



Study of Pata Melo Songs in Etu Ceremony in Natameze Traditional Village Community, Nagekeo Regency

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Abstract

This research aims to analyze 1) the form of presentation of pata melo singing 2) the meaning of Pata melo singing in the Etu ceremony in the Natameze traditional village community. This research was conducted using a qualitative approach and using naturalistic and ethnographic methods. The subjects of this research are 2 mosalaki who know about Pata melo singing. Data collection used observation, interview, and documentation techniques. The results showed that the singing of Pata melo in the Etu traditional ceremony, namely every verse sung, has the meaning of social motivation, namely strengthening enthusiasm, friendship, and unity besides having to remain vigilant against opponents and the most important thing is sportsmanship. Based on the results of research and discussion in the previous chapter, it is concluded that, Pata melo is an expression of friendship motivation not a revenge or emotional. The singing of pata melo and etu is not immediately held but must go through several processes of presentation from wuku enga to finally ibha ae.

Keywords: *Pata Melo; Etu Ceremony; Ibha Ae*

Introduction

Indonesia is a rich country in both nature and culture. There are many ethnic groups that inhabit along the territory of the archipelago of the country. Each ethnic group has a language, traditional ceremonies, traditional dances, food, traditional houses and other elements and is different from other tribes. This form of local wisdom is the most valuable treasure for Indonesia (Sundjaya, 2008: 7-8).

Culture is a way of life that develops and is shared by a group of people and passed down from generation to generation. With culture we can know the level of human civilization. However, the level of culture and civilization is largely determined by the ability of humans themselves to face the challenges of the environment or social environment in which they live.

Art is an important part of culture because art is a form of expression, and the result of creation. Art is able to transform itself as a common property and common pride supported by a community (local or national), then art will be able to play a role in increasing cultural resilience. Art and culture are two intertwined forms. Art creates culture and culture creates art. This idea later gave birth to local wisdom and many cultures.

Nagekeo Regency is part of NTT Province. One of the traditional arts of the Nagekeo people is the song *Pata melo*. "*Pata melo*" is a song that accompanies the traditional *Etu* (traditional boxing) ceremony in Natameze traditional village, Boawae district. *Pata melo* is usually sung when a boxer is about to enter the *Etu* arena to compete with his opponent. This hymn contains indigenous languages that challenge boxers to fight in the arena.

The Natameze community in Nagekeo today does not pass on the *Pata melo* song to its younger generation. This has caused only a few younger generations to still be able to sing the song. In addition, the younger generation in Nagekeo today generally also does not have enough knowledge about the function and meaning of the verses contained in the singing of *Pata melo* songs. The younger generation of Nagekeo was only interested in his boxing game but was not at all interested in *nyanyain pata melo* sung by indigenous elders. This fact is a concern for lovers of traditional songs such as *pata melo* song.

Research Methods

The type of research used in this study is qualitative research. This research uses naturalistic methods and ethnographic methods. This research was conducted in Natameze Traditional Village, Boawae District, Nagekeo Regency. The main object in this study was the chanting of '*Pata melo*'. Researchers collected data by interviewing a number of key informants at the research site.

Discussion and Results

What is *Pata Melo*?

Pata melo is a phrase sung simultaneously by a group of people in a traditional boxing activity or *Etu*. *Pata* (kata), *melo* (accompaniment device of a bamboo stick sounded). *Pata melo* aims to raise the spirit of boxers conveyed through singing by some traditional parents. *Pata melo* is an encouragement or motivation to boxing players so that they do not feel afraid and doubt in facing the enemy. *Pata melo* is also an expression that becomes a motivation for friendship, not revenge or emotional.

Pata melo has a message about being vigilant, careful of opponents and the most important thing is sportsmanship as Ao Be'o said – be'o mae ghewo which means even though we are experts in boxing but must still be careful and not underestimate our opponents. *Pata melo* is also sung simultaneously by traditional actors judging from the length of the bamboo. They sing *Pata melo* when boxers enter the arena of *etu* or traditional boxing. Starting from traditional elders looking for fighters to fighters about to enter the arena, *melo* players began to beat bamboo as accompaniment to the poet *pata melo*. *Pata melo* is sung in the local language and outsiders can get involved in it provided they can chant *pata melo*.

Presentation Form *Etu* and *Pata Melo*

Based on an interview on May 8, 2023, Rofinus Nuwa (64) stated that the form of presentation of *etu* and *pata melo* is as follows:

1. First Step

In this step there are several preparatory ceremonies carried out, namely:

a. Wuku Enga (Notification)

Wuku enga (notification) is an activity where a traditional elder gathers indigenous people to discuss the planning of traditional ceremonies that will be carried out in the traditional village of Natameze. Usually carried out in June or July every year after the indigenous people finish harvesting their gardens or rice fields.

b. Pe ke'o (Eating Jali)

Pe ke'o (eating jali) is the first ceremony performed by the Natameze indigenous people on the first day of preparation for the traditional *etu* ceremony and continues to look for firewood, bamboo and coconut fronds to make tents, boxing arenas (*loka etu*) and musical instruments to accompany the singing of *Pata melo*.

c. Tapa uwi (roast sweet potato) and pe ke'o (eating jali)

This ceremony is performed on the third day. Grilling sweet potatoes is done during the day and at night followed by eating ginger. After eating jali there is a teke (*tandak*) ritual called pogo pae (cut rice). The teke (*tandak*) ceremony is performed for two nights with different verses.

d. Tuku Tunu (Burning)

Tuku tunu (burning) is a ceremony of feeding deceased ancestors with male slaughter animals. Tuku tunu is performed during the day and followed by the zoka ceremony at night.

e. Zoka (Rejection)

Zoka is a form of rejection of actions that violate custom during the time before traditional activities are carried out until the traditional tuku tunu ceremony. After the zoka custom is carried out, it will be followed by symbolic boxing or *papa zanga* which means *etu* is ready to be held the next day. On this night there are also *tandak* and *dero* until the morning.

f. Site and Fashion Preparation

This preparation is done in the morning before the customary boxing. There are many facilities prepared, which are as follows:

1) Preparation of *Loka Etu* (Boxing Arena)

At this stage, indigenous people will prepare a boxing arena made of bamboo and tied using rope.

2) Tent Preparation

At this stage, the community will prepare tents for *pata melo* singers on both sides as well as a place for boxers to wear boxing packs. In this tent also the community will also put two or three bamboos as a means for melo perpetrators, and also a mortar for seating boxers who are wearing clothes. There is also a tent located on the left side of the boxing arena to place the guests of honor and as a storage place for *li'e woe* or boxing equipment.

3) *Etu* Fashion Preparation (Traditional Boxing)

At this stage, indigenous people began to prepare boxing clothing such as: *li'e woe* (tools for boxing), *boku ulu* (headbands), chest binders and traditional gloves for boxers to use.

4) *Pata Melo's* Costume Preparation

At this stage, indigenous people prepare *oba agi* (traditional sarong), *bola bae* (traditional bag for men) and pestle (tool for ringing bamboo melo).

g. Preparation of Consumption (Eating and Drinking)

According to the interview, Rofinus Nuwa said that every house in the traditional village of Natameze will prepare consumption for guests who come to watch boxing as well as all those involved in *etu* and *pata melo* to increase energy. Besides being an energy enhancer, food and drinks become a tradition of the community, especially in drinks, namely *moke* (old bha). In Natameze custom, *moke* is used as a symbol of peace or unity and becomes a mandatory drink in every traditional ritual.

2. Presentation Step

This step is the core step which will begin with a joint prayer led by traditional elders.

a. *Pata Melo*

According to the results of an interview with Mr. Rofinus Nuwa, before doing *etu*, traditional elders will do *pai etu* (looking for fighters). While the traditional elders look for fighters, the singers sing *pata melo*. *Pata melo* begins with the perpetrators of *melo* beating bamboo as accompaniment and followed by singing *pata melo* verses. In the performance of *pata melo*, there is only one simple formation, which is lined up lengthwise following the length of bamboo. The number of *pata melo* presenters has no limit. Any member of the public present may join in *pata melo* provided that the person can sing *pata melo*. In its presentation, there is only one form of vocal music presentation, namely choir. *Pata melo* will be sung together using one voice. *Pata melo* will be staged with uncertain timing. The duration of *pata melo* follows the boxer preparing himself until he enters the boxing arena.

b. *Etu* (Traditional Boxing)

According to the results of the interview with Mr. Rofinus Nuwa, *etu* will begin with *pai etu* (looking for fighters). After getting a fighter, they will be led to a tent and sit in a mortar while wearing *etu* clothes. After putting on the fighter's outfit, he walked directly into the arena. The duration of *etu* is unlimited depending on the ability of the fighters. After boxing, there will be peace between the two fighters and be escorted to a nearby house to eat together.

3. Final Step

According to the results of an interview with Mr. Rofinus Nuwa, the final step of *etu* and *pata melo* is *ibha ae* (pouring water) in the middle of *loka etu* (boxing arena) as a sign that the *etu* ceremony has been finished. Furthermore, the traditional elders expressed their gratitude to God, ancestors and all communities who had participated in the *etu* ceremony.

***Pata Melo* Lyrics Meaning**

These *pata melo* lyrics are the indigenous language of the Natameze region, Boawae sub-district, Nagekeo regency. *Pata melo* has a very deep meaning. Some *Pata melo* lyrics are easy and some are difficult to translate by today's generation. The moral message of *pata melo* is that we should always be grateful to God and our ancestors for maintaining long-standing customs and preserving languages and enthusiasm for future generations who will pass on the local language.

1. Meaning of Solo Lyrics

The solo lyrics imply that in traditional boxing, we as fighters use *li'e woe* which can result in injuries but will heal in a matter of days. As in life we often get problems that make us hurt, but with a strong heart and dare to face problems surely the wounds obtained will disappear over time. If we get a small problem, we must not let it go because it will be a big problem if left unchecked. In living life, we must have principles and guidelines that must be pursued to achieve the goals of the future that we aspire to.

2. Meaning of Chorus Lyrics

The lyrics of the chorus contain the meaning that as a man it is required to have a brave attitude and not fear. Just like in everyday life when we get problems in life, as men we must be brave and not afraid to face them. If we do not have a solution to the problem we will pray to *Dewa Zeta* (God Almighty) and *Ga'e zale* (Ancestors). We are also taught to be respectful, not to look down on others and we must further increase the bonds of brotherhood.

3. Meaning of Coda Lyrics

The lyrics in this part of the coda are commonly called war rings which indicate that boxers want to enter the boxing arena as well as in everyday life when we get problems we have to face them and not depend on others because who cares more about ourselves is ourselves.

Conclusion and Suggestions

Based on the results of research in Nagekeo Regency, Rega village, Natameze village, it was concluded that, *pata melo* is one of the songs of the Nagekeo area created by ancient ancestors who until now do not know who the creator is. This ceremony is carried out every June or July every year or after the community has finished harvesting the garden or rice fields.

Pata melo and *etu* are not immediately held but must go through several processes of presentation form from *wuku enga*, *pe ke'o*, *tapa uwi*, *tuku tunu*, *zoka* to finally *ibha ae*. Which means this ceremony is a sacred ceremony and not just any done. *Pata melo* has existed since ancient times from ancestors who have been passed down from generation to generation until now. This chant is only sung during traditional boxing ceremonies or *etu*. *Pata melo* is an expression of friendship motivation, not revenge or emotional.

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