



SYMBOLIC FORM AND MEANING OF NONVERBAL ARTIFACTS OF DAWANESE COMMUNITY IN SOUTH CENTRAL TIMOR DISTRICT

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ABSTRACT: The Dawan ethnic group is one of the ethnic groups who inhabit the island of Timor. This ethnic has artifacts as a hereditary heritage in this society. This artifact is in the form of nonverbal that has a symbolic form and meaning. The symbolic form and meaning of these artifacts can be understood conventionally and must be studied. The process of studying the form and symbolic meaning of this artifact, provides an overview of the ideology, behavior, values and habits of the Dawan community. By knowing the forms and meanings of nonverbal artefacts in the Dawan community, it is possible to know the ideology, behavior, values and habits that exist in this society.

Keywords: *form, meaning, symbolic, nonverbal, Dawan community.*

INTRODUCTION

One of the ethnic groups that inhabit the island of Timor is the Dawan ethnic group. This ethnicity spreads in five regencies/cities on this island, namely Kupang City, Kupang Regency, South Central Timor Regency (TTS), North Central Timor Regency (TTU) and Belu Regency.

As the largest ethnic group inhabiting the island of Timor, many artifacts were produced by their ancestors in the past. As a product of objects or materials, each artifact produced contains meaning and purpose as a message to communicate. The communication that exists in each artifact or object is a nonverbal form of communication. This artifact is a legacy and legacy from their ancestors and ancestors that spread throughout the districts/cities on the island of Timor.

The diversity of forms of cultural artifacts that intuitively, inherently, intrinsically, and internalizes exist in every individual who feels himself and has an identity as an ethnic Dawan contextually and culturally understands well the symbolic meanings that exist in each form of these artifacts. These artefacts nonverbally contain meanings that are contextually imbued with thoughts (ideology), habits, values, and norms that regulate or organize patterns of living together in a shared culture.

Material objects (artifacts) which are inheritances or relics from the past, in addition to containing recordings of thoughts (ideology), habits, values, and norms, but also artifacts can be instruments to facilitate relations between people

and facilitate and facilitate all social problems and activities. the culture of the people.

Therefore, artifacts can be evidence of the civilization of the Dawan ethnic ancestors in making and producing various forms and varieties of cultural (material) artifacts. These various artifacts symbolically contain meaning and purpose, so these artifacts were made by them. Artifacts (objects or materials) that symbolically record meaning and purpose in their distribution, resilience, and inheritance are estimated and predicted to have experienced a shift in meaning and meaning recorded in them because they are influenced by new generations who have a cultural and contextual view of life in the era in which they live. where they live and relate to other communities, both ethnic Dawan and non-Dawan ethnic.

These artifacts need to be preserved and preserved. Because the damage and extinction will eliminate traces of history (records) of the life of the ancestors in the past. Losing this track will change the way you view and behave when you understand the values, norms, and spirit they contain.

It is believed that a shift in views in ways of thinking, habits, values, and norms towards artifacts as relics of the past is starting to be seen in people's lives today. The invasion of modern technology, such as cellphones that have penetrated the lives of people both small and large, old and young, men and women, husbands, wives, parents and children have made them forget about artifacts as cultural objects produced by their ancestors in the past. ago.

The old view of life shifts into a new view of life, which may very well have forgotten every cultural artifact (objects or material) that exists in the community.

This research aims at describing the forms of artifacts (objects) in the form of traditional houses, crafts, and so on in the Dawan TTS community and describing the meaning and purpose of each form of artifact in the TTS and Dawan community.

LITERATURE REVIEW

Sobur (2013:157) states that symbols or symbols are one of the sign categories. In Pierce's view, a sign consists of an icon (icon), index (index), and a symbol (symbol). In connection with the research conducted on "the form and symbolic meaning of nonverbal Cultural Artifacts in the Dawan community, what is discussed is symbols or symbols, while icons and indexes are not discussed.

Like Pierce, Ogden and Richards use the same symbolic term as Pierce, namely symbol has an associative relationship with the idea or reference as well as the referent or world of reference. The relationship between the symbol, thought of reference (mind or reference), and the referent (reference) can be described through a semiotic triangle chart as follows:

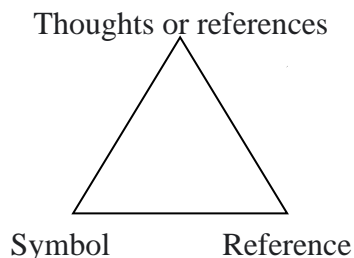


Figure 1. Semiotic triangle Ogden and Richards

Based on the chart above, it can be explained that the mind is a mediation between symbols and references. Based on that thought, there is a reference media, which is the result of the depiction and conceptualization of symbolic references.

In her book Introduction to Cultural Studies, Liliwei (2014: 357) says that a valuable work created by a person or group of people, as a medium for channeling ideas, ideas, thinking orientation, expression of thoughts and feelings so that it can inspire the thoughts and emotions of others is art. Whatever the result of the work, if the work is unique so that it is different from most, the work is art. For most people, in a broad sense, all that is produced by humans is in the form of artifacts, including works of art produced in their time.

According to Liliweri, the word artifact comes from Latin, arte factum from ars meaning skill + facere – what is made about everything or

goods that have been made, for example tools, fine artwork, which are arbitrary objects of archeology.

Anthropology and history define artifacts as various products of a person or group of people from a society, for example goods produced at that time, such as household utensils, statues, paintings, war tools, etc.

According to Liliweri (2014:357) citing the Random House Dictionary, in essence, artifacts are:

1. Every object, whatever its name is made by humans and then used based on certain functions.
2. Objects in the form of handmade tools from a certain group of people, at a certain time and place, as an indication of the cultural life of a group, where these objects are usually found in archaeological excavations.
3. Any object or object that is produced in bulk, usually of low value to reflect contemporary society or popular culture, for example objects from the popular generation.
4. A substance or structure that is not natural because it is formed by "artificial means"

In his book An Introduction to Interpersonal Communication Theory, Budyatna (2011: 110) says nonverbal communication is any information or emotion that is communicated without using words or non-linguistics.

Meanwhile, Sobur (2013) in his book Semiotics of Communication says that nonverbal communication is communication without words, so the nonverbal sign means the minus sign of language or the minus sign of words. So, nonverbal signs can be interpreted as all signs that are not words. Nonverbal communication is very important, because what is often done has a far more important meaning than what is said. Cliche sayings or expressions such as "a picture is worth a thousand words", show that the senses used to pick up nonverbal cues are different from just the words used.

Artifacts as objects/material products of the past of a society, including the Dawan people, are produced in a civilization and culture. Each Artifact is an object/material that nonverbally and culturally stores and expresses as much meaning and purpose as it carries and carries both individually and socially.

Boimau (2015), in his research entitled "The Ritul Boifanu Prayer in the Kuanunu Community, Bokong Village, Taebenu District, Kupang Regency" found the results of the "Boifanu War Ritual Prayer" which is abbreviated (DRBP) is one of the Dawan people's culture that is known and used by the Dawan community. in general, and the

Kuanunu people. This culture is carried out while fighting against the enemy. The focus of the study in this research is to know the form, meaning, and function of DRBP. As the basis of the analysis, this research uses cultural linguistic theory and semiotic theory.

The results showed that the DRBD had the following stages: The first stage was the preparation of war properties; the two stages of offering offerings to ancestors; the three stages of self-debriefing of war soldiers; the four stages of the content of the war Boifanu prayer; and fifth, the stage of self-cleaning for soldiers of war. Based on these stages, DRBP has language forms/structures such as phonology, morphology, syntax, diction. Phonologically, there are two elements of DRBP that are unique and different from everyday language. The first segmental element is the presence of literacy sounds and assonance sounds. The two suprasegmental elements are pressure and tone. From the morphological level, the peculiarity of DRBP appears in the use of word classes, namely the position of nouns as subjects is placed or filled by other word classes, namely adverbs and verbs.

Syntactically, the peculiarity of DRBP is the construction of alternation of SVO and VSO. Based on the data obtained, DRBP has a choice of words (diction) used, namely the use of synonyms and antonyms, repetition, and metaphor. From the results of the analysis, the form of DRBP has a function and a meal for the Kuanunu community. DRBP functions include magical, conative, religious, poetic, and emotive functions. The meaning of DRBP includes religious, didactic, historical, and sociological meanings.

Anabokay (2011), his research is entitled *The Folklore of Manadala Saon Matan Manaa in the Rote Society*. His research on the story of Manadala Saon Matan Manaa (MSMM) in the Rote Loleh community is viewed from a cultural linguistic perspective with the aim of the study concerning the analysis of form, function, meaning, and value. According to the character of the problem being studied, this research is included in the descriptive qualitative category.

The results of this study indicate that from the aspect of form, MSMM folklore is categorized as narrative discourse and oral discourse. Judging from the superstructure, this MSMM series consists of three parts, namely, the introduction, content, and closing. Based on the results of form analysis, it was found that the function of the cultural behavior of the Rote Loleh community reflected in the behavior of the language they use in the MSMM folklore can be distinguished into manifest function

and latent function. Manifest functions include referential functions, emotive functions, conative functions, metalinguistic functions, and poetic functions.

The latent function of MSMM folklore is as entertainment, a means of education, and a guide for behavior. The meaning of the MSMM story is didactic meaning, juridical historicism, sociological, economic, political. The value of life, aesthetics, pleasure, ethics, solidarity, use, economy, which can be used as moral guides, ethical guidelines in the reality of the life of the people of Rote Loleh. In line with the development of global currents, which affect various aspects of human life, there has also been a change in the attitudes and behavior of the Rote Loleh community, which is quite far from the norms and noble values inherited from their ancestors. In connection with that, it is recommended that folk tales have various forms, functions, meanings, and values that need to be taught to the next generation through formal and informal educational institutions.

Ndaumanu (2013), his research is entitled "*Tradition of HahateBini (HahateBini Tradition) in the Planting Period in the Nggodimedea Village Community, Central Rote District*". His research focuses on the abbreviated HahateBini Tradition (TTHB) in this ritual there are three sub-chapters, namely: First, Tau manunaiseselehtatanik (land preparation stage), secondly seseleh hade (seed planting stage), and third, seselehbasea (final stage). to the community in Nggodimedea Village, Central Rote District. This research is examined from the perspective of cultural linguistic analysis. The target of the study includes the characteristics of the form of meaning and value. TTHB in people's lives in Nggodimedea village.

The results of this study indicate that in TT HB there are three stages of ritual activities, namely: first, tau manunaiseselehtatanik (land preparation stage), secondly seseleh hade (seed planting stage), and thirdly seselehbasea (last stage), each of which Each stage can be divided into three parts, namely the introduction, content, and closing. Based on the results of the TT analysis, HB has a sociological, religious, aesthetic, didactic, and norm meaning in the reality of the life of the Rote community. This is Hate Bini that needs to be preserved because it is almost extinct, so it is the task of the current generation as successors to show the identity of Nggodidema village in Central Rote District to continue and perpetuate the TT HB culture.

Sudi (2013), his research is entitled "*The Legend of We'eWini in the Wewewa Community in Southwest Sumba Regency*". The legend of

We'eWini is a story that tells about the origin of a lake in the Ka;aliKambe area, West Wewewa District, Southwest Sumba Regency. The focus of research on the We'eWini legend is the function, meaning, value, and implementation of the We'eWini legend in the life of the Wewewa community with the aim of identifying and describing the functions, meanings, values, implementation in the Wewewa community, and the process of creation and socio-cultural aspects involved. behind it.

The results of this study are expected to be useful as a reference material for local governments to develop local content materials for primary and secondary schools. Another benefit that is expected is that the Wewewa community can use the We'eWini legend as a reference in an effort to maintain their ancestral heritage amidst the onslaught of globalization which tends to cause a shift in values. Another benefit is that writers and humanists can adapt and modify the legend of We'eWini into modern art for the enjoyment of many people. Norman Fairclough's Critical Discourse Analysis Theory which is used to examine the functions, meanings, and values as well as the implementation of the We'eWini legend in the lives of the Wewewa people who view a discourse needs to be studied to reveal many things that are implied in it.

From the study conducted, the legend of We'e Wini carries out the function of strengthening culture, the function of educating children, the mystical function, the ecological function (local wisdom), the function of coercion, and the supervisor of norms. The meanings contained in the We'eWini legend include religious meaning, magic, philosophy, hard work, honesty, obedience, and the meaning of struggle. While the values contained in the We'e Wini legend are religious, sociological, and moral values. Judging from the creation process, the legend of We'e Wini emerged to prevent theft in new residential areas and to preserve We'e Wini's water resources. Judging from the socio-cultural dimension, the legend of We'e Wini, presents facts about the original beliefs of the Wewewa people, the kinship system, livelihood as farmers and ranchers, hard work habits, and a picture of women's lives.

METHOD

The method used in this study is a qualitative descriptive method. This method examines a group of people, objects, a set of conditions, thoughts in the present. The purpose of this research is to describe language facts accurately (Nazir, 2003:54).

Bogdan and Taylor in Kaelan (2012: 5) state that qualitative research is a research procedure that produces descriptive data in the form of words, notes related to meaning, value and understanding. The research techniques carried out are: observation, interview, and documentation techniques

RESULTS AND DISCUSSION

Results

The results of the research on artifacts found in the Dawan community in South Central Timor Regency are as follows.



Figure 2. Paunnoah 'Coconut shell' 'coconut shell bowl'



Figure 3. Sun Noah 'coconut shell spoon'

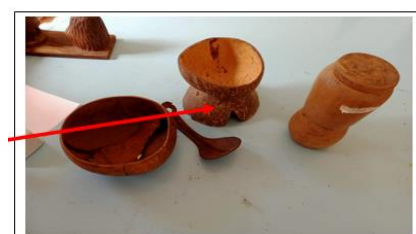


Figure 4. Paunnoah 'coconut shell' 'coconut shell bowl'



Figure 5. Arrived 'a place for betel nut for men made of bamboo'



Figure 6. Tobe 'Pandan drink cup lid'



Figure 7. Tuke 'a place to take water in a spring made of bamboo'



Figure 8. Taka 'a place to store rice or corn'



Figure 9. Oko sloe 'lunch bag'

Discussion

The results of the research found in the Dawan community in Timor Tengah Selatan Regency are as follows.



Figure 10. Paunnoah 'Coconut shell' "shell bowl"

Figure 10 above which is shown with arrows is one form of artifact that is usually used by the Dawan community in their domestic life. Paunnoah 'coconut shell' "bowl shell" is a bowl made by the people of Timor Dawan. A bowl made of coconut shells. This coconut shell is made in a semi-circle of dry coconut shell. Usually this bowl is used as a tool to put food and vegetables, and soups every day. This bowl is usually used as a means of eating either rice, corn, vegetables, meat, and so on. The meaning of this object as a tool for eating.



Figure 11. Sun Noah 'coconut spoon'

Figure 11 above which is shown by the arrow is one of the spoon-shaped objects which is an artifact that is usually used by the Dawan community in their activities of eating rice, corn, vegetables, meat, and so on in household life. This spoon is usually used for eating. Sun noah 'coconut spoon' is made from paunnoah 'coconut shell' which is carved in such a way as to resemble a spoon and is used by the Dawan community as a daily eating utensil. The meaning of this object as a tool for eating.



Figure 12. Paunnoah 'Coconut shell' 'shell bowl'

Figure 12 above which is shown with arrows is one form of artifact that is usually used by the Dawan community in domestic life. Paunnoah

'coconut shell' "bowl shell" is a bowl made by the Dawan Timorese people. A bowl made of coconut shells. This coconut shell is made in a semi-circle of dry coconut shell. Usually this bowl is used as a tool to put food and vegetables, and soups every day. This bowl is usually used as a means of eating either rice, corn, vegetables, meat, and so on. The meaning of this object as a tool for eating.



Figure 13. Arrived 'a place of betel nut for men'

Figure 13 above which is shown by the arrow is a form of artifact that is usually used by the Dawan Timorese community. Arriving 'place of betel nut for men' is a place of betel nut made of carved bamboo. Arrived 'place of betel nut for men' is only used by men. Arrived is usually used to store betel nut or tobacco. Arrived 'place of betel piang for men' made of bamboo. The meaning of Tiba is 'a place for betel nut for men'.

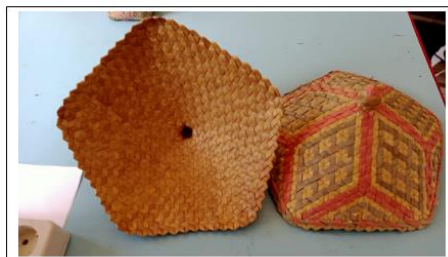


Figure 14. Tobe 'Drink bowl cover'

Figure 14 above shows 2 artifacts that are usually used by the Dawan community to cover drinking bowls (coffee, tea, and water). these things are made of noe 'pandan leaf'. Until now, the Dawan people who live in rural areas or in the interior still use this bowl or glass cover to serve coffee, tea and water. It means as a cover for drinks.



Figure 15. Tuke 'bamboo water bowl'

Figure 15 above shows 2 artifacts that are usually used by the Dawan community to collect

water from the spring. This object is made of petu 'bamboo'. Until now, people who live in rural areas or inland still use it. It means as a tool to take water.



Figure 16. Taka 'place of rice or corn'

Figure 16 above shows one form of artifact that is usually used by the Dawan community in domestic life. This object is usually used to store rice or corn. this thing is made of noe 'pandan leaf'. Until now, the Dawan people who live in the countryside or in the interior still use it. Its meaning is as a tool to store rice and corn.



Figure 17. Oko sloe 'lunch bag' and taka 'place for rice or corn'

Figure 8 above which is indicated by the red arrow is a form of artifact that is usually used by the Dawan community in their domestic life. This object is usually used to store supplies for long walks. This Oko sloe 'lunch bag' is made of noe 'pandan leaf'. The meaning of this object as a tool to store supplies.

CONCLUSIONS AND SUGGESTIONS

Conclusions

The conclusions in the study are:

1. Various forms of artifacts were found in the Dawan community; and
2. The meaning of such an artifact cannot be distinguished from its function.

Suggestion

The suggestion in this paper is that this research needs to be continued because of the wealth of artifacts that exist in the Dawan community.

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