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## THE MEANING OF THE SIGN OF PASOLA SHOW IN WAIHURA VILLAGE WANOKAKA SUB-DISTRICT, WEST SUMBA REGENCY: A STUDY OF SEMIOTICS

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### Abstract

This paper discusses the study of semiotics on the meaning of the sign of *Pasola* show in Waihura Village Wanokaka District, West Sumba Regency. This study aims at describing how the meaning and form of the sign in the implementation of *Pasola* show in Wanokaka community. This study was conducted on the basis of Pierce's semiotics theory in (Zoest, 1996). The design of this research was descriptive qualitative. The data was obtained from the speech of the performers of *Pasola* called Rato. Method and technique of data collection were observation and interview. Observation was used to obtain the data of the implementation process and the signs involved in the *Pasola* show, while the interview was used to obtain the spoken data used and the meaning in *Pasola's* references. From the results of data analysis it was found that in *Pasola* show there are twenty marks, such as *mamoli* (earring), *nibbu* (spear), *profit* (drum), *katopu* (machete), *karera* (bag), *katala* (gong), *whung*, *koba* (bowl), *kalabi* (shirt), *rowa rara* (red sash), *rowa metung* (black sash), *laiku* (rope), *leli* (ring), *reba* (place to eat), *winu* (betel nut), *rato* (Customary ruler), *arera* (betel nut), *lagoru* (dribble), *rahi dara* (horse control), *regi* (cloth), horse equipments, *Pasola* player, *lado*, *hela*, *kadu watu*, *Rato* position. The meaning of these signs is as a symbol of fertility for women, symbolizing splendor. Dragon symbolizes the entry of the holy month that all the restrictions must be followed, symbolizing the unity of society in running the life of society, symbolizing the majesty of a king, the moon gives a hint of the passage of *Pasola*, the symbol of life Wanokaka society.

**Keywords:** meaning, sign, *Pasola*, semiotic

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### I. INTRODUCTION

According to Oe H. Capita, as quoted Umbu Pura Woya in his book 'History on Sumba Island' (2008), literally *Sumba* which is often also called *Humba* or *Hubba* means original. The Sumbanese themselves often refer to their island as a *humba* or native land and call themselves as *humba* or native people. Initially the continuation of what has been started since the colonial era the island was divided into two districts of West Sumba with Waikabubak, and East Sumba Regency with Waigapu capital. Then, in 2007, West Sumba Regency was divided into 3 districts. The two new districts are Southwest Sumba and Central Sumba.

Marapu is the one who has received *nuku-hara* (law and way) or the order of community life of the Creator that must be obeyed by humans. *Marapu's* level of position is not the same. *Marapu* is distinguished by *Marapu Ratu* and *Marapu*. *Marapu Ratu* is *Marapu* who descended from the sky and is the ancestor of other *Marapu*, while *Marapu* is the ancestral spirits who became the forerunner of a certain *kabisu*. Yet none of *Marapu* knows anything higher than *Marapu* which is stated in Sumba as *Ndapanuma Ngura-Ndapateki Tamo* (His name is unspoken and his title is not mentioned) or *Na Mawulu Tau Na Majii Tau* (Who Makes Man and The Shaping Man, the Creator of Man). *Marapu's* belief does not recognize the existence of *Marapu* the creator of the universe because the highest is He

who is experienced as the creator of the universe. He is who forms and gives the life. He is ears and has great eyes. The point is He is not called *Marapu*.

In the motion of life, the people of Wanokaka worship the Divine through the intercession of *Marapu's* ancestors. Through them all the feelings and desires of the human heart spoken through and in prayer (*Nyabba*) are delivered. And from Him all the guidance and counsel which man must obey is derived. From him are the blessings (blessings and graces) for the happiness of mankind who fulfills their obligations. The position of the Divine is unrivaled and shaken by the various *Marapu* who also have supernatural powers. For the people of Sumba, worshipping *Marapu* means they worship the Divine. *Marapu* is the bridge to the Divine. *Marapu* is the nickname. *Marapu* puts the spirit as the ultimate component in addition to the magical. The spirit is immortal in the afterlife, the inhabitant of *Marapu* and has the same community structure as the people of the world. Spirit itself consists of two elements, namely *Ndewa* and *Mawo/Magho/Mamanggu*. *Ndewa* is the first element that will be the inhabitant of *Marapu* country, has the same personality and the same position as his lifetime in the world, while the *Mawo/Magho/Mamanggu* elements will remain in the world as spirit who lives around human (relative). The second element exists only in human, while the first (*Ndewa*) is present in all living things, including plants that later inhabit

*Marapu*. *Marapu* tradition is very strong today. The existence of the role model held by the stakeholders and the customary supervisor (*Rato*) should not be violated. The grip of the *Rato* is *Marapu* (god) and *Ndai* (history), contains laws and ordinances of life that are role models that must be obeyed. All these examples are called *Daa Hupu Lii Lakunda* and *Daa Hupu Lii Lawedi* (circled words and laws that have been bound). If it is violated it will be condemned to short-lived.

Indigenous rituals increasingly disappeared with the times and influences of modernization and the flow of information that all sophisticated, causing the customary rituals to be ignored so that there is the impression that the customary ritual is not useful and no longer valid for the community. This condition is a threat to the development of the nation's culture, especially the regional culture. This needs to be taken seriously by all circles. Therefore, the coaching and development of customs is a demand for all of us. The effort to preserve the customs, especially the *Pasola* show custom ceremony is done by study and research. However, research on the existence of regional culture, especially in relation to traditional ceremonies has not been fully done by young people as the heirs of regional culture. This is caused by the number of young generation who do not understand about customary rituals. The younger generations (including parents) who have long lived in the overseas areas tend to lack the mastery of the phrases and speeches that are displayed in traditional ceremonies. Bamualin, A (2009) wrote the book "Cultural Profile of West Sumba". This book describes the reality of the West Sumba people as it unravels in *Marapu* mythology and beliefs with its distinctive features, socio-cultural life, traditional village, megalithic culture, traditional ceremonies, arts and crafts as well as the natural wealth and domestic life of the West Sumba family. From this book it is concluded that each region has its own distinct culture and language, *Marapu's* original beliefs, traditional architecture, traditional ceremonies, various arts and customary literature all contain valuable philosophical values and local wisdom. This is what drives writers to conduct research with the title "The Meaning of the Sign of *Pasola* Show in Waihura Village Wanokaka Sub-District, West Sumba Regency: A Study Of Semiotics"

## A. CONCEPT

### 1. Concept of Meaning

Meaning is a limitation to the technical terminology of a number of operational concepts that are components of the theoretical framework that are inseparable from semantics and always from what we say. The meaning of the meaning itself is very diverse. (Pateda, 2001) suggests that the term meaning is a confusing word and term. The meaning is always united in the speech of words and sentences. According to Ullman (Pateda, 2001) suggests that meaning is the relationship between meaning and understanding. In this case Ferdinand

De Saussure (Chaer, 1994) expresses the meaning of meaning as an understanding of the concept possessed or contained in a linguistic sign.

Bloomfield (Wahab, 1995) suggests that meaning is a linguistic form that must be analyzed within the confines of the essential elements of the situation in which speakers say it. Related to this, (Aminudin, 1997) suggests that the meaning is the relationship between language with the language outside that is agreed by the language user so that they can understand each other.

## 2. Oral Tradition

Oral tradition is testimony that is verbally delivered from one generation to the next. Oral communication will produce a tradition of mouth and ear. Oral traditions also use unique signs and symbols, oral traditions passed down from generation to generation and not only as a time-filler but as a channel of views, reflections of the group's fancies, as well as a will for the next generation and serve as a guide for life. Oral Literature In general oral literature is fairy tales, ancestry, legends, myths and idioms. There is a story containing young people, meetings, separations and thanks. Orally held at a certain time when there are custom parties such as marriage and death and also at other ceremonies, generally done at night. Oral tradition serves to educate, give advice, strengthen heroism or belief/religion; can also serve to entertain or arouse the listener's feelings about the problem at hand. Narratives are usually set by custom. The ceremony can be attended by anyone, but for certain ceremonies such as a buffalo sacrifice can only be attended by those who have direct lineage. This also applies if the oral literature is specifically about the lineage of descent, performed by standing or sitting; can be done orally and in return. At the time of oral literature is delivered, the atmosphere must be orderly, should not be noisy, let alone talk that is not polite.

## B. THEORETICAL FRAMEWORK

In analyzing the meaning of performance in traditional ceremony *Pasola* wanokaka society with semiotic approach, researcher used the theory of semiotics. Semiotic theory has been widely used by previous researchers in analyzing literary works. Here the author used the semiotic theory of an American philosopher named Charles Shanders Pierce is noted as the most original and multidimensional thought among his friends (Zoest, 1993). He was the originator of the idea of 'semiotics' synonymous with 'logic' (Zoest, 1993). Pierce has stated that semiotics is "a relationship between a sign, an object, and a meaning". Pierce (in John, 1996: 64). Pierce calls his system model analysis semiotic and the term has become the dominant term used for the science of marks, but both focus on the sign. Semiotik is a science that learn about sign (sign), functioning of sign and production meaning (Tinarbuko, 2008). These signs convey information so that it is communicative. He is able to replace something else that can be thought

of or imagined. This branch of science all evolved in the field of language and then developed also in the field of visual arts and visual communication design (Tinarbuko, 2008).

Pierce's definition of the semiotics is apparent when Pierce describes three elements in the sign of representation, object and interpretation in his semiotic triangle. Furthermore, Peirce's semiotics triangle can be explained. In the Pasola custom ceremony, the element of triangle semiotikanya Charles Sanders Peirce ie objects as mentioned above can be a matter of analysis of the ceremony. This is because in the ceremony when examined by the point of view of the relationship between the representamen with the object then the representamen is the ceremony. Ceremony Pasola penyeruannya against the community of various components can then be described that the object of the ceremony is the community and all the activities and phenomena contained therein.

The first step method or procedure; researchers should have an understanding of the literary work as a whole. About the insights of literary works to be studied, have a keen insight into researching the work, and must have high sensitivity, which is the most powerful weapon in dissecting a work by using this semiotic method. Second, after the first stage is done then do penelitian or more detailed analysis and deeply concerning technique, stile, stalistika, as well as the strengths or other features that cause the work has its own system. The three relate the things within the body of the structure of the work to the system that is outside the body of the structure, and the system that lies on it (linking the interistic and the ectinsic aspects).

The assumption about this semiotic theory is a relevant theory of his dissection to analyze a work in a second language in the literary world. Where there is a symbolic language that pemaknaannya can only be understood and distinguished by this theory, not only that semiotic is a language that reflects the literary language is aesthetic, systematic, and has a plurality of meaning when read by the reader in giving understanding to the text of literary work.

Semiotic approach, method and theorie have major strength and advantage in dissecting the literary work in depth as it further refines other theories such as structural, stylistic, sociology. The analysis is more specific and comprehensive. It does give a new meaning and symbolic understanding in reading literature. We readers will know at least two meanings of the meaning of language literleg and the second meaning of symbolic meaning that has a global, (plurality of meaning) that may be different assumptions when reading the symbol between the author and reader in a work depends on the perspective where he judge.

## II. METHOD

Method and technique of data collection were observation and interview. Observation was used to obtain the data of the implementation process and the signs involved in the *Pasola* show, while the interview was used to obtain the spoken data used

and the meaning in *Pasola's* references.

## III. DISCUSSION

### The Meaning of Signs in *Pasola's* Show

*Pasola* has many marks used in performances or the execution of all rituals. In order for the show to run well the tools to complete the show are always in use and everything has been prepared from the equipment of the Rato to the players *Pasola*. The use of attributes is not only the Rato or the audience but all the people involved in this activity use as well, but the material of this assessment is the materials used by the Rato and the player with all the places that will be the place of activity. So, the explanation of all signs is as follows:

### The Meaning of *mamuli* 'anting'

Source: Rato Prigoli



Picture 1: *Mamuli*

*Mamuli* is a typical jewelry from Sumba ear-shaped earrings that are rather large in size with additional ornaments complementary. It has been known for jewelry from East Nusa Tenggara such as ball pen/prick/condensed/molass/crescent-shaped headdress/bracelet, bells, earring, necklace, cable, necklace muti salad and ring. As jewelry is one form of human civilization then *mamuli* is believed as a symbol of identity as jewelry used by the people of Sumba. The basic form of *mamuli* jewelry resembles the shape of a woman's womb or female, as a symbol of femininity and symbolizes fertility, which is certainly meant to respect women.

There is a sign for Sumbanese women who use *mamuli* as earrings on the right, which means not yet or not married. Not only used by women, *Mamuli* is also used by men as a form of homage used at the time of dancing and performances of traditional ceremonies. Although *mamuli* of female symbols are considered to contain masculinity values based on the secondary characteristics of existing ornaments, it should be noted that gold metal for Sumbanese traditional society is a male symbolism. Currently *mamuli* are rarely used as ear jewelry, formerly used as earrings by enlarging holes in the ear to pinned *mamuli* earrings. But now it has been modified with a hook to pin without enlarging the hole in the ear. In addition to earrings, *mamuli* function also increases due to the size commonly used in performances of traditional dances. *Mamuli* is attached to the clothes as a brooch. Omega-shaped jewelry is made of gold

which is essentially barasal material of gold metal given Dutch to the family of kings who became allies of the Netherlands. Before the position of metal, gold is very central in the life of *marapu*. In the local belief the precious metal comes from the sky. The sun is made of gold and the moon stars are made of silver. Then some gold from the sun falls to the earth at sunset and also silver falls to earth through the falling star/meteorite/both metal and silver served as the riches of God's grace.

*Mamuli* traditionally used as a dowry, used in customary rituals, as a provision of grave other than jewelry and also for the noble family, *Mamuli* is one of the heirlooms that are stored specifically for having a relationship with the ancestors. In addition *Mamuli* many forms are found in the fabric of woven fabric Sumba.

#### Text

##### 4) *Pa ana gegi raraya namma hullu tillu*

"Hatch a red spider boy that flashes an egg"

"Hatch the spider red spider seen using a flashlight"

##### 5) *Pa anarawa tanaya na pedi ya namanu*

"Hatch noble birds and choose chicks"

##### 7) *Pahulu langu aiyi kalehu langu witu*

Flashlight in wood tied in alang

"They saw the chicks then tied them in the reeds"

##### 8) *Kata binnu kata bollu, Tama totuya na libun*

We filled our round that looked at that place

"Let's round it attentively and look at where we left off"

The above is a discourse to be conveyed to the ancestors through the utterances uttered, in quotes 4, 5 and 6 is a discourse to always obey the existing works that all thanks to our ancestors, such as the expression *pa ana gegi raraya namma hullu tillu*, *Pa anarawa tanaya na pedi ya namanu*, *Pahulu langu aiyi kalehu langu witu*, this petition is submitted that today a offering of a dog to be offered to the ancestor, quotation 7, 8. The meaning of which supports the above sign is the Meaning of *Mamuli* as the symbol of a splendor woman and also symbolizes fertility, meaning supported by the text on the sign above.

#### The meaning of *laba* 'drum'

Tambur is a musical instrument in the past is usually used as a means of communication. This profit or drum is made of human skin, whose history is initially drained, over time the skin is replaced with buffalo or cow leather, this drum circle is made of mahogany, teak, and kapok, and the wood around it uses lamtoro wood, the batter from ordinary wood.



Source: Rato Prigoli  
Picture 3: *Laba*

This drain function is used when there are grief, marriage, and customary ritual events. This tambur or profit is a name for the Sumbanese, played in a dance to produce pleasant music, and also arouses the spirit of warriors while on the battlefield, the tambour can also be a vessel to be sounded a sign that the community must gather before going down to the battlefield.

#### Text

##### 3) *Purungudeyaka na karagi tillu lolu*

They've gone down that rope bar

"They had come down through the ropes on the bars"

##### *Ndjara nonik wowuku tawai, Ahu loyar denyaka lebaru tamara*

Horse nonik wowuku water, dogs play continues overland.

"Nonik wowuku horses play in the water while the dogs play on land"

##### 4) *Toduya wallu ngori nyoyeya na wallu pegga Pahullu langu ai kalehu wangu witu*

At eight bottles with seven plates see the wooden machete crossbar

"They hit eight bottles and seven prings using wood and machete tied with alang"

##### 5) *Pa ana rawa tana wollu, Pa ana gegi raraya ana wawu*

Hatch the pigeon and the pink spider kid

"Hatch pigeons and spiders resembling pigs"

The meaning of the dragon symbolizes the entry of the holy month then all the restrictions must be followed, such as planting rice, parties, nyamyian, and pake red shirt. Meaning that supports the text used in the above sign.

#### The meaning *katopu* 'parang'

Source: Rato Prigoli



Picture 4: *Katopu*

Machete is a form of traditional weapon that occupies a special position in their life. There are several other types of weapons that are also known to the natives of Sumba such as *nobu* 'spear' *teko* 'short teapot' and *kito* 'knife' but these weapons are only used for battles, hunting or traditional rituals. While the machete, in addition to meeting the needs of the above also has its own practical functions that are closely related to the daily life of the people of Sumba.

The machete was used to cut wood, to cut down the grass, to braise the grass, to slaughter the cattle, and once the life was still wild and heavy was used for self-preservation. Because of its function that many people Sumba always bring machete wherever go, like a soul mate that eventually become an inseparable part of their traditional dress. The machete also has symbolic meanings related to sociocultural practices, for example, in the marriage stage. There is a custom process called *dengi wini water-wini pare* a kind of pre-engagement to declare the desire of men to apply for someone's girl. In this process the men or their families come to the women's residence with a machete to hand over to the girl's family, where the machete is termed a clearing that is expected to eliminate any obstacles that might confront their relationship.

Because it is made of a variety of materials, especially the handles or in the *loka ulu* language, the machete clearly has a status symbol as well, for example ivory *ulu*, because it is expensive and rare, of course only owned certain circles only. Though the Sumbanese carry machetes, the kind of sharp weapon that are always associated with men's aggressiveness does not mean they are frightening personalities. The Sumbanese are friendly and open to strangers. The Sumbanese will not use their machete to hurt people arbitrarily, just look at the position of the weapon that always tucked beside his body, which means the Sumbanese do not hide their weapons even from enemies though, which means they are not the ones who like to stab from the back.

#### Text

*Nama ndoruya na koku, Nama huduya na kela*

The cut in the throat of the stabbing armpits  
 "They cut the throat and the pig's stool from the armpits"

*Ya na wakawolu doru koku, Huddu kela*

It's a cut-throat, an armpit  
 "Let's cut and stab from the armpits"

The meaning of this machete symbolizes the strength of men, especially the area of Sumba. The meaning of the text supporting the above sign is:

#### The meaning of *karera* 'bag'

Source: Rato Prigoli



Picture 5: *Karera*

Bag made of pandan leaves, wool yarn, rattan, and rope can also be from pandan leaves, cloth. Its usefulness is as a place to store the areca nut, tobacco, lime, dimple powder areca nut. The *karera*

function is very important in the Sumbanese society because it is part of Sumba's characteristic features; weaving ornaments, sula and fabrics, sarongs; ornamen woven bag or betel nut place '*karera*' which is more limited in western Sumba.

*Karera* is always under everywhere because very many uses Sumba people kususnya mothers or ladies always use bag kemamanapun except when not need to use bag. There are lots of usefulness from bags to indigenous people. Usefulness is as a place to store various tools or materials in the bag.

#### Text

1) *Mauri uma, malla*

The host, he  
 'Good evening father'

*Ma habubu ra ama rato, inya nakarera pahappa*

This cigarette Father Rato, there kaleko betel nut  
 'Give a cigarette to the Father with betel nut'

*Ne weiga na atoma jelladanyaka na rahi,*

This is Father, now is the time  
 'It is time we have set the time'

*Jekadiyaka di aigama nutu weiga*

That's the promise of our meal coming today  
 'We came today because of the promise'

The meaning of this *karera* 'bag' is to uphold the dignity in the life of society. Meaning that supports the above text on the sign in Pasola's show.

#### The meaning *rowa* 'hood'

Source: Rato Prigoli



Picture 10: *Rowa*

The hood above has a combination of two colors of red and black; both colors are very suitable for use by the Rato or traditional petua. Hood red and black made of yarn in small pieces to fit the head, the shape is long and the width of the function is used by indigenous or Rato petua. Kapauta is also not used every day just in Pasola customs month. This black color is only used by customary ruler or *Rato*.

The hood is also not used every day just in Pasola customs month or similar rituals and thanksgiving events. *Rowa* metung this symbolizes where the players are ready to stand in battle where there will be a defeat that exists.

#### Text

14) *Tomang denyaka taramanu, dokindinyeka raya oli wawi*

Also came the chicken spurs, as well as the celebration of pigs

“They arrived in waiwuang village for chicken spurs”

15) ***Binnuya tabolu ina koda, mata de,a ama ratu***

Full round ama koda, let bersaman father Rato

“Let's be with rato's father to see the mighty koda full”

The meaning of this kapauta symbolizes a young man who is ready to do all the rules. The meaning supported by the text on the sign above is as in the following.

### The meaning *regi kobu* ‘combu fabrics’

Source: *Rato* Prigoli



Picture 11: *Regi Kobu*

Kombu fabric is made from natural dyes obtained from plants that are in Sumba. Blue dye (*kawaru*) and made from leaves woru or indigo or tarum. The red root is obtained from Kombu root or noni tree. Black dye is obtained from the use of mud. The manufacturing process starts from several stages, namely making patterns, coloring, and then weaving. According to Rambu, staining is done on average 3-4 times and a maximum of 6 times.

### Text

35) ***Tomanguyaka kaduda manu wolu, Dokingu euku rowa rara***

We meet the rooster, until the red scarf

“Red scarf that has the image of a rooster”

The meaning of Kombu cloth symbolizes the greatness of a nobleman when he uses or wears a cotton cloth. The meaning supported by the text above is explained below.

### The meaning of *winnu* ‘betel nut’

For Sumba people the most important plant is



Source: Rato Ubu Wewi  
Picture 15: *Winnu*

betel nut. The mixture of these two plants commonly chewed with lime powder produces a distinct flavor. First try maybe not many who immediately like the feeling of hovering caused. The people of Sumba always make new friends just exchanging betel-nut, as a symbol of welcome greeting. While in a formal situation, such a traditional party of symbolism becomes even more important. Someone can be offended if not given betel-nut in the proper way. In Pasola, betel nut ceremonies or rituals are used during the first stage of the *bijupunga hiupaana*, this betel nut as a symbol where it is thrown on a buffalo buffer which determines our future and our harvest and has abundant blessings.

This nut has no material to make but already from the creator who created it, its shape is small round and its stem many, its function is for the needs of the community. This nut is a permanent fruit used by humans, because betel nut is very meaningful for the people of Sumba.

### Text

***Ma habubu ra ama rato, inya nakarera pahappa***

This cigarette Father Rato, there *kaleko* betel nut ‘Give a cigarette to the Father with betel nut’

The meaning of areca is its position as a medium of worship, there is no procession, no worship, and nothing can take place without the presence of two simple pieces. Meaning supported by the text in the sign above is in the following.

### The meaning of *rato* ‘customary leader’



Source: Rato Ubu Wewi

Picture 16: *Rato*

Rato is the chairman in the organizer terselenggaranya an activity they are the key in this activity, all the rituals after done then the event in the wishing community can be realized, because the Rato who have patents in this activity.

The Complementary clothing Rato is *Tobelo*. *Tabelo* is a horn-shaped head, maraga and Mamuli as the ear decoration that designya symbolizes the woman's womb symbolizes fertility. Where other supplies of Kombu fabric, machetes, bells and whistles.

### Text

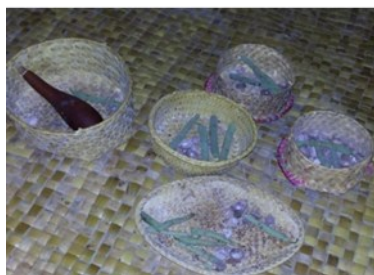
15) ***Binnuya tabolu ina koda, mata de,a ama Ratu***

Full round ama koda, let bersaman father Rato

“Let along with father Rato to see ama

koda full powerful”

The meaning of Rato as a prominent leader is seen. Meaning supported by the text in the sign above is:



### The meaning of *areca* ‘the place of betel vine’

Sumber: *Rato* Ubu Wewi

Picture 17: *Areca*

Betel vine plays an important role in the life of Sumba society. It is a relatively replacing material for the roles of any other food. Every visiting guest is firstly served with betel vine. Betel vine is a combination of several materials, such as the leave of green betel and betel nut. The betel nut can be the fresh, dried, and dried sliced betel nut.

The place used to to serve the betel vine, both to the guests or individual is called *areca*. The place of the betel vine served by women is called *kapu*, while the one served by men is called *kalumbutu*. Every toothless oled man, who is unable to swallow the betel vine off provides themselves with a pounder called *tuku/gobek*, derived from the word ‘go back’, and made from the tip of buffalo’s horn, called *bai* ‘female’, with small pounder made from metal, called *muni tuku* ‘the male’. The ingredients of betel vine pounded with ‘*gobek*’ are shared to old men. Whenever the betel vine is not served the meeting with other people or guests, the person is underestimated and considered impolite or is being in a bad mood. Similarity, the people who meet each other on the road must serve the betel vine.

Based on the evidenced illustrated above, it can be concluded that betel-vine plays a crucial role as means of daily social activities of society of Sumba. In addition to betel vine eating activities provides peace and vibrancy, because betel-nut contains alkaloids, it looks like a narcotic. Many Sumbanese think it’s better to eat betel-vine from eating other food. Eating betel-vine is also considered a sign of maturity. In customary matter, both marriage and death events, giving the betel-vine is very important, so the budget for it is also quite large.

### Text

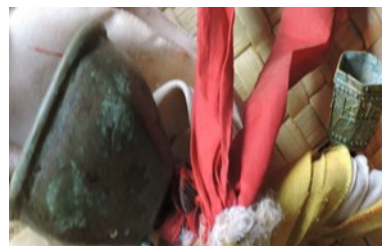
*Ma habubu ra ama rato, inya nakarera pahappa*

this cigarette Father Rato, there kaleko betel nut

‘Giving a cigarette to the Father with betel nut’

The meaning of *Areca* is a form of loyalty where there is always content when we give the expression

of gratitude. Meanings supported by the text in the



sign above.

### The meaning of *lagoru* ‘girings’

Sumber: Bapak Rudi

Picture 18: *Lagoru*

These Girings are very widely used among the people, because bells affect us in any activity, things in dance or some other kind of activity must use bells, without dancing bells or prayers have to use them. There are so-called bells but only used in church as far as observations whereas if it has become small that bells.

Girings are worn on the calf, some are adorned with horsetails/*lagoru ulla wai*/and also pinned on goat skin. *Lagoru* or sleigh is made of metal iron, this tool is usually pear-shaped or cup bdan produce tone when shaken, and the function of these bells to the dancers, or in custom rituals, and place of worship is also used.

### Text

#### 39) *Tau*

Start with beach pasola event

“Let’s celebrate this year with pasola festival”

#### 40) *Calalalalalalalalalaallal ... Ya wou*

Brothers and sisters welcome this joy because today is our day, with the spirit of screams that make the atmosphere more festive in *pasola* festival.

The meaning of this *lagoru* to provides excitement or encouragement in the fight or in dance performances. The meaning supported by the text in the sign above is as follows.

### The meaning of *rahi djara* ‘horse control



Source: Bapak Rudi

Picture 19: *Rahi djara*

*Rahi djara* or control of this horse has an important role in maintaining horses, when we want to compete in the show is not possible we just ride a horse, but must be accompanied by the usual controller people call *Rahi Djara*.

*Rahi Djara* is made from the roots of the forest ropes, sacks, spinning in the form of a horse's face and made in parts for use, and there is a headdress that has tail feathers used to decorate the horse's head.

**Teks**

29) *Taku ngjanggi inna, Djara witu ama*

Too much inna, horse bite people  
 "Inna this horse bites many people"

30) *Paloliya na kabba kidja hamaniya na gegi wei*

Line up on the kabba pass on the water spider

"Let's walk like a water-profit net and round out our thoughts"

The meaning of *Rahi Djara* symbolizes obedience to his master, because if he used then all his master's commands must go where it goes. Meaning supported by the text of the sign above is as in the following.

**The meaning of lado 'flag'**



Source: Bapak Rudi  
**Picture 22: Lado**

The ornaments are made of white, black with small rattan foil as a frame and rattan slats as a binder. Lado is usually plugged into *kapauta*, the lower end is parallel to the forehead and the other end is parallel to the *kabora*. Lado is only used by Rato rumata. *Rato-rato* is another simple lado in the form of a piece of rattan ends decorated with chicken feathers.

*Lado* has an important role in *Pasola* activities or performances so that players *Pasola* can recognize the enemy seen from this *Lado*, when from *katiku loku* using white *lado* dealing with *waihura* who use black *lado*. In the show we can recognize the enemy so that the players do not throw the javelin in the wrong direction but the javelin is actually towards their opponent.

**Text**

2) *Tomandanyaka na daungu paka tutu*

We arrive at the exact year set  
 "Coming in the year that we specify"

The meaning of *lado* is as a sign of the difference *kabisu* or *suku*. Meaning supported by the text in the sign above is:

**The meaning of hela 'seat'**



Source: Bapak Rudi  
**Picture 23: Hela**

The horse's equipments are tailor-made for the corresponding horse, horse height, head circumference, jaw circumference, abdominal circumference, and neck length. Horse equipment is made specially hung discipline taken like special riding, special racing. The classic horse racing requires equestrian horse riding equipment, but on the demands of the times, price considerations and then now some equipment such as nylon, plastic, yarn.

*Hela* is made of kapok, sack, the shape is sewn to the size of the seat behind, and placed so as not to fall while on the ridge, its function as a base to sit while berantraksi.

**Text**

*Ndjara nonik wowuku tawai, Ahu loyar denyaka lebaru tamara*

Horse nonik wowuku water, dog play continue overland.

"Nonik wowuku horses play in the water while the dogs play on land"

The meaning of this *hela* is as a place to protect the vulnerable area when riding a horse. Meaning supported by the text of the sign above is as illustrated below.

**The meaning of nyale 'mold sea'**



Source: Pantai Teitena  
**Picture 27: Nyale**

The ritual, which literally means to call *Nyale*,



takes place on the beach of wanokaka on the fourth day of *Pati Rahi*. The ritual begins just before dawn after *Rato's* entourage finishes the ritual on *Ubu Bewi* and goes to the beach to lead the ceremony. The residents, tourists also joined *nyale* hunt, colorful sea worms which in addition to delicious as a snack is also a harvest indicator. *Nyale* is plentiful and clean means the harvest is abundant.

*Nyale* dirty and bite *nyale* rotten means rain abundant, *Niyale* does not appear to mean long drought. *Nyale* is collected and then processed into a typical cuisine Sumba sambal form known as *bokasawu Nyale*, processed raw *Nyale* practically mixed only with basil leaves and lime juice. In addition to *Nyale* sauce is also processed into coconut, garlic, ginger, *basil* and chilli leaves. This *Nyale* when it was *dilah* tasted very good and before form eat this disgusting *Nyale* because of the color and the lips and the lumps that do not want to eat.

### Text

*Aja auhu tillu da, u, Aja kalowu tillu wulli*

Eat three baskets of rice and eat three clusters of bunches

“Their food is three bunches of bananas and three baskets of rice”

34) *Ledi paka horung, Kaitu papa njolang*

Wood that is in the bar and jolok is shoved  
“Making bars and junk wood to break people from big times”

The meaning of this *Nyale* is as a symbol of life Wanokaka society. Meaning is supported by the text in the sign above is elaborated below.

### III. CONCLUSION

Pasola root that is deeply embedded in the culture of the people of West Sumba make Pasola not just a mere crowd. First, Pasola is a religious cult, a form of devotion and acclamation of obedience to the ancestral spirits. Secondly, referring to its legend, Pasola is a form of crisis settlement, tribe through "bellum pacificum" or peace war in a customary ritual. Third is as fraternal bonding ties.

Based on the discussion in the previous chapters it can be concluded that in the pasola show there are twenty signs including Mamoli, Nibbu, Profit, Katopu, Karera, Katala, Wai, Koba, Kalabi, Rowa Rara, Rowa Metung, Laiku, Leli, Reba, Winu, Rato, Arera, Lagoru, Rahi Djara, Regi, Horse Completeness, Accessories, Pasola Players, Lado, Hela, Kadu Watu, Rato Position. The signs have meaning as, symbolizing fertility for women, symbolizing splendor. Dragon symbolizes the entry of the holy month then all the restrictions must be followed, symbolizing the unity of society in running the life of society, symbolizing the majesty of a king, the moon gives a hint of the passage of *Pasola*, the symbol of life Wanokaka community.

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