

**THE REPRESENTATION
OF THE DIVINE AND HUMAN BEING IMAGERY
IN THE ENTITY OF RITUS SA'O NGAZA
IN GURU SINA, NGADA, FLORES**

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ABSTRACT

This dissertation discusses the representation of the Divine and human being imagery in the entity of ritus *Sa'o Ngaza* in the village of Guru Sina in Ngada Regency, Flores. The empiric problems of this dissertasion are connected with the marginalized phenomenon of the local religion that submerged in the entity of ritus *Sa'o Ngaza* and its ritual practices. This probelm is relevant to be investigated from the perspectives cultural studies.

The problems raised in this study are : 1) the representation of the Divine and human being imagery in the entity of ritus *Sa'o Ngaza*, 2) the representation of the relationship between the Divine and human being in ritual practices of *Sa'o Ngaza*, and 3) the meaning of the representation of the Divine and human being imagery in the entity of ritus *Sa'o Ngaza*. This study applies the qualitative method and the data collection was done using techniques of intensive interview, participation-observation, and documentation. The data were analyzed using the theory of ritus, the theory of process, the theory of semiotics, and the theory of deconstruction.

The findings of the study can be explained as follows. **Firstly**, the representation of the Divine imagery is dyadic and triadic. In the dyadic imagery representation, The Divine is depicted as 'The Giver of an Unlimited Love and at the same time as 'The Unpredictable Taker of Love'. In the triadic representation, The Divine is depicted as The Sacred, in the attributive as 'The Beginning', 'The End', and 'The Present Throughout'. In the dyadic imagery, the human being consists of the elements of the body and the soul, and in the triadic imagery, the human being consists of the elements of the body, the psyche, and the spirit.

Secondly, the relation between the Divine and human being is representatively revealed in the ritual practices of legitimating *Sa'o Ngaza*. This relation centers in the methapor of relationship between the simbolic body dan the religious body, and affirms the status of human being as 'the wrapper of divinity seed' and 'His image'.

Thirdly, the meaning of the representation of the Divine and human being imagery in the entity of ritus *Sa'o Ngaza* is sacral , spiritual, and moral. The sacral value pertains to the dinamic relationship between the human being and the Divine in a sacral way and the sacral place. The Spiritual value pertains to the relation intra-human being and his spiritual opened and connected through inner feeling with the One Sacral in the strong effort of making the human being perfect. The moral value pertains to a good relationship among human beings themselves in accordance with their norms of community.

The findings of the study enrich the theory of process about the concept of the Divine from Whitehead and contrast with the theory of ritus as the choreography of violence from Smedal. In the entity of ritus *Sa'o Ngaza*, there is a unique concept of human being in the design of *ulu pali* carvings, which describes the ideology of leadership in the local tradition. The finding of this concept can become the model of implementation of the decostruction theory and the semiotic theory which removes and deconstructs binary opposition between the leader (*ulu*) and the follower (*eko*).

Key word: representation, imagery, entity, relation, meaning

INTRODUCTION

The aim of this study is just to elaborate the religious emotion and its practice, which is called the ritus “*Sao Ngaza*” of the people of Guru Sina. As the first stage of this academic work, let us start with an identification note of Guru Sina, which is as one of Ngada subculture in Ngada regency. This study is trying to academically and responsibly react to the echo of the phenomena of marginality based on the local tradition.

The phenomenon of marginalization is a relevant subject of study in order to defend the mission of strengthening the equality in this multicultural discourse. In this mission, such a study has a purpose to develop a human being and religious insight based on the local values as kept in the tradition and local ritual practices. These values at the same time can also help maintain the order of living in the frame of the ecological system. The main arguments of this study can be formulated as follows: How one is able to figure the representation out of the Divine and human being imagery in the ritus *Sa’o Ngaza*; How one is able to identify the relationship of the representation between the Divine and the human being in the practice of the ritus *Sa’o Ngaza*; and the last one is that How one can overview the meaning of the representation of Divine and human being imagery in the entity of the ritus *Sa’o Ngaza*.

The general purpose of the current academic work is just to understand and to interpretate the product and the practice of local culture of the people of Guru Sina, especially in performing the ritus *Sa’o Ngaza*. This rite itself is believed as the media of representation of the Divine and human being imagery. To put in details, there are special goals of this study. (1) The

researcher describes the representation of the Divine and human being imagery in the entity of *Sa’o Ngaza* as it is seen in the frame of ordering names, providing rooms and selecting paintings within the ritus *Sa’o Ngaza*. (2) The researcher overviews with a thorough understanding of the relationship between human being and the Divinity within a process of ritual celebration. The center point of such elaboration is to put in a better explanation about metaphor of body which can be divided into personal body, social body, symbolic body and religious body. (3) In this way, the researcher interpretes the meaning of the representation of the Divine and human being imagery in the ritus *Sa’o Ngaza* which is inherently connected with the practice of the other rituals, including the sacral or holiness aspect, spirituality and sacrality perspectives.

Theoretically, this study also has both aspects, its practical and theoretical values. This research improves the tradition of cultural studies, which is always in the mainstream of critical, multidisciplinary, multicultural and stand in the side of the marginal. The practical value of this study is to revitalize the appraisal of the sacral value, spiritual value and moral value based on the local point of view.

MATERIAL AND DISCUSSION

The goal of this study is to find out and to get the qualitative representation of the Divine and human being imagery in the entity of the rite and the ritual practice of *Sa’o Ngaza* in Guru Sina. This study applied qualitative research method and the theoretical basis of the study is referred to an eclectic way from the theory of rite, combining the theory of process

linked to an analysis of semiotic and the deconstruction theory.

In the perspective of organism ontology the actual expressions of the ritus *Sa'o Ngaza* are the order of names, of place, and of ordering the paintings in the *Sa'o Ngaza* location. In the frame of name order, the entity of *Sa'o Ngaza* has the collective and particular name. In a specific speculation, the totality of this name order – collective and particular – hides the ideal type of culture (Kleden, 1988:54) and expresses significantly the representation of the Divine and human being imagery in the triadic attribute.

The concept of the order of place in *Sa'o Ngaza* is expressed by two kinds of ritual formulations, *Pata Téke* and *Pata Po Pera*. In the order of place the concept of the representation of the Divine and human imagery is not only triadic as it is expressed in the name order dimension, but also it is dyadic principal.

In the dimension of painting order, there is a concept of the representation of the unique human being imagery in the *ulu pali* carvings, which describes the ideology of leadership in local tradition. This design expresses the ethos of a good leader in the local wisdom who must threat the others (fellowship) as he threatens himself.

The representative celebration of the rite represents the relationship between the Divine and human being in the practice of *Sa'o Ngaza* celebration. The relationship of the representation of the Divine and human being is expressed clearly in the prayer and also in the sacrifice of the animal in the process of killing, cooking and is offered to the holiness. In the ritus *Sa'o Ngaza* this celebration is arranged as a sacrificial ceremony and not to be called as a celebration of victimization or the

violence of celebration. The prayer of the ritus *Sa'o Ngaza*, stresses the concept of the relationship between the representation of the divinity and human being as we have discussed before.

The entity of ritus *Sa'o Ngaza* is connected with the celebration of the rite that indicates the practice of the relationship between the representation the Divine and the human being. The representation of such a relationship in the frame of the ontological perspective indicates a personal, social, symbolic and religious relationship. The relationship between the Divine and human being within the celebration of ritus *Sa'o Ngaza* is centered on the metaphor of body networks, which consists of the interactions of personal body, social body, and the relation of the symbolic body and the religious body.

There are three meanings of the representation of the Divine and human being imagery: the sacral value, spiritual value, and moral value. The sacral or the holiness value deals with the relationship between human being and the Divine as the Holly One or the Sacred. It is a being and the center of the existence of the origins of life. Human being is invited to honor the Divine with verbal celebration in the form of prayer and other religious action, for instance, performing the sacrificial animal. All the people's daily actions dealing with goodness and holyness done with a pure knowledge – as well as with an active and pious – these can direct people in the better way to choose the prosperous life or whatever option of salvation.

The spiritual value is the assessment of human being networks with his own personality which is spiritually connected with the Divine. The aim of practicing such value

generally has its goal in preventing the good soul with another purpose, which is to clean the spirit by getting the good spiritual life.

The moral value is the assessment to have a relationship between human being and the neighbors that is viewed as the expression of love among the neighbors in the frame of love (*mesu mora*). The implementation of love among the neighbors is expressed in the name of 'Generated house'. The meaning of love stresses some communitarian norms, which can be seen in the following aspects, (1) in the relationship with others, in which one must help each other and most especially in the moments of difficulties. (2) One has to respect the privacy and the ownership of wealth. The wealth also has the social function and has to be used in terms of improving the benefit of the community. (3) In the community life, one has to extend the habit of sharing with others. (4) Every body has to treat others as well as possible as friends and has a good will to respect differences.

Novelty of the Research

First: the findings related to the concept and theory of the entity of ritus *Sa'o Ngaza*. In the phenomenon of collective name order there are concepts of the representation of the Divine imagery as 'The Beginning', 'The End' and 'The All Throughout'. Such concepts enrich the process of thought, which only states the Divine imagery as the primordial nature ('The Beginning') and the consequent nature ('The End').

In the phenomenon of painting order in the entity of ritus *Sa'o Ngaza*, there is a unique concept of human being imagery in the design of *ulu pali* painting which traditionally describes the ideology of leadership and fellowships. The finding of this concept

can become one of the best models of implementation of the destruction and the solidarity semiotic theory which removes and destructs binary opposition between the leader (*ulu*) and the follower (*eko*).

Second: The finding is related to the theory of the practice of ritus *Sa'o Ngaza*. In this context, the act of sacrifice is quite different from the rite theory of Smedal which is indicated as the rite for the choreography of violence. The sacrifice of the chicken, pig and buffalo in the rite of *Sa'o Ngaza* is seen as a holy action in which sacrificing the animals took place to replace the position of a human being linked to the symbolic and religious relationship with the Divine.

All the prayers in ritual ceremony of Guru Sina highlight the concept of representation of Divine imagery as the Sacred in a triadic way. In the dyadic principle the concept of representation of the Divine as the Holy One or the Sacred can be explained as follows: (1) The Divine is 'The Mother and Father' (*Ine Ema*) (2) The Divine is 'The Giver of An Endless Love' and 'The Holy One Who Unpredictably Takes that Love' (*Susu Keri Asa Kae*); (3) The Divine is also 'The Transcendent' and 'The Immanence' (*Dewa Zeta Nitu Zale*). In the triadic way, the concept of the representation of the Divine imagery as the Sacred can be explained as follows: (1) The Divine is thought as 'The Beginning' (*Pu'u*), 'The End' (*Lobo*), and 'The Present Throughout' (*Dhoro*). (2) The Divine is 'The Being-Beyond-World' (*Dewa Wawo*), 'The Being – Accompanies House' (*Dewa Sa'o*), and 'The Being – In – Me' (*Dewa Ja'o*).

The relationship between the Divine and human being is represented in the ritual practices of legitimating *Sa'o Ngaza*. This relationship centers in

the metaphor of the symbolic body and the religious body, and affirms the status of human being as 'the wrapper of divinity seed' (*kopa Dewa*) and 'His image' (*nenu ngia Dewa*).

Third: the finding shows that the concepts in the representation of the meaning of the Divine imagery and the human being contain sacral, spiritual and moral values. The sacral value is the assessment of relationship between human being and his neighbors which is generally expressed by the concept of love (*mesu mora*). It is a dyadic way to figure love out of the Lord and neighbors in order to develop a *bonum commune* in a community life.

CONCLUSION AND SUGGESTIONS

Conclusion

All the results of the study can be concluded as follows: The entity of the ritus *Sa'o Ngaza* expresses the traditional house of the people of Guru Sina, which is essentially seen as the ritual body. The order of place in this respect of culture does not function only as the room for human meeting, but also as the house for human meeting with the Divine. This expresses significantly the representation of the Divine and human being imagery.

Dealing with the entity of ritus *Sa'o Ngaza* which, in its practice, became a thorough way to express the intimate relationship between the Divine and human being, ontologically conveys the personal, social, symbolic and religious relationship. The meaningfulness that is revealed by this study is sacral, spiritual and moral.

ACKNOWLEDGEMENTS

I would like to take this opportunity to express my great thanks to Prof Dr. Emiliana Mariyah, MS as my promoter,

Prof. Dr. I Gde Parimartha, MA., as co-promoter I and Prof. Dr. Aron Meko Mbete, as co-promoter II who have attentively given me support, encouragement and guidance starting from proposal writing until the last process of completing this dissertation report. I would also like to deliver my high appreciation to Arnoldus Foundation and Widya Mandira Catholic University, Rector of Udayana University, Director of Post-Graduate Program Udayana University and staff, and the Head of Cultural Study Doctorate Program Udayana University and staff.

Deus est caritas, ceratio ex amore!

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