

Symbolic Meaning In The Traditional Dance Tua Reta Lo'u At Kajowair Village, Sikka District

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Abstract

The objective of the research was to find out the types of symbol, and the function of the symbol of the Tua Reta Lo'u dance at Kajowair Village, Sikka District. The method used in this study was a qualitative descriptive by applying the Charles Peirce semiotic theory the Types of Signs: Icon, Index, and Symbol. The types of symbol and the function of the symbol were analysed. Data were collected through observation, interview, video recording, and supporting documents. The results reveal that there were 10 parts of clothes both male and female in the Tua Reta Lo'u dance, 3 parts of traditional music, and 3 parts of movements in the Tua Reta Lo'u dance, had 3 types of signs including: Icon, Index, and Symbol. The clothes symbolized as beauty, protection, courage, mind control, and emotions. The traditional music symbolized of spirit and harmony. Whereas the movements symbolized of the courage, agility, and body balance. The function of the symbol of the clothes to show the strength, courage, and protection to the enemies. The traditional music had the function of the symbol to inspire the dancers and convey the message of the dance. Meanwhile, the had a function of the symbol as an expression of courage, agility, body balance, and showing off guts to the opponents.

Keywords: Symbol Types, Tua Reta Lo,U Function, Sign Semiotics



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1. INTRODUCTION

Culture was an approved way of life that grows and is collectively held by a community, and is transmitted from one generation to the next generations. According to Nurmayanti, (2020), culture was made up of a variety of components, such as languages, clothes, and artworks. Because language and culture are essential components of the human identity, so many people believed that they were inherited genetically.

In order to established that a culture could be researched and to keep to not disappear in the evolving period, someone has to interacted with individuals from diversified cultural backgrounds and made an adaption for differences of culture. Culture was consisting of many patterns, consistent attitudes, ideas, feelings, and behaviors that were especially obtained by symbols that achieve their goals outside of human groups (Tang, 2017).

According to Wea (2023), culture was closely related to the development of the life of a community. Traditional art was one of the elements that support a developing culture. The Sikka community was a heterogeneous group of people, however, the social life of the Sikka community was still guided by customs, rituals, and regional culture as a national treasure in the arts field which has an important meaning in social life. One of the many types of traditional arts was traditional dance. Dance was a general medium of expression and communication. Society needed dance, not only as a means of inner satisfaction, but deeper, means of traditional and religious ceremonies. Dances for traditional ceremonies had an important role in the social life of society.

According to Sedyawati (1986), Dance was a part of culture, therefore it was impossible to divorce the nature, style, and purpose of dance from the culture that gave rise to it. As performers and experts in the art, the community was essential to the existence, growth, and sustainability of dance. Every element of ceremonies was included with dancing, which offers the community the sense and assurance that the event would be successful and shielded from a variety of unseen evil powers.

The objective of the research was to find out the types of symbol, and the function of the symbol of the Tua Reta Lo'u dance at Kajowair Village, Sikka District.

2. LITERATURE REVIEW

This chapter presented the previous related studies and related theories such as the explanation of earlier research as well as the theoretical and semiotic approaches that were further explored in this study.

2.1. Previous Studies

There are several previous studies of earlier researcher which are similar to this study:

Peradantha, et.al. (2020) in their research Study of Form, Source of Inspiration and Symbolic Meaning of Body Painting Motif of Padaido Ethnic In Papua. This research aims to describe the form, source of inspiration, and symbolic meaning of Padaido ethnic body painting motifs in a scientific article. The method used is qualitative with descriptive research to describe data regarding the form of motifs, values, and meanings contained in Padaido ethnic body painting. The results of this research are data regarding various Padaido ethnic body painting motifs, the source of the motifs, and the meaning contained therein which can be useful as a source of creative economic development for the younger generation.

Sinulingga, et. al. (2020) in their study The Meaning and Symbol Of The Cawir Metua Ritual Ceremony, Namely The Death Ceremony For The Karo Community in Seberaya Village, Karo district, North Sumatra Province. The method used in this research is a qualitative descriptive strategy that involves working with key informants, making obvious and in-depth descriptions, and collecting data through observation and interviews. The semiotics method serves as the theoretical foundation for this analysis, which interprets language in the sociocultural context of culture as an information system that is understood as a semiotic. The researcher's findings about the symbolic significance of the Cawir Metua ritual were derived from reading and understanding the study that was conducted. However, there is still potential for improvement because previous researchers did not fully explain the symbolic meaning through this semiotic theory with the inclusion of symbols in the ceremony that have philosophical connotations.

Aswar, et.al. (2020) in their study The Function And Symbolic Meaning Of Clothing At The Rambu Solo'ceremony. Socially and culturally, the Toraja people are united by a belief known as Aluk Todolo, which allows them to engage with one another in their society and find relationships through Tongkonan values. The research methodology uses descriptive qualitative. The techniques for collecting data include observation, interviewing, and documentation techniques. This research uses data reduction, data display, and data verification as data processing approaches. The result showed that the function of the clothes at the Rambu Solo' ceremony was always tailored to two processions: (1) the burial procession, which included Tomaniaa, the main family, relatives, and conveyor of property, as well as performers of the

ceremonial dance Pa'randing. (2) The clothes used by the Ma'katia, Ma'papangan, and Ma'bodong ceremonial performers in the parade. Clothes have a symbolic meaning in the two processions are constantly connected to mythology and the origin of those who have passed away.

Asyrafunnisa, A (2021) in her study *Symbolic Meaning in the Traditional Dance of Bugis Makassar, Pakarena Dance (A Semiotic Study)*. This research aimed to find out the purpose and symbolic meaning of the dance known as Pakarena in the Bugis Makassar community, where the dance moves were thought to symbolize the main aspects of daily life. The research was carried out in Makassar, South Sulawesi. The researcher employed qualitative descriptive techniques. The study finds four purposes of the Pakarena Dance: Kings's accompaniment, The meaning of Da'wah through it was movements, The form of Gratitude, and Entertainment facilities. Moreover, the thirteen parts of the Pakarena Dance had symbolic meanings: Samboritta (making friends), Jangang Leak-Leak (Rooster crows), Ma'biring Kassi, Bisei ri lau '(rowing to the east), Angingkamalino (wind without blowing), Anni-anni (spinning yarn), Dalle tabbua (enduring fate patiently), Nigandang (repeatedly), So'nayya (dreaming), Iyolle '(looking for the truth), Lambassari (disappointment), Leko 'bo'dong, Sanro beja '(birth shaman). In this instance, the relationship between the sign, concept, and object shows the symbolic meaning of Pakarena dance.

Nurzati (2021) in her study *Symbolic Meaning of The Kaputihan Weak Dayeuh Myth In The Jalawastu Community (Roland Bartes' Semiotics)*. In this research, there is a problem formulation, namely how the use of the symbol of the myth of Dayaeh's weak whiteness and the symbolic meaning according to semiotics by Roland Barthes. This research is a type of descriptive qualitative research carried out using field research methods through direct observation and interviews. The study approach used is semiotics to understand the meaning of cultural phenomena in society. The results of the researcher show that prohibitions or taboos have meaning: Nature, Man, and God as harmony with meaning goodness is prayer, purity is part of faith, and safety is prosperity. Meanwhile, the symbolic meaning of Dayeuh weak Kaputihan is divided into two, namely Lumpang and Wooden House. Wall means simplicity and equality and is a symbol of social status, and Wuwungan or Babungan means a community belief as a religious symbol.

Wahyuni (2022) in her study *The Meaning of Culture in the Adeq Pattaungeng Tradition in the Tampaning Community in Soppeng Regency*. This research aims to explain the implementation process, symbols, and cultural meanings contained in this tradition with the study of Charles Sanders Pierce's Semiotics theory. The research results show that the implementation of the Adeq Pattaungeng ceremony has several stages. (1) planning stage, where the local community determines the time and place of implementation. (2) the preparation stage, where the community prepares the tools and materials to be used, (3) the implementation stage, which consists of Maguliling, Mappadéndang, Massaung Manu, and Mabaca doang as well as Manré Sipulung. The cultural meanings contained in the Adeq Pattaungeng tradition, namely: cooperation, solidarity, and kinship.

Hidayati, et.al. (2022) in their study *Symbolic Meaning Of The Oncaran Tradition Contained In The Marriage Ceremony Of The Pandalungan Probolinggo Community*. This research is crucial to review because there has not been much done to study the Pandalungan Probolinggo community. The analysis's theory is the symbolic interactionism model stated by George Herbert Mead. The descriptive qualitative technique was the approach taken in this

research. The goal of the study, which is to describe the symbolic meaning found in the Oncaran custom at the marriage ceremony of the Pandalungan Probolinggo community led to this approach. According to the research, the Oncaran tradition holds significance for the Pandulungan Probolinggo community in two ways: (1) as a representative of their hybrid identity, and (2) as a symbol of the community's brotherly ideas.

Fahrurrozi, et.al. (2022) in their study *An Analysis Of Symbolic Meaning On Jaran Pejanggik Dance*. This research aims to explain the symbolic meaning of the aran Pejanggik dance in the context of the Sasak ethnic group's traditional circumcision procedure in Pejanggik village, Praya Central District, Middle Lombok Regency, West Nusa Tenggara. A descriptive approach is used in this study since the data were gathered verbally and visually rather than numerically. This study employed the observing method to collect data. A qualitative approach is a research methodology that prioritizes data-deepening components to enhance the quality of study findings. These meanings include the following: (1). In his society, a man will always be behind in many areas of life, including culture, economics, and many others where he will succeed, (2). Humans must overcome numerous difficulties and challenges; occasionally, the lure of many options may be deceptive. Neither a good nor a bad life will always be easy. The symbolic meaning of the Jaran Pejanggik dance was the journey of life and hope for the future is implied, which is constantly connected to Islam.

Wibisana, et.al. (2022) in their study *Symbolic Meaning of Bali Dance Rejang Renteng Dance in Luwu Timur District*. This study aimed to determine the types of signs and the symbolic meaning of the Bali dance Rejang Renteng in Luwu Timur District. The method used in this study uses a qualitative descriptive method, the theory used by the writer is the semiotic theory proposed by Charles Peirce about 10 Types of Sign and Symbolic Meaning. Data collection techniques used in this study include observation, interviews, documentation, and supporting documents. The clothes had signs of beauty, cleanliness, holiness, self-control, and protection from bad things. The movement had signs such as harmony, natural balance, happiness, gratitude, honor, and human harmony. The symbolic meaning of the clothes was a symbol of purity, cleanliness, beauty, and protection from bad things. Meanwhile, the movements have symbolic meaning as an expression of gratitude for the grace that is given to humans.

Abidin, et.al., (2023) in their study *Analysis of the Symbolic Meaning and Philosophy Behind the Ritual Stages of Mappogau Sihanua*. This study aims to research and evaluate the philosophical and symbolic meaning that underlies the many stages of the Mappogau Sihanua ritual, which has great meaning for the Karampuang indigenous community. Descriptive qualitative research methodology was used and village, living in Karampuang Traditional Village. This research provides information regarding the presence of the Mappogau Sihanua ritual as well as its philosophical and symbolic meaning through analytical processes such as data reduction, data presentation, and data verification through observation, interviews, and documentation. The data of the research indicates that the traditional Karampuang community's perception of this ritual experienced significant modifications. The performance of this ritual has a profound and complex meaning in the Islamic context, some people still identify it with animist perspectives. The Karampuang traditional house, with many symbolic constructions, is the place of the Mappogau Sihanua ritual. Furthermore, this ritual stage emphasizes the meaning of all actions, emphasizing the spiritual aspect of carrying out the ritual.

Pawa (2023) in his study *The Symbolic Meaning Of The Momasoro Ritual Of The Lauje Tribe In Parigi Moutong Regency*. This research aims to find out how the Momasoro ritual procession is carried out in the Lauje tribe community and what meanings are contained in the Momasoro ritual symbols carried out by the Lauje tribe community in Gurinda Village, Mepanga District, Parigi Moutong Regency. This research method is qualitative with a descriptive approach. Data collection techniques in this research used observation, interview, and documentation techniques. The results of this research show that in the Momasoro ritual implementation procession, there are three stages, the first is the preparation stage, namely deliberation which discusses the timing of the Momasoro ritual, the second is the implementation stage in the form of delivering offerings to three places, namely Bambangol, Bambabalal, and Pogolimpatang.

Eviana (2023) In her study *The Symbolic Meaning Of Begalan Art In Wedding Traditions Of Banyumas District*. This research uses qualitative research methods to understand the meaning of Begalan cultural symbols. Data collection in this research generally used observation, interviews, and documentation, which was carried out in Karangbawang village, Ajibarang sub-district, Banyuamas district. From the results of the analysis, it can be concluded that the symbolic meaning of begalan is in the form of words or Javanese which contain advice for the bride and groom in living a married life. Begalan is packaged in the form of order, guidance, and spectacle which are presented simultaneously.

Dahlia (2023) in her study *Meaning Of Various Decorative Symbols Upuh Kerawang Gayo In Sere Village, Gayo Lues District, Aceh*. This research aims to describe the background of the Gayo Kerawang upuh (cloth), the meaning of the symbols contained in the Kerawang Gayo upuh, as well as describe the brief history of the Gayo Lues Regency. This research is a type of qualitative descriptive research, the method used by the author to describe the Kerawang Gayo upuh, using the theory of Ernst Cassirer and Langer, the theory is used to dissect meaning and symbols, the decorative approach in the cultural sphere uses Jacob Burchardt's theory to understand as a process what a cultural order is. The author uses a historical approach, Aristotle's theory of knowing history, an aesthetic approach using Monroe Beardsley's theory to understand the beauty of Gayo filigree upuh, and Goet Poespa's theory to understand manufacturing techniques. Data sources were obtained using field observation techniques, interviews with sources, and documenting all forms of photos both directly and on the internet.

Rizkia, et.al., (2023) in their study *Meaning And Symbolic Culture Of The Seedah Laut Tradition In Karang Benda Village, Cilacap District*. This research aims to describe the historical beginnings of the sea alms ceremony in the Cilacap district, determine how the alms custom is celebrated, and explain the symbolic meaning and example value of the sea alms ritual in the Cilacap district. This study was done in Teluk Penyus Beach in Cilacap Village, Cilacap Regency. Data collecting methods include interviews, observations, and documentation. This research interviewed the members of the Cilacap City Fisherman's Association, local fishermen, and traditional leaders. The study's findings clarify that: 1) the sea alms ceremony in Cilacap Regency takes place once a year in the month of Suro, which falls on Tuesday or Friday of that year; 2) this customary ceremony has a religious significance, specifically as an expression of thanksgiving for the fish caught and a prayer request for safety and an abundance of fish catches in the following year; and 3) this customary ceremony also has symbolic meanings, such as tumpeng as a symbol of divinity.

Based on the previous studies above, this research had similarities with the title of this study. The similarities that the writer found are they were discussed the symbolic meaning using a semiotic approach. Regarding the similarities, symbolic meaning were discovered in the earlier studies and this research. Nevertheless, the research object differs. In this research the writer analyzed symbolic meaning in the traditional dance tua reta lo'u at Kajowair Village, Sikka District.

2.2. Related Theories

This section contains theories regarding this research, theories of semiotic.

Semiotic

Semiotic is the study of signs and how they function. According to Pradopo, (2012) "semiotics" or signs, namely a system of signs that have a meaning. There are two principles of signs, namely the signifier, which is a form of sign, and the signified, which is the meaning of the sign. Semiotics is the study of language which learning sign systems and language to indicate something or meanings. Semiotics also studies signs contained in literary works. According to Peirce (1940) that semiotics is based on logic because logic teaches humans how to reason, whereas in Peirce's view, reasoning is accomplished through signs. Signs enable people to reflect, identify with the writer, and interpret what the universe is displaying. They have a wide range of options when it comes to the variety of signs, and linguistic signs are just one important category among many. Peirce claimed that signs have a causal relationship to the objects they relate to, or that they have conventional bonds with the objects they relate to. Actually, Peirce has developed a theory regarding signs. Peirce developed semiotics to focus on the appropriate functioning of the sign.

Icon

Icon is a physical object that looks like what it represents. These representations are characterized by similarity. For example, pictures, statues, paintings, and so on explain that an icon is a sign in which the relationship between the signifier and the signified. In other words, an icon is a relationship between a sign and an object or reference that is similar, such as a portrait and a map. In simple terms, an icon is defined as a sign that is similar between the original object and what it represents. Pierce in Pradopo (2012) "Icons mark the relationship between the signifier and the signified in the form of similarities in natural form, for example, a portrait of a person marks the one being photographed (meaning the person being photos), a picture of a horse marks a real horse. The word "map" is a sign that indicates a picture or painting on paper, etc., which shows the location of land, sea, rivers, mountains, etc. In simple terms, an icon is defined as a sign that is similar between the original object and what is presented.

Index

Index is a sign that shows the existence of a natural relationship between the sign and the signified which is a causal or cause-effect relationship. An index is a sign that is present with signs that are connected to each other due to the existence of a permanent relationship. The conclusion is that an index is a relationship between a sign and a signified which is a cause-and-effect relationship because the sign in the index does not appear if the signified is not present. Pierce in Rusmana (2014) states that an index is interpreted as a relationship between a sign and a reference that arises because of the closeness of existence. From this statement, it can be concluded that an index is the existence of something that is caused by something else.

Symbol

Pierce in Rusmana (2014) claims that a symbol is something or a situation that guides the subject's understanding of the object. The relationship between subject and object includes the meaning of inclusion. So it can be concluded that symbols are interpreted as signs that have dynamic, specific, subjective, and figurative meanings. Symbols include various things that have become conventions in society. Between signs and objects, there is no relationship of similarity or closeness but is formed by agreement. For example, various body movements (members) mark certain purposes, certain colors (white, red, black, yellow, green) mark (symbolize) certain things, and language. Language is the most complete (and most important) symbol because it really functions as a means of thinking and feeling. Symbols require a more intensive meaning process after being connected to the object. Therefore, symbols help to respond to something. Symbols help sharpen cultural behavior and achievements.

Geographical Location

Geographically, Sikka is a District in the province of East Nusa Tenggara and Maumere is the capital city of Sikka District. The area of Sikka District is 7,553.24 Km² with a population of 321,953 people based on the Central Statistics Agency (BPS) IN 2021. The northern region borders the Flores Sea, the east and west border Ende District, and south border the Sawu Sea; this District consists of 21 Sub-District and 147 Village. This research will be conducted in Kojawawir Village, Sikka District. In this village, there are many kinds of authentic arts, especially the traditional music (Gong Waning), traditional dance (Soka Tua Reta Lo'u, Soka Hegong dan Soka Papak), and weaving traditions (Utan and Ragi). The Kajowair village in Hewokloang district still maintains ancestral traditions and rituals which still preserve traditional rituals as a part of daily life, even though modern lifestyles have penetrated the area and threaten their noble traditions.

Tua Reta Lo'u Dance

Tua Reta Lo'u dance is a war dance between tribes. This traditional dance symbolizes the warrior spirit and hero mentality of the people in Hewokloang. This dance is generally performed by male and female dancers wearing traditional Hewokloang clothing. According to Tana (2021). The war scene in this dance is only performed by a male dancer who is considered the strongest physically to climb and lie down on a tall piece of bamboo. This dance is usually performed by the Hewokloang people at various traditional death events and cultural festivals. According to Jado (2019), Tua Reta Lo'u dance is also a form of dance that is performed during death ceremonies for tribes who were once heroes and has the same function as the two but has differences in terms of the event.

3. METHOD

In this case, the writer's position serves as descriptive-qualitative is used for data analysis. The method used in this study is a qualitative descriptive method, the theory used by the writer is the semiotic theory proposed by Charles Peirce about the Types of Signs: Icon, Index, and Symbol. The writer examines the findings data with types of symbol and the function of the symbol. Data collection techniques used in this study include observation, interview, video recording, and supporting documents.

4. RESULTS

In this section, the data that had been collected would be explained. The data that had been obtained would be to identify the types of symbol that exist and then determine the function of the symbols in the *Tua Reta Lo'u* dance at Kajowair Village, Sikka District.

4.1 Types of Symbol in *Tua Reta Lo'u* Dance at Kajowair Village, Sikka District.

There were 3 main types of signs made by Pierce based on the classification formed, which were used to identify the types of symbol on the clothes, music, and movements in the *Tua Reta Lo'u* dance at Kajowair Village, Sikka District. There were Icon, Index, and Symbol.

The Clothes Used in the *Tua Reta Lo'u* Dances

Based on the data that the writer had obtained through interviews with several informants, it could be seen that the clothes and accessories used in the *Tua Reta Lo'u* dance were different between male and female dancers. For *Ata Mo'an* or male dancers, there were 4 signs, and for *Ata Du'a* or females, there were 6 signs. Based on the 10 parts of the clothes it were *ragi, lado, s'eke, ledan, utan, labu du'a gete, legen, suwong bahar, ledan, and kalar* used in the *tua reta lo'u* dance, it could be concluded that the clothing of the *tua reta lo'u* dance had icon, index, and symbol. The types of symbol as beauty, protection, strength, and courage. The colors used in the clothes were blue sky as a symbol of eternity. The clothes in the *tua reta lo'u* dance were also symbolized the dancers' mind control, soul, and emotions.

The Traditional Music Used in the *Tua Reta Lo'u* Dances

Based on the 3 parts of the traditional music it were *gong, waning, and saur kletak* used in the *tua reta lo'u* dance, had icon, index, and symbol. The types of symbol of the traditional music is spirit, harmony, and a ritual to gather indigenous people.

The Movements in the *Tua Reta Lo'u* Dances

Based on the 3 parts in the movements of the *tua reta lo'u* dance, it were *teri, tu'e, tobe* had icon, index, and symbol. After been analyzed based on the types of symbol it could be concluded that in the existed movements of the *tua reta lo'u* dance had a symbol as courage, agility, and body balance, and showing off guts to the opponent as an expression of spirit to war.

4.2 The Function of the Symbol in *Tua Reta Lo'u* Dance at Kajowair Village, Sikka District.

Based on the data that had been collected with types of symbol, in this part the writer focused to describe the function of the symbols that existed in the clothes, music, and movements that existed in the *Tua Reta Lo'u* dance.

The Clothes Used in the *Tua Reta Lo'u* Dances

The function of the symbol of the clothes used in the *tua reta lo'u* dance were to show the strength, courage, mind control, and protection of the mystical powers from enemies to be able to destroy anything.

The Traditional Music Used in the *Tua Reta Lo'u* Dances

The function of the symbol was to inspire the dancers and convey the message of the dance to the ruler of the earth and heaven, and as a ritual communication with people.

The Movements in the *Tua Reta Lo'u* Dances

The function of the symbol as an expression of courage, agility, body balance, and showing

off guts to the opponent based on every movement.

5. DISCUSSION

In this section, the researcher described in detail the results find at the findings stage based on the type of symbol and the function of the symbol in tua reta lo'u dance.

5.1. Types of Symbol in *Tua Reta Lo'u* Dance at Kajowair Village, Sikka District.

Based on the discussion data, the writer found there were 3 main types of sign had been obtained in the clothes, music and movements in the *tua reta lo'u* dance. Every parts had icon, index, and symbol.

The Clothes Used in the *Tua Reta Lo'u* Dances

Based on the data analysis, the writer found that the clothes used in the *Tua Reta Lo'u* dance were 10 signs consist of male and female clothes. The male clothes were 4 signs. First sign was *ragi*. *Ragi* was a sarong that was only used by *Ata Mo'an* or a man that was tied at the lower stomach and wrapped around the shoulder. *Ragi* was blue and had a motif that was a combination of various colors. Based on the analysis, the icon was *Ragi* as sarong, the index was *ragi* as a substitute for clothes and body covering, and the symbol was covering body, and man's soul like happy, sad, and joyful.

Second sign was *lado* made of palm leaves and worn by tying it to the head and arms. Based on the analysis, the icon was *lado*, the index was palm leaves, and the symbol was truth, justice, and protection.

Third sign was *s'eke* woven from palm leaves also had the same symbol as the *Lado*, namely as protection and a deterrent against attack from enemies who had supernatural powers or in the local language namely *helang*. Based on the analysis, the icon of *s'eke* was palm leaves, the index of the *s'eke* was protection and deterrent against attack from enemies who had supernatural powers, and the symbol of *s'eke* was protection and deterrent.

Forth sign was *ledan* a necklace used to protect and ward off mystical powers. *Ledan* consisted of 'enak fruits that did not grow in just any place or the local language was called *tu'an piren* or a haunted place or inhabited by natural forces. *Ledan* also contained *wawi niun* or boar tusks. Based on the analysis, the icon of the *Ledan* was 'enak fruits and tusks of boar. The index was necklace and accessories. The symbol of *ledan* was protection, strength, warding, and courage. Female clothes were 6 signs. Fifth sign was *utan* was a sarong that was only used by *Ata Du'a* or female dancer that were tied at the lower stomach. *Utan* had a motif that was a combination of various colors. Based on the analysis, the icon of *utan* was sarong. the index of *Utan* was covering the body and coloring the soul of the dancers. The symbol was happy, sad, and joyful.

Sixth sign was *labu du'a gete* was a long sleeve dress used to cover a female dancer body. This dress was only blue. Based on the analysis, the icon of *labu du'a gete* was the long sleeve dress. The index was blue color, and the symbol was eternity and inherent power for female dancer.

Seventh sign was *legen* or hair was like a bun that was shaped like a circle on the head. *Legen* was only used by women who used *labu du'a gete*. Based on the analysis, the icon of *legen* was a bun was shaped like a circle on the woman's head. The index was *legen* as ability to keep secret things. The symbol as integrity, strength, and the ability to keep secret things.

Eight sign was *suwong bahar* as earrings that the female dancers used as accessories in the ears. Suwong used was usually large, long, and golden color. Based on the analysis, the icon of the suwong bahar was earrings that were large, long, and golden in color. The index was beauty. The symbols as a medium for controlled the sense of hearing to holy speech.

Nineth sign was *ledan* a necklace worn by a woman as an accessory that was to show the aura of a beautiful and charming woman. Based on the analysis, Based on the analysis, the icon of the ledan was necklace. The index of the ledan was extended the beauty of woman. The symbol was beauty, staying young, and longevity.

Tenth sign was *Kalar* a bracelet that was commonly worn on both wrists. Kalar was composed of ivory and silver bracelets. Based on the analysis, the icon of kalar was ivory and silver bracelets. The index of Kalar was beauty of the woman. The symbol was the grace, elegance, and attractiveness of women.

The types of symbol of the clothes were beauty, protection, strength, and courage. The color used in the clothes was blue as a symbol of eternity.

The Traditional Music Used in the Tua Reta Lo'u Dances

The traditional music used in the *Tua Reta Lo'u* dance was *Gong Waning*. There were 3 signs of gong waning, consist of *gong, waning inang and waning anak, and saur kletak*. Based on the analysis, the icon was Gong Waning as a traditional music. The index was gong waning played to inspire and convey the message. The symbol was spirit, harmony, and a ritual to gather indigenous people. The types of symbol of the gong waning were spirit and harmony.

The Movements in the Tua Reta Lo'u Dances

Based on the data analysis, the writer found that there were 3 signs of the movements were *teri, tu'e, and tobe*. First was *teri*, had icon as movements of sat on bamboo. The index was agile and courage. The symbol was as courage and agility in spying on and attacking the enemy from above.

Second was *tu'e* had icon as sleep gestures with the stomach lying on the top of bamboo. The index was spied on the enemy. The symbol as courage, agility, confidence, and body balance.

Third was *tobe* had the icon as head and the feet up and wrapped around the bamboo. The index of *tobe* was a scary and dangerous. The symbol was as courage, confidence, body balance, and showing off guts to the opponent.

After been analysis, the types of symbol of the movements in the *tua reta lo'u* dance as a courage, agility, spirit, and body balance to expression to war.

5.2 The Function of the Symbol in *Tua Reta Lo'u* Dance at Kajowair Village, Sikka District.

Based on the data that had been collected with types of symbol, in this part the writer focused to describe the function of the symbols that existed in the clothes, music, and movements that existed in the *Tua Reta Lo'u* dance.

The Clothes Used in the Tua Reta Lo'u Dances

The function of the symbol of the clothes used in the *tua reta lou* dance were to show the strength, courage, mind control, and protection of the mystical powers from enemies to be able to destroy anything.

The Traditional Music Used in the Tua Reta Lo'u Dances

The function of the symbol was to inspire the dancers and convey the message of the dance to the ruler of the earth and heaven, and as a ritual communication with people.

The Movements in the Tua Reta Lo'u Dances

The function of the symbol as an expression of courage, agility, body balance, and showing off guts to the opponent based on every movement.

Based on the discussion data above, there were 3 main types of sign had been obtained such as clothes, music and movements in the *tua reta lo'u* dance. Every parts had icon, index, and symbol. Based on the types of symbol, the traditional clothes had types of symbol as beauty, protection, strength, mind control and courages. The traditional music had the types of symbol as spirit and harmony. The movements had types of symbol as courage, agility, and body balance. The function of the symbol of the traditonal clothes was to show the strength, courage, mind control, and protection of the mystical powers from enemies to be able to destroy anything. The traditional music had function to inspire the dancers and convey the message of the dance to the ruler of the earth and heaven, and as a ritual communication with people. The movement had function to show the expression of courage, agility, body balance, and showing off guts to the opponent based on every movement.

6. CONCLUSIONS

The Symbolic Meaning in the Traditional Dance Tua Reta Lo'u at Kajowair Village, The analysis reveal that there were 10 sign of clothes, 3 sign of music and 3 sign of movements. Every sign had icon, index and symbol. The traditional clothes had types of symbol as beauty, protection, strength, mind control and courage's. The traditional music had the types of symbol as spirit and harmony. The movements had types of symbol as courage, agility, and body balance. The function of the symbol of the traditional clothes shown the strength, courage, mind control, and protection of the mystical powers from enemies to be able to destroy anything. The traditional music had function to inspire the dancers and convey the message of the dance to the ruler of the earth and heaven, and as a ritual communication with people. The movement functioned to show the expression of courage, agility, body balance, and showing off guts to the opponent based on every movement. The next researcher is hope to study the tua reta lo'u dance through a review of the existence and development of the tua reta lo'u dance;

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