

Ritual Spatial Pattern of Indigenous People of Dasarai Lamaknen Kingdom (*O Kololo Kausiwe Dasarai Lamaknen*) in Belu, East Nusa Tenggara, Indonesia

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Abstract

Indigenous People of Dasarai Lamaknen Kingdom (*O Kololo Kausiwe Dasar Lamaknen*) is a representation of communities living on the basis of ancestral origins pass down from generation to generation over a certain geographical area, which have sovereignty over the land and its natural wealth, having distinctive socio-cultural values, and maintaining the sustainability of their lives through customary laws and councils. It is important to understand the spatial pattern based on rituals, so that people know and understand well the pattern of actualized space in daily basis. Therefore, this research is conducted. This research analyzes the characteristics of indigenous people of Dasarai Lamaknen Kingdom, the important ritual activities of the society, as well as the ritual spatial pattern of indigenous people of Dasarai Lamaknen Kingdom. The analysis of the indigenous people characteristics and ritual activities used the descriptive qualitative method. The analysis of ritual spatial pattern used the behavior mapping method. From the result of the analysis, it can be concluded that the ritual spatial pattern of indigenous people of Dasarai Lamaknen Kingdom (*O Kololo Kausiwe Dasarai Lamaknen*) in general are centralized and dispersed with *Mot* (shrine), *Bosok* (altar), and *Deu Hoto* (tribal/traditional house) as the main spaces in the ritual activities and supporting spaces including houses, fields or farms, and neighborhoods.

Keywords: Ritual Spatial Pattern, Indigenous People, Dasarai Lamaknen Kingdom

1. INTRODUCTION

The main cultural value in the cultural process is the interactions between individuals, individuals and groups, as well as between groups. The process of cultural interaction always occurs in a society. Society is a group of people who socialize with each other or, in scientific terms, interact with each other. However, not all groups of men socializing or interacting are called as a society, since a society must have a certain special bond (Koentjaraningrat, 2009). In Indonesia, these societies that have a special bond are commonly known as indigenous people. Indigenous people are groups of people who interact with certain customary systems continuing from one period and the following.

The Indigenous People of Dasarai Lamaknen Kingdom (*O Kololo Kausiwe Dasarai Lamaknen*) is a group of people unified by a certain customary system located in Belu Regency, East Nusa Tenggara Province. Dasarai Lamaknen Kingdom is located in the eastern part of Belu Regency. The Indigenous People of Dasarai Lamaknen Kingdom (*O kololo Kausiwe Dasarai Lamaknen*) has been existed since the government of Dutch East Indies in East Nusa Tenggara which divided the territory into 20 (twenty) Swapraja/Kingdom territories. The indigenous people of Dasarai Lamaknen Kingdom are incorporated in Swapraja Belu Tasifeto consisting of 9 (nine) districts. Lamaknen District consists of 9 (nine) subdistrict which includes the Lamaknen Subdistrict and South Lamaknen Subdistrict headed by a King (*Loro*). The scope of Lamaknen indigenous people territory until 2014 includes thirteen *kenai'an* (king of smaller kingdoms) territories under the leadership of the main king. The tribe living on this territory is the *Bunaq* Tribe. Until now, Lamaknen Kingdom has been led by twelve kings (*loro*). The twelfth king (*loro*) of this kingdom is Kali Mau Ignasius Joseph and the first king (*loro*) is Bibel Laku Mali. The Lamaknen Kingdom territory rules twelve *kenai'an* territories; those are Kewar, Lakmaras, Henes, Nualain, Lamaksanulu, Makir, Fulur, Leowalu, Duarato, Ekin, Loonuna, and Dirun.

In everyday life, the Indigenous People of Dasarai Lamaknen Kingdom (*O kololo Kausiwe Dasar Lamaknen*) always interact and socialize with each other in a cultural order of local society or customs. In the interaction process, there are activities related to one of cultural elements namely customary rituals as a manifestation of the culture. Rituals are actions related to rites and ceremonial actions.¹ Rituals in the everyday life of Indigenous People of Dasarai Lamaknen Kingdom include birth, death, harvest, and construction of traditional house rituals. The rituals in this community form a ritual spatial pattern with different merits and ritual values.

The rituals existing among these indigenous people are a cultural tradition that needs to be maintained and developed in the future. In accordance to this matter, this research uses the spatial approach, especially the ritual

¹ Ministry of National Education, 2008, The Great Dictionary of the Indonesian Language of the Language Center, (Publisher: Gramedia), Jakarta, p. 1178

spatial pattern in each ritual by examining aspects of social characteristics presented along with its rituals. The rituals that will be discussed in this research are the important rituals that are performed by the most people in the society, such as birth, marriage, death, housewarming party, harvest festival, banquet, etc. Spatial aspect in the rituals of indigenous people is a value that needs to be studied and maintained in order to preserve the indigenous cultural values. Therefore, the formulation of the research problem is 'How is the spatial pattern formed on the ritual of indigenous people of the Dasarai Lamaknen Kingdom (*O Kololo Kausiwe Dasarai Lamaknen*).' This study aims to formulate the spatial pattern of the ritual that is formed in the culture of indigenous people of Dasarai Lamaknen Kingdom (*O kololo Kausiwe Dasarai Lamaknen*).

2. THEORETICAL FRAMEWORK

The word religion comes from the word *religare* and *relegare* (Latin). *Religare* means an act that takes into account the solemnity of the action. *Relegare* means common acts in the bond of mutual compassion. These two terms have both individual and social character in religious actions (Pujileksono, 2006). *Religion* is any system of human actions to achieve a purpose by awakening themselves to the will and power of spiritual beings such as spirits, gods, etc (Koentjaraningrat, 1972). Meanwhile Koentjaraningrat defines religion that contains things about beliefs, ceremonies and equipments, attitudes and behaviors, minds, and feelings in addition to matters concerning its believers themselves (Pujileksono, 2006). Reviewing from various tribes in the world, Koentjaraningrat suggests four basic elements of religion in general, namely:

1. Religious emotion or the soul vibration causing human to perform religious behaviors,
2. Belief system or human visualizations of the shape of the world, nature, the invisible world, life, death, etc,
3. Religious ceremonies system which aims to connect with the invisible world based on the belief system,
4. Religious community or social unit that conceptualizes and activates religion and its religious ceremony system.

In relation to the invisible world in the interpretation of a certain belief, human responds to various feelings such as love, respect, devotion, fear, horror, etc. These feelings encourage human to do various deeds that seek connection with the invisible world that according to Koentjaraningrat it is called *religious behavior*, *religious ceremonies*, or *rites* (ritual) (Koentjaraningrat, 1972). Based on the theory above, ritual is a religious behavior performed based on the rules of conduct or standards as an expression of the values of the adhered belief. Each religious ceremony can be divided into four components, namely:

1. Place of Ceremony, place of the sacred ceremony is usually a devoted place and should not be visited by unauthorized people. In fact, those who have authorizations should not be arbitrary enter a ceremonial venue. Place of ceremony can be located in the center of the village. The place is used to performing ceremonies of the whole village considered as the center of the village.
2. During the Ceremony, the moment during the ceremony is usually perceived as critical and urgent, that is filled with occult risks. A rather common ceremony for example is the one during the day and night shifts. Other ceremonies are performed at the changing seasons, planting and harvesting seasons, hunting and fishing seasons, etc.
3. Ceremonial objects and tools, ceremonial objects are the tools used in conducting religious ceremonies. The tools can be in the form of a container to put the offerings, small tools like spoons, a knife etc. for the offerings as well as weapons, flags etc.
4. People who perform and lead the ceremony. The people who perform the ceremonies, the religious leaders in various religions from various tribes in the world are usually can be divided into three groups; they are pastors, psychics, shamans.

The definition of indigenous people derived from the national indigenous peoples' alliance (*aliansi masyarakat adat nusantara/AMAN*), at the first congress of 1999, indigenous people is defined as communities living on the basis of ancestral origins pass down from generation to generation over a certain geographical area, which have sovereignty over land and natural wealth, have distinctive socio-cultural values, and maintain the sustainability of their life through customary laws and councils.

According to The Great Dictionary of the Indonesian Language of the Language Center, pattern is a structural arrangement, picture, character, combination, tendency to form something based on the principles and characteristic or object arranged based on a certain system following the tendency of a certain form. Spatial pattern based on dictionary of spatial planning is the distribution of space allotment in a region, including space allotment for the protection and cultural functions. Ralph L. Knowles suggests how the influence of ritual activities on spaces, where ritual activities are related to the location and particular points in an order of activities, so that later it can be seen the orderly usage of certain places and spaces (Sasongko, 2005). Referring to the understanding of Ralph L. Knowles, ritual spatial pattern in this research is the ritual spatial pattern of indigenous people of Dasarai Lamaknen Kingdom, which is the location and certain points in an order of activities forming an order of certain places and spaces.

3. RESEARCH METHODOLOGY

Qualitative study is often called naturalistic research method because the research is conducted in natural setting with the researcher as the key instrument, the data collection technique is performed by triangulation, the data analysis is inductive and in addition, the qualitative research emphasizes more on the meaning. Interaction between researchers and data sources occurs while conducting data collection in the qualitative research. The research of ritual spatial pattern of indigenous people of Dasarai Lamaknen Kingdom (*O Kololo Kausiwe Dasarai Lamaknen*) is a qualitative research using an ethnography research approach, description and interpretation of a culture or social group system. The researchers examined the group and learned the pattern of behavior, habits, and lifestyles of indigenous people of Dasarai Lamaknen Kingdom (*O Kololo Kausiwe Dasarai Lamaknen*).

In qualitative research, data can be collected on natural setting, primary data source. Data collection techniques include observation, in-depth interview and documentation (Sugiyono, 2011). Various data collection techniques in this study consist of observation, interview, documentation, and combination or triangulation.

The analysis method is a stage of data and information processing into an idea for the process of answering the objectives of a research activity. Qualitative analysis model uses non-numeric data which can be in the form of text, image, sound, or combination of them. Therefore, the analysis is done by using various approaches which are appropriate with the characteristic of the existing data (Sarwono, 2011). In general, a qualitative research uses descriptive data analysis. Descriptive analysis aims to provide a description of the subject of research based on data from the variables obtained from the group of subjects studied and not intended for testing the hypothesis (Azwar, 2007). Qualitative data analysis is inductive, it is an analysis based on the data obtained, then developed into hypothesis (temporary estimation).

To analyze the ritual spatial pattern of indigenous people of Lamaknen Kingdom, an appropriate analysis method is needed in order to produce an analysis with a great output. The analysis uses various analysis techniques after performing the field research is in accordance with the objectives of this study, so that the main objectives of the study can function consistently. These analyses include the following:

1. Descriptive Qualitative Analysis Method

Descriptive qualitative analysis method is a non-numerical research method, but in the form of characteristics, properties, circumstances, or descriptions of the quality of the studied object (Nydia et al, 2014). Descriptive qualitative method is conducted using literature study, data collection, data processing, analysis and conclusion. The related theories are compared to the data obtained from the observation. The research procedure performed in this research includes preparation, introduction, data collection and processing, analysis, and conclusion steps.

Regarding the ritual spatial pattern research of indigenous people of Lamaknen Kingdom, descriptive qualitative analysis includes the identification of the cultural order on how the characteristics, the nature and also the picture of the indigenous life in the framework of the culture of the society through observation. Cultural forms and elements that exist in the indigenous people of Lamaknen Kingdom are being observed. It may produce a research object with a great quality, where researchers get an early description of cultural order, so, researchers can describe aspects of belief system or religion in the manifestation of ritual since they have comprehended things related to it.

2. Behavioral Mapping Analysis

According to Haryadi (1995), behavioral mapping is described as a way of revealing the spatial pattern created by mutual relationships between humans and space, expressed in sketches and diagrams of an area in which humans do their activities (Edy and Wijayanti, 2012).

In the research of the ritual spatial pattern of indigenous people of Lamaknen Kingdom, mapping is used to know how process of the existing ritual activities and also how the spaces are created or occurred. *Behavioral mapping* analysis can find out the ritual spatial pattern planning that occur in various ceremonial activities in the society. Using this kind of analysis, the researchers discover how the reciprocal relationship existing between the society and ritual space. To see how the spatial pattern formed from the ritual of Indigenous People of the Lamaknen Kingdom, this analysis technique is conducted in two stages:

- A. *Place Centered Mapping* is a behavioral observation method to find out how to utilize, use, or accommodate its behavior in a particular time and place situation. In other words, the attention of this technique is a specific place both small and large. Related to the research of the ritual spatial pattern of indigenous people of Lamaknen Kingdom, the *place centered mapping* technique helps the researchers in finding the ritual spatial pattern of the society by emphasizing the observation on how the society accommodates or use ritual behavior on places to perform ritual at a time. Finally, the researchers get a general idea of which spaces and how people use it to perform ritual ceremonies.
- B. *Person Centered Mapping* is an observation method that determines the movement of people in a certain period of time. Thus, this technique is related to several places or locations.

4. RESULT AND DISCUSSION

1. Analysis of Cultural Characteristics of Indigenous People of Dasarai Lamaknen Kingdom (*O Kololo Kausiwe Dasar Lamaknen*)

The indigenous people of Dasarai Lamaknen Kingdom cultural characteristics analysis are an analytical framework that is broadly intended to determine the characteristic of the society. To analyze the cultural characteristic of the society, descriptive qualitative analysis method is used. It is a non-numerical research method, but it is in the form of the characteristics, properties, circumstances, or descriptions of the quality of the studied object.

A. Analysis of the Society Origins

The indigenous people of Dasarai Lamaknen Kingdom are majority originated from *Buna'* Tribe from the Southeast Asia (Malacca) region who settled on the Timor Island. The characteristics of this society are: live in group, hard worker, and have rude behaviors.

B. Analysis of Language

The indigenous people of Dasarai Lamaknen Kingdom speak *Buna'*, it is one of the unique languages due to the simplicity of its words and grammar. Indonesian as the national language uses head-modifier pattern (DM/*diterangkan-menerangkan*), while *Buna'* language using modifier-head pattern (MD/*menerangkan-diterangkan*).

C. Analysis of Kinship System

The kinship system is a close bond between individuals, groups, and broad societies related by blood, culture, etc. Kinship systems that exist in indigenous people of Dasarai Lamaknen Kingdom consist of four systems; they are *Malu - Ai* (kinship system based on tribal system or related by blood), *Dasa'Rak* (kinship system based on governance agreement), *Hulo Lep* (kinship system based on brotherhood agreement), *Dale Buna'* (kinship system based on the same language).

D. Analysis of Community Arts

Indigenous people of Dasarai Lamaknen Kingdom are one of indigenous societies in Indonesia, which is highly cultured, especially in arts. The arts of indigenous people of Dasarai Lamaknen Kingdom are grouped into three groups: handicrafts, entertainment and tools

E. Analysis of Tribal System

The process of tribal formation on indigenous people of Dasarai Lamaknen Kingdom can be seen in the descriptive diagram below:

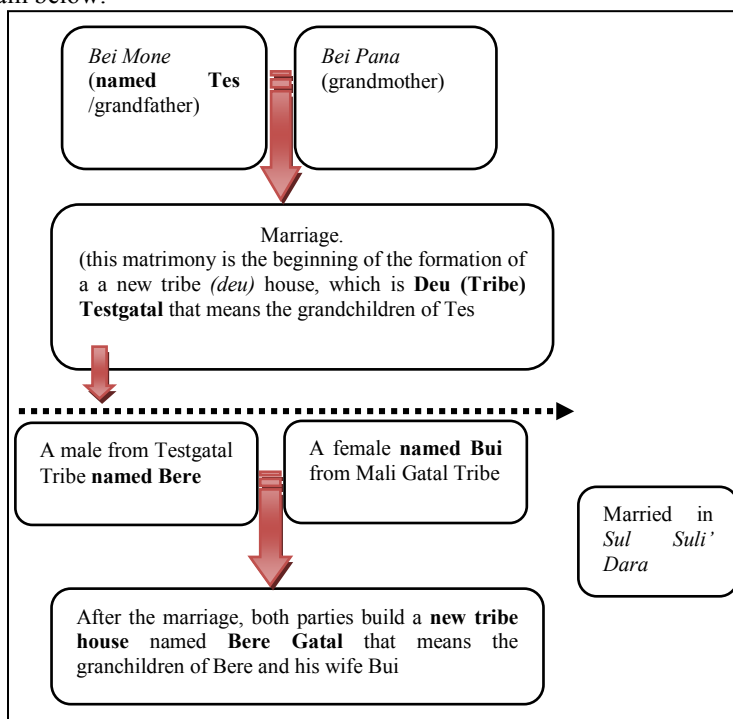


Diagram 1
 The Process of Tribe Formation in Dasarai Lamaknen Kingdom
 Source : Analisis Result, 2015

F. Analysis of Belief System

In the everyday life of indigenous people of Dasarai Lamaknen Kingdom, from the common socialization activities to the customary activities, people always remember three entities; they are *Mugen Bei Mil* (Ancestral Spirit), *Pan Muk Gomo* (Spirits of Heaven and Earth), and *Hot Esen* (The Highest). The original religion of indigenous people of Dasarai Lamaknen Kingdom is *Piar Hot Esen* (Believe in The Highest God). People believe that there are three levels of entities to worship, they are:

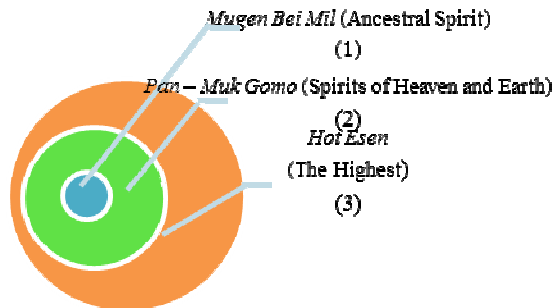


Diagram 2
 The Entities to Worship in Dasarai Lamaknen Kingdom
 Source : Analisis Result, 2015

G. Analysis of Tocher System (*Belis*)

One characteristic of indigenous people of Dasarai Lamaknen Kingdom is the existence of *Ipi Ho'on - Paol Ho'on* (Dowry).

1. *Deu Loro* (High Class Noblemen); 10 gold plates, 10 silver plates, 10 cows, and 100 pieces of silver coin,
2. *Deu Nai* (Middle Class Noblemen); 7 gold plates, 7 silver plates, 70 pieces of silver coin,
3. *Deu Dato* (Low Class Noblemen); 5 gold plates, 5 silver plates, 50 pieces of silver coin,
4. *Deu Renu* (Proletariat Class); 4 gold plates, 4 silver plates, 40 pieces of silver coin.

H. Analysis of and Customary Sanctions and Law

Customary law is:

1. Sanctions to provide woven fabrics (the amount is adjusted to the agreement),
2. Sanctions to provide money (the amount is adjusted to the agreement),
3. Sanctions in the form of giving animals (cows, horses, buffaloes, goats) in which the number is adjusted to the agreement

I. Analysis of Tribal Councils

Until now, Dasarai Lamaknen Kingdom (*O Kololo Kausiwe Dasar Lamaknen*) continues to grow as one of the territories in the form of empire. As a territorial kingdom, there are tribal councils that regulate the system, hierarchy or levels in the kingdom, so that the sustainability of the kingdom can run properly. Based on the results of the field observations, the council model of Dasarai Lamaknen Kingdom can be analyzed as follows:

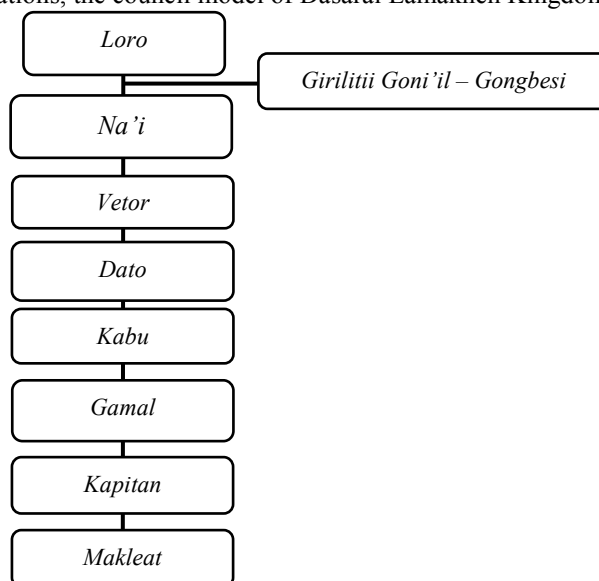


Diagram 3
 Model of Tribal Council in Dasarai Lamaknen Kingdom
 Source : Analisis Result, 2015

2. Analysis of Ritual Characteristics of Indigenous People of Dasarai Lamaknen Kingdom (*O Kololo Kausiwe Dasarai Lamaknen*)

The analysis of ritual characteristics of indigenous people of Dasarai Lamaknen Kingdom is intended to discover how the ritual system is. To analyze the rituals of indigenous people of Dasarai Lamaknen Kingdom, the researchers use descriptive qualitative analysis method, to see the features, characters, circumstances, or images of the quality of the studied object, ritual. Descriptive qualitative method in this research is combined with ritual systems according to Koentjaraningrat, who says that the religious behavior carried out based on the standard behavior is called *religious ceremonies* or *rites*. Each religious ceremony can be divided into four elements: place of ceremony, during the ceremony, ceremonial objects and tools, people who perform and lead the ceremonies, as well as elements in the ritual system. The rituals discussed in this research are important rituals such as ritual of birth, marriage, death, feast, harvest festival, housewarming party, etc. These rituals show the initial form of the characteristics and circumstances when the ritual is performed. It is intended to reveal the initial characteristics of how the ritual performed with various components in it before formulating the ritual spatial pattern.

A. Analysis of Offerings Elements in Rituals

Beside the involvement of various places, people, as well as objects and tools, the elements of rituals will be elaborated in details.

Table 1 Description of the Offering Elements in Rituals

Ritual	Ritual Elements
Hoto Tuka (Birth)	At the stage of <i>Aru 'Koil</i> (Haircut), an animal (pig) is slaughtered and its meat is cooked then offered to the ancestral spirits
Sul Suli' (Endogamy)	-
Ton Terel (Exogamy)	-
Tol Tugal (Death)	At the stage of <i>Aibalu Pak</i> (Coffin Making), give offerings to ancestral spirits and God
Lal Guju (Banquet)	At the stage of <i>Soi Kahi</i> , an animal (pig) is slaughtered and its meat is cooked then offered to ancestral spirits
Lal Belis (Housewarming Party)	At the stage of: <i>Malas Seka</i> (Relocating Stair) an animal (lamb) is slaughtered and its meat is cooked then offered to ancestral spirits and God <i>Por Mal</i> (Go to the Altar) and give offerings
Tubilay (Rainmaking)	At the stage of: <i>Tubi Lay</i> (Give Offerings to God and Ancestors) <i>A'Tae</i> give offerings to God at the <i>Mot</i>
Paol Sau (Feast or Cornlettes)	At the stage of <i>Paol Sau</i> , give offerings to God and ancestral spirits at the <i>Mot Mone</i> and <i>Deu Hoto</i> (Traditional House)

Source: Analysis Result

B. Analysis of the Sacrificing Elements in Ritual

Sacrifice is an act of killing sacrificial animals, or humans in a ceremony.

Table 2 Description of the Sacrificing Elements in Rituals

Ritual	Ritual Elements
Hoto Tuka (Birth)	At the stage of: <i>Ukur Sagal</i> , a rooster is sacrificed <i>Aru' Koil</i> (Haircut), an animal (pig) is slaughtered
Sul Suli' (Endogamy)	-
Ton Terel (Exogamy)	-
Tol Tugal (Death)	At the stage of <i>Aibalu Pak</i> (Coffin Making), animals are sacrificed
Lal Guju (Banquet)	At the stage of <i>Soi Kahi</i> , an animal (pig) is slaughtered
Lal Belis (Housewarming Party)	At the stage of: <i>Malas Seka</i> (Relocating Stairs), an animal (lamb) is slaughtered <i>Soi Ka' Hi – Hina Heser</i> (Animal Killing), a cow and a pig are slaughtered
Tubilay (Rainmaking)	At the stage of: <i>Solu A</i> (Offerings Distributing), a pig is sacrificed
Paol Sau (Feast or Cornlettes)	At the stage of <i>Paol Sau</i> , a pig and a lamb are sacrificed

Source: Analysis Result

C. Analysis of the Praying Elements in Rituals

Table 3 Description of the Praying Elements in Rituals

Ritual	Ritual Elements
Hoto Tuka (Birth)	At the stage of <i>HotoSau</i> (Fire Blessing), and at four other stages
Sul Suli' (Endogamy)	At all (twenty four) stages
Ton Terel (Exogamy)	At all (four) stages
Tol Tugal (Death)	At the stage of: <i>Aibalu Pak</i> (Coffin Making) <i>Gawak</i> (Coffin shouldering), and at seventeen other stages
Lal Guju (Banquet)	At the stage of: <i>Tatan Gatun</i> (Inviting God and Ancestors) <i>Soi Kahi</i> (Prayer by <i>Lal Gomo</i> and <i>Makoan</i>) <i>Gilan Halik</i> , and at twelve other stages
Lal Belis (Housewarming Party)	At the stage of: <i>Malas Seka</i> (Relocating Stairs), <i>Soi Ka' Hi – Hina Heser</i> (Animal Killing), <i>Taka Gol Tubak</i> , <i>Por Mal</i> , <i>Hina Heser – Il Gol Tama</i> , and at eighteen other stages
Tubilay (Rainmaking)	A the stages of : <i>Tubilay</i> <i>A'Tae</i> <i>Solu A</i> (Offerings Distribution), and at five other stages
Paol Sau (Feast or Cornlettes)	At the stage of <i>Paol Sau</i> and at three other stages

Source: Analysis Result

D. Analysis of the Eating Together Elements in Ritual

Eating Together, the basic notion behind this act is apparently seeking connection with the gods by summoning the gods at a banquet. In reality, eating together is often mixed with other elements of togetherness or kinship in the life of indigenous people of Dasarai Lamaknen Kingdom.

Table 4 Description of the Eating Together Elements in Rituals

Ritual	Ritual Elements
Hoto Tuka (Birth)	At the stage of: <i>Ukur Sagal</i> , vegetables and bananas yielded by the farms are cooked then eaten together in the <i>deu hoto</i> (traditional house) <i>Aru' Koil</i> , when four year olds get their hair cut, there will be a banquet with the intivees
Sul Suli' (Endogamy)	At all stages in marriage rituals, the element of eating together is always performed particularly to appreciate and respect the family of both the bride and the groom
Ton Terel (Exogamy)	At all stages in marriage rituals, the element of eating together is always performed particularly to appreciate and respect the family of both the bride and the groom
Tol Tugal (Death)	At the stage of: <i>Aibalu Pak</i> (Coffin Making) Eating together activity is performed by all family members and the neighbors, starting from the moment the corpse is buried until the third night of the funeral
Lal Guju (Banquet)	At the stage of: <i>Tatan Gatun</i> (Summoning God and Ancestors) <i>Soi Kahi</i> (Prayer by <i>Lal Gomo</i> and <i>Makoan</i>) <i>Gilan Halik</i> , especially at the peak of the banquet, eating together is a big event involving a lot of parties as the expression of gratitude
Lal Belis (Housewarming Party)	At the stage of: <i>Titamit</i> (Gathering) <i>Malas Seka</i> (Relocating Stairs), <i>Soi Ka' Hi – Hina Heser</i> (Animal Killing), <i>Taka Gol Tubak</i> , <i>Por Mal</i> , <i>Hina Heser – Il Gol Tama</i> , especially at the peak of the banquet, eating together is a big event involving a lot of parties as the expression of gratitude
Tubilay (Rainmaking)	At the stage of: <i>Tubilay</i> <i>A'Tae</i> <i>Solu A</i>
Paol Sau (Feast or Cornlettes)	At the stage of <i>Paol Sau</i>

Source: Analysis Result

E. Analysis of Dancing and Singing Elements in Rituals

Dancing and Singing. Dancing in a ritual is like what we often see; it has a basic technique to reach the trance state or possessed by the spirits in the ceremony.

Table 5
 Description of the Singing and Dancing Elements in Rituals

Ritual	Ritual Elements
Hoto Tuka (Birth)	At the stage of <i>Ginil Gin</i> (Child Naming), when a child is named, the oldest female grandmother mentions the names of male or female ancestors according to the sex of the child in poetry such as song
Sul Suli' (Endogamy)	-
Ton Terel (Exogamy)	-
Tol Tugal (Death)	At the stage of <i>Holon</i> (Mourning), sad or mourning songs are sung to the corpse by his/her family that belongs to <i>malu</i> tribe
Lal Guju (Banquet)	At the stage of <i>U'Wa</i> dan <i>Il Gol Tama</i> (animals slaughtering), meat of the slaughtered animal is distributed and the meat given to tribes of high and middle class noblemen will be given while singing <i>Ho....We/Loro....Saen</i>
Lal Belis (Housewarming Party)	At the stage of: <i>Il Giwit</i> , when the water taken from the spring arrived in front of the traditional house, dancers will welcome it with <i>teberai</i> and <i>bidu</i> dance
Tubilay (Rainmaking)	At the stage of <i>Hu' Hulili</i> , prey hunted by people is carried by alternating songs by flutes accompaniment
Paol Sau (Feast or Cornlettes)	-

Source: Analysis Result

F. Analysis of Procession in Rituals

Processions are often taken place under sacred objects such as statues of gods, totem symbols, sacred heirlooms etc., so that the supernatural powers of these objects affect the surrounding circumstances. The context of the rituals of indigenous people of Dasarai Lamaknen Kingdom is different from the notion by Koentjaraningrat. The analyzed indigenous people of Dasarai Lamaknen Kingdom shows that procession is only found in the ritual of *tubilay* (rainmaking) at the *Hu' Hulili* stage where the prey hunted by men is brought to the village with a procession by villagers accompanied by various traditional songs and musical instruments.

G. Analysis of drama in rituals

Drama is a manifestation of the cultural characteristics of the society. Drama is a distinctive art which also becomes one of the elements in rituals.

Table 6
 Description of the Drama Elements in Rituals

Ritual	Ritual Elements
Hoto Tuka (Birth)	-
Sul Suli' (Endogamy)	Pantoums performed by the spokesperson of both bride and groom sides which contain good things from each side
Ton Terel (Exogamy)	Pantoums performed by the spokesperson of both bride and groom sides which contain good things from each side
Tol Tugal (Death)	-
Lal Guju (Banquet)	-
Lal Belis (Housewarming Party)	At the stage of : <i>Deu Gomo Botus</i> , at night after the stage of <i>malu-Ai'Baa Gelete</i> , ritual leaders <i>makoan</i> alternate pantoums that tell the journey of the ancestors in building the tribal house
Tubilay (Rainmaking)	-
Paol Sau (Feast or Cornlettes)	-

Source: Analysis Result

H. Analysis of Fasting Elements in Rituals

Fasting is an abstinence from food and drink with the basic of consideration for self-purification, a particular wish, and certain conditions. The element of fasting in the ritual of indigenous people of Dasarai Lamaknen Kingdom is generally carried out by certain people, and there is no binding provision. Fasting is usually performed by ritual leaders like *lal gomo*.

3. Analysis of Ritual Spatial Pattern of Indigenous People of Dasarai Lamaknen Kingdom (*O Kololo Kausiwe Dasarai Lamaknen*)

Rituals are activities performed by the community and interpreted as an ancestral tradition inherited from

generation to generation, so it must be practiced continuously in accordance with the ceremonial needs. In this study, ritual spatial pattern is as proposed by Ralph L. Knowles that the rituals influence the spaces where it is associated with the locations and certain points in a particular order of activities, so later the orderly use of particular places and spaces can be identified. The analysis used is behavioral mapping analysis. According to Haryadi (1995) behavioral mapping is to determine how the ritual spatial pattern is. The first stage of behavioral mapping is to describe where the place of ritual (Place Centered Mapping) and how the people movement in that place (Person Centered Mapping). This analysis method is depicted as a way to reveal the spatial pattern created by the mutual relationship between human and space that is expressed in form of sketches or diagrams of the areas in which human involve in the activities.

A. Analysis of *Hoto Tuka* (Birth) Ritual Spatial Pattern

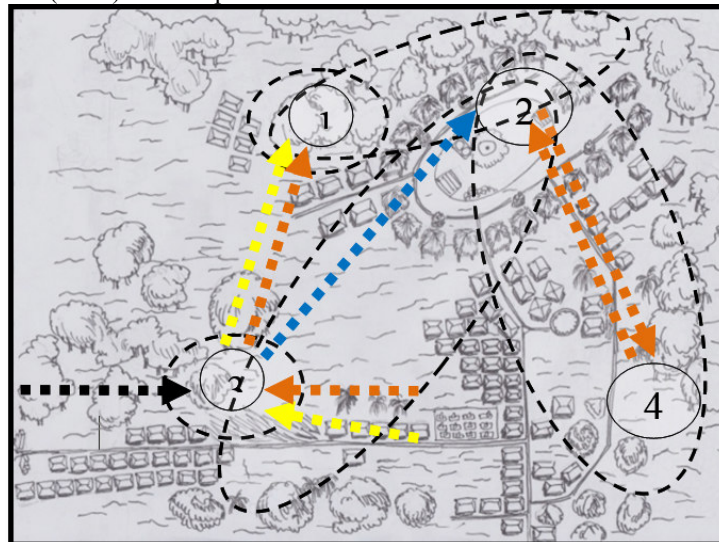


Figure 1 *Hoto Tuka* Ritual Spatial Pattern

Source: Analysis Result, 2015

Based on figure 1 above, it is clearly illustrated how the stages in *hoto tuka* ritual with the spatial boundaries created at each stage. Through the movement of the people involved from one place to another with a particular purpose, the spaces constituting the main space of the ritual is identified. Classification of spatial use in *hoto tuka* ritual can be seen in table 7 below

Table 7

Classification of Spatial Use in *Hoto Tuka* Ritual

Main Space	Supporting Space
1. <i>Bosok</i> (Altar)	1. Rice fields
2. <i>Dil</i> (Specified space for the mother)	2. Children's house

Source: Analysis Result, 2015

The *hoto tuka* (birth) ritual spatial pattern of the indigenous people of Dasarai Lamaknen Kingdom is based on the places used and also the people involved in this ritual, which is the centralized pattern. *Hoto Tuka* ritual is centered in traditional house as the main space while rice fields and houses are the supporting space in *hoto tuka* ritual.

B. Analysis of *Sul Suli'* (Endogamy) Ritual Spatial Pattern

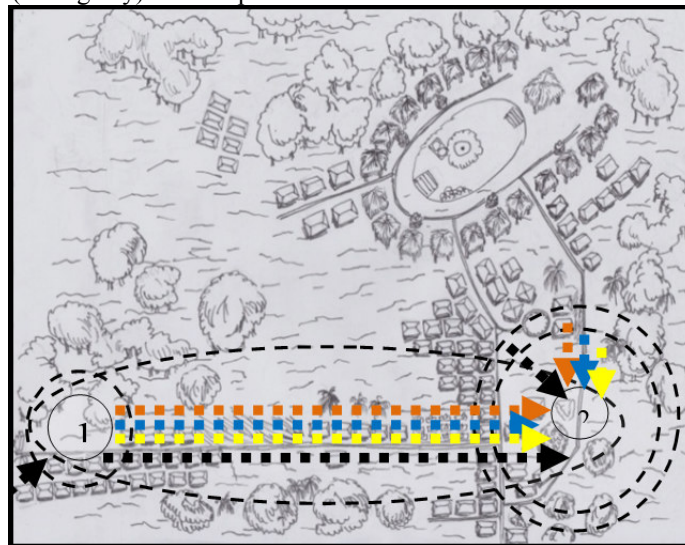


Figure 2 *Sul Suli'* Ritual Spatial Pattern

Source: Analysis Result, 2015

Based on figure 2 above, it is clearly illustrated how the stages in the *sul suli'* ritual (endogamy) with the spatial boundaries at each stage. Through the movement of the people involved from one place to another with a particular purpose, the spaces constituting the main space of the ritual is identified. Classification of spatial use in *sul suli'* ritual (endogamy) can be seen in table 8 below

Table 8

Classification of Spatial Use *In Sul Suli'* Ritual

Main Space	Supporting Space
1. Bride's family house	1. Bridegroom's family house

Source: Analysis Result, 2015

The relationships between places and the people involved that are manifested in spatial boundaries clearly show the spatial pattern created during the *sul suli'* ritual. The *sul suli'* (endogamy) ritual spatial pattern of indigenous peoples of Dasarai Lamaknen Kingdom is based on the places used and also the people involved in this ritual, that is the centralized pattern. The *sul suli'* ritual is centered on the bride's house as the main space, and the bridegroom's house as the supporting space.

C. Analysis of *Ton Terel* (Exogamy) Ritual Spatial Pattern

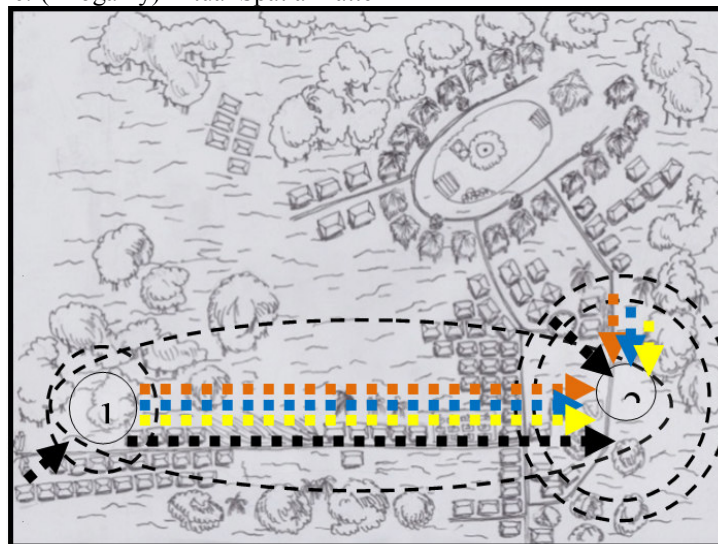


Figure 3 *Ton Terel* Ritual Spatial Pattern

Source: Analysis Result, 2015

From figure 3 above, it is clearly illustrated how the stages in the *ton ton terel* ritual (exogamy) with spatial boundaries at each stage. Through the movement of the people involved from one place to another with a particular purpose, the spaces constituting the main space of the ritual is identified. Classification of spatial use

in *ton terel* ritual (exogamy) can be seen in table 9 below

Table 9
 Classification of Spatial Use in *Ton Terel* Ritual

Main Space	Supporting Space
2. Bride's family house	2. Bridegroom's family house

Source: Analysis Result, 2015

The relationships between places and the people involved that are manifested in spatial boundaries clearly show the spatial pattern created during the *ton terel* ritual. *Ton terel* (exogamy) ritual spatial pattern of indigenous peoples of Dasarai Lamaknen Kingdom is based on the places used and also the people involved in this ritual, which is the centralized pattern.

D. Analysis of *Tol Tugal* (Death) Ritual Spatial Pattern

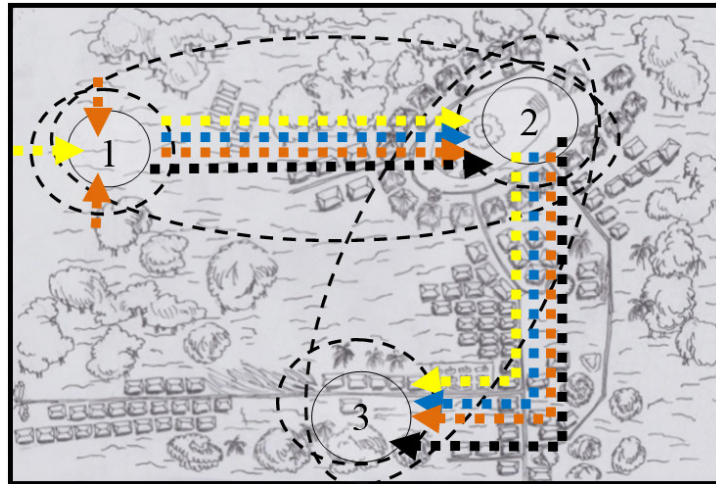


Figure 4 *Tol Tugal* Ritual Spatial Pattern

Source: Analysis Result, 2015

Based on figure 4 above, it is clearly illustrated how the stages in the *tol tugal* (death) ritual with spatial boundaries at each stage. Through the movement of the people involved from one place to another with a particular purpose, the spaces constituting the main space of the ritual is identified. The classification of spatial use on *tol tugal* (death) can be seen in table 10 below

Table 10
 Classification of Spatial Use in *Tol Tugal* Ritual

Main Room	Supporting Room
1. <i>Deu Hoto</i> (Traditional House)	1. Funeral Home
2. Cemetery	2. Front yard of traditional house

Source: Analysis Result, 2015

The relationships between places and the people involved that are manifested in spatial boundaries clearly show the spatial pattern created during the *tol tugal* ritual. *Tol tugal* (death) ritual spatial pattern of indigenous people of Dasarai Lamaknen Kingdom is based on the places used and also the people involved in this ritual, the centralized pattern. The ritual is centered in the traditional house (*deu hoto*).

E. Analysis of *Lal Guju* (Banquet) Ritual Spatial Pattern



Figure 5 *Lal Guju* Ritual Spatial Pattern

Source: Analysis Result, 2015

Based on figure 5 above, it is clearly illustrated how the stages in the ritual of *lal guju* (banquet) with the spatial boundaries at each stage. Through the movement of the people involved from one place to another with the particular purpose, the spaces constituting the main space of the ritual is identified. Classification of spatial use in *lal guju* (banquet) ritual can be seen in table 11 below

Table 11

Classification of Spatial Use in *Lal Guju* Ritual

Main Room	Supporting Room
1. <i>Deu Hoto</i> (Traditional House)	1. <i>Malu Tribe members' house</i>
2. <i>Mot</i> (shrine)	2. <i>Ai'BaaTribe members' house</i>
	3. Tribal Chief House

Source: Analysis Result, 2015

The relationships between places and the people involved that are manifested in spatial boundaries clearly show the spatial pattern created during *lal guju* ritual. The *lal guju* (banquet) ritual spatial pattern of indigenous peoples of Dasarai Lamaknen Kingdom is based on the places used and also the people involved in this ritual, the centralized pattern, which is centered on the traditional house (*deu hoto*) and the shrine (*mot*).

F. Analysis of *Lal Belis* (Housewarming Party) Ritual Spatial Pattern



Figure 4 *Lal Belis* Ritual Spatial Pattern

Source: Analysis Result, 2015

Based on figure 6 above, it is clearly illustrated how the stages in the *lal belis* ritual with the spatial boundaries at each stage. Through the movement of the people involved from one place to another with a particular purpose, the spaces constituting the main space of the ritual is identified. Classification of spatial use in *lal belis* ritual can be seen in table 12 below

Table 12

Classification of Spatial Use in *Lal Belis* Ritual

Main Space	Supporting Space
1. <i>Deu Hoto</i> (Traditional House)	1. Water springs
2. <i>Bosok</i> (Altar)	
3. <i>Mot</i> (Shrine)	

Source: Analysis Result, 2015

The relationships between places and the people involved that are manifested in spatial boundaries, clearly indicating the spatial pattern created during the *lal belis* ritual. The *lal belis* (housewarming party) ritual spatial pattern of indigenous peoples of Dasarai Lamaknen Kingdom is based on the places used and also the people involved in this ritual is the centralized pattern, where all activities focused on the traditional house (*deu hoto*), altar (*bosok*) and shrine (*mot*) as the main spaces in the *lal belis* ritual.

G. Analysis of *Tubilay* (Rainmaking) Ritual Spatial Pattern

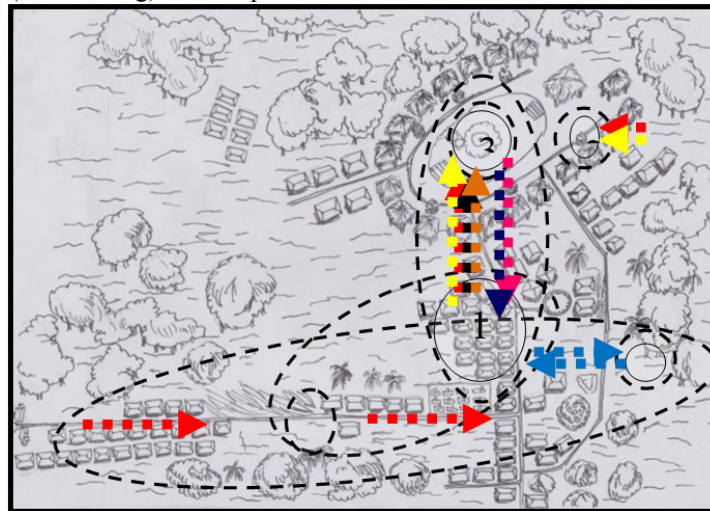


Figure 7 *Tubilay* Ritual Spatial Pattern

Source: Analysis Result, 2015

Based on figure 7 above, it is clearly illustrated how the stages in the *tubilay* ritual with the spatial boundaries created at each stage. Through the movement of the people involved from one place to another with a particular purpose, the spaces constituting the main spaces of the ritual is identified. Classification of spatial use in *tubilay* ritual can be seen in table 13 below

Table 13

Classification of Spatial Use in *Tubilay* Ritual

Main Space	Supporting Space
1. <i>Bosok</i> (Altar)	1. Forests
2. <i>Mot Pana</i> (Shrine)	2. Roads and village branches
	3. Villagers' houses

Source: Analysis Result, 2015

The relationships between places and the people involved that are manifested in spatial boundaries, clearly indicating the spatial pattern created during the *tubilay* ritual. *Tubilay* (rainmaking) ritual spatial pattern of indigenous peoples of Dasarai Lamaknen Kingdom is based on the places used and also the people involved in this ritual, the dispersed or random pattern. *Tubilay* ritual is centered on sacred places such as *bosok* and *mot pana* as the main area. Supporting spaces in the *tubilay* ritual are forests, roads and village branches, as well as the villagers' houses.

H. Analysis of *Paol Sau* (Feast or Cornlettes) Ritual Spatial Pattern

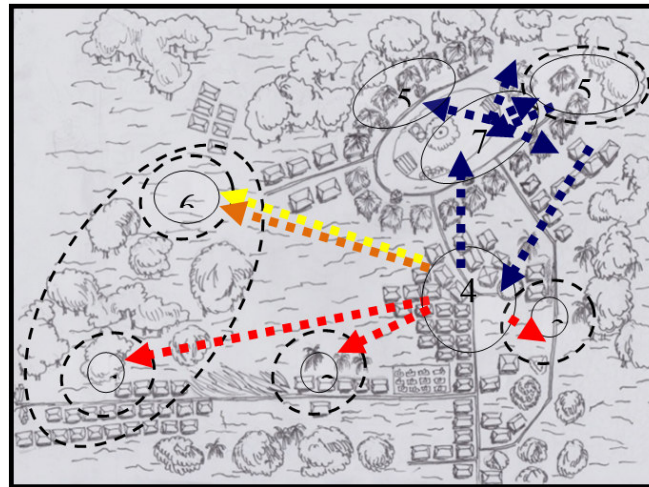


Figure 8 *Paol Sau* Ritual Spatial Pattern
 Source: Analysis Result, 2015

Based on figure 8 above, it is clearly illustrated how the stages in the *paol sau* ritual with the spatial boundaries created at each stage. Through the movement of the people involved from one place to another with a particular purpose, the spaces constituting the main space of the ritual is identified. Classification of spatial use in *paol sau* ritual can be seen in table 14 below:

Table 14
 Classification of Spatial Use In *Paol Sau* Ritual

Main Space	Supporting Space
1. <i>Bosok Baurato</i> (Altar)	1. <i>Deu Hoto</i> (Traditional house)
2. <i>Mot Mone</i> (Shrine)	2. Forests and gardens
	3. House of the Chief of the Tribal Council

Source: Analysis Result, 2015

The relationships between places and the people involved that are manifested in spatial boundaries, clearly indicating the spatial pattern created during the *paol sau* ritual. The *paol sau* (cornlettes feast) ritual spatial pattern of indigenous peoples of Dasarai Lamaknen Kingdom is based on the places used and also the people involved in this ritual, that is the dispersed or random, where *bosok brodato* (altar) and *mot mone* (shrine for men) as the main spaces in this ritual are supported by the rooms of traditional house (*deu hoto*), forests and gardens, as well as the house of chief of the tribal council.

Based on the analysis, the ritual spatial pattern of indigenous peoples of Dasarai Lamaknen is generally using the centralized and dispersed pattern. In the centralized pattern, the ritual is centered on the places considered as the sacred places by the community such as *mot* and *bosok* that are influenced by the original beliefs of the community. The dispersed pattern in the important rituals of the community is used in the cornlettes (*paol sau*) ritual in which it is not only centered on the sacred places but also involving many other supporting spaces such as fields or gardens, water springs, and so forth.

5. CONCLUSION

The research of Ritual Spatial Pattern of Indigenous Peoples of Dasarai Lamaknen Kingdom is conducted in five months. Within 5 months, the research process is divided into three main stages: first, literary study related to the research material prior to field observation; second, field observation on the territories of the kingdom focusing on eight areas; and third, data analysis of the field observation results both on the primary data and secondary data and drawing conclusions. Finally, after conducting these three stages, the conclusion of the research are:

1. The ritual of indigenous peoples of Dasarai Lamaknen Kingdom up today is still maintained by the community. The important rituals that are still practiced namely the rituals of *Hoto Tuka* (Birth), *Sul Suli'* (Endogamy), *Ton Terel* (Exogamy), *Tol Tugal* (Death), *Lal Guju* (Banquet), *Lal Belis* (Housewarming Party), *Tubilay* (Rainmaking), *Paol Sau* (Cornlettes Feast). The community rituals have their own ceremonial systems regarding the place of ceremony, during the ceremony, the people involved, as well as the objects and tools used, in which it is different for each ritual related to the system. The community ritual is influenced by socio-cultural characteristics, the existing original belief, which is still held firmly by the community to date. The ritual is interpreted by the community as a sacred activity that must be followed in accordance with its stages, if they do not want to suffer from bad luck or misfortune from the ancestors and God.
2. The ritual held by the community involves various parties and also different places within a varying time span.

Different places and people are the point of reference in the formation of ritual spatial pattern. In general, the spatial pattern created in all community rituals is centralized and dispersed. The ritual spatial pattern of indigenous peoples of Dasarai Lamaknen Kingdom is generally dominated by the spaces that are considered sacred by the community, such as *mot pana* and *mot mone* (shrine) and *bosok* (altar). These spaces become the main spaces in the whole community rituals; it is inseparable from the original beliefs on *Piar Hot Esen* which placing three main entities to worship and building shrines. These three entities to worship always present in every community ritual, so that in the ritual these three elements are always addressed and worshipped and also supported by other spaces as the supporting spaces; therefore in regard to these elements generally the ritual spatial pattern of the community is the centralized pattern.

6. RECOMMENDATIONS

The conclusions obtained by the researcher do not only serve as input related to the educational metrics for the researcher. From the results obtained, it gives several inputs in the form of recommendations to various parties both for the government, the public, as well as academics.

Tribal Council of Dasarai Lamaknen Kingdom

Tribal Council of Dasarai Lamaknen Kingdom as the tribal chief outside the regency government, in the future must continue to maintain and preserve the existing local or original culture, especially the ritual so it will well preserved as the representation of local cultural wealth. In order to maintain and preserve it, the tribal council should cooperate well with various parties, both with the government, indigenous people themselves, and the academics.

Government of Belu Regency

The Government of Belu Regency as the extension of the central government, in its regional development program, should accommodate the cultural elements into the program. It is expected that the high-speed development programs can continue to run in line with the culture without losing its original culture. The government of Belu Regency needs to establish cooperation with the tribal councils, so that the original culture as a local wealth or characteristic remains well preserved. The role of the government is to preserving this tradition through the rules and regional policies, promoting the region and its ritual to be one of the cultural tourism local assets, as well as establishing a research center related to the culture.

Future Researchers

The researchers who intended to study the cultural elements need to consider the way to dig the research objectives. Cultural study approach is different from other general studies. A good researcher on the cultural study in the future should experience the real conditions in the field, so that the result of the study becomes more objective and it is not fixated on the secondary data. Related to this research, the future researchers should pay attention to the modernity that begins to infiltrate into the indigenous people that influences directly and indirectly, especially in terms of physical changes in spatial use in every ritual.

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