

Jawawawo Natural Monisms: Revelation Dimension of Peo and Inspiration for Faith-Dialogue in Multi Religious Society

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Abstract: Traditional faiths are still often regarded as animism, dynamism and superstition. The fact shows that traditional faiths indicate various virtues and truth that can be inspiration for development of multi religious community existence today. The writer, from the result of research toward artefact metaphysic dimension in Jawawawo customary community, Central Keo, Indonesia, found out the form of natural monism religiosity which derives from genuine revelation experience. Peo manifests vision of divinity in traditional faith of Jawawawo community, namely that is transcendent as well as immanent, absolute at once covers and underlies everything, far unlimited, at once involves in history and human life. This divine image shows that traditional faith of this community cannot be categorized as animism, dynamism and superstition; on the contrary, it gives inspiration for self development and faith-dialogue in multi religious community at present.

Keywords: Peo; revelation; divine; Ngga'e Mbapo; natural monistic.

I. Introduction

A lot of countries, including Indonesia in the influence of monotheism majority, have put aside traditional faiths. Most of traditional faiths in the past time were grouped into Hinduism group. Public community, in the background of monotheism conception, believing in divine revelation think traditional faiths as dynamism, animism and superstition. This stigma has faded the virtues and impoverished the truths of traditional faith community, even once in a while has shown various intolerant acts.

The fact shows that traditional faiths illuminate the light of truth, awareness of mysterious powers, even acknowledgement to the highest divine might (KWI,1993,p.310). The existence of traditional faiths, apart from various limitation, becomes an essential answer in human fundamental problems. The writer, in this background, researches *revelation* dimension of artefact *Peo*, center of Jawawawo customary community, Central Keo, Province of Nusa Tenggara Timur, Indonesia, the period of February 2017 until June 2018. This research is funded by the Ministry of Research and Technology of Higher Learning (Kementerian Ristek Dikti RI) budget year 2018 contract number 027/ un33.8/II/2018.

Many writers, like Fransiscus Owa, Philipus Tule and Gregory Forth, have discussed artefact *Peo* in the context of Keo culture. This article focusses on the revelation dimension of *Peo* which has underlain the traditional faith of Jawawawo community. Three basic questions become the model in this analysis: (1) what revelation aspect of *Peo* is there in Jawawawo customary community? (2) what religiosity model of Jawawawo customary community is manifested in *Peo*; (3) what contribution does the revelation of *Peo* and religiosity model of Jawawawo community give to the life of multi religious community at present.

II. Research Method

This research employs qualitative approach. The choice of this approach is based on the consideration that the analysis of revelation of *Peo* refers to the sense, which can only be understood through interpretation, and descriptive imagination. The data are obtained through observation of daily life of Jawawawo customary community, interview with custom figures, and collection of rite document in *Peo* rehabilitation. The obtained data are analyzed by reduction, hermeneutics, reflection and heuristics.

III. Discussion

3.1 Peo's Milestone of Jawawawo Customary Community Discussion

The Jawawawo community, including Keo tribe, now settle in part of south region of Central Flores around Nangambo up to Maumbawa. This community now includes in the district of central Keo, Kabupaten Nagekeo, East Nusa Tenggara (Ngada, 2009, p. 7).

Jawawawo is not the only one who has the *Peo*. Nearly all customary communities in the district of Keo have *Peo* as a milestone of unity (Forth, 2002). The existence of *Peo* in Jawawawo deals with the position of Jawawawo as the main village (*nua pu'u*) of customary community of two other villages, they are Ua and Romba Wawakota. *Peo* of Jawawawo functions as the pivot of the three mentioned villages.

Jawawawo has a pair of *Peo*, *Peo fai* (*Peo* of mother) and *Peo aki* (*Peo* of father). *Peo fai* consists of *embu* wood (Tule, 2004, p. 110),¹ two symmetrical branches like Y with 4,5 meter high on the ground, equipped with earrings (*uli wolo*) at the east and west side; white hole at the space of branch (*pu'u nda'a*) looks like female sexual organ (*odo mea ata fai*); animal icon and celestial creatures at the north side of the branch, and earth creatures (lizard, scorpion, centipede, crocodile) at the south side; the palm at the back of the branch; and two statues of murai bird (*koka*) at the top of the branch.



Figure 1: Peo Fai

Peo fai has eight basic elements, namely *pu'u Peo* or *Peo's* base (number 6), *toko Peo* or *Peo's* pole (number 5), *nda'a Peo* or *Peo's* branch (number 2), *koka* or magpie (number 1), left and right side: carvings of *moli* or crocodile, *ebe* or lizard, *eko teko* or scorpion, *nupa kua* or centipedes (number 3) and *uli wolo* or earrings (number 7), front side: carvings of *ndada* or star and eagle (number 4), *odo mea ata fai* or female genital (number 8).

Figure taken by Yakobus Ndonga, June 19th 2018



Figure 2: Peo Aki or Mandu.

Peo aki or *madhu Peo aki* or *madhu* has four basic elements, namely *pu'u peo* or *Peo's* base (number 3), *toko Peo* or *Peo's* pole (number 2), and *ana jeo* or the statue of a naked man (number 1), with male genital (number 4).

Figure taken by Yakobus Ndonga, June 19th 2018

Peo aki also consists of “*embu*” wood, oval and pointed shape, with 3,5 meter high and at the top above naked male statue shape sitting with protruding penis (“*ana jeo*”). Jawawawo community ention *Peo aki* with *madhu*(Fransiskus, 2016, p. 53).

Peo fai is precisely built in Jawawawo village, with the position of two branches to east and west so that it looks like a woman with two stretching hands facing *Peo aki*. *Peo aki* is in the north, one yard of the house higher with position facing *Peo fai*, like a husband looking at his wife. The position of *Peo fai* and *Peo aki*, according to custom figure of Keo, Severinus Ranga, describes the relation of sexual intercourse of husband and wife (*muri nambu fai aki*) (Ranga, 2017).

3.2 Peo as Monument of Revelation

Peo in metaphysic perspective is monument of *revelation*. Karl Jaspers names such objects *chiffer* or divine symbols. *Peo* as the monument of *revelation* has a metaphysic meaning due to the relation with the *Being*, and becomes the chief principle of all *Beings*; because it is in the divine mystic current which ascends towards divine domain, and descends to represent (wirklich) and reveal divinity (Jaspers, 1959, p. 41).

Peo is a monument which translates genuine *revelation* experience of Jawawawo ancestors into physical objects. *Revelation* experience is exclusively mystical experience which makes *Peo* and any objects not able to translate the totality of *revelation* experience. *Peo* as the translation monument contains aspect of conception and reduction. The mobilized and localized presence in *Peo* has limited space so that the divine revealed elements cannot be completely documented; nevertheless, *Peo* constantly has the real presence of the revealed divinity. The likelihood of natural, historical and social context enables the customary Jawawawo community to have the same construction of meaning. *Peo* can be said as a monument describing the divine vision of Jawawawo community.

Peo belongs to excellent art and powered revelation. Excellent art as Karl Jaspers says has an ability to lead people to original revelation experience and to visualize the divine vision in concrete form (Jaspers, 1971, p. 170). *Peo* includes an art which unites various elements of art and culture at the divine reality; and provides strength to variously forgotten elements to revoice (Jaspers, 1971, p. 173).ⁱⁱ

Peo belong to carving art which can present the divine voice in physical form and retain the presence in human awareness from one generation to another generation (Jaspers, 1971, p. 173). *Peo* within the role as the pivot of community is a node which moves various cultural elements to make the divine presence more complete. *Peo* involves the art of architecture, as seen in structure, design of layout and motif which functions as transpance for divine elements and stimulates the subject intuition to ascend to unlimited space; also music art like *nggo damba*ⁱⁱⁱ which stimulates the subject intuition in the experience of divine greatness; dancing art like *bebi ja*^{iv}; which presents the divine elements in motion; and poetry art like *naro*, *Mbea Sa*, and *Sua Soda* presenting the divine elements in verbal expression. *Peo* from the meaning pattern belongs to the monument creating the divine imagination through universal image and employing various metaphors (Jaspers, 1959, pp. 61-62).

3.3 Peo Fai the Symbol of Earth Motherhood

Jawawawo community comprehends the milestone of *Peo* as ancestors who dominate and hold Jawawawo land in high esteem. Two branches of *Peo fai* represent the two kinds of Jawawawo land, namely the chief land (*tana odo watu ebho*) and the land of war result

(*tanafai watu ama*). The two branches of *Peo fai* resting on the milestone of *Peo (toko Peo)* describes the two kinds of Jawawawo land rested and supported by ancestors. A question arises: why the kinds of Jawawawo land are symbolized with two branches of *Peo fai*? Why is the form of *Peo fai* like Y? What is the relationship between the form Y and the land?

The two branches of *Peo* which looks like a curve (V), according to resources, describes the motherhood (female groin) (Jaspers, 1971, p. 173). This understanding is supported with the white hole at the bottom of branch which describes the womb of woman (*odo mea koo ata fai*) and earrings (*uli wolo*) at both sides. This is in line with male statue (*ana jeo*) at *Peo aki* appearing with protruding penis as a symbol of virility.

What is the meaning of feminism characteristics of *Peo fai*? These characteristics probably have a relation with the title given to *Peo fai* as *ine mere* (mother with big womb). What is meant by *ine mere*? Some people interpret *ine mere* as female couple of ancestor, pioneer of the village and customary community. Other people interpret it as representative of the whole female ancestor (Tule, 2017). These two interpretations are hard to accept. The title *ine mere* derives from the comprehension of *Peo fai* as ancestor who unites and respects Jawawawo land. It cannot be subjected to female ancestor, including the pioneer of female couple ancestor. It is difficult for Jawawawo community to accept female ancestor as land authority and support. Woman in Jawawawo patriarchal community never has the right of land. Land cannot be owned and inherited by male generation. The genealogical story reflects in *reko* (verse/episode) and *naro*,^v also the declaration of *Peo* building describes only the involvement of male ancestor in clearing the path and leading the community.

The title *mere* refers to divine dimension in traditional Jawawawo belief. The question is: what is the relation between feminism characteristics of *Peo fai* and divinity? Do feminism characteristics describe the divine personality? This argument is difficult to accept. Jawawawo community does not know personal divine figure. Appeal prayer (*suasoda*) of Jawawawo has never mentioned certain divine figure. The appeal prayer is always addressed to the ancestor of paternal descent line.

The formulation of declaration of *Peo* building (*bhea piye pu'u*) can give an indication about the concept of *ine mere*. The declaration starts with a statement to *Peo fai*: *su'u inembupu* (respect old mother) and *wangga ame uwa* (hold up gray-haired father). The address of *su'u inembupu* is of course intended to *Peo fai*, but *wangga ame uwa* is odd to attach to *Peo aki*. The call of *ame uwa* implies the meaning of old man, wise and powerful (Tule, 1998, p. 86). The call of *ame uwa* to *Peo fai* indicates that *Peo fai* cannot be reduced as the representative of female ancestor.

Another indication is the string of buffalo prey at the celebration of *Peo* building. The string is only bound to the supporting pole (*aka*) surrounding *Peo fai*, though the end of the string is bound to the bottom of *madhu*. Position and attitude of declaration carrier is addressed to *Peo fai*. The dance rites of *Peo* building is also just surrounding *Peo fai*. The rite series of *Peo* restoration is focused on *Peo fai* (Gani, 2018). Why Jawawawo community which is patrimonial is precisely focused on *Peo fai* and tend to neglect *Peo aki*.

Title *ine mere* does not describe *Peo fai* as representative of female ancestor. *Ine mere* is Jawawawo land. Jawawawo ancestor regards land as mother for the whole life. Sensual aspect of *Peo fai* wants to describe the feminism dimension of land. Land is *ine mere* (mother with big womb), who gives birth to the whole life. The use of female sexual organ as a symbol of *Peo fai* becomes the core of womanhood identity as well as the origin of life.

The concept of land as big-wombed mother has probably rooted long in Jawawawo tradition, as seen in three traditional Jawawawo expressions: *ine tama ame waatu* (mother, land, father stone), *tana mone ta ko'o kita, kita nglala ko'o tana* (land is not ours, we belong to land), and *tama tuka ine* (come into the mother's womb). The title *ine tana ame watu*, clearly describes that land is the origin of life. Land, which gives birth to life, becomes the owner of life (*kita ngala ko'o tana*), which also raises up and accepts back into its womb when the period of life has ended (*tama tuka ine*)^{vi} (Fernandez, 1991). Some myths of central Keo community also tells about the man origin from the earth depth through spring, land and stone.^{vii} Jawawawo people as peasant directly encounter land phenomena which continuously reflect the mystery of life. Land keeps on producing life, providing food to raise up and make water out to look after. Land phenomena manifest the power of divine motherhood which creates and provides life.

3.4 Peo Aki as Symbol of Celestial Father

Jawawawo community calls *Peo aki ame dewa* (powerful father). This call cannot be understood either as representative of male ancestor. The concept of *Peo aki as ame dewa* should be related to the rite of rain request (kuda kepa) around Peo aki when facing the long drought. The rite practice of rain request at the bottom of *Peo aki* indicates that *Peo aki* is there representative of celestial ruler that is called mother and father of rain (*ine ko'o ura, ameko'o ura*) the ruler of season and decider of nature cycle. Jawawawo community calls the figure of celestial ruler with *Ngga'e Mbapo*.

This symbolism is in line with the branch form of *Peo fai* which looks like two hands stretching up. The position of *Peo fai*, at one side facing to *Peo aki*, identical to the position of wife facing her husband, but on the other side, the two branches of *Peo fai* are identical to both hands stretching up. These two positions are directed to the same object, the celestial ruler. The position of *Peo fai* facing up to *Peo aki* is identical to the hands stretching up to *Ngga'e Mbapo* who reigns the heaven.

This symbolism shows that movement revelation does not stop at the ancestor who dominates and respects the land. The respect of land implies that there is a higher side as a goal of land give away. Symbolism of land respect by ancestor really continues the rite of *poto udu tana* (land give away). *Tanafai watu dua* achieved from the war victory, through the rite of *poto udu tana* has been given to the power of ancestor, and then respected by ancestor in order to be raised at the constant relation with *Ngga'e Mbapo*.

Jawawawo community believes that heaven is the residence of throne of *Ngga'e Mbapo*. The position of anak jeo sitting at the top of *Peo aki* describes *Ngga'e Mbapo* sitting in his throne in high sky. This description is clarified in the poem of reko nara, restoration of *Peo* indicating that *Ngga'e Mbapo* is sitting in his throne (ngambe sare) on the roof of *sa'o en'nda*. The roof of *sa'o en'nda* in Keo cosmology illustrates the heaven or sky. The painting of *Ngga'e Mbapo* sitting on the roof of *sa'o en'nda* tells *Ngga'e Mbapo* sitting in his throne in heaven. Heaven, on one side, due to its unlimited height manifests the transcendence, solemnity and absolutism of *Ngga'e Mbapo*; but on the other side, because it shines the light and pours the rain continuously, it also manifests the divinity of *Ngga'e Mbapo* who determines the fate of life on this earth.

3.5 Ngga'e Mbapo – The Highest Divinity Traditional Faith of Jawawawo

The structure of *Peo fai* and *Peo aki*, clarified with the structure of *sa'o en'nda* points out to celestial power as the highest divinity. Jawawawo community calls it with *Ngga'e Mbapo*. Ancestor is experienced as provider of life blessing, and *nitu Ngga'e* as mediator of *Ngga'e Mbapo*; however these two divine figures attach to *Ngga'e Mbapo*. *Peo* clarifies that life can go on only in constant relation with *Ngga'e Mbapo*.

The term *Ngga'e* (Ga'e found in West Keo and Nage community) is often united with the word *ngale*, becomes *ngala Ngga'e*, meaning the side which owns it. The question *sai tangala ngga'e* wants to ask who the owner is. (Tule, 2004, p. 199).

The term *Ngga'e* most probably derives from the structure of Keo feudal community which opposes between *ngga'e* (master) in one side, and *oo'o* (servant) in the other side. *Ngga'e* is master, the side which own both land and servant, whilst *oo'o* (servant) the side which is owned and serves *ngga'e*. The term *ngga'e* becomes formal addressing for landlord and the owner of servants. The term *ngga'e* is attached to the highest divinity to clarify the ownership of everything. *Ngga'e* is an absolute owner different from ownership limited landlord. The term *ngga'e* refers to the word meaning which parallels to Indonesian word 'Lord' from Malay word 'lord' meaning the owner or man in power similar to the Greek word, *Kyrios*, and Hebrew, *Adonai* (Heuken, 1991, pp. 88-89).

Jawawawo people often unite the word *ngga'e* and *Mbapo* so that it becomes *Ngga'e Mbapo*; and also *Mbapu* so that it becomes *Ngga'e Mbapu*. The unity of the word *Ngga'e* and *Mbapo*, *Ngga'e* and *Mbapu* has a background of tendency of Jawawawo people and most of Keo people who think binarily (Forth, 2002, pp. 290-293). The names in Keo, both those referring to man, place, position and orientation always consist of two words in harmony or in contrast (Tule, 2004, pp. 194-195).

The first word of the name indicates personal identity, and the second comes from the name of mother who gives birth. Similar characteristics are found in the name of place, like *UduAe* (water coconut spring), *Ombo Keta* (cold valley), *Nio Ndoa* (twin coconuts), *Mabha Pisa* (muddy plain).^{viii} The subject of the term *Ngga'e Mbapo* or *Ngga'e Mbapu* lies at the word *Ngga'e*. The word *Mbapo* or *Mbapu* is attached to the word *Ngga'e* with the purpose of clarifying *Ngga'e* identity. The term *Ngga'e Mbapo* means *Ngga'e* which is *Mbapo*, and likewise the term *Ngga'e Mbapu*.

The word *Mbapo* in Keo glossary means the whole, complete and entire (Tule, 1998, p. 43). *Ngga'e Mbapo* The term *Ngga'e* which covers the whole divinity with his entire existence and strength. The term *Mbapu* means celebration or party (Tule, 1998, p. 43). *Ngga'e Mbapu* means *Ngga'e* which is celebrated in custom rites. The term *Mbapo* and *Mbapu* refer to the olutrly word meaning, does not indicated different divinity but confirm the identity of *Ngga'e* divinity. As such *Ngga'e Mbapo* means *Ngga'e* which covers the entire divine power, owns and dominates everything absolutely. The term *Ngga'e Mbapu* can mean *Ngga'e* which is believed and celebrated in a rite. This concept underlies the use of the word *Mbapu* at the word *Ngga'e* in the rite of *pala manu*, and *Mbapo* is also used to replace *Ngga'e* at the poem (episode) *naro* restoration of *Peo*. The word *Mbapu* is more concerned with the rite aspect, and the word *Mbapo* emphasizes more on essence aspect.

Prayer exclamation (*sua soda*) in *pala manu* rite employs the word *Mbapu* because of celebration context; nevertheless the use of this term also reveals the understanding of *Ngga'e* essence. The term *Mbapu* in *pala manu* rite is placed at the opposing pole of the word *Ngga'e*. Prayer exclamation in *pala manu* rite greets *Mbapu ndia tama* (*Mbapu* on the land),

Mbapu eko dau (*Mbapu* directed to the south), *Mbapu wewa en'nda* (*Mbapu* in the yard), *Mbapu peka rade* (*Mbapu* in the west) *Mbapu ten 'nda dewa* (*Mbapu* in the whole community) as the opposite pole of *Ngga'e reta diru* (*Ngga'e* in heaven), *Ngga'e ude rede* (*Ngga'e* with head to the north), *Ngga'e pu'u Peo* (*Ngga'e* at the bottom of *Peo*), *Ngga'e wisamena* (*Ngga'e* in the east) and *Ngga'e udu rede* (*Ngga'e* with the head above) and *Ngga'esa'o mere* (*Ngga'e* in the main house). The use of the word *Mbapu* as the opposite of *Ngga'e* means to show the dimension of *Ngga'e* presence in the entire area of cosmos. Those locations are the residence of *Ngga'e* and *Mbapu* is coordinate spots of *Ngga'e* presence in cosmos space.

Jawawawo community believes that, which means *Ngga'e* is the beginning and the very beginning, and *Mbapo* has existed since very long time ago (Gani, 2018). The placement of the word *geo* to the word *ebho* becomes the culmination limit of language to reveal the eternality of *Ngga'e Mbapo*. The formulation of *Ngga'e ta mudu*, *ta mudu odo*, *Mbapo ta ebho*, *ta ebho geo* has a meaning that the existence of *Ngga'e Mbapo* is unlimited or unmeasurable.

Jawawawo community also often calls *Mbapo* as *ta do'e roe*. *Ta do'e* has meaning as the beginning base and source. The term *ta mudu odo* will emphasize *Ngga'e* as the starting point preceding everything. The term *ta do'e roe* more emphasizes the position of *Ngga'e Mbapo* as the beginning, base and source of everything. *Ngga'e Mbapo* is called *ta muduodo*, *ta ebho geo*, *ta do'e roe*, and that means *Ngga'e Mbapo* is the very beginning, base and source of everything.

3.6 Ngga'e Mbapo as History Organizer

Refrain of the second and third *reko naro Peo* restoration confirms the involvement of *Ngga'e Mbapo* in the history of community. Refrain of the second verse indicates *Ngga'ebhade modo*. The term *Ngga'e bhade modo* refers to the word *bhade* meaning to turn up, and the word *modo* means true (Tule, 1998, p. 15). *Ngga'e bhade modo* can mean *Ngga'e* turns up or plans correctly.

Refrain in the third *reko*, *Mbapo wenggombe'o* refers to the word *wenggo* meaning to move, to shake, and the word *mbe'o* means true, good, wise and exact. *Mbapo wenggombe'o* means *Mbapo* shakes well, arranges perfectly, and acts wisely. These two phrases want to clarify that *Ngga'e Mbapo* has designed and arranged the history of Jawawawo correctly, wisely and perfectly.

This poem describes the faith of Jawawawo community that history is not only a series of events in time, but also a design and providence of *Ngga'e Mbapo*. The involvement of *Ngga'e Mbapo* not only relates to the past prosperity but also relates to various experience like conflict, war, though painful, but produces various virtue. Jawawawo history is history of *Ngga'e Mbapo's* tendency. As such *Peo* is the clarity to the power and tendency of *Ngga'e Mbapo* to community and cosmos.

3.7 Ngga'e Mbapo – Transcendent Divinity As Well As Immanent

The use of *Mbapo* at *Ngga'e* explains symbolism of *Peo*. *Peo*, in one side indicates *Ngga'e* who reigns in heaven, transcendent, absolute, and dominates the universe and decides the season and the nature cycle; but on the other side, he underlies and covers everything. The branch of *Peo fai* is always raised above, directed to *Ngga'e* who resides in unlimited height; but in the other side, his feet enshrine to the ground, pierce the earth base. The plant of

Peo pole clarifies *seha tana*, that the land is in the divine power (ancestor). Jawawawo people do not regard ancestor as divinity different from *Ngga'e*, but as representative of *Ngga'e Mbapo* in life. This plant of *Peo* clarifies that *Ngga'e* through ancestor has dominated the earth base.

This concept underlies the rit poem of *kuda kepa*, greeting *Ngga'e* with the mother of rain on water ocean (*ine ko'o reta ae luma*), the father of dam on the ground layer (*ame ko'o ura rade tama dape*). *Ngga'e* is the heaven master who stretches the horizon to back up the water ocean on the sky in order not to fall on earth; and to cover the water dam with land layers so as not to flood to the surface of earth. This faith of course emanates from the phenomena of the sky end which is connected with the edge of earth in the limit of eye reach. The connection of sky and earth provides the faith about celestial power which reaches up to the earth bottom. *Ngga'e* does not only have the power of celestial fatherhood, but also that of earth motherhood. The two divine poles derive from the same center, namely *Ngga'e Mbapo*.

The power of *Ngga'e* is not limited at the two poles. *Ngga'e* is also present in the whole area of cosmos. Prayer exclamation in *pala manu* rite clarifies the presence of *Ngga'e* on the land, east and west, the base of *Peo* and the yard of *en'nda*, the main house and the whole cosmos. The mention of places of *Ngga'e*'s presence is not intended to localize the presence of *Ngga'e Mbapo*. Those locations in the paradigm of space orientation and structure of polar thinking jawawawo become coordinate spots of *Ngga'e Mbapo*'s presence in space cosmos dealing with ancestor presence and *nitu nua* representing *Ngga'e Mbapo*'s power in cosmos. Dimension of *Ngga'e*'s presence in space cosmos include in the second and third prayer appeal *pala manu*, namely *Ngga'e udu rede* and *Mbapu eko dau*. The meaning of this sentence cannot be paralleled with formulation of *Ngga'e rede udu* (*ngga'e* in the head of village) and *Mbapu dau eko* (*Mbapu* in the tail of village). The turn up of sentence structure brings about meaning difference. *Ngga'e udu rede* means *Ngga'e* with his head above leaning on mountain, *Ngga'e eko dau* is *Ngga'e* with long tail up to the sea. This appeal wants to declare that the whole area of cosmos is covered by the presence of *Ngga'e*. This meaning is similar to formulation of building declaration of *Peo*, *udu nga'o mbei kedi*, *a'inga'o ndeli mesi* (my head leans on mountain, my feet step on sea). *Ngga'e Mbapo* includes and covers the whole cosmos, from mountain to sea, from east (*mbisu mena*) until west (*menga rade*). *Ngga'e* is *Mbapo*, because his divinity underlies and covers everything. Personification of *Ngga'e* with animal structure (head and tail) does not mean to parallel *Ngga'e* with animal, but use basic structure of animal to describe dimension of *Ngga'e Mbapo*'s coverage.

3.8 The Background of Tripolar Cosmology

The divine concept of Jawawawo community has a background of tripolar cosmology (Jacobs, 2010, p. 241). Agricultural community orientates at the preservation of life. The principle of preservation urges the unity of opposite poles. Heaven and earth are seen as opposite poles but mutually complementary. Marriage is regarded as a model of ideal unity between opposite poles. The term *ine mere and ame dewa*, *Ngga'e reta diru* (*Ngga'e* in heaven) and *Mbapu ndia tanah* (*Mbapo* on land); *ine ko'o ura and ame ko'o ura* (mother and father of rain) clearly describes the motive of matrimonial unity between heaven pole and earth pole. The picture of world above based on man, and that of world below based on woman describes opposite poles which is mutually complementary (relative contrast). Life surely derives from earth, but this life can only continue if earth obtains seed, light and rain

from heaven; on the contrary, heaven can pour rain if it obtains water from earth layers (*tana dape*). The marriage of heaven and earth for agricultural community determines the existence of life.

The marriage of two divine poles is represented with the structure of *Peo aki* and *Peo fai*. The symbolism of marriage is also shown by putting the string of prey animal at the celebration of *Peo* building (*pala pije pu'u*) in the gap of branch bottom of *Peo fai* ending at the bottom of *Peo aki*. The blood of prey animal is allowed to pour to the land as the symbol that the marriage between the two poles produces life power for earth. This concept relates to the term fat (*mina*) in the declaration of *Peo*. *Ta mina tau pisa, ndia wewa en'nda* (the fat muddies the year, *en'nda*). Fat is the symbol of life abundance (*la mina*) and the prosperity of marriage result of the two divine poles.^{ix} The meeting icons of earth creature and heaven creature at *Peo fai* also describes marriage as well as the marriage result between cosmic world. The marriage between the divine poles becomes a guarantee of life survival for agricultural community, symbolized with two murai birds (*koka*) at the branch top of *Peo fai*. This marriage causes the *koka* to keep on sounding (*sedho*) every morning, as a symbol that life keeps on going.

Marriage makes borders of the world narrow. The creatures of the three worlds can visit each other. The middle world becomes the spot of meeting among different world creatures. The practice of offering food (*ti'i ka pembe wedu*) in Jawawawo community indicates the middle world as the meeting of the three cosmic world's residents. The rites of offering food bring the human being to rise up and communicate to the world above, and sometimes to the world below; on the other hand, the residents of world above come down to accept the food offer and pour their blessing.

IV. Conclusion

There are four things which can be concluded of this analysis. First, *Peo* in the perspective of metaphysic symbol owns revelation power. *Peo* reveals *Ngga'e Mbapo*, the highest divinity in the traditional faith of Jawawawo customary community. *Peo* symbolism describes the divinity of *Ngga'e Mbapo*, transcendent, absolute and unreachable, at once immanent, underlying and covering everything and executes history and has a role in human life.

Second, the image of revelation in Jawawawo *Peo* shows the model of experiencing natural monistic religiosity. *Peo* describes the whole cosmos covered and integrated by divine power deriving from and resting on one core, namely, *Ngga'e Mbapo*.

Third, authentic religiosity. The model of experiencing natural monistic religiosity shows that the religiosity of traditional Jawawawo community cannot be categorized as dynamism, animism and superstition, but an authentic religiosity because it comes from experience of genuine revelation and places the highest divinity as a basis of existence. Religiosity of traditional Jawawawo community is of course not doctrinal, but more open to mystery, and as it is a part of trying to survive the existence of community, it always relates closely to tradition, custom, and respect to the ancestors. Therefore, feasibility and legality of this religiosity cannot be measured with physical dimension, but with faith substance.

Fourth, inspiration for development of faith dialogue. The basis of assessment on faith substance requires penetrating step into the depth of religiosity, namely, what is behind the

symbols, the rites and the life practice. In other words, assessment requires faith dialogue. This step is important for multi religious community at present to encounter the image and work of Lord in various elements of symbol, tradition, life practice and virtue of traditional faith which can enrich human existence and universal fraternity.

Note

- i Wood *embu*, according to Verheijen belongs to kind of cassia fistula(Tule, 2004, p. 110). The plant of *embu* wood is due to the frequency of being used as basic material of *Peo* understood as ancestor representative (*embu*).
- ii *Peo* gives life and *revelation* power to myths, *Ine koto*, *Mbu'e Wondo*, *Mbu'e Dombo Nio*, *Wawi Tolo* and *Mbu'e Soa*; enlightens the awareness of Jawawawo community with metaphysic dimension from life and universe.
- iii *Nggo damba* is traditional musical instrument of Keo consisting of a series of *gong* and a drum usually used to accompany traditional dance (*bebi ja'i*)
- iv *Bebi ja'i* is term usually used for traditional dance of Keo
- v *Narois* rite dance in the tradition of *Peo* restoration by surrounding campfire as a center while stepping the feet in line with certain rhyme, and singing poems about community genealogy and origin of cosmos. The core of *naro* lies at *reko*(episode) containing *dhuju nama*(tale of ancestor genealogy), virtue, and role to the building and development of custom community. *Naro* from Jawawawo is sacred tale so it must be done with respect and solemnity.
- vi Similar thought is found in almost all tribes of NTT(Fernandez, 1991). Sumba community always positions the dead body by sitting and bending like the position of baby in the womb. The *ame* faith also occurs in many archipelago tribes. Toraja Mamasa, South Sulawesi people describe that woman derives from earth, facing the man descending from heaven(Kess, 2006). Mircea Eliade in his research to archaic community also found the same phenomena in many tribes in the world. Mediterranean religion calls earth mother (*terrae mater*) as giving birth to all forms of life(Eliade, 1987, pp. 138-139).
- vii The myth of *wawi tolo*(red pig) telling about the appearance of human female from red pig in a spring seems to describe the origin of human beings in the earth. The same pattern is also found in myth of *Mbue soa*(Soa girl) and *Mbu'e Dumbo Nio* (coconut top girl). The legend *ine koto* which gives birth to descendants of result of sexual intercourse with stone surely has a background of identification of mother with land.
- viii Another concept that must be taken care of in interpreting the term Keo is word partner which does not have a direct meaning. E.g the word *embu mame*, literally means grandfa/grandma and ucle, but the real meaning is the side who gives mother (mother giver). The term *tu'a eja*, literally means parents in-law or brother in-law, but the real meaning is the customary rite of marriage ceremony. *Pi'i singi, rete ra'i* literally means to urinate, to press while the real meaning is movement or annexation of land border.
- ix The term *mina* in Keo community is often united with *la*, so that it becomes *la mina*. The term *la mina* has a meaning of family relation or kinship relation.

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