media

In the ‘symbolic’ semiotics, there are several meanings contained in the grave, including:

The owner of the tomb prepares his tomb before he dies. He wanted to be buried in a tomb which he had painstakingly prepared and opened on the ground. The owner feels that being buried in a tomb is more honorable and the dust of his body does not join the dust of the earth, as if he was buried in the ground.

The owner expressed his greatness and greatness, as a human being in a social life who was able to present a very large tomb stone that exceeds the existing grave stones in his community. He will be honored, because he is able to slaughter animals and meat is distributed to the whole community.

For the Sumbanese who believe in Marapu, the grave is the best and greatest achievement or achievement in their entire lives. The grave became a symbol of his success in his life. For those who have a tomb stone made of stone, moreover the tomb stone is pulled from a distance, the owner is considered a great person because he is able to draw a tomb stone. For them burying the dead on the ground is very dishonorable. There is an understanding among them that people who die if buried in the ground, then there is no difference with animals, such as dogs, chickens, pigs, and so on. Therefore, each of them in his life always make every effort to prepare a place to be buried by pulling the grave. These tombstones are prepared or purchased at people who can make tombstones. Usually grave stones are bought or exchanged with buffaloes, horses and pigs according to the agreement between them.

In the past, before there was a large vehicle that could be used to transport a tomb stone that had been purchased or made, the tombstone owner usually invited people to withdraw it. Usually grave owners invite as many people as possible. The people who are invited are usually in each village or subdistrict, maybe even across regencies. Usually the number of people invited is adjusted to the size of the tomb to be pulled. In addition to considering the size of the grave, the owner also considers the distance and terrain that the tomb will pass through.

The Lolí community, which is Marapu, usually live in groups based on the ‘clan’ Kabisu in the village. In general, their villages on the hill or mountain. Therefore, it can be imagined their ancestors in the past, pulling and carrying the stone grave on a settlement that is on a hill or
mountain. It takes many people who collectively draw the grave every day. There are tombs that have been pulled for weeks and some for months. People who are able to pull the tomb stone are considered as rich and great people because they are able to prepare food, drinks, coffee, tea, betel nut, etc. for the purposes of daily tombstone withdrawal until the tombstone arrives at its place. In addition, the owner of the tomb stone will also have a party by inviting all those who have pulled the tomb stone by cutting buffalo, horse and pig.

If the owner of the tomb died, then he will be buried in the tombstone that has been prepared. Large families that die will invite, family, relatives, friends, friends and even the whole community who once pulled the tomb stone to attend a funeral. After the funeral will be held with the ‘slaughtering’ of buffaloes and horses and koja ‘stabbed’ pigs that have been prepared. Meat, buffalo, horses and pigs that are cut and stabbed and then distributed to all guests invited to the funeral. There should not be an invited guest who does not obtain meat or meat that he obtains is not suitable for humans such as veins or skin. If so, then the guest can raise the matter with the family of the dead. The family of the dead must apologize to the guest, with a piece of cloth, if the deceased is a man and a sarong if the deceased is a woman and the flesh is worthy of the guest.

Then what the dead man likes in his life and what is cut or stabbed will be carved on the tomb. Usually the head of a buffalo in which there are horns is carved in front of the tomb stone.

![Figure 3. Maddapa ‘long buffalo horn’](image)

For the owner carving maddapa ‘long buffalo horn’ on the tomb stone is not merely decoration. Maddapa ‘long buffalo horn’ was carved by the owner, because when the tomb arrived at his house, the owner held a traditional feast as a sign of gratitude for his success in preparing the grave stone for himself and his family and maddapa ‘long buffalo horn’ which was cut. Likewise, when the owner of the grave died, his family slaughtered the buffalo maddapa ‘buffalo whose horns are very long’, then the long horn will be carved on the grave stone. The Sumba people will not carve ‘long horns’ maddapa in the grave if they do not slaughter buffaloes in the grave or ‘long buffalo horns’.

Semiotics ‘symbolic’ implies the following meaning: Reminding the owner and the community that the buffalo maddapa ‘long buffalo horn’ is slaughtered at the time of thanksgiving or death and his funeral.
There is pride, if not called arrogance to its owner because he slaughtered Maddapa ‘long buffalo horn’ that exceeds the maddapa or buffalo horn owned by others. The owner feels great and honored to have given food, drink and meat to all the people he invited. The meat given to all invitations implies a means of connecting social and cultural relations that bind and bond kinship, friendship, and social relations. The meat received by the guests is a debt that must be paid by those who receive it, that is, as a cultural debt that one day if he is a traditional party, then the same meat he must return. That is, the person who receives meat at a customary party or death, then he must return the meat he receives as much as he also holds a party or death. The greatness, greatness, honor, and wealth of the owner of Madapa will continue to be remembered by his children and grandchildren as a legacy that has never been forgotten.

Figure 4. Manu Wolu jeka Bai manu ‘male cock and hen and cubs’

For Loli people who have the belief that Marapu chicken is a pet that must be maintained by every household especially the newly formed household. It is from chickens that a person becomes rich. The chickens are kept with eggs and the chickens are sold and the results are bought by pigs. Pigs are raised and sold or exchanged for horses or buffalo. That is the social, economic and cultural life cycle of the Sumba people in general and Loli in particular. If in the tomb of this person is found carvings of male and female chickens, as well as chicks, then it is believed that people who have died and are buried in this tomb are people who in their lives always maintain chickens. It was from the chicken that he and his whole family became alive and rich. He and his family grew up, respected and valued by relatives and the surrounding community. Because it's from the chicken, the family economy develops. The proceeds from the sale of chickens are bought by pigs and from pigs they get horses and buffalo. In semiotic ‘symbolic’ the meaning contained in it is as follows:

1. Roosters are described as responsible for the household.
2. Rooster as a symbol of honor, greatness, and family pride.
3. Rooster as domestic patron
4. Roosters as household protectors.
5. Rooster as the successor to the children and grandchildren of the family
6. Hens as a keeper and protector of posterity
7. Hen as a successor to the generation
8. Rooster and female as guardians of family honor.
The philosophy of the Loli people who believe in Marapu is that living people must have pets, such as chickens, pigs, horses and buffalo. These animals will elevate the ranks, honor, good name and big name of each family that nurtures and owns it. For Loli, if every household that does not keep chickens, pigs, horses and buffaloes, then they are called living people but in fact they are dead. In a semiotic ‘symbolic’ meaning contained in Figure 5 above as follows: Mother and buffalo children describe the owner is a person who in his life is very concerned about the identity and honor of his family. The owner is considered a ‘rich’ person. The owner always prepares himself with animals, especially buffaloes when there are traditional ceremonies, religion, traditional parties, deaths that occur in the environment of his extended family. By having a buffalo, let alone always appearing in various cultural events, the person is recognized by the community as a great person, capable, respectable, and highly valued by the community.

Figure 5. Buffalo mother and her offspring

Figure 6. ‘machete’ sword and scabbard

Figure 5 above, semiotically, machetes symbolize male and virility, while the sheath symbolizes women as their protectors. In addition, every Sumba person, including the Loli, in their daily life always uses regional clothing as their characteristic and identity. One that is used is the ‘machete’ sword which is tucked into the left waist. Why? Because there is no Sumba
woman ‘Loli’ who uses the sword ‘machete’ in daily life or in cultural events. Parang is a symbol of honor, greatness, grandeur, and courage. Moreover, the ‘machete’ sword is used as a complementary attribute of one’s clothing when present in cultural events.

Figure 7. Snake

Figure 7 above, shows that the Loli people who have the Marapu belief, apparently also believe, beget and worship snakes. Every traditional ceremony, they do not forget to worship and make offerings to the snake in a place that has been prepared, such as giving betel nut, chicken, rice, and so on. Their belief is also carved into the grave of a deceased person. That is, people who have died, believe that snakes are gods for them. According to his son they believed that the snake was their god they had to worship and feed him every traditional ceremony.

Figure 8. ‘gong’

Not all Loli people who believe in Marapu have a ‘gong’ tuning. Tala ‘gong’ is only owned by certain people who are economically able to buy it and are culturally respected in the community. The ‘gong’ tuning carved into the tomb shows that the person has a gong in his life. In a semiotic ‘symbolic’ meaning contained in Figure 8 above as follows: Tala ‘gong’ portrays its owner as a person who is economically and socially and culturally respected. Tala ‘gong’ as a media that informs the surrounding community about events that occurred. With the sound of the tuning ‘gong’ the community knows that the sound depicts death, traditional and cultural feasts, dances, and so on. In addition, as a means of connecting social relations.
Every Sumba family, including Loli, especially those living in the countryside must keep horses. Apart from being a means of transportation or transportation, horses are also very important for the people of Loli as a means or dowry for marriage in marriage. Therefore, horses are very important for the people of Sumba, especially for those who have the Marapu belief. Carving on this tomb contains symbolic meanings as follows: Horses as a symbol of strength, greatness, and family honor. A horse symbolizes one’s existence and wealth. The wealthier a person is, the more able he is to buy a horse even though the price is billions of rupiah. As a dowry of ‘belis’ marriage which must be prepared and paid by the man to the woman at the time of the proposal. Horses are also used for horse racing. Horses are also animals sacrificed or slaughtered at funeral and funeral rites.

In figure 10 above, the ‘ivory ulu’ sword ‘machete’ is a machete used by nobles and rich people. Not everyone uses ivory ulu. Nobles and wealthy people who can afford to buy and use it. In Sumba society in general and Loli the sword ‘machete’ is divided into three types, namely machetes whose quality is made of wood, horns, and ivory. The most expensive of the three are ivory, then horns, and the last is made of wood.

The meanings of the ‘symbolic’ sword ‘machete’ ivory ulu on this grave stone are: The owner and the wearer during his lifetime he possessed this ivory ulu sword ‘machete’. If in his life he does not have this machete, then he may not carve and use this ‘machete’ sword in his grave. As the owner of this sword, he is considered a wealthy person or a rich person. The owner
of this sword is considered and regarded as an honorable and respected person, and respected in his social and cultural environment.

![Figure 11. Crocodile](image)

The Loli people who have the Marapu belief believe that a crocodile is a feared and respected beast, even to mention its name is taboo. Therefore, everyone is afraid to approach let alone catch it. Likewise with the owner of the grave carving crocodiles in his grave. In a semiotic ‘symbolic’ meaning contained in Figure 11 above as follows: The owner of this tomb is a person who is respected, respected, and admired for its economic capabilities. He was able to buy, attract this tomb stone by inviting tens of thousands of people, even holding traditional and cultural parties which were attended by thousands of people. He became a respected and feared by his opponents in every cultural event in the cultural environment and in the surrounding community.

![Figure 12. Mamoli](image)

Mamoli is an object made of gold. Mamoli is one of the most important things in cultural events, especially during a woman’s marriage and marriage. Every man who proposes a marriage is obliged to prepare mamoli which will be given to female parents in exchange for the woman he is proposing. The shape of mamoli is like the shape of a female genitalia. That is, when a daughter is petrified, then instead is mamoli. Each grave on the side as shown in Figure 12 above, there is a mammoli carved by its side, containing the meaning of ‘symbolic’ semiotics is: in the tomb stone there is a mamoli that is inserted into it.
As an object made of gold, mamoli is very valuable and valuable, even very valuable in cultural events such as in marriage and marriage. If there is a mamoli in the tomb, it indicates that the family has mamoli in his house or there is a mamoli that is inserted in the tomb as a sign of love for people who have died. Mamoli in the form of female genitals. That is, when a daughter is petrified and taken by the man, then the girl’s substitute is mamoli. The symbol of the girl remains in her parents’ home. When parents see mamoli, it’s like seeing their own daughter.

V. CONCLUSION AND RECOMMENDATION

5.1 Conclusion
The conclusions in this study are:
1. The burial place of the dead who believe Marapu is made of stone.
2. Its function is to bury the dead and maintain the honor of his family.
3. Found a variety of symbolic meanings that explain the personal self-expression and extended family.

5.2 Recommendation
Suggestions in this paper are.
This research needs to be expanded and developed to find out more deeply and deeply the concept and identity of the people who believe in Marapu as one of the supporters of a tolerant life.

REFERENCES