

## The Cultural Meaning Of Du'a Hale Folklore In Natakoli Village, Mapitara District, Sikka Regency

**Bergita Bei**

IKIP Muhammadiyah Maumere  
[beibergita@gmail.com](mailto:beibergita@gmail.com)

**Antonius M. K. Naro**

IKIP Muhammadiyah Maumere  
[antonionaro@yahoo.com](mailto:antonionaro@yahoo.com)

**Rikardus Nasa**

IKIP Muhammadiyah Maumere  
[rikardusnasa@gmail.com](mailto:rikardusnasa@gmail.com)

Alamat: Jl. Jendral Sudirman Kelurahan Waioti, Kecamatan Alok Timur, Maumere  
Korespondensi penulis: Bergita Bei . [beibergita@gmail.com](mailto:beibergita@gmail.com)

**Abstract.** *The purpose of this study is to tell the folklore of Dua Hale and the meaning contained therein in Natakoli village, Mapitara district, Sikka regency. The researcher used qualitative method. Data collection techniques used in this research are observation, interview and documentation. Based on the results of the study, Du'a Hale folklore is one of the folklore that is, abandoned and forgotten by the surrounding community. it was found too that cultural meaning in folklore of Dua Hale are: Didactic meanings In folklore the didactic meaning is implied in the form of educational and teaching values society about how to be ethical and etiquette in context social life. There are several meanings implied in the didactic meaning namely: responsibility, willing to sacrifice, courage, and customary law. The historical meaning in folklore, historical meaning is also revealed which is reflected in two parameters general history, namely the time and place contained in the folklore in question. Regarding the time parameter, it is said that folklore takes place in the past and the historical meaning of place names in the story that are still relevant today at the moment, utan welak and hegin and economic meaning. The economic meaning of folklore is reflected in the disclosure or relevant information the economic system of society in which some of the main sources of livelihood are farming and fishing.*

**Keywords:** *The Folklore, Meaning of Du'a Hale*

### BACKGROUND

Folklore is prose that is conveyed orally. Folklore is better known to the public as fairy tales, legends or orally stories with historical background. This folklore lives and develops in society without knowing who the author is as a genre of oral literature; folklore has many benefits for the supporting community. It contains various values of norms, morals, education, heroism, struggles, devotion that can be followed by people today or become a source of inspiration to do something today. Folklore is also told orally so that the value contained in the ability of the narrative. Most folk tales are characterized by not knowing the year and place of accurate. Sutopo and Mustafa 2015, folklore are stories that are conveyed orally in a community group, in ancient times they were intended as entertainment, conveying advice, containing knowledge and so on.

Sikka and its surroundings is very rich with folklore, from place to place there are folk tales. However, only a few have been published. It has been proven that many folk tales have begun to be forgotten and abandoned by the community. Because of the development of information and the process of cultural transformation resulting in an increasing level of rationalism so that a rational society abandons the irrational. Including folk tales both written and oral, because they are considered less rational. As for other folklore that developed in the Sikka community, namely the folklore of “*Moan Teku Iku*”. The folklore *Moan Teku Iku*, tells the story of a person who is considered by the sikka community as an extraordinary figure who defends justice and truth from the invaders in *Nian Tana Sikka*. *Du'a Nalu Pare* tells about a father who is willing to sacrifice his daughter in order to overcome hunger, and the folkore of Jong Dobo that tells about a ship that was curshed for violating the agreement.

*Du'a Hale* folklore is one of the folklore that is, abandoned and forgotten by the surrounding community. So that some people do not know, and do not want to know, about *Du'a Hale* folklore. Even though when studied and understood this story has a moral massage that can be applied in life. based on this, the author is very interested and tries to study the folklore, as a reseach material entitled “The Cultural Meaning Behind The Folklore of *Du'a Hale* In Natakoli Village of Sikka Krowe Ethnic Sikka Regency “.

In this case the researcher will place more emphasis on the meaning of the *Dua Hale* folklore. This limitation is made so that the discussion will expend further because *Dua Hales* role or behavior is very impressive to us and this is very interesting to discuss.

## REVIEW OF LITERATURE

### 1.1 Theoretical Basis

Literature review aims to authenticate a scientific work. The research in question is a review of the other studies that are relevant to this research.

#### 1.1.1 Folklore.

Folklore is one of the manifestations or thoughts of the supporting community groups. Folklore lives in the midst of society and develops by word of mouth. In folklore is from of oral folklore, namely stories that are conveyed orally by the narrator. The birth of folklore is the result of a complex interaction of socio-cultural factors of folklore itself. Most of these folk tales are fictional stories as solace for the listeners. But there are also folk tales that tell of a series of events that have occurred but are not officially recognized

as historical records. According to Danandjaya (2002), folklore as a form of oral literature that was born and developed from a traditional society distributed in a relatively fixed form and among certain collectives of sufficient time old by using clichés.

Meanwhile, the definition of factor is part of a collective culture of kind, traditionally in different versions, both in spoken form and examples, accompanied by gestures or reminder aids. Existence of folklore is a cultural phenomenon that is universal in people's lives. As a product of society's culture, both prose and poetry, can be found in almost all places in the world. Oral literature is generally created as are spouses and results of social system thinking razali and Joson (2002).

According to Andalas dan Sulistyorini (2017), folklore is a part of orally literature told from generation to generation. Folklore comes from the words folk and lore. Folks have the meaning of identifying physical, social and cultural characteristics of a group, while lore means part of a culture passed down from generation to generation orally or something examples accompanied by gestures or reminder aids.

#### **1.1.2 Characteristics Of Folklore :**

- 1) Delivered orally one of the main characteristics of folklore lies in the way it is conveyed. Usually folklore is conveyed orally. These folk tales are told individually to individuals or groups of people.
- 2) Often folklore undergoes changes or modifications. For example: folklore from another area is modified as if the folk story has speaker. This change was deliberately made to make it more interesting for the speakers to make the story more live for the listeners.
- 3) The story belongs to all of us, so there is no copyright in folklore. No one claims to be the author of any particular folklore so folklore is anonymous.
- 4) Often has an element of rhythm. The story of consolation is always conveyed by the narrator, which is always interesting. This arrangement is to contain elements of a more entertaining rhythm as well as to facilitate the storytelling.
- 5) Folklore reflects the wishes of the group or society. The events that are revealed by folklore do not actually happen in everyday reality, but are projections of the wishful thinking or dreams of the people in general.

#### **1.1.3 Types of Folklore**

##### **1. Legend**

According to Nurgiantoro (2005), legend is believed by some residents legend is a local version that actually happened sacred or sacred one of the

distinguishers it from myth. Legend is a story that has characteristics similar to myth, namely that it is considered true, but not sacred. Legends often have to do with history and have little to do with the supernatural. Legend can be understood as a magical story that is often associated with real events and places, with person, a character. Legend can contain mythological details, especially when it comes to matters of the supernatural and therefore cannot always be distinguished from myth.

## 2. Myth

According to Nurgiantoro (2005), myths are stories related to gods or related to other supernatural beings, also often contain the deification of humans or humans descended from gods. Myth are stories of the past that are owned by the nations of the world. Bascom Atmiawati, (2010), argues that myth is folk prose which is considered to have really happened and is considered sacred by the storyteller. Myth can provide an overview and explanation of an orderly universe, which is the background for orderly behavior. myth insofar as they are believed, accepted and preserved, can be said to represent some of the words views of the people, namely the unstated but implicit conceptions of their place in the intricacies of their world, finally, myth can be said as a product of creative imagination and is a work of art and a potential religious statement. The creation of myths is a very important type of human creativity Dewi Rukmini, (2009).

## 3. Fairy Tales

Accoding to Nurgiantoro (2002), Fairy tales are basically works of folk prose produced by the community which are filled with things in the form of fantasy and are filed with elements of magic. Limits that are fictitious stories filled with fantasy, difficult to accept with our current logic or in other words developing in a lively society and fairy tales are folk prose stories that are considered not to actually happen. Told as entertainment. Contain moral teachings and even satire.

### 1.1.4 The Function of Folklore

According to Danandjaja (2002), argues that folklore has fout functions, namely as follows:

- a. As a projective system as a means of reflecting the imagination of a collective.

- b. As a means validating cultural institutions and institutions
- c. As a child education tool (pedagogical device)
- d. As a coercive and supervisory tool so that community norms are obeyed.

#### **1.1.5 Definition of Meaning**

According to Dewa and Rohmadi (2008), Meaning is the meaning or intent (something word). "Meaning is an abstract concept of human experience, but is not an individual experience". Meaning is a concept, idea or understanding that is coherent with the linguistic unit that is the marker, namely words, phrases, and sentences (Santoso 2006).

According to Kolo (2022), there are several meanings that contain in folklore:

##### **a. Didactic meaning**

In folklore the didactic meaning is implied in the form of educational and teaching values society about how to be ethical and etiquette in context social life.

##### **b. Historical meaning**

In folklore, historical meaning is also revealed which is reflected in two parameters general history, namely the time and place contained in the folklore in question. Regarding the time parameter, it is said that folklore takes place in the past and the historical meaning of place names in the story that are still relevant today at the moment.

##### **c. Economics meaning**

The economic meaning of folklore is reflected in the disclosure or relevant information the economic system of society in which some of the main sources of livelihood are farming and fishing.

## **1.2 Previous of Research**

- a. Research conducted by Khairil Akbar (2019), with the title researching the values contained in the Wadu Parapi folklore in the Parangina village community, Sape sub-district, Bima district, NTB. This research used a qualitative method while the data collection method uses survey techniques or direct observation to the scene (the place of the respondent), the method of interviewing the respondent, the method of literature review, especially about the history of the Bima Kingdom and Sultanate. On data analysis Khairil Akbar uses identifying data classifying data, interpreting data, and concluding the results of data analysis.

The difference between previous research and mine lies in the focus of the research. The research conducted by Khairil Akbar is the values contained in folklore while my research focuses on the meaning contained in folklore

Similarities between the research conducted by Khairil Akbar and the author are both using qualitative method and data collection techniques namely observation techniques, interview techniques, documentation techniques, and data analysis techniques

- b. Research conducted by Idham Saiful Latif (2009), with the title *santria gudhig* folklore from Purbalingga. In this study discusses the folklore of *Santri Gudhig* from Purbalingga empirically the Karang Moncol community at this time many who do not know or know the folk tales that exist in the Purbalingga district.

Differences in research conducted by Idham Saiful Latif, namely data collection techniques in the form of observations and interviews, analyzing the narrative structure and values contained in the folklore of the *Gudhig Santri* from Purbalingga, and with the Chatman narrative structural theory.

The similarity between the research conducted by Idham Saiful Latif and mine is that both research on shelf stories those in the surrounding community. Are both using data collection techniques, namely observation techniques, interview techniques, documentation techniques and data analytical techniques.

- c. Research conducted by Nafri Yanti (2016), with the title research legend *Robin Hood, and Si Pitung*. This study discusses the purpose of knowing the values contained in the legend of Robin Hood and the legend of *Si Pitung*, namely social values that include the values of caring, the value of honor, the value of cooperation, the value of persistence, and the value of loyalty and the research techniques carried out in this study. This research is a literature study.

The difference between the research conducted by Nafri Yanti is that this study aims to determine values contained in the legend of *Robin Hood* and *Si Pitung*. The legend of Robin Hood and the legend of Si Pitung are 2 legends that are full of values. The research technique used in this research is literature study. While the author is the focus of his research is to find out the origin and meaning contained in the *Du'a Hale* folklore in Natakoli, Mapitara district, Sikka Regency.

The similarity between previous research and researcher is that they both use qualitative methods.

## **RESEARCH METHOD**

The method used in this research is descriptive qualitative method. In accordance with the background of the problem that has been describe this study uses a qualitative method. This method gives the main attention to the structure of the story text. The choice of this method is due to knowing the events in folklore.

Moleong (2007), understands the type of qualitative research is research with the aim of understanding the phenomenon of what is experienced by research subjects as a whole. By way of description, either in the form of words or language. In the specific context experienced and by utilizing various scientific methods.

Sugiyono (2005), stated that qualitative research is more suitable for types of research that understand social phenomena from the perspective of participants. In simple terms, it can also be interpreted as research that is more suitable for examining the condition or situation of the object of research.

## **FINDING AND DISCUSSION**

### **4.1. Finding**

#### **4.1.1 Review of Research Location**

Natakoli village is one of the villages included in the Mapitara district. The Mapitara district consists of four villages, namely Natakoli, Egon Gahar, Hebing and Hale villages. Of the four villages in the Mapitara district, the object of study in this study is Natakoli village.

Natakoli village is located approximately 65 km east of Maumere City, the capital Sikka Regency, the province of Level I Region of NTT. Natakoli village has 3 sub villages namely Natakoli which is the center of government this village, Wolomotong, and Umatawu. The area of Natakoli village is approximately 50 km with the boundaries of its territory as follows to the west it borders with Nen Bura village, to the east by Hebing village, next door to the south by the Sawu Sea, to the north by the village of Egon Gahar. This village has a population of mostly Flores ethnic groups, with a population of 786 men and 789 women, so that the total population of Natakoli village is 1575 people.

People of Natakoli village generally work as farmers, this is due to geographical factors which are very supportive. The dominant type of agriculture in this village is plantation agriculture, especially candlenut and cacao plantations, followed by rice, corn and vegetable farming. For jobs in other sectors such as civil servants, private employees, laborers and traders.

#### **4.1.2 The Story of Dua Hale Folklore in Natakoli Village**

In ancient times, there was an extraordinary event that was felt by the people of the Natakoli Hamlet and will always be remembered. One night, the crescent moon in the dry season there is a tide. The next day two girls went to the beach to look for snails, fish, snails, and others. When they arrived at the shores of Tanjung Blalik, they divided directions, one to the west and the other to the east. The girl named Hale looked for him to the west. Her got, fish and snails. Suddenly *Hale* was surprised by a handsome young man who was sitting on a rock by the beach. *Hale* became embarrassed and scared in front of the handsome young man, The young man said to *Hale* “Hey girl, don't be afraid and ashamed because I'm not a bad person”. But *Hale* still felt doubtful and scared, the young man asked “what's your name?” her replied “my name is *Hale*”. Then *Hale* asked “what is your name?” the young man replied “I'm *Iu Gajo*”. After that *Iu Gajo* asked “will you be my wife?” *Hale* replied “yes, I will”. Then there was a relationship of affection between *Iu gajo* and *Hale* very passionate and inseparable.

It was getting late, time for *Hale* to head back home. *Hale* invited her husband, but *Iu Gajo* didn't want to, because he lived in the sea, not on land. *Iu Gajo* advised *Hale* "when you get home, there is no water, make a diamond then fill it with kitchen ashes, then tie the diamond around your dog's neck. When your dog is thirsty, they will definitely go looking for water and you will follow the trail of falling ashes, you will surely can find water. If you have found water, the first you have to drink, the second you have to take a bath, the third you have to fill the water into the seven bamboo segments that you have to bring home to cook and wet your woven threads. if you follow what I say, it will happen it rained for seven days and seven nights and you must be taken to the sea, but if you are not escorted to the sea, the sea water will rise up to the spring where you bathe you have to tell this to your parents and the traditional elders in the village. When it rains, lightning, thunder for three days and three nights, the customary elders will start to find out who is doing something that violates customary law, you have to convey to them that you are the one who made this mistake because of having a love affair with a young man who lives in the sea named *Iu Gajo*. Then you ask the traditional leaders and traditional heads, parents and all the family to take you out to sea. But if they argue the rain will increase and the Umatawu area will sink. If until the seventh day they do not take you out to sea then they will be subject to the consequences. After hearing the message from *Iu Gajo*, *Hale* returned to his house alone. When he got home *Hale* was silent and did not tell the message from *Iu Gajo* to his parents for fear of being scolded.



Three days in a row there was rain, lightning and thunder that was very great. Customary elders and the community began to ask questions and find out who had made the *mistake*. Inwardly *Hale* began to uneasy he was restless and worried. *Hale* recalled *Iu gajo's* message. *Hale* mustered up courage and made up his mind and he met his parents (*moat Bei and ina Keron*), and told them what had happened to *Iu Gajo* on the Tanjung Balik beach. Her parents heard her son's story with great emotion and lamented the fate of her daughter. After listening to the story from their daughter both parents were overcome with feelings of sadness, confusion and did not have the heart to let go of their daughter. The rain was getting heavier, lightning and thunder shouted. The people in the village were panicking. After *Ama Bei* discussed it with his wife on the fifth day with a heavy heart *Ama Bei* went to meet the traditional elders and told him what had happened to his son. Then on the sixth day everyone became restless and frightened because they had no faults or breaches of custom apart from what was conveyed by a beautiful girl named *Hale*. Who became the wife of *Iu Gajo* and had to live at sea.

On the seventh day rain, lightning and thunder still tricked and haunted the Umatawu village. The traditional elders and traditional heads gathered with a heavy heart to try to call their father, mother, along with *Hale* and all the people from the Umatawu village, to gather in the middle of the village in front of the traditional stone with the aim of taking *Hale* to sea. *Hale's* face was dressed up in a bun with a bun made of tamarind stems earrings were worn on her ears a necklace was given to her neck and she wore a red shirt and a *welak* sarong. After being dressed *Hale* was ready to be lowered into the sea by carrying out a traditional ceremony. Seeing the innocent and innocent face of *Hale* who was still young, the traditional chief and the customary elders could not bear to lower *Hale* into the sea to try to replace the girl with a dog. They filled the dog in a basket made of rattan and the rope was made of rattan, the customary head said “if you *Iu Gajo* accept this dog as your wife then the fire of resin will still burn and this dog will remain dry. On the contrary if you do not accept it then the fire of resin goes out and the dog's body is wet”.

This attempt was not successful. With a heavy heart because the first attempt failed the customary elders had to give up *Hale*. *Hale* stood in a basket made of rattan and had to be lowered to the seabed. Said the customary elder “now we will put this girl down if you really accept her then her clothes will not get wet and the resin fire will still burn. When we lift her up and succeed”. and on the third day *Hale* gave a message to all the people he said “all the inheritance is distributed no one dares to act arbitrarily because I also do not remain silent even though the nature is different and I will give the law to the

person who cut down this forest (*tuan Piret*) forbidden place and there will be a prolonged drought the seeds of the plants will die and vice versa if someone wants rain they have to give me a pig, a liter of rice, and clothes. If someone catches fish looks for snails and other things on the beach of Tanjung Blalik, the punishment is an enlarged stomach, thin, big eyes, prolonged drought and crop failure. But if you carry out traditional ceremonies as I said the harvest will be abundant and the drought will disappear”. After such messages *Hale* was taken down and he left all the family once and for all.

#### 4.1.3 The meaning contained in Du'a Hale folklore

##### 1. Didactic Meaning

In the folklore of *Du'a Hale*, the implied meaning is in the form of educational values and teaching for the Natakoli people about how to be wise and responsible for what they have done. The folklore of *Du'a Hale* also teaches us to be brave and willing to sacrifice. In the folklore of *Du'a Hale*, research finds several meanings implicit in the didactic meaning.

##### a. Responsibility

Everyone is essentially given responsibility, which is naturally a part of human life. But not everyone understands what responsibility really means. Responsibility is an obligation that is borne by an individual including bearing the consequences. Every action and decision requires responsibility. Responsibility is given to someone or someone else is accepted as an obligation. This attitude of responsibility manifests itself in oneself, family and society.

<i>In a folklore quote Du'a Hale</i>	<i>Translate</i>
<i>Gereng bego nimu bego nora tibo lamem ha wi osi owar buno deri e'i tahi wiwir e watu reta wutu. Du'a Hale du muro meang nora lai ha ia, lai ia beta "nurak, lopa muro meang a'u eo bian hemu". Ko du'a Hale rasa muron laen, sawe lai ia pla, "au naran hai?", du'a ia hagong, "a'u naran Hale". Sawe du'a ia pla, "gu au naran hai?", "A'u Iu Gajo". Ia sawe Iu</i>	“Suddenly the girl was surprised by a handsome young man who was sitting on a rock by the beach. The girl became embarrassed and scared in front of the handsome young man. The young man said to her “hay girl don't be afraid and ashamed because I'm not a bad person”. But that girl still doubted and the boy asked, “What's your name?” The girl replied “My name is <i>Hale</i> ”.

<p><i>Gajo pla, “au gai ko eon dadi du'a a'un?”, du'a Hale be'ta “a'u gai”, Ia sawe rimu ruan dadik naruk lalan wain lain Iu Gajo nora Hale.</i></p>	<p>Then the girl asked “what is your name?” The young man replied “<i>Iu Gajo</i>”. After that <i>Iu Gajo</i> asked “will you be my wife?” Hale replied “Yes I will”. Then there was a bond of love between <i>Iu Gajo</i> and <i>Hale</i> who was very passionate and could not be separated”.</p>
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*Du'a Hale* accepted the offer *Iu Gajo* to be his wife even though at first he was hesitant and afraid, finally Hale decided to live with *Iu gajo* in sea (supernatural), where the place is a place that does not make sense or makes it impossible for humans to live there. In this context, *du'a Hale* has a sense of responsibility for her own words, namely being the wife of an *Iu gajo*.”

<b><i>In a folklore quote Du'a Hale</i></b>	<b><i>Translate</i></b>
<p><i>“Rimu naha tung le'u au lau tahi, raik ganu rimu eo tung au lau tahi, odi tahi wair lema da'a ew wair au ma hu'i bopo nan ia. Au naha tutur hagong naruk e'i e ina ama aun mole du'a mo'an watu pitu e natar ia. Da'a uran anin keka hile guman telu leron telu, du'a mo'an watu pitu odi tota noran hulir hala apa iwa wi u'a tena gu da'a ganu e. Au naha beli raitan e rimu wi au guk gu'a dena nan naruk e, mora la'i ha deri gera nimun lau tahi, la'i ia naran Iu Gajo. Ia sawe au naha neni e du'a mo'an watu pitu, ina ama, ue wari,huur dolor aun tung sera leu au lau tahi. Raik ganu rimu le'er odi dadi uran gete kesa mole natar Umatawu odi lemer. Da'aleron pitu rimu e'o tepo rimu odi toma naruk ia”.</i></p>	<p>“You have to be taken to the sea, but if you are not taken to the sea, the sea water will rise up to the spring where you bathe. You have to tell this to your parents and the traditional elders in the village. When it rains, lightning and thunder for three days and three nights. The traditional elders will begin to tell who has committed immoral acts that violate customary law. You have to convey to them that you are the one who made this mistake because you are in a love relationship with a person who lives in the sea named “<i>Iu Gajo</i>”. Then you ask the traditional leaders and traditional heads, parents and all the family to take you to the ocean. But if they argue the rain will get bigger and the Umatawu area will sink. If it comes to the seventh day they don't take you to the sea, then they will know the consequences. <i>Du'a Hale</i> was responsible for following what <i>Iu Gajo</i> ordered.</p>

#### b. Willing to Sacrifice

Willing to sacrifice is an attitude and behavior whose actions are carried out sincerely, and prioritize the interests of others rather than oneself. People who have

courage will be able to act wisely without being overshadowed by fears which are actually mere hallucinations.

<b><i>In a folklore quote Du'a Hale</i></b>	<b><i>translate</i></b>
<p><i>“Du'a mo'an watu pitu mogar utun omok topo ba'a ina keron ama Bei nora Hale mole bian-bian sawe e'i natar ulu wa'it, ra tung le'u Hale lau tahi. ata pu'an ru laling we Hale, legen we pake hegin mage olan , pake wi nora bahar e boir, labu merak, utan welak, ia sawe Hale odi ata tung le lau tahi nora u'a adat. Ita ba'a ata ru laling nan wae bu'an ha ilo alon buno, mole meluk misok ha ganu du'a Hale, rimu rasa susar buno. Du'a mo'an watu pitu selung le Hale nora ahu. rimu u'a le'u ahu ia wihi e li'lin u'a nan pake gai, tali nimun di pake gai. Tana pu'an be'ta Iu Gajo raik au himo ahu e dadi du'a aun, api damar odi nilo duden dadin, ia sawe ahu e di odi maran. Ko raik au e'o himo, ahu e odi tebo nimu gema sawe, api damar di odi beren. Ia sawe naruk rimu soba ko eo dadi. loning ahu en eo dadi ,Nora wate susar, mole berat, rimu tung sera we Hale. Hale gera ba'a e li'lin gai tena lodong tung sera le'u lau tahi. Tana pu'an ia be'ta “nora tei ami odi tung sera le Hale, raik au demen-demen himo, ia te utan kletang nimun e maran, mole api damar e nilo duden dadin”.</i></p>	<p>“The traditional elders and traditional chiefs gathered with a heavy heart to try to call their father, mother and <i>Hale</i> and all the people in Umatawu village to gather in the middle of the village in front of the traditional stone with the aim of taking "<i>Hale</i>" to the sea. <i>Hale's</i> face was also dressed up, in a bun with a bun made of tamarind stems, earrings were worn on her ears, a gold necklace was given to her neck and she wore a red shirt and a welak sarong. After being dressed, <i>Hale</i> will be lowered into the sea by carrying out a traditional ceremony. Seeing the innocent and innocent face of <i>Hale</i> who was still young, the traditional head together with the village elders could not bear to lower the girl into the sea and tried to replace her with a dog. They put the dog in a basket made of rattan and the rope was made of rattan. The customary head said, if you "<i>Iu Gajo</i>" accept this dog to be your wife then the resin fire will still burn and this dog will remain dry. On the other hand, if you do not accept it, the dogs body will get wet and the resin fire will go out. It turned out that this attempt was not successful. With a heavy heart, because the first attempt failed, the customary leader had to hand over <i>Hale</i>. <i>Hale</i> stood in a basket made of rattan and had to be lowered to the seabed. Said the traditional head, "now we will lower this girl, if you really accept it then her clothes won't get wet and the resin fire will still burn”.</p>

Based on the quote from the story above, the community and *Du'a Hale's* parents were willing to sacrifice *Dua Hale* to Iu Gajo into the sea to save the community and its surroundings. Likewise *Du'a Hale*, he is willing to sacrifice himself, he is willing to leave his parents, friends and hometown so he can live up to his words that he lives with *Iu Gajo*.

c. Courage

People who have courage will be able to live their dreams and change their personal lives as well as those around them. Courage is a trait of defending and fighting for what is considered right by facing all forms of danger, difficulty, pain, and so on.

<b><i>In A Folklore Quote Du'a Hale</i></b>	<b><i>Translate</i></b>
<i>“Hale huk genang nora unen waten raning, naha regang nora ina ama nimun (ama Bei no ina keron), beli raitan we naruk we nimu gu'a dena nain nora Iu Gajo e lau tahi wiwir tana maran Blalik. ama Bei noi ina keron, rena ba naruk tei, rimu rasa susar ha bunu golo loning apa sa narunk ha ia dadi nane ee me rimun dua wae bu'an”.</i>	<i>“Hale mustered up courage and made up her mind and she met her parents (Ama Bei and Ina Keron) and told her what had happened to "Iu Gajo" on the Tanjung Blalik beach. Both parents listened to her girls story with great emotion and lamented the fate of her daughter”.</i>

Based on the quote from the story of *Dua Hale* folklore is *Du'a Hale* is a brave girl. Where he dared to be responsible for telling his parents and the community about what he had done with Iu Gajo, even though he knew it was against natural law.

#### d. Customary Law

Unlike other developing legal systems, customary law is unwritten law. This law grows, develops and disappears in line with the growth and development of society. Purpose of Existence of Customary Law In fact, there is no detailed and clear purpose regarding the purpose of having customary law in force in society. However, it can be said that customary law aims to organize a safe, peaceful and prosperous society. The scope of customary law only regulates the relationship between one community and another and the rulers in society. Customary Law is guided by the principles of harmony, propriety, harmony in association and is religious-magical in nature.

<b><i>In A Folklore Quote Du'a Hale</i></b>	<b><i>Translate</i></b>
<i>“Da'a leron rabek te'lu wae bu'an ilo alon mai sera naruk e rimu mogar sawen, "tana watu, ngawun balik aun rehi newan gu'a dena sung seng poi, au odi eo teri bile, masik ita teri peha-peha. Au odi ukung bian gu'a dena ro'a rewe tuan e (tuan piret), raik noran iwa roa rewe, odi dara e blon bunu, Ngawun balik e di odi bere blain sawe. Ia sawe noran bian huk no uran ia te nimu naha beli a'u wawi ha, pare liter ha, no utan</i>	<i>“But the third day this beautiful girl told everyone she said, all inheritance distribution no one dared to act arbitrarily because I did not remain silent even though the address is different and I will give punishment to those who cut down this forest (tu'an piret) and there will be a prolonged drought, the seeds of the plants will die and vice versa if someone wants rain to fall they have to give a pig, a liter of rice and clothes for me. If someone</i>

<i>labun. Raik nora iwa ou ima a e olang alang aun e tana mara blalik, ia te a'u ukung tain keken matan da'an. Dara di duden dadin mole ngawun di e'o ihin. raik iwa u'a tena le naruk apa wi a'u tutur nan e, ngawun di odi wuan ihin dara gete di ilang". Poi Sera le naruk ia sawe Hale di ata lodong le lau tahi belung lo'ar le ina ima ue wari lu'ur dolor sawen".</i>	catches fish, looks for slugs, snails and other things on the coast of Tanjung Blalik, the punishment is an enlarged stomach, thin, big eyes, prolonged drought and crop failure. But if you carry out traditional ceremonies like what I hereby say, the harvest will be abundant and the drought will disappear".
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Based on the excerpt from the story of *Dua Hale* folklore is *Du'a Hale* gave messages to the community such as it is not permissible to cut down forests (*olang piret*) for people (farmers and fishermen) who want good harvests they must follow the rules ordered by *Hale* namely custom event by giving him a pig, a liter of rice and clothes for *Hale*. and those who violate *Hale's* message namely looking for marine products in the coastal area of Tanjung Blalik will get the consequences namely enlarged stomachs, emaciation, big eyes, long dry spells and crop failures

## 2. Historical Meaning

It is said that *Dua Hale* who is a girl from the village of Natakoli fell in love with *Iu Gajo* who is a fish demon or guard from the southern sea. Because of the mistake of their relationship which was considered unlawful according to the customs of Natakoli village, a disaster occurred in that area. To stop the disaster, a traditional ritual was made and *Dua Hale* had to continue to marry *Iu Gajo* and live with him. From this incident, there are several relics of *Dua Hale* that still exist and are trusted by the surrounding community to this day. These heritage objects have symbolic meanings contained therein, namely:

a. *Utan Welak* (welak sarong)

This sarong is believed by the community as a symbol of determining the weather for the people who want it, meaning: "if the community wants it to rain, then the traditional elders or the person in charge (the *Hale* family) will dip the *Du'a Hale* sarong into the sea by performing traditional rituals that have been passed down from their ancestors. On the other hand if the people want sunny weather then the sarong is stretched out in the open while performing traditional rituals.

b. *Hegin* (Hair Bun)

This *hegin* is believed by the community as a symbol of the boundary between the area that *Du'a Hale* prohibited and the area where the community lives. *Hegin* itself has grown into a tamarind tree and named the place namely (*Mage Mot*). This happened after *Du'a Hale* delivered messages or prohibitions to the community and Hale stuck the *hegin* into the ground and the tamarind tree grew. *Du'a Hale's* action of sticking *hegin* into the ground means that the prohibition made by *Du'a Hale* is real and cannot be violated.

### 3. Economics Meaning

In the folklore of *Du'a Hale* is reflected in the disclosure of information regarding the economic system of the Natakoli people, where most of their main livelihoods are farming and fishing. As for the side economic results of the community namely weaving (*noru*). Based on *du'a Hale's* story, the economic meaning that the community gets, namely farming and fishing, will get good results as long as they do not violate the rules or customary laws that have been agreed between *Du'a Hale* and the Natakoli people until now. From this weaving the community can generate additional income. The historic place where the story of *Du'a Hale* happened is now used as a tourist spot and has historical value for the Natakoli people and other tourists.

## 4.2. Discussion

### 4.2.1 The Story Of *Dua Hale* Folklore in Natakoli Village

*Hale* is a girl who lives with her parents. She is the most beautiful daughter, kind and has a high social nature. One day, Hale and her friends went to the beach to find snails and fish. Suddenly Hale met a young foreigner named *Iu Gajo*. Long story short they fell in love, as a result of that meeting Hale had to marry *Iu gajo* and this was a big mistake that befell *Hale's* family. So that Hale must be married to *Iu gajo* (astral creatures from the sea). This is like sacrificing someone by being sacrificed, because according to the beliefs of the Natakoli people, humans are prohibited from having contact with other natural creatures. From Hale's story, it was a big history for the Natakoli people at that time and is remembered until now. This is evidenced by, the historical relics of the story *Du'a Hale*. Such as the scene (*piret*), *mage mot*, *hegin*, and *welak sarong*. These historical locations and objects are preserved by the Natakoli people, and used as tourist attractions. Also from this incident, the Natakoli people want to teach the current younger generation not to violate customary rules or natural law because it will result in harm to themselves and the community.

#### **4.2.2. The Meaning Contained in Du'a Hale Folklore**

According to Kolo (2022), Analysis of meaning is an attempt to explore the content of meaning behind the text of *Dua Hale* folklore in the reality of the life of the Sikka people. Some of the meanings contained in linguistic phenomena used in *Dua Hale* folklore include didactic meaning, historical meaning, economic meaning and political meaning as described and explained below this.

##### **1. Didactic Meaning**

###### **a. Responsibility**

According to Abu and Munawar (2007), responsibility is the difference between right and wrong, what is permissible and what is forbidden, what is recommended and what is prevented, what is good and what is bad and is aware that one must stay away from all that is negative and try to foster oneself to always use positives. human essence as an individual being who has a complete personality, in behaving, in determining feelings, in determining desires and in determining their rights. But some good individuals must dare to bear the demands of conscience. For example in the form of deep regret. In addition to the nature of humans as individuals, humans are also social beings, who are in the midst of society and cannot possibly live alone. Therefore, humans in thinking, acting, speaking and all their activities, humans are related to society, the environment and the state.

The folklore of Du'a Hale tells that Du'a Hale accidentally met a strange man when he was looking for snails and fish on the beach. From this short meeting Du'a Hale was suddenly proposed by the man his name is *Iu Gajo* to be his wife

*Du'a Hale* accepted the offer *Iu Gajo* to be his wife even though at first he was hesitant and afraid finally Hale decided to live with *Iu gajo* in sea (supernatural), where the place is a place that does not make sense or makes it impossible for humans to live there. In this context, *du'a Hale* has a sense of responsibility for her own words, namely being the wife of an *Iu gajo*.

The another excerpt from Du'a Hale's story where Du'a Hale's sense of responsibility for what happened to her illicit relationship with *Iu Gajo*, namely Du'a Hale followed everything suggested by *Iu Gajo*

###### **b. Willing to Sacrifice**

According to Sukmono (2013), willing to sacrifice is willing to be sincere, happy, with no expectation of reward and willing to give some of what is owned even if it causes suffering for himself. The meaning contained in this sense is that



to achieve progress, harmony, balance in people's lives, it is necessary to have a willingness to willingly give something that we have for the needs of other people or society.

Based on the quote from the story of *Dua Hale* Folklore, the community and *Du'a Hale's* parents were willing to sacrifice *Dua Hale* to *Iu Gajo* into the sea to save the community and its surroundings. Likewise *Du'a Hale*, he is willing to sacrifice himself, he is willing to leave his parents, friends and hometown so he can live up to his words that he lives with *Iu Gajo*.

c. Courage

According to Frinaldi and Embi (2011), courage is defined as a trait that dares to take risks in making decisions quickly and on time. A person's courage is not possessed from birth but this trait can be formed by creating a conducive atmosphere so that he feels comfortable and more confident.

Based on the quote from the story of *Dua Hale* folklore is *Du'a Hale* is a brave girl. Where he dared to be responsible for telling his parents and the community about what he had done with *Iu Gajo*, even though he knew it was against natural law.

d. Customary Law

According to Wignjodipoero (1995), customary law is an important part of a legal discipline due to the fact that in society the provisions regarding customary law have an ideal meaning and are still maintained while deviant behavior will be subject to sanctions.

Based on the excerpt from the story of *Dua Hale* folklore is *Du'a Hale* gave messages to the community such as it is not permissible to cut down forests (*olang piret*) for people (farmers and fishermen) who want good harvests they must follow the rules ordered by *Hale* namely custom event by giving him a pig, a liter of rice and clothes for *Hale*. and those who violate *Hale's* message namely looking for marine products in the coastal area of Tanjung Blalik will get the consequences namely enlarged stomachs, emaciation, big eyes, long dry spells and crop failures. Based on the customary law that has been stipulated by *Du'a Hale*, the Natakoli people still believe in it and follow it until now.

## 2. Historical Meaning

In the folklore of *Du'a Hale* there is also a historical meaning which is reflected in the two general parameters of history namely the time and place contained in the

folklore in question. Related to the parameter of time, it is told that the folklore of *du'a Hale* happened in the past. While the historical meaning with the parameter of place in the folklore of *Du'a Hale* is still relevant today. The place where the story of *Du'a Hale* took place, namely *Tuan Piret* (place of prohibition), and Tanjung Blalik, the place is believed by the Natakoli people to be a place that is strictly prohibited and you are not allowed to carry out any activities in that place. Visitors are only allowed to visit and may not take pictures or any objects around the prohibited area. The relics of *du'a Hale*.

a. *Utan Welak* (Welak Sarong)

According to Sanjaya (2020), the meaning of the woven motif *welak*, which in the sikka regional language is called *utan* represents something of value. The gecko motif in the unity of the motif on the *Utan Welak* Sarong Ikat, which produced in the tradition of the *Krowe* indigenous people in the Sikka regency, NTT is a symbol of communication, which has meaning for deliver a certain message; between craftsmen and their customary communities, and users *Utan Welak* woven sarong with the local cultural custom community, as well as to parties outside. So the Gecko motif in *Utan Welak* becomes a form of symbol to communicate specific meaning and message.

This sarong is believed by the community as a symbol of determining the weather for the people who want it, meaning: "if the community wants it to rain, then the traditional elders or the person in charge (the Hale family) will dip the *du'a Hale* sarong into the sea by performing traditional rituals that have been passed down from their ancestors. On the other hand, if the people want sunny weather, then the sarong is stretched out in the open while performing traditional rituals.

a. *Hegin* (Hair Bun)

According to Oktaviani (2018), hairpin as a creation medium was chosen because it has a distinctive form and has a traditional value for the people of Indonesia. Haircuts have been around for centuries. *Hegin* was usually made of horse bone or ivory. A *hegin*, or hair bun, is a long, pointed instrument, usually between five and nine inches in size, that is used to tie one's hair into a bun or similar hairstyle. Although some luxury items and jewelry, such as gold hairpins were common, they are also found in Sikka

cultures indicating that they were widely used among people regardless of their finances.

This *hegin* is believed by the community as a symbol of the boundary between the area that *du'a Hale* prohibited and the area where the community lives. *Hegin* itself has grown into a tamarind tree and named the place namely: (*Mage Mot*). This happened after *du'a Hale* delivered messages or prohibitions to the community and Hale stuck the *hegin* into the ground and the tamarind tree grew. *Du'a Hale's* action of sticking *hegin* into the ground means that the prohibition made by *du'a Hale* is real and cannot be violated.

### 3. Economics Meaning

According to Rosyidi (2004), the definition of economics is a branch of science that provides an understanding of the symptoms that arise in the community in their efforts to meet the necessities of life or their efforts to achieve prosperity.

In the folklore of *Du'a Hale* is reflected in the disclosure of information regarding the economic system of the Natakoli people, where most of their main livelihoods are farming and fishing. As for the side economic results of the community, namely bertenu. Based on *Du'a Hale's* story, the economic meaning that the community gets, namely farming and fishing, will get good results as long as they do not violate the rules or customary laws that have been agreed between *Du'a Hale* and the Natakoli people until now. From this weaving, the community can generate additional income. The historic place where the story of *Du'a Hale* happened is now used as a tourist spot and has historical value for the Natakoli people and other tourists.

## CONCLUSION AND SUGGESTION

### Conclusions

Dua Hale folklore is one of the folklore that is, abandoned and forgotten by the surrounding community. Analysis of meaning is an attempt to explore the content of meaning behind the next of *Du'a Hale* folklore in the reality of the life of the Sikka people. Some of the meaning contained in linguistic phenomena used in *Du'a Hale* folklore include didactic meaning, historical meaning, and economic meaning. Didactic meaning namely: responsibility, willing to sacrifice, courage, and customary law. The historical meaning contained in the *Du'a Hale* folklore is *utan welak and hegin*. Two meanings of this symbol that really exist and are

believed until now. Economics Meaning In the folklore of *Du'a Hale* is reflected in the disclosure of information regarding the economic system of the Natakoli people, where most of their main livelihoods are farming and fishing.

### **Suggestion**

1. For readers

The results of research that leads to the analysis of the meanings contained in the *Du'a Hale* folklore are expected to be input or alternatives for further research, especially research related to the meanings contained in folklore. It is hoped that research on the meanings contained in folklore from other regions can emerge so that people increasingly understand the importance of these meanings.

2. Natakoli Community

Although technology has developed, it is hoped that people will not forget the cultural wealth that exists in our area, so that people do not lose their identity. Folklore should not always be considered outdated, if it is recognized again it has good meanings and is good to learn.

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