



## Analysis of the Form of Presentation and Meaning of Ho Hei Song in the Hunting Ceremony in the Community of Kampung Kawa, Labolewa Village

Flora Ceunfin; Margareta Sofyana Irma Kaet

Program Studi Pendidikan Musik, Universitas Katolik Widya Mandira Kupang, Indonesia

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### **Abstract**

The *Ho Hei* song in the hunting ceremony has a coherent and contextual meaning with the hunting process activities carried out by the Kawa people. The meaning of *Ho Hei*'s singing is related to local social life. The purpose of this study is to find out the form of presentation and meaning of *Ho Hei*'s singing in the hunting ceremony in the people of Kawa Village. This study uses a qualitative descriptive method with an ethnographic method. Data collection was carried out by observation, interview and documentation techniques. The subject of the study is a group of Kawa people consisting of old men, men and young people. The results of the study show that 1) the form of presentation of *Ho Hei* singing in the hunting ceremony has three stages, namely the initial stage (preparation), presentation (core) and end (closing) 2) This song contains social meanings such as cooperation, mutual help, embracing and doing good to others. This song contains contextual meanings, referential and connotative.

**Keywords:** *Hunting; Ho Hei Song; Form of Presentation; Meaning*

### **Introduction**

There are so many diverse cultural heritages in Indonesia that are owned by every tribe in Indonesia. Nagekeo Regency is one of the regencies in East Nusa Tenggara Province, precisely on the island of Flores, which has a diversity of arts and culture. nagekeo has one of the traditional musical arts, namely the *Ho Hei* song which is often sung in hunting ceremonies. This song has a unique meaning and form of presentation and is different from other traditional ritual ceremonies. The form of presentation of a regional art is a reflection of the daily life of the community. This is also a means of socializing character values and traits that have been known in the traditions of various ethnic groups such as folklore, songs, proverbs and rhymes that contain their own meanings and values.

The introduction of traditional art as one of the local wisdom, especially those that contain noble values, must be preserved and maintained for its existence. Along with the times, young people, in particular, have less knowledge and know about the *Ho Hei* song. The lack of introduction to cultural arts is one of them because they do not understand the overall meaning of the song and the form of its presentation. Talking about culture, empirically, is always associated with a group of people who have a set of values and beliefs that refer to certain ideals.

Art essentially exists and develops through the social traditions of a society and can also be seen from the framework of behavior patterns that are manifested in the form of habits, agreements that are enshrined in social life as well as other cultural elements (Rohendi, 2000: 8-16). Culture can also be seen from the variety of arts that exist which are the result of people's thinking and creative processes that produce different cultures. For example, the art of Dikir Kepri Bermadah on Lenggang Island. The difference in this form of presentation can be seen from various aspects such as dancers, accompanying music, composition, costumes and several other aspects (Feriyansyah & Widyanarto, 2022:47). Judging from the form of singing, there is an arrangement and relationship between musical elements in a song that produces a meaningful song composition.

The *Ho Hei* song is a ritual song sung in hunting ceremonies by a group of Kawa people. This song uses the local language with the form of presentation responding to each other like a poem. This singing art has a similarity to the research conducted by Koba, et al, (2023: 876) with the title Study of the Function and Form of Presentation of Naro Singing in the Traditional Ritual of the Radabata Community, Golewa District. The similarity lies in the fact that they are both folk songs which in the presentation are sung in a pattern of responding to each other like playing rhymes. In addition, these two songs also have values in the form of social norms and even social criticism. These messages are believed to contain important advice that affects the lives of individuals or community groups. As a means of conveying messages, songs and music are also used to instill moral messages, invite someone to do good, express feelings, or even express messages for good (Roffiq, 2017; 35).

Folk songs in this context can be understood as cultural texts that refer to a pattern of meaning that is inherited historically and embodied in symbols. These patterns and symbols are used as a tool to communicate, preserve, and develop knowledge about their actions in life (Greetz, 1981). Examples in the article about the meaning and value in Muna folk songs as cultural products and connecting them with the formation of superior characters, are not limited to this but become an alternative media for learning culture and art by integrating character education in it (Rasiah, et al., 2022; 2).

Cultural arts are considered traditional because they use regional languages and have strong regional identities and their own patterns. The *Ho Hei* song is classified as a type of regional song that is still inherited from generation to generation to this day. Certain regional songs are usually expressed in the verses or lyrics of the regional language, both folk songs and newly created songs (Banoë, 2011; 234). Traditional songs have a characteristic that the lyrics of the song are not understood by the wider community, usually contain an overview of the behavior of the local community, the form of rhythm patterns and melodic arrangements are very simple so that they are easy to master, the articulation techniques are performed in accordance with the local dialect and reflect the culture of a region.

Based on the results of an interview with Mr. Andreas Angi on April 8, 2024, it was concluded that over all there are many young people who do not know and understand the form and meaning of *Ho Hei* songs, which are the original art of the community. It is hoped that with the rapid development of Science and Technology, the presence of young people as the next generation of the nation needs to learn culture, participate in cultural preservation activities, love their own culture, and encourage the empowerment of local culture to jointly maintain and revive the existing traditional culture.

## **Research Methods**

This type of research uses descriptive qualitative research with ethnographic methods. The location of the research was carried out in Kawa Village, Labolewa Village, Nagekeo Regency, with the main object of research on "the form of presentation and meaning of *Ho Hei* songs in hunting ritual ceremonies". The data description is supported by an inductive approach and data collection methods using observation, interviews, and documentation.

## Discussion and Results

According to Andreas Angi (traditional leader), the form of the presentation of the *Ho Hei* song in the hunting ceremony to the people of Kampung Kawa must go through three stages, namely the initial stage, presentation and the end. In the early stages, the community prepares a place to carry out hunting ceremonies. After all the game is collected, the venue will be prepared in a state where all the meat must have been processed. Then in the presentation step, there are several core steps of the *Ho Hei* song, namely making a simple formation with a circular sitting position when singing *Ho Hei* songs. This formation has been inherited from generation to generation by ancestors as a symbol of unity, then the use of clothing and property has no special provisions, it is allowed to wear free and neat clothes, usually prefers to wear sarongs that are not woven.

The number of singers in the presentation of *Ho Hei*'s song is fifty people, consisting of old people and youth. This song is sung at night, at seven o'clock when all the people (parents, men and youth) finish processing the hunted food. At the end there is a presentation of vocal music sung by a soloist who is a traditional figure. The song *Ho Hei* is sung together in several parts of the song's answer, where in the presentation there are two forms of vocal music presentation, namely solo and choir which are sung in only one to two voices. In the final stage, several parts of *Ho Hei*'s song are sung continuously as a sign that the song will end. The lyrics contained in this closing song lead to a description of the hunting process and contain a social meaning that gives a moral message to live together, embrace, help and do good to others.

*Ho Hei*'s song in the hunting ceremony has a coherent meaning and is very contextual with the hunting process activities carried out by the Kawa people. The content of the song concludes that the meaning of *Ho Hei*'s song is related to the concrete life process such as the attitude of mutual help, cooperation and empathy between others. Judging from the division of the types of meanings of *Ho Hei*'s songs, there are contextual meanings, referential, and connotative.

### 1. Contextual Meaning

Contextual meaning is the meaning of a word that is in one context (Monadia, et al., 2023:168). Contextual meaning is related to the situation, namely the place, time and environment in which the language is used. The sentence of the *Ho Hei* song is a traditional song used in traditional hunting ceremonies using local traditional languages that imply the delivery of meaning, about the situation or circumstances in Kawa Village, especially the situation where the hunting ceremony takes place.

An example of a lyric quote: *Wawi mena e Keli moke* (pig there on Mount Moke) means that there is a reality about the existence of wild boars which are one of the game animals. Where this is also further explained by the opinion of Mr. Andreas Angi that the statement shows the reality of hunting places and the existence of game animals which are indeed carried out every year.

### 2. Referential Meaning

A referential meaning is a meaning that has a specific reference and is directly related to reality. The *Ho Hei* song is performed at the closing ceremony of the hunt with the aim of expressing gratitude to God for the success of the hunting ceremony process. So that the entire content of the song tells about the hunting process from beginning to end. Here are some verses that describe the meaning of singing in direct relation to reality. "*Aooo wai keti kau ta na'a to ge ne nama dima e nama dima woso*" (the meat of the game is shared among everyone), "*Baru kia go ine dhoku teju meju go rara raka tara sua go roka wonge nama ela kole ge ne mara woe Mara woe No'e*" (hunting animals in and out of the bush makes the hunters go in and out of the forest). This was further explained by Mr. Andreas Angi on April 8, 2024 that the two lyric sentences lead to real life.

### 3. Conotative Meaning

Connotative meaning is a meaning that has a real component but is added with other components or figurative language. In the *Ho Hei* song, it also has figurative language that functions to describe the lyric expressions of certain traditional songs, for example "*Aooo wai kuku go jara bo ge ne bhila bata e bhila bata bewa*" (Aooo the sound of horses' hooves running like the sound of waves breaking on the beach), "*Aooo wai kanga kau ta leua ge ne bhila kusi eww bhila kusi kobe*" (the sound of horses' hooves running like whistling at night). It was further explained by Mr. Andreas Angi on April 8, 2024 that the two verses use a group of words, not with the actual meaning but as a metaphor based on the similarity or comparison of the content of the song.

### Conclusion and Suggestions

Based on the results of research conducted in Kawa Village, Labolewa Village, Nagekeo Regency, it was concluded that the hunting ceremony is one of the traditional ceremonies that is used as a forum in saving crops and as a determinant of the harvest of the Kawa community in the following year. Overall, the form of presentation of *Ho Hei* songs has three stages consisting of the beginning, presentation and end stages.

In the early stages, what needs to be prepared is the place where the singing is presented, in the presentation stage there are several important elements in the process of presenting the *Ho Hei* song which consists of formation, clothing, property, number of singers, vocal music presentation, and presentation time, while in the final stage there are several song lyrics that are sung as a marker that the song will end.

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