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POETRY OF THE SINGING PALM TREE: THE TRADITION OF TAPPING PALM TREES IN SABU RAIJUA, NTT

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ABSTRACT
This article is a research study focusing on the poetry singing performed by palm sap tappers in Sabu Raijua, which has become the identity of the people of Sabu Raijua, NTT. The poems that are sung are part of the process of tapping palm sap. This tradition has become the identity of the Sabu (Do Hawu) people. This research aims to show which poems are sung by the Sabu people while tapping palm sap and examine these poems using a literary and oral tradition approach. Additionally, this article reveals the poems of the Palm Tree Song (Alure Pakolo Due) in the Sabu community as the identity of the Sabu Raijua community. It explores how the Sabu people inherit poetry and create new songs based on the mood of the lontar tapper when he is on the lontar. In this research, several concepts and theories are used, including oral tradition, tradition, ritual, folk song poetry, and cultural identity. Qualitative approach is used in this research. All data obtained was based on interviews and face-to-face interactions. This research is a case study which aims to observe and analyze the tradition of singing on palm trees and the poems sung by palm tree tappers in Sabu Raijua using an oral tradition approach. Through an ethnographic approach, local people's knowledge about the lyrics of palm tree songs and cultural identity can be revealed. The results of the research show that the tradition of singing while tapping palm sap has made this tradition the identity of the Sabu (Do Hawu) people, namely Rai Hawu, Rai Due Nga Donahu (Sabu Island, Lontar Island, and Sugar).

KEYWORDS: Sabu Raijua, Poetry, Cultural Identity, and Oral Tradition

INTRODUCTION
Sabu Island, also known as Sawu or Savu, is called Rai Hawu by its residents, which means 'Land of Hawu', and the Sabu people call themselves Do Hawu. The official name used by the local government is Sabu. The people of Sabu explained that the name of the island comes from Hawu Ga, the name of their ancestors who is believed to have first visited Sabu Island. Based on article number 52 of 2008 dated 26 November 2008, Sabu Island has become Sabu-Raijua Regency since 2008 and is the youngest regency in East Nusa Tenggara Province.
According to history, the ancestors of the Sabu people came from a country very far away, located to the west of Sabu Island. In the 3rd to 4th centuries, there was a fairly large migration from South India to the Indonesian Archipelago due to prolonged war in South India. From ancient poetry written in Sabu language, historical information about the origin of the Sabu’s ancestors can be obtained. These poems reveal that the origin of Sabu people was from a location very far across the sea to the west called Hura. In India, there is the City of Surat in the South Gujarat region which is located next to the City of Bombay, Gulf of Cambay, South India. At that time, the city of Gujarat was known as a trade center in South India.

The Sabu people cannot pronounce the words 'Surat' and 'Gujarat' properly, so they call it Hura. These immigrants from South India became the first residents of Raijua Island under the leadership of Kika Ga and his brother Hawu Ga. The descendants of Kika Ga are called the Sabu (Do Hawu) people. After living and acclimating to the surroundings, the descendants spread to the islands of Sabu and Raijua, which eventually became known as the Sabu people.

In the Sabu language, Sabu Island is usually called Rai Hawu, Rai Due nga Donahu, which means 'Sabu Island, Lontar Island, and Sugar. The food produced by this community has distinctive characteristics or "colors" that match the nature of Sabu Island. The food produced on this island is also influenced by the way the people process these ingredients, such as Lontar sap water on Sabu Island, East Nusa Tenggara, which is processed into sugar or commonly known as Sabu sugar.

The palm tree (Kepue Due) is seen as the “world” for the Sabu people, indicating that in all aspects of life, the Sabu people cannot be separated from the palm tree, also known as lontar. The connection, relation and dependence of the Sabu people on lontar is a form of harmony between the Sabu people and the natural environment of Sabu Raijua. Moreover, lontar is also a bridge for harmonious communication with the Divine, called Deo Ama. The results of tapping palm sap are the only source of life for the people of Sabu. The sap, which is then processed into Sabu sugar, can be stored for years. Additionally, the results of tapping sap from the trees are always served at every occasion or family event; even social events on Sabu, especially in traditional rituals. The palm tree has the same meaning as the tree of life and is related to the ideology behind expressions about “due-ness.”

For the ancestors, the palm tree (kepue due) could not be replaced with any other tree, food or drink. For the native people of Sabu, the palm tree (kepue due) is a natural wealth and is also a relic from their ancestors whose habitat cannot be disturbed. Therefore, the people of Sabu Raijua have a great deal of respect and care for palm trees (kepue due) and make them a part of their lives. Therefore, when tapping the tree, the Sabu people sing on top of the palm tree. The tradition of singing while tapping has been going on since long ago and continues to this day. The poetry of the songs sung on the palm tree eventually became part of everyday life in the Sabu community. For example, these poems are sung in folk dances (Pedoa) and during daily activities, such as putting children to sleep. Thus, it can be said that the lyrics of these songs have become the folk songs of the Sabu Raijua people.

Folk singing is a form of folklore consisting of words and songs, which circulate orally among members of certain collectives, have a traditional form, and have many variants (Danandjaja, 1994: 141). Every ethnic group in Indonesia has folk songs. Folk songs are usually sung by parents when putting their children to sleep. Furthermore, folk songs are sometimes sung during traditional games. In this way, folk songs can survive and be passed down from generation to generation. As an independent discipline or branch of knowledge, folklore has only recently been developed in Indonesia.
In the context of folklore, the scope is very broad. According to Brunvand (in Danandjaja, 1997:21), folklore can be classified into three broad categories based on its type: (1) Oral folklore (verbal folklore), (2) Partly verbal folklore, and (3) Non-verbal folklore. One form of 'partially oral folklore' that is interesting and has not been studied in much depth is folk singing. Folk songs are formed from the creativity and local wisdom of a community. Indonesia, which consists of various tribes and languages, has a variety of folk songs. The word folk itself comes from German word volk, which means people.

Folk songs are quite closely related to geographical location. Enforcement of a cultural system based on traditional culture (regional culture) is necessary because Indonesia is relatively multicultural, multi-strength, and multi-need. Considering traditional culture in building future culture is important because there are many good values in traditional culture that need to be maintained and developed. Studying the value of traditional culture as an asset for national cultural development is necessary and strategic. The national culture that is built must function as an instrument that accommodates the present and opens up the future of national development. Ignoring culture will weaken the foundations of national life. A nation that is not built based on its cultural values will lose its personality and identity.

According to Sedyawati (1986:4) folk singing as a traditional art is a manifestation of the culture of a region, where this form plays a certain role in the life of the supporting community. It is a manifestation of the community's life in which the art grows and develops. As a form of cultural heritage from a supporting community, art is a manifestation of the social life of the community. This art form is nothing more than a train of thoughts, reflections, and ideals of society at a certain time. The complex of ideas or values contained in it becomes the basis for people's behavior, whose presence can still be observed and understood. Folk songs also have a function, as stated by Chapman (1978), the presence of songs for the community of speakers functions as a means of expression or sublimation. Socially, singing functions to fulfill certain interests, including matters of belief, religion, politics, education, and economics. In this case, song lyrics contain a number of messages that have a specific function or meaning for the community of speakers.

Singing is part of the life of the Sabu (Do Hawu) people. Pauina Bara Pa, a Sabu Rajua cultural observer and GMIT Pastorn stated that the hot, arid nature makes the Sabu people always start their activities by singing. Singing lifts the spirit or enthusiasm making heavy and difficult work lighter and more enjoyable. Singing is also an expression of gratitude for the Sabu people to the divine. Therefore, Pastor Jhon Ly Dali stated that whatever work and activities carried out in the past were always accompanied by singing, whether farming, slicing palm fruits, installing a roof on a house, or during death and marriage. Singing is so important to the Sabu people that it can be said that singing is the identity of the Sabu (Do Hawu) people. The songs produced by the speakers (ancestors of the Sabu people) are sung spontaneously, depending on the feelings and mood of the speaker.

Basically, Sabu folk songs are divided into three. First, the Wailing Song (Songs for the Dead). This song is sung by the family, either by men or women, to express their sadness in the form of songs. The lyrics of the song not only contains wailing or crying but also a series of prayers and calls to family members who have passed away to welcome the deceased who has just entered eternity. This chant is spoken in the native Sabu language.

The second song is the Mutual Cooperation Song (Hod'da). This song is an encouragement to work and is sung together or in a choir when working, whether
installing roofs on houses, cultivating crops, or also pulling ships out to sea. This song illustrates that the Sabu people always work together. Currently, this song is starting to become extinct due to technological developments, as housework and farming are now done with machines. Only a few places in Sabu Raijua, such as in Liae and Mesara, still carry out this activity especially when they make the roof of the Sabu traditional house (Am'mu Hawu).

The third song is the Song of Tapping Nira Lontar (Alure Due). This song is sung by a palm sap tapper while tapping the palm sap. This song serves as consolation and hope that they will get lots of sweet palm sap. The Sabu people view lontar as their mother. Therefore, through singing, they hope that "the mother" will give the best for her child through lontar sap. Alure Due is thus a folk song from the Sabu people. Some of the lyrics of this song developed in society and are used for daily activities, such as lulling babies to sleep and other tasks. This song also accompanies traditional dances in Sabu Raijua.

In this paper, the author will further discuss the poetry of singing on palm trees (Alure Due), a tradition carried out by palm sap tappers in Sabu Raijua. These poems will be reviewed in terms of the traditions and spiritual values of the Sabu people, formulations, lines, tribes, syllables, in songs, song units, social and cultural elements, livelihoods and technology, knowledge, and functions of folk songs.

This paper uses a structural functionalism approach. Radcliffe Brown (in Endraswara, 2003: 111) said that structural functionalism is an approach that pays much attention to the relationship between cultural elements in fulfilling their functions. This study shows that there is an interdependence of social and cultural elements that contain good values as an oral tradition, reflecting or describing the behavior of the people in folk songs.

RESEARCH METHODS

The method used in this research is a qualitative method with an ethnographic approach, involving continuous analysis in the field. Identification of parts, understanding relationships between parts, understanding both the parts and the whole, and disclosure are important parts of this analysis. As stated by Spardley (2005: 5), ethnographic analysis is carried out as a re-examination of court records to find cultural symbols (which are usually expressed in the original language) as well as correlations between symbols. In ethnographic research, holistic concepts provide the basis for a thorough analysis of those included in public systems. In line with qualitative research, this research will use validation study data.

Data is the plural of datum. Data is information about something and can be something that is known or assumed. The data is divided into two types, namely:

- Quantitative data, which is information in the form of numerical symbols or numbers. Based on these number symbols, quantitative calculations can be carried out to produce a generally accepted conclusion regarding a parameter. Data values can change or vary. The quantitative data collection process does not require much time and is very easy to conduct.

- Qualitative data, which is information in the form of verbal sentences, not numerical symbols or numbers. Qualitative data is obtained through in-depth analysis techniques and cannot be obtained directly. In other words, acquiring qualitative data takes more time and is difficult to do because it requires interviews, observations, discussions, or observations.

The data source is an important factor in determining the data collection method. Data sources consist of primary data sources and secondary data sources. For this paper, the author will use the following data sources:
- Primary data sources. The data sources in the research were obtained directly from original sources, such as from field research or individuals involved. Data is obtained directly from informants or sources considered knowledgeable and trustworthy through interviews.

- Secondary data sources. This data source is obtained or collected from existing sources, such as libraries, documents, scientific books, research reports, scientific essays, lecture notes, and written sources related to the poetry of palm tree songs.

Data collection is the main step in the research because it is the primary aim. This research uses three data collection techniques, namely observation, interviews and documentation. It is hoped that these three approach techniques can answer the research questions. Data collection was carried out in this research by recording the process of tapping palm sap (Kepue Due) in Sabu Raijua.

The methods used in this research include observation and interviews, producing data from the participant's point of view. Structure interviews with key informants were conducted, and the author uses both written sources in the form of books, and non-written sources such as videos recorded independently to support the research.

Satori (2009) states that qualitative research is a research that emphasizes quality or essential nature of a good or service. Qualitative research explores and deepens our understanding of a social phenomenon or a social environment consisting of actors, events, places and times. Hanafi (2011) emphasized that 'ethno' means ethnicity (tribe or descent from a particular social group with a certain culture), while 'graphy' means painting or drawing that depicts relationships, such as social level relationships with speech acts, culture, or traditions which depicts the origins of an ethnic group and so on. Ethnography is thus the study of descriptions of the culture or traditions of ethnic groups living on earth.

DISCUSSION

Folk songs are part of the oral tradition which has its own structure in the process of formation in society. According to Brunvand in (Danandjaja, 1994: 141), folk songs are a genre or form of folklore consisting of words and songs, which circulate orally among members of certain collectives, are traditional in form, and have many variants. In general, folk songs have many types, namely in the form of telling historical stories, songs for children's games, songs in the form of rhymes, among others.

The Tradition of Singing on a Palm Tree as an Expression of the Spirituality of the Sabu People

In the tradition of the Sabu people, before tapping the lontar tree, they perform a ritual (radda hubi due and poro hogo). This ritual aims to ask for good strength for the tapper and his equipment and also to ask the Divine to be friendly by providing sunny weather. Apart from that, the Sabu people also ask for the sap water to come quickly, to fill the bunches so that the lontar produces delicious, sweet and abundant sap to meet the needs of each family. In particular, the lontar tapping ritual is regulated according to the Sabu people's calendar. In this ritual, the father (head of the household) acts as the leader of the "radda hubi due" ritual, which involves tidying up the lontar bunches.

This ritual indicates that lontar is an external tree that comes from across or the west and is well maintained as cultural documentation through the Hole rite. Poaina Bara Pa explained that there were no scientific clues yet, but the basics have been preserved in the oral history of the Sabu people. However, from a religiosity perspective, there is an awareness that lontar is a blessing (like mother's milk), where they can only enjoy but cannot expand or increase the contents of lontar sap.
The song at the top of the palm tree (alu re), contains a request for the lontar bunches to be filled with lots of sap, as seen in the following verse: 'Mai we rae toe wui, dete wui, mai ma tobo ab'u-ab'a.' The tapper analogizes himself to a child who has been orphaned and asks or persuades the mother (a source of food) to provide abundant sap for the tapper, his family, and his pets.

The poetry of folk songs always contains messages of the importance of lontar for the Sabu people and urges generation after generation to appreciate, love, guard, and preserve the lontar for the survival of humans and the island itself.

In another song, which the author found in West Sabu, titled "Due Nga Donahu", the following is an excerpt and translation:

DUE NGA DONAHU
(Tuak and Sugar)
DUE NGA DONAHU NE PEMURI MADA DI
(Tuak and sugar give us life)
MADJI LEMA AT TA HEDUI MURI MADA
(Even though our life is difficult)
MA DUE ERA, DUE NGA DONAHU
(but there is tuak and sugar)
MURI MADA IN DJAM'MI AE MAD'DHA LO'DO
(Gives us life in the morning and evening)
AT RAI TI NAIKI DO KEPAI RI DONAHU
(Since we were small and grew up with Sabu sugar)
NA DU WE NE DAU, 'DHEI NGA DONAHU HAWU
(Whoever he is, happy with Sabu sugar)
MA'DJI LEMA RO TA DO WALA RAI
(even if they are people from outside the island)
LEMA DO DHEI TA NGINU DONAHU HAWU ERA
(There are also those who drink Sabu sugar)

WO HIANGA EEEE
(Hi, best friend)
MAI WE IN LA HAWU
(Let's go to Sabu)
LA RAI AH'HU, AH'HU TEWUNDI
(to our native land and navel)
MA'DJI LEMA AT TA HE PARAI DAU
(but even if we are far away from the motherland)
BOLE BAL'LO RAI AT RAI HAWU
(don't forget the land of Sabu)
RAI DUE NGA DONAHU
(land producing tuak and sugar)

From the lyrics of the song above, it can be concluded that tuak and sugar are integral to the livelihoods of the Sabu people. Despite facing food shortages, the Sabu people can always overcome hunger with tuak and sugar. Whether in the morning, afternoon, or evening, they can stave off hunger by consuming and drinking Sabu sugar. Since childhood, the Sabu people have grown up with tuak and Sabu sugar. Even when they are far from their homeland, they will never forget Sabu, their beloved land. This
poem further emphasizes that the Sabu people are very proud and grateful for the palm tree which provides their staple food, Sabu sugar.

**Formulation in the Song Poetry on the Palm Tree**

Lord (1976:30) states that a formula is a group of words that are regularly used in the same context. Formulas are used to express certain main ideas and can take form of forms of phrases, clauses, and lines. There are rows or half rows that can be included in a formulic row. In such lines, at least one word remains the same (Lord, 1976: 47), making them ready for use in various performance.

In a broad sense, a formula is a sound, word, or group of words, or event used to express an idea. Formulas are memorable devices that include rhyme, parallelism, alliteration, assonance, and fixed structures used in oral traditions. Formulas have general properties and are well known to all singers or oral storytellers. They use these formulas to describe general ideas.

Based on Lord's statement, the poem below clearly shows the formula pattern used by the speaker. The repetition of words emphasizes the speaker's intention to make the poetry easy to remember and understand while also expressing pride in their ancestral land, Sabu Island. The following is an excerpt from one of these poems.

**RAI KA’BA NAO**

(Hedgehog Skin Island)

**RAI HAWU WO NAIKI**

(The Tiny Little Sabu Island)

**NE PEHAO RAI KABA NAO**

(As told look alike hedgehog's spines)

**MA’DJI WATE ROWI LAU**

(Although divided by the vast ocean)

**TAPULARA BAL’LO DHO RI ADE YA**

(My heart won't forget it)

**RAI 'HAWU TEWUNI YA**

(Sabu Island is the place where I was born)

**RAI DO DHO BAL’LO RI YA TADE MADE MADA**

(The island which I won't forget for as long as I live)

**RAI, RAI, RAI HAWU**

(Sabu Island)

**RAI DO DHO BAL’LO RI YA TADE MADE**

(The island which I won't forget for as long as I live)

**MAI WE AMA MONE PEREDA**

(Come along the government)

**MAI MA HELA’U NGA ANA RAI**

(come along with Sabu’s children)

**MA PEKAD’DE RAI HAWU**

(To build Sabu Island)

**RAI HAWU RAI DUE NGA DONAHU**

(Sabu Island, the land of tuak and sugar)

The word "Rai", which means land or island, is used by speakers repeatedly and becomes a formula. Likewise, the line Rai Hawu Rai Due Nga Donahu, appear frequently
in every poem sung by sap tappers while on the palm tree. This combination of words means Sabu Island, Tuak Island and Sugar. This confirms that lontar and sugar are the identity of the Sabu people and they are proud of the natural products they have.

Prabowo (2008: 9), states that cultural identity is a reflection of the shared history and cultural codes that form a group of people into one, even though they appear different from the outside. In another part, Phinney in Dacey and Kenny (1997: 191) quoted by Prabowo (2008: 11) emphasized, "Cultural identity is that of a person's self-concept that comes from the knowledge and feelings about belonging to a particular cultural group". It can be interpreted that identity is part of a person's self-concept that comes from the knowledge and feelings of a person who is part of a certain cultural group.

Meanwhile, Dusek (1996: 162), as quoted by Prabowo (2008: 11), explains, "the degree to which one feels he or she belongs to a particular ethnic group and how that influences one's feeling's, perception and behavior". Thus, it can be said that Dusek explained that cultural identity emphasizes how much a person feels as part of a particular cultural group and how this influences his feelings, perceptions and behavior. From these opinions, it can be concluded that cultural identity is the emergence of a feeling from individuals who feel they are part of a certain cultural group.

Based on the description above, it can be said that the Sabu people have declared themselves directly and expressed with admiration and pride that the island or place they live on has given them life in the form of palm and sugar. This repeated statement confirms their attitude towards the natural products that have been given to the Sabu people. The poem RAI KA'BA NAO is an expression of a child who shows his identity as a Sabu person. Therefore, as a Sabu person, he invited all Sabu people to develop their homeland.

**Lines and Syllables in the Poem of the Song of the Palm Tree**

Lines are different from sentences in prose. Lines can be one word, they can be phrases, and sentences. The entire text data of the folk song sung by the palm tree tappers in Sabu Raijua has four lines and one stanza. The use of words and syllables in folk songs is of course inseparable from lines in the form of sentences or phrases. In this case, in the following song lyrics,

**O, NAWAN'NI TANA EEE**

O NA WANNI TANA EEE  
(O… my beloved sisters)  
LI TA BOE BAL’LO HEWENE ROELOLO  
(Don't forget and remember always)  
O NA WANNI TANA EEE  
(O… My sisters)  
LI TA BOE BAL’LO HEWENE ROELOLO  
(Don't forget and remember always)  
IE TA LOWE WINI DO MEMUDHE PARA JARU  
(It's better to have lots of sibling so we won't be miserable in the future)  
O NA WANNI TANA EEE  
(O… My sister)  
LI TA BOE BAL’LO HEWENE ROELOLO  
(Don't forget and remember always)  

The use of the first line in the poetry text is 3-4 words. The second line contains
5 words, the third line is repeated or the same as the first line, the fourth line is repeated from the second line. In the second stanza, the first line is present, while the second and third lines are just repetitions from the first stanza. Apart from that, the use of 8-12 syllables is common because it is still in the old form, which has 8 to 12 syllables.

**Sound**

The sound element is a form of expression. A full form of expression is an expression that makes maximum use of all the potential of a language. In other words, sound is an important element in poetry. In poetry, the sound element plays a role in giving influence and suggestion to the reader and audience. This is because these sounds not only have the function of sharpening and emphasizing meaning but also enable suggestions. Even though sound is very important in a poem, not every sound has meaning in the poem, but only sounds that have a certain regularity and pattern. The power of the sound element clearly seems to contain special meaning and beauty.

In poetry, sound has aesthetic properties, namely the element of poetry to achieve beauty. This sound has a close relationship with music such as songs, melodies and rhythm. Through melodious sounds, a child will fall asleep easily. Here is an example.

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O NA WANNI TANA EEE (A)
(O… my beloved sisters)
LI TA BOE BAL’LO HEWENE ROELOLO (B)
(Don't forget and remember always)

O NA WANNI TANA EEE (A)
(O… my sisters)
LI TA BOE BAL’LO HEWENE ROELOLO (B)
(Don't forget and remember always)
```

The sound repeats in a pattern and is usually found at the end of a line, but sometimes also at the beginning or in the middle of a line. The rhyme found in the text of the folk song O, NAWANNI TANA EE. This repetition of words and sounds certainly has a specific purpose, namely to make it easy for the listener to remember. As part of an oral tradition which is also spread orally (by word of mouth), the sound element is certainly an important part because it is easy to spread or pass on, and easy to remember. This can be seen from the text of the song poem above.

1. **Alliteration**

The repetition of sounds in a series of adjacent words (in one line) in the form of consonant sounds is called alliteration. Alliteration functions as a means to create a certain impression and is even a style for a poet; this can be seen in several poems spoken by palm tree tappers in Sabu Raijua. In the poem entitled Kale-Kale Pa Rai Wawa (Searching in the World), we can find this style and as seen in the following quote.

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KALE-KALE PA RAI WAWA
(searching for the world)
KAKO LA AN'NE KAKO LA NI
(walking here and there)
(stanza 1 first and second lines)
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In this first stanza, you can find the use of the alliterative sound /k/ to create a patterned and distinctive musicality. From the snippet, it seems the speaker does not just accidentally arrange his diction or word choice using the /k/ sound, but has a separate
intention aimed at the listener. One of them is to emphasize the atmosphere of sadness and compassion. The sound of alliteration is a means of adding poetic value which contains elements of musicality as found in the line of O, Naweni Tana Ee, Due Nga Donahu, Rai Ka'ba Nao. Apart from that, the sound of alliteration is also found in Muri Mada's poetry which can be seen in the following quote.

MURI MADA DAU DO HAWU  
(The Life of the Sabu People)  
AT'TA DUE KO'O MA NA WAN'NI  
(Sapping the Lontar)  
From the quote above, alliteration functions as an expressive force to illustrate a depressed soul through the dominant consonant /m/. The voiceless consonant sound will create a hoarse musical effect so that the listener will feel the gloom’s aura that is present.

2. Assonance

Assonance is the technique of using sound elements repeatedly in one line of poetry. The same as alliteration, just repetition of vowel sounds. The effect that is expected to emerge from the repeated use of vowel sounds is sonority of the sound. Repetition of sounds that can be categorized as alliterative sounds is repetition of dominant sounds. The repetition of dominant vowel sounds can be seen in the following excerpt from the poem Saulelile (My Scream),

O… O EEEEE  
Ie ta he'dere Kabaranga rena biba ma pa u'dja eee  
(only likes to be stroked by girls who like to cry)  
e..e. saulelile na kebara beru le… beru horo  
(my scream, like a flying fish in the open sea)  
o.. different, o.. bed ape paraweo lado moto pa o.. different  
(a city that is brightly lit like a star, that is a city)  
pee au au mawe Dina eee  
(where is your daughter Dina)

This poem only consists of a few lines, but it is enough to convey the meaning and to give a meaning of the heart's pain or ache. This cannot be separated from the sound elements contained in the poem. The sad and melodious impression is clearly illustrated through the use of assonance sounds using the vowel /a/ as in the quote above. The sonority and melancholy of love and longing wrapped in assonance sounds can also be seen in the poetry of Rai Naiki (Since Childhood).

RAI NAIKI YA DAI BERAL’LU DARA  
(Since childhood I have been very happy)  
HA’O TA PEPAHO RI INA AMA  
(On the lap alternately by mother and father)  
DAI YA TA KEPAI LODO YA LA RAI LIHA DOU  
(After I grew up, I migrated to another country)

By using the vowel sounds /a/, and /i/ which are dominant in this poem, which is useful to illustrate an expressive force that describes heart turmoil, apart from that it also gives a certain impression to each word with special emphasis. Listeners will be taken to various atmospheres which are described as sadness, romance, and so on.

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3. Euphony

Euphony is a combination of melodious and rhythmic vocal sounds, a series of melodious sounds that can support a friendly, affectionate, joyful and happy atmosphere. Melodious and pleasant sounds can facilitate speech. It is a musical.

*YA DHE ANA RAI HAWU DO LEBHU PA RAI DAU*
(I am a child from Sabu who migrated to another country)
*TAGA TA NAME TA KALE, MURIMADA DO MEMUDHE*
(To seek life, and the good life)
*KI DHA' ANNI MAD'DHA, AWE PEHORO AN'NI*
(If night falls, rest time)
*HUTI AI NAMADA REDE, HEWENE RAI KOWA YA*
(These tears fall, remembering my hometown)
(Poetry Ya Dhe Ana Rai Hawu/ I Am Sabu's Child, first verse lines 1-4)

In the quote above, it can be seen that this poem conveys the impression of sadness when living abroad and an expression of longing for one's hometown. The speaker expresses his feelings of sadness because he has to be away from his relatives. Sadness that made him shed tears. This emotion is depicted through lines that use phonic sounds to emphasize the impression of sadness that the speaker wants to convey. The play of the vowel sounds /a/, /i/, /o/, /e/, and /u/ which are strung together in such a way, successfully presents a melodious and sad effect as a support for the meaning which conveys a choice of sadness and accepting the risks of the life choices one makes.

**Language and Themes**

Language is a medium of delivery, such as in singing songs, the language used is a language that is understood by the local community, in this case the Sabu language. This is because the content of humming is easy for people to understand because the language structure is still relatively simple. Folk songs usually tell the story of the state of society at that time and of course often describe the daily lives of the people in it.

In the poem Due Nga Donahu, the island they live on is a sugar producing island. Even though nature is barren and far from the crowds, they are proud of their natural product, namely Sabu sugar. Sabu sugar not only gives them life but also a sense of happiness because outsiders of Sabu Island prized Sabu sugar. In this poem, the speaker is proud of the land of his birth. Therefore, he invited his children and grandchildren to never forget Sabu Island. Likewise, even if they are in faraway land, the Sabu people must not forget Sabu sugar because this sugar is the inner bond between the Sabu people and their island. These words are often said by Sabu parents to their children, namely Maji lema Ta jou au ne kako nga pe, Henge ne rai doue nga donahu rai ahu tewunyi (Wherever you go, always remember the place where you were born and raised, land of lontar and sugar).

Rai Ka"bA Nao's poetry tells of the speaker's pride and admiration for the nature of Sabu Island. Even though this island is remote and small, much like a hedgehog's spine and is separated from the vast ocean. However, the natural beauty and this sugar-producing islands provide beautiful memories. Memories that will never be forgotten. This poem also wants to invite all Sabu people, both the government and young people, to continue building the island. With simple words, this poem is easy to remember and understand by everyone, both young and old.

O, Nawen'ni Tana Ee is a song that is often sung by the people of Sabu. By its content, this poem is more or less the same as the two previous poems, namely an appeal
to never forget their homeland, namely Sabu Island. Wherever and whenever you are (especially women), don't forget your origins, which gave birth to you, namely Sabu Island, Tanah Lontar, and Sugar. As Sabu people, this poem also urges the Sabu people to have lots of friends and relatives in faraway lands because it will be of many benefits to them.

The simple language and themes that highlight the daily life of the Sabu people are clearly visible in the poetry below.

**MURI MADA**
*(Life)*

**MURI MADA DAU DO HAWU**
*(Sabu People's Life)*

**AT'TA DUE KO'O MA NA WAN'NI**
*(Tap Lontar, clean the field, sister)*

**KAD'DI RAE PERAM'MO DJE PE DE'DE DI DJU LA AT'TA DUE**
*(Wake up early in the morning to tap Lontar)*

**LEFT DAI TO AWE KO'O MA**
*(When it's time to clean the field)*

**WAD;JO PARA RAI NGA PENGO'O NA WANNI**
*(Bring your hoe and clean, sister)*

**KAD'DI RAI 'JAM'MI AE DJE P-E BAGI DI LA HA'BA KO'O RAI**
*(Wake up in the morning then go to the field to clean)*

**MA'JI LE NO TA MINAHAR'RE** *(Even so)*

**NE HEDUI MURI MADA DOU DO HAWU**
*(The hard life of the Sabu people)*

**WATA NE PE TATTU TA DO HA'BA KO'O RAI, AT'TA DUE MURI MADA DO PELORO**
*(that's the mandate established that cleaning the field and tapping lontar are is essential for survival throughout time)*

**O.....o...o...INA, AMA, AA, ARI EEEEE**
*(O.....o...o... mother, father, brother, sister)*

**MAI PE AMI NGA DEO DO HELEO DI**
*(Let's ask God)*

**TA PE PENGAR'RU NGA MERED**
*(To bless and fertilize)*

**KOLO NGA'A HAB'BA DI**
*(All our plants)*

The main livelihood of the people of Sabu Island is farming and tapping lontar tree. Other activities carried out are raising livestock and catching fish. The people of Sabu Island carry out farming activities in the fields only once a year, namely during the rainy season. The main types of crops grown are green beans and rice. After that, tapping the lontar tree and cooking sugar were activities of the Sabu residents throughout the year (Kana, 1983: 6-8). Kana further explained that the people of Sabu were famous as lontar tappers and cultivators (Kana, 1983:18-19). The lyrics of Muri Mada's song are clearly in line with what was stated by Niko L. Kana in his book, The World of the Sabu People. This poem with simple words and the theme of the daily life of the Sabu people also invites the Sabu people to pray to God to give fertility to their land. There is no need to be sad and discouraged by the barren nature of Sabu, work hard and cultivate the nature of Sabu, and surrender to the Almighty so that all the plants and also lontar tree produce abundant...
Socio-Cultural Aspects and Meaning of Lontar Tree Song Poems

Literature provides much teaching value, especially in life. Literature uses interesting and entertaining methods as its medium. The existence of literature in the midst of people's lives is very important because it can help change people's lifestyles. This is in line with Suhrionanto's statement (1982:11) which explains that literary works are the life from the observations of writers around them.

Morals are a very important rule that is enforced in a society because it can give order in life and a protector for the environment. Morals are produced from the intellectual behavior, emotions, or train of thought of every human being which is essentially a rule in life to respect and be able to distinguish between right and wrong applies in a society. When people talk about someone's morals, what is being discussed is the habits, behavior or actions of a person or group of people.

The Sabu Raijua people are one of the ethnic groups in the East Nusa Tenggara Province. Based on the dry topographic conditions of Sabu Raijua, it is easy for palm trees to live and thrive. According to information from several sources from Sabu people who live outside Sabu Island, palm trees have never been cultivated or made into saplings. If it is cultivated, it requires a number of rituals which will incur quite a lot of money. Therefore, palm trees are treated with great respect and love because according to Sabu people's beliefs, these trees cannot be planted directly by human hands, or planted like other trees. The seeds from the dried fruit of the tree can simply be placed, some even do this by throwing them on the ground that has been planned as a place for the tree to be planted. For example, if you want to make a garden fence, you just need to place or throw the seeds at the fence and then leave them like that, there is no need to water or fertilize them. Naturally, this tree can grow well.

Palmyra palm trees are also very special because they have gender, namely male palm trees (kal'li mone) and female palm trees (kal'li ban'ni). From the roots to the leaves, this palm tree is very beneficial for the life and livelihood of the Sabu Raijua people in Sabu Raijua Regency. The trees can be used to build houses (Amu'u Hawu), such as wood as a foundation, leaves as a roof, and stems as a fence), to daily needs, such as simple utensils for eating, water buckets, tools, music (Ketadu haba and wokeke), head coverings, even coffins. This tradition of using palm trees gave birth to an oral tradition for the Sabu Raijua people.

In essence, oral traditions are reflected through the culture and historical development of its people. Through oral tradition, we can get information, not only about its aesthetic, pragmatic and ethical functions, but also its historical aspects. This is in line with what Sibarani concluded that oral traditions are the traditional cultural activities of a community that are passed down from generation to generation using oral media from one generation to another, whether the tradition is in the form of an arrangement of spoken words (verbal) or an oral tradition that is not oral (non-verbal).

In the poetry of the lontar tappers' songs, the speakers convey what is on their minds and what they feel based on what they have experienced. Because the palm tree has been considered as a mother by the Sabu people, when they sing on top of the tree while tapping, they can express all the complaints they have experienced. This is in line with what was stated by Mapile, a palm sap tapper in Raemedia Village, he sang while tapping because he remembered his stepfather who died because he was carried away by the current in the Sabu sea. Meanwhile, in another part, Fredrika, a female sap tapper in Liae, stated that she sang because she wanted to express all her complaints. In the lyrics she wrote, she said that she was a poor person, living with a mother who could no longer...
work, and without a father. She has to support his mother and children. She wants to get lots of sweet palm sap so she can sell it and make money.

In the lyrics of the song below, we can see all the complaints of the Sabu people;

**HAWU MIHA NGARA**
**HAWU MIHA NGA ‘JAVA MIHA**
Hawu Miha and Java Miha
**KOLO LORO IN LAU RAIWAWA**
Ancestors of people on earth
**RAI HAWU RAI KEHIA**
Sabu Island is a poor and remote island
**RAI JAVA KAJA KETEE**
The island of Java is abundant in wealth
**LEFT PALA YA NE PENONO**
If I compare
**HUTI EI NA MADA REDE**
My tears fell dripping
**KINGA 'DINO RI YA KARA 'DINO**
When you think and reflect
**HENGE RAI AH'HU TEWUNI**
I remember my hometown

**HAWU EEE HAWU EEE**
Hawu eee… Hawu eee
**BAB’BA TO HANGA MI KURUDUI**
Develop and continue to develop
**MAJI LEMA AU TA KEHIA**
Even if you are poor
**KOLO LORO AU RIHI AE**
But your children and grandchildren are very abundant
**OOO HAWU EEE HAWU MIHA NGARA**
Oh Sabu, a name that stands alone

The Sabu people feel that they live on a remote and poor island. Meanwhile, Javanese people live with abundant wealth. According to genealogy, Hawu Miha and Jawa Miha were two brothers who had to separate. The older brother went to Java to migrate. Meanwhile, his younger brother remains on Sabu Island. The palm tree is a gift from the god (Deo Ama) to the Sabu people. Therefore, in his dream, the younger brother received a message to guard and care for the palm tree. Therefore, the palm trees in Sabu were left towering because that was where the younger brother would climb and sing while imagining his older brother who had gone to the land of Java leaving him. This tradition of singing on top of a tree has been preserved from generation to generation from the ancestors of the Sabu people.

**CONCLUSION**

From the results of research conducted on the folk songs of the lontar sap tappers' songs in Sabu Raijua, East Nusa Tenggara, aside from part of the oral tradition carried out by the Sabu Raijua people, it is also an expression of the spirituality of the Sabu people towards the Divine. Lontar for the Sabu people is an inseparable part. Therefore, the Sabu people also need the palm tree like a mother to them. These two poems have a lyrical formulation that marks characteristics to a society and its culture. From the poems
told by the tappers, it can be said that lontar and sugar have become the identity of the Sabu people.

Moreover, the lyrics of this song also have almost the same syllables, namely 8-12 syllables. This number of syllables certainly has the intention of making it easy for listeners to remember. As part of the oral tradition, the number of words that are not too many and repetitive of course has the aim of ensuring that listeners can continue to spread them by word of mouth because they can easily remember them. This is further emphasized by the sound elements spoken by palm sap tappers through their poetry. This choice of words has the intention of confirming the conditions they are experiencing. The sounds used by speakers in their poetry are very useful to influence the listener's understanding through the expressive power they produce. Apart from that, the sounds used by speakers are also useful for confirming meaning and providing suggestions to listeners. These sounds can create an element of musicality that adds poetic value to a poem. With good sound placement, readers can easily describe the atmosphere and events being told. This supports the creation of a special impression in poetry.

In this context, the song becomes a messenger. The language and themes used by the speakers emphasize their identity, namely as palm sap tappers and farmers. They do not despair or lament about their barren life. In several poems, it is emphasized that their island is not a rich island like Java, but the island they live on has its own value and they will not forget it. The songs of the palm tree tappers also have socio-cultural values that describe the life of the people of Sabu Raijua.

REFERENCES