

SEMIOTIC ANALYSIS OF *WELLI* IN PADA EWETA VILLAGE, SOUTHWEST SUMBA REGENCY

Petronela Lero Kaka ^{a,1,*}, Soleman Dapa Taka ^{b,2}, Dewi I. N. Bili Bora ^{c,3}

^a English Education Study Program, Faculty of Teacher Training and Education, Nusa Cendana University, Kupang City and 85147, Indonesia

¹ petronelalero29@gmail.com *; ² soleman.dapataka@staf.undana.ac.id; ³ dewi.bilibora@staf.undana.ac.id

ARTICLE INFO

Article history

Received : 3rd March 2025

Revised : 15th March 2025

Accepted : 20th March 2025

Keywords

Meaning

Semiotic Analysis

Symbol

Welli traditional ceremony

ABSTRACT

The aims of this study are to identify the symbols found in welli traditional ceremony in Pada Eweta Village, Southwest Sumba Regency, and to identify and describe the meanings of symbols found in welli traditional ceremony in Pada Eweta Village, Southwest Sumba Regency. The method used qualitative descriptive method. This research was conducted in Pada Eweta Village, Southwest Sumba Regency on July 2024. The writer selected three informants as the data resource. The techniques used to collect data were picture taking, interview, note taking, and recording. The data were analyzed by using identifying and describing techniques. The result shows that there are 18 symbols found in welli in Pada Eweta Village, Southwest Sumba Regency. They are: karambo (buffalo), ndara (horse), cow, mamuli, katopo (machetes), numbu (spear), lele (ivory bracelet), tabelo, maraga, ngawu (traditional cloth), ana wawi (piglet), ana kuku (puppy), ana manu (chick), wawi (pig), kaleku pamama (traditional bag), pamama/utta, winno, katawa (betel nut, areca nut, and lime), ndara pakalete (riding horse), and all the household furniture. here are three typologies of signs found from each welli symbol, which are as follows: 1) cultural icons, signs that have meaning reflect representations of cultural identity, respect, and value. 2) cultural index, a sign with a symbolic meaning that shows a causal relationship, such as a dowry that reflects respect, economy, commitment, and inter-family relationships and reinforces traditional and social values that have existed for a long time. 3) cultural symbol, signs that have symbolic meanings that show cultural identity, appreciation, social status, and philosophical meanings that preserve the traditions and culture.

This is an open access article under the [CC-BY 4.0](https://creativecommons.org/licenses/by/4.0/) license.



How to cite:

1. Introduction

Language is a tool of communication used by humans to interact with others. It is a symbolic medium for human communication (Bustan, 2014:16). Moreover, according to

Chaer (2012), language is a system of arbitrary sound symbols which are used by members of a society to work together, interact, and identify themselves.

Koentjaraningrat (2000) states that language is part of culture. The relationship between language and culture is a subordinate relationship; a language is under the scope of culture, and language has an important role in culture. Therefore, language and culture are things that cannot be separated from human life.

Talking about language is also talking about culture. Language reflects the culture and values held by a community group, and language also shows tribal and ethnic identity. Culture is a way of life that develops and becomes a habit that is embedded in society. According to Tylor (1871), culture is a complex whole, including knowledge, belief, art, morals, law, customs, and abilities and habits acquired by humans as members of society. Moreover, according to Geertz (1973) culture is a pattern of meaning that is transmitted historically contained in symbols that are passed down from generation to generation, systems of conceptions that are inherited in preserving and developing knowledge and attitudes towards life.

Welli traditional ceremony contains cultural values that are inherent in social life of the community. In Sumbanese culture, *welli* has meaning of every symbol in traditional marriages. *Welli* can be said to be a dowry in traditional Southwest Sumba marriages. It is a symbol that has meaning, where the meaning in the form of social status for the position of a woman and her extended family. In traditional marriage customs, the higher the social status of the woman, the higher the *welli* that will be prepared by the family of the man.

Welli is one of the important traditions carried out in wedding ceremonies, which is marked by the giving of marital property from the man's family to the woman's family. It is something that must be fulfilled in order to take a woman and make her a wife. *Welli* is a sign of gratitude from men to women who let their children move and as a sign of gratitude to parents who gave birth to and raised their daughters.

At a traditional marriage in Pada Eweta Village, Southwest Sumba Regency, *Welli* symbols have very deep meanings. A Sumbanese traditional marriage without payment of the *welli* means the marriage is not considered valid under Sumbanese law, especially in Pada Eweta Village. According to Steven and Yunanto (2019), marriage in Sumbanese tradition goes through several stages, namely: first, *Tunda binna* (knocking the door) is the initial stage where a man will bring a pair of animals like horses and buffalos to express his feelings to a woman who shows the woman has been proposed and the woman's family responds by giving her a pair of cloth and sarong, and a *wawi* (pig). Second stage is *kette katonga* (Proposal). In this stage, the man's family pays the *ranga kettena katonga* (*welli* proposal), and at this stage, it will be determined and agreed to be paid at the stage of moving house in the local language of his country *dikki* (moving house). Third stage is *dikki* (moving house), in this stage the male family prepare animals, such as buffalos, horses, pigs, cows and equipments, such as jewelry, machetes, spears, money, and betel nuts. Pets like pigs, chickens, and puppies, as well as traditional cloth and all household utensils are brought and prepare by women's family when the women moving to man's house.

Semiotics is the study of signs and symbols and the methods used to explain their meaning. Semiotics is a science or analytical method for studying signs. Signs are tools used in an effort to find a way in this world, among humans and with humans. Semiotics basically studies how humanity interprets things. According to Barthes (1964), Semiotics is defined

as the science of forms. It studies the meaning of sign systems namely how social reality is transformed into signs. In semiotics, there are three main components: the sign, the object represented by the sign, and the interpretation that represents the resulting meaning. The study of Semiotics helps understand how signs are used to convey meaning in various forms of communication, such as language, images, symbols, or even behavior. Therefore, from culture, we can study Semiotics because we can find many signs such as symbols, images, words and texts.

Southwest Sumba Regency is one of the districts on Sumba island, East Nusa Tenggara Province, Indonesia, consists of 11 sub-districts. Southwest Sumba Regency has many diverse cultural traditions that are still implemented by the local community in the modern era. These traditions become a tourism attraction that invites tourists to come to visit. One of them is the traditional wedding tradition, *welli* ceremony.

The cultural tradition of traditional *welli* is one of the cultural traditions that exists in every region, especially in Pada Eweta Village, Southwest Sumba Regency, which is always carried out. Although the traditional *welli* ceremony greatly influences the economy of the male family, there are many *welli* symbols that must be given to the female family. Therefore, the researcher chose this topic because she wanted to know the symbols and meanings of the traditional *welli* ceremony in Pada Eweta Village. This research can help the community in Pada Eweta Village better understand the true meaning of each *welli* symbol in traditional ceremonies.

Language and culture are closely related and influence each other. Both are important for understanding the identity, behavior, and outlook on life of a nation. Language reflects the culture of a society. Concepts, ideas, norms, and values that exist in a culture will be represented through the language used by that society. According to Boas (1911), language is an inseparable part of culture, and language helps understand certain cultural concepts.

Koentjaraningrat (1992) states that, language is part of culture. The relationship between language and culture is a subordinate relationship, where language and culture have a coordinative relationship, namely a relationship of equals with the same high position. Moreover, Suryadi (2009) states that language and culture are an inseparable whole. Without language, culture will not be created, nor will language without culture develop well because language is a reflection of culture. If somewhere there is a culture, of course in that place there is also a language civilization that influences the development of words related to that culture. This word will appear along with human interest in identifying existing cultures. We can know the development of a culture from the development of words about that culture. As an Indonesian nation that is rich in culture, we will, of course, compete to show the existence of culture in our respective regions.

According to Masinambouw (2000) language occupies an important and centralized position in human life. This is because language has multiple or plural aspects, which include psychological, biological, cultural, and social aspects. Therefore, language and culture cannot be separated because each has a very close relationship and influences the other (Abusyairi, 2013).

Language and culture have a close relationship that cannot be separated because they are interrelated. Apart from that, in social life, language and culture often interact in certain forms, including language and local wisdom, culture and language learning language adaptation, and language and cultural perspectives on gender differences.

Etymologically, Semiotics comes from the Greek word *simeon*, which means sign. According to Tommy and Yuwono (2004), Semiotics is the study of signs, sign functions, and sign production. In this case, the sign in question can later reveal the meaning or something else hidden behind the sign itself. In other words, the existence of this sign will represent something related to a particular object. These objects can carry information and communicate it in the form of signs.

Moreover, according to Zoest (1999: 12), Semiotics is a science that studies signs, the function of signs, and the production of meaning. A sign is something that, for someone, means something else. Everything that can be observed or made observable can be called a sign. Therefore, signs are not limited to objects. The presence of an event, the absence of an event, a structure found in something, a habit all these can be called signs.

Tinarbuko (2008) states that Semiotics is the study of signs in order to know how these signs function and produce meaning. On the other hand, Saussure (1983), as cited in Chandler (2002:14), defines sign as having two entities, signifier and signified. A signifier is an object that becomes a sign (sound image), while a signified is a concept to explain or convey meaning. The sign expresses ideas as a mental event related to the human mind. This definition can mean that a sign is interpreted as a means of communication between two individuals to convey a purpose.

Cultural Semiotics is a field of research in Semiotics that seeks to define culture from a semiotic perspective and as a type of human symbolic activity, the creation of signs, and a way of giving meaning to everything around them. Therefore, culture is understood as a system of meaningful symbols or signs. Because the main sign system is a linguistic system that is analyzed and categorized into certain classes in a hierarchical system.

The study of culture as a symbol or semiotic system is known as cultural semiotics. This type of research, which views symbols or the semiotics system as having meanings, takes an academic-cultural approach, but it also defines the fundamental aspects of culture. According to Taylor in Tremlett and Harvey (2017), the cultural world is an all-inclusive grouping of the spiritual and material components of human existence, including thought, behavior, literature, art, the legal system, tangible goods, and so on. Semiotic studies are important for analyzing cultural representations in the media and how they influence the construction of social meaning. Cultural representations are always influenced (Hall, 1997).

Moreover, according to Danesi (1999), cultural Semiotics studies certain cultural sign systems with cultural meaning. A cultural sign is any cultural artifact that has meaning for members of a particular culture. Cultural semiotics analyzes and explains the behavior of the meaning and sign framework. Cultural semiotics studies the signs and symbols that underlie people's behavior. Cultural semiotic analyze the ways of thinking, values, myths, and rituals that shape the behavior of any community. They also investigated the structure and function non-verbal communication system of (Berger, 2010).

Cultural Semiotics is to understand the meaning contained in various signs and cultural artifacts of a society. It is a study that looks at culture as a system of communication and signs. It analyzes the meaning contained and exchanged through various cultural artifacts such as rituals, art, and everyday objects (Noth, 1995).

Based on the definitions above the researcher concludes that cultural Semiotics is a science that specifically studies signs and symbols in the cultural context of society. It

seeks to understand how meaning is produced, transmitted, and interpreted in a culture through the use of signs and meaning practices.

Meaning is created through social interactions and communication processes between members of society. Meaning is dynamic and continues to change over time. Meaning is also influenced by socio-cultural context and personal experience. The concept of meaning is very important in understanding people's behavior and culture. According to Herbert Blumer (1969), meaning refers to the subjective meaning that individuals attach to objects, behaviors, and situations through social interactions. Moreover, according to Peter L. Berger and Thomas Luckmann (1966), meaning is a social reality that is constructed through processes of externalization, objectivation, and internalization.

According to Shipley (1962:261), if someone interprets the meaning of a symbol, it means that he thinks properly about the symbols, namely a desire to produce certain answers under certain conditions. Moreover, according to Saussure (Chaer, 2007: 286), meaning is an understanding or concept that is owned or found in linguistics.

Based on the definitions above the researcher concludes that meaning is a word of an object, process, or symbols that is influenced by the socio-cultural context and individuals who are attached to behavior, actions, and personal experiences through social interactions between community members.

Based on the background above, the researcher intends to conduct a study entitled: **‘Semiotic Analysis of Welli in Pada Eweta Village, Southwest Sumba Regency’**.

The problems in study are, first what are symbols found in *welli* traditional ceremony in Pada Eweta Village, Southwest Sumba regency? and What are meanings of symbols found in *welli* traditional ceremony in Pada Eweta Village, Southwest Sumba regency?. The aims of this study to identify the symbols found in *welli* traditional ceremony in Pada Eweta village, Southwest Sumba regency and to identify and describe the meaning of symbols found in *welli* traditional ceremony in Pada Eweta Village, Southwest Sumba regency.

2. Research Method

In this study, the research design used is qualitative descriptive method. It was used to identify symbols found in *welli* traditional ceremony in Pada Eweta village, Southwest Sumba regency and to describe meaning of those symbols. The research procedures consists library research, the researcher goes to the library to read books, articles, etc and searching in internet to find theories or concepts of experts that are related to the topic and the second procedures is field research, the research was conducted in Pada Eweta village, East Wewewa sub-district, Southwest Sumba regency on July, 2024. The data resource of this study three were people as the informants. The informants should fulfill the following criteria: They should be the people from Southwest Sumba Regency, they should have reliable knowledge about the traditional ceremony of *welli* in Pada Eweta village, especially about the symbols and meanings of those symbols, they should speak Wewewa local language and Indonesian, they must be over 45 years old, and they should have good health conditions and a good personality. The researcher used some techniques to collect the data, such as, pictures-taking, interview, recording, and note taking. There were two steps used by the writer to analyze the data namely identifying and describing.

3. Research Findings and Discussion

Research Findings

This study focus on finding out the symbols of *welli* and describing the meaning of these symbols of welli traditional ceremony. Based on the results of the interview, the author found a process in the *welli* traditional ceremony. Through the stages of the process in *welli*, the author can obtain data of the symbols of *welli* and the meanings contained in them. The writer explanation the following parts of the research findings.

4.1 The Procession of the Welli Traditional Ceremony

Welli cultural is a cultural heritage that is still practiced as part of the traditional marriage process in Southwest Sumba Regency, especially in Pada Eweta Village. Based on the results of the research, the researcher found that *welli* is a form of appreciation or responsibility from the male family to the female family. The tradition *welli* in Pada Eweta Village is a hereditary tradition carried out until now; this ceremony is a sacred ceremony that is only carried out by the traditional leader.

In the *welli* tradition in Pada Eweta Village, before start the *tunda binna stage* (engagement / knocking the door), both sides of the family meet to discuss the hearts of their two children who like each other. This meeting is necessary because the marriage usually involves the tribe (kabizzu). If there are two tribes that are still related tribes because they come from one ancestor, then between the tribes, no intermarriage is allowed. Before entering the customary stages, an introductory process is required so that both sides of the family know clearly the identity, or status, tribe, and heredity of the *bu'a winne and bu'a mane* (male and female). This stage is called a meeting to find out the tribes of both sides of the family. There are some processes or stages in the provision of *welli* that are still carried out by the community in Pada Eweta Village, East Wewewa sub-district, Southwest Sumba Regency, as follows:

1. *Tunda Binna / Ndengngi Winni Pare* (knocking the door / Engagement)

This stage, the male family comes to the woman's parents' house with some of the nuclear family and an *ata panewe* (spokesman) with a machete and a horse as a sign of marriage between a man and a woman, and the female family reciprocates with a pair of traditional clothes and a pig. At this stage, the male family and the female family deliberate to determine the agreed date, then a machete and a horse agree on the date determined to carry out the next stage and the amount of *belis* to be prepared. *I'ya katopo i'ya ndara worona kira rawina dadi kettena katonga weri kawedo* (one horse and one machete time agreement for custom binding/kettena katonga). In traditional Sumba marriages, especially in Pada Eweta Village, there are things that need to be avoided by men and women, such as being prohibited from getting married to the same tribe, for example, from *Kabizzu Togo Watu* with *Kabizzu Togo Watu*, only allowed from *Kabizzu Togo Watu* with *Kabizzu Carung*.

2. *Kettena Katonga* (proposal stage)

Ketena katonga is a term used by the local community in traditional marriage matters. *Ketena* which means that tie and *katonga* which means that bale-bale or a seat made of wood; literally, *ketena katonga* means that tie the bale-bale, not to tie the actual bale-bale, but to solidify what has been agreed upon during the proposal stage. Both can no longer move to another heart or marry another party. In a traditional marriage, the *ketena katonga* is the centerpiece of the traditional marriage.

3. *Dikki*

The last stage is called *dikki* which means that the woman will move to the *kabizzu* (male family tribe). At this stage, female parents release their daughters to live together as husband and wife and will become the right of the male family. The people of Pada Eweta Village interpret *dikki* as a transition of *kabizzu*, from the parents' *kabizzu* to the husband's *kabizzu*. At this stage there is no discussion about *welli* because it has been agreed upon during the *ketena katonga* (customary binding). If the specified *welli* has not been paid off or is less than agreed, the *dikki* stage has not yet been carried out because what determines the *dikki* is that the *welli* must be complete.

4.2 The symbols found in *Welli* Traditional Ceremony

The writer identifies the symbols found in *welli* traditional ceremony based on semiotics theory using Charles Sanders Pierce's Triangle of meaning, as follows:

1. Symbols found of *welli* from the male family side

a. *Karambo* (Buffalo)

The buffalo symbolizes the sacredness of the relationship between man and women, wealth, power, social status, and the responsibility to the women. In traditional marriages in Pada Eweta Village, the man's family brings a buffalo with a horn length of thirty centimeters, indicating that the man's family maintains its position or self-esteem.

b. *Ndara* (Horse)

In traditional marriages, the horse symbolizes the basic bond of the seriousness of the relationship between a man and a woman, the strength of the man, the pride and courage of the man, and the responsibility of the man towards the woman. In addition, it is used in the horse racing tradition which means that *pasola*, the horse has a meaning as a symbol of pride and strength. *Pasola* is a tradition of traditional warfare; this tradition is a game of agility throwing wooden javelins at each other from a galloping horse, and *pasola* is part of the ritual ceremony of *Marapu*, the local religion of the Sumba people.

c. Cow

The cow is considered an important symbol in traditional marriages in Sumba; although it is used less frequently than horses and buffaloes, its presence adds meaning in modern contexts. It symbolizes wealth, social status, and economic ability, as well as a man's responsibility to a woman. It is also a source of animal protein, for example, in traditional rituals and weddings, and it can also be slaughtered at funerals of the dead.

d. *Mamuli* / *Omma*

Mamuli symbol means that the mother has released her daughter from her milk; *Omma* is more specifically used in the third stage of *dikki* (moving house) in traditional marriage in Pada Eweta Village, Southwest Sumba Regency. This is

a piece of jewelry shaped like a womb or female reproductive organ, which symbolizes respect for women and fertility. In addition, it also reflects the social status and cultural identity of the Sumbanese people, as well as binding relationships between the two families involved in the traditional marriage.

e. *Katopo* (Machete)

The machete is part of the dowry that shows appreciation to the woman's family, a sign of seriousness, social status, and good intentions to marry a woman. The machete given can reflect social status and wealth, because the better the machete given, the higher the social status in the community.

f. *Numbu* (Spear)

The spear symbolizes a man's courage, strength, protection, and responsibility to sustain everything that happens in the household. The spear is also a tradition-binder, strengthening relationships between families and preserving Sumba's cultural values in the context of traditional marriage.

2. Symbols found of *Welli* from the female family side

a. *Lele* (Ivory Bracelet)

The symbolic meaning of wearing this ivory bracelet to the daughter of the parents symbolizes social status, family wealth, and respect for the daughter who will move to her husband's tribe. Having an ivory bracelet shows prestige and position and strengthens cultural identity in Sumba society.

b. *Tabelo*

Tabelo in Southwest Sumba regency is a special ceremony or rite imposed by parents on a daughter when she enters a new stage of life, especially when moving house or changing social status in society. This tradition has a deep meaning in Sumba culture and includes aspects of spiritual, social, and cultural identity. It is as a form of blessing and respect from parents to daughters. *Tabelo* signifies that the girl is recognized as having entered the adult phase with new and greater responsibilities within the family and the community.

c. *Maraga / Anahidda*

The meaning of the *maraga* worn by the daughter of her parents at the stage of moving husband's tribe in a traditional marriage is a symbol of respect and recognition of the status and identity of women. It also shows the social position and wealth of the wearer.

d. *Ngawu* (Traditional cloths)

The traditional cloth used in the marriage procession symbolizes an integral part of the traditional ceremony. Traditional cloth is also a cultural heritage that reflects Sumba society's identity and local wisdom. The traditional cloth is a symbol of binding between the families of the bride and groom. Through the exchange and gift of traditional clothing, both families demonstrate a commitment to support, honor, and strengthen the newly formed social bond through marriage.

e. *Ana Wawi* (Piglet)

In Southwest Sumba custom, the women also have responsibilities in the marriage bond. By bringing a piglet, the woman's family shows that they are involved and responsible in ensuring the welfare of the bride and groom who have been united in a traditional marriage. The piglets that are brought in the traditional moving procession are not just objects of offering but also carry deep spiritual and

social meanings for both families, as well as for the couple who will lead a life together.

f. *Ana Kuku* (Puppy)

In Southwest Sumba traditional marriages, puppy brought by the woman to her husband's house at the moving house-in stage also have a deep and symbolic meaning, similar to piglets and chicks. Bringing a puppy shows the goodwill of the woman's family to strengthen family ties with the man's side. It symbolizes the hope that both families will support each other and maintain unity.

g. *Ana Manu* (Chick)

The chicks brought by women during traditional marriage in Southwest Sumba are not just animals but also contain social, cultural, and symbolic meanings that are very important in the traditional marriage process. Brought chicks also reflect women's contribution to the welfare of the new household. The chicks symbolize hope for a good future and can be nurtured to meet the needs of the family.

h. *Wawi* (Pig)

In the *Welli* tradition, the woman usually slaughters a pig, and giving the pig symbolizes respect to the man's family in return for the gift from the man. Raising pigs is an integral part of the social and economic life of the Sumbanese people. Pigs are not only a source of food but also reflect a family's social status. Families that own many pigs are considered more economically well-off and have higher prestige in society.

i. *Kaleku Pamama*

Kaleku Pamama, which means a traditional bag as a place to store betel nut in traditional marriages, symbolizes respect for guests and the family of the male party. In Sumbanese tradition, serving betel nuts to guests is a sign of acceptance and appreciation, so this bag is an important part of social rituals that strengthen relationships between families. *Kaleku pamama* is a must-have piece of equipment because it is not only a container for storing betel nuts but also reflects the social and cultural values of the local community.

j. *Utta, Winno, Katawa / Pamama* (Betel nut, Areca, and Lime)

Utta, Winno, Katawa, or Pamama, which means betel nut, areca nut, and lime in dowry, has a deep symbolic meaning. These three elements are not just objects included in the procession but reflect cultural values and hopes for the bridal couple as well as the two families being united. Betel nut and areca nut are used as symbols of togetherness and unity between the two families who will establish a relationship through marriage. Serving betel nuts to guests is a sign of acceptance and appreciation, thus creating an intimate atmosphere between the two parties. Its use in traditional ceremonies shows the link between culture and local economy and emphasizes the importance of agriculture in the lives of Sumbanese people.

k. *Ndara Pakalalete* (Riding Horse)

Ndara Pakalalete, which means riding a horse, symbolizes high social status. In addition, by giving a horse, the woman's family shows that they are an honorable family and have a good position in the community. It also symbolizes the female family's pride in the marriage and shows that they are ready to support the welfare of the new couple's household. Bringing a horse to her husband's house is a sign that the woman carries social and cultural value because, in the customary moving process, the riding horse can be a motorcycle.

l. All the household furniture

The household furniture that women bring at the moving house-in stage reflects the economic aspects of the women's families. The items brought indicate the

economic capability of the family and are an investment in the future of the new couple. In addition, all the household furnishings contain social, cultural, and spiritual meanings that are very important in the dowry tradition and strengthen relationships between families.

Table

The following table are the typology of signs according to Pierce (1986, p.8) to analyze the meaning of each *welli* symbol found.

No	Name of Symbols	Typology of Signs
1.	<i>Karambo</i> (Buffalo)	Cultural symbol
2.	<i>Ndara</i> (horse)	Cultural symbol
3.	Cow	Cultural symbol,
4.	<i>Mamuli</i>	Cultural icon and cultural symbol
5.	<i>Katopo</i> (machete)	Cultural symbol
6.	<i>Numbu</i> (spear)	Cultural symbol
7.	<i>Lele</i>	Cultural symbol
8.	<i>Tabelo</i>	Cultural symbol
9.	<i>Maraga / Anahidda</i>	Cultural symbol
10.	<i>Ngawu</i> (traditional cloths)	Cultural icon, cultural index, and cultural symbol
11.	<i>Ana wawi</i> (piglet)	Cultural index, and cultural symbol
12.	<i>Ana kuku</i> (puppy)	Cultural symbol and cultural index
13.	<i>Ana manu</i> (chick)	Cultural symbol and cultural index
14.	Wawi (pig)	Cultural index and cultural symbol
15.	<i>Kaleku pamama</i>	Cultural symbol
16.	Pamama / utta, winno, katawa (betel nut, areca, and lime)	Cultural symbol

17.	<i>Ndara pakalet</i> (riding horse)	Cultural symbol
18.	All the household furniture	Cultural symbol

Discussion

1. The Meanings of Each Symbol Found in Welli.

Based on the findings above, the writer described the meanings of each symbol based on the sign typology according to Charles Sanders Pierce, as follows:

a. *Karambo* (Buffalo)

Buffaloes can be categorized as cultural symbols. It is because they are not only a symbol of giving in the *welli* which means that dowry tradition but also have deep meanings in Sumba society, such as social, economic, and spiritual aspects. In the context of marriage, the buffalo symbolizes a sign of social status, strength, wealth, and seriousness of the male party to marry a women.

b. *Ndara* (Horse)

Horses can be categorized as cultural symbols, index, and icons. As a cultural symbol, horses have a very deep meaning and are closely related to social identify, economic status, and as a form of respect for the female party. It is symbolizes family wealth and prosperity that can strengthen social relations through rituals or traditional ceremonies, including marriage. As a cultural index, It is reflect the social status and values of the sumbanese people.

c. Cow

Cows can be categorized as cultural symbol. As a cultural symbol in traditional marriages because it is symbolizes social status, prosperity, wealth, and respect for the women's family. Giving a cow as part of the *welli* tradition shows the seriousness and commitment of the male party in the relationship. In addition, cows also reflect the traditional values upheld by the people of Sumba because livestock are an integral part of cultural identify.

d. *Mamuli*

Mamuli can be categorized as a cultural symbol and cultural icon. As a cultural symbol, it is symbolizes the identity and social status of the community. Its shape, which resembles the female reproductive organs, such as the uterus or vagina, reflects respect for women and fertility. Traditionally, *mamuli* is used as a dowry in marriage, which shows respect for the bride's mother and as compensation for the sacrifices she has made in raising her child. As a cultural icon, *mamuli* is also a visual representation of Sumbanese culture. It is not only used in the context of marriage but also in various other traditional rituals, including death ceremonies. In addition, *mamuli* is often considered an heirloom object with high spiritual and historical value, thus becoming a symbol of the identity of the people in Pada Eweta Village. *Mamuli*'s presence in various traditional events makes it an important icon that illustrates the richness of local culture and traditions.

e. *Katopo* (machete)

Machetes can be categorized as cultural symbol because in Pada Eweta Village, the machete is not just a weapon or tool but has strong symbolic meanings related to courage, responsibility, and protection. In the context of marriage, the gift of a

machete usually symbolizes the groom's responsibility to protect his family and maintain honor. In addition, the machete has a deeper value as a symbol of a man's courage and ability to be the protector of the family.

f. *Numbu* (spear)

Spear can be categorized as a cultural symbol because the spear has a more specific and symbolic meaning in the context of marriage. The spear symbolizes the symbol of responsibility and the courage possessed by the groom. It signifies the role to play in protecting the family and demonstrating strength. In addition, the spear has a connection to ancestral heritage as well as showing respect for tradition and symbolizing the passing on of ancestral values.

g. *Lele*

Lele can be categorized as a cultural symbol. As a cultural symbol, the ivory bracelet not only function as jewelry but has a deep meaning in the context of local culture and customs in Pada Eweta Village. In addition, the ivory bracelet symbolizes social status, wealth, and respect for traditional values in the community. This symbol has a meaning that is mutually agreed upon by the community, who see it as a symbol of honor and position within the customary structure. As a cultural symbol, the ivory bracelet functions as a sign or representation of meaning that cannot always be seen from its physical form alone, but from the values believed by the community.

h. *Tabelo*

Tabelo can be categorized as a cultural symbol. As a cultural symbol, the *tabelo* worn by women at the traditional moving house-in stage symbolizes more than just a physical object; it carries deep symbolic meanings of blessing, respect, and strong bonds between families. In this case, the *tabelo* is not just a dowry or gift but also a symbol of the parents' blessing on their daughter as she enters a new life with her husband's family. In addition, the act of giving *tabelo* symbolizes the unity, love, and appreciation given by the woman's family as a form of support and prayer for their daughter's new life. As a symbol, the *tabelo* carries collective meanings that have been accepted in Southwest Sumba society, reflects cultural values, and has a special meaning that cannot always be inferred from its form or function alone.

i. *Maraga /anahidda*

Maraga can be categorized as a cultural symbol. As a cultural symbol, the *maraga* is a cultural object that has more meaning than just a decoration or physical accessory. Thus, at the customary moving-in stage, a woman wearing a *maraga* symbolizes blessing, recognition, and the cultural ties that link family and customs. In addition, the gift of a *maraga* from parents to a daughter signifies the family's support for the marriage and incorporation of the child into her husband's family. In the *Welli* tradition, the *maraga* becomes a symbol of cultural values such as social status, love, honor, and cultural heritage to be preserved.

j. *Ngawu* (traditional cloths)

Traditional cloth can be categorized as cultural symbols, cultural icons, and cultural index. As a cultural symbol, traditional cloth, especially woven original of the Southwest Sumba regency, function as symbols that represent social status, cultural identity, and community values. Each motif on the traditional cloth has a deep symbolic meaning, such as the *mamuli* motif, which symbolizes purity and fertility. In marriage ceremonies, this cloth is a sign of love and respect for the couple, as well as showing the position and honor of the family.

k. *Ana wawi* (piglet)

Piglets can be categorized as cultural index and cultural symbols. As a cultural index, the piglets brought by women at the moving house stage show a direct connection to social practices. The presence of the piglet in this procession represents a concrete marker indicating the transfer of responsibilities and relationships between families. In addition, carrying the piglet marks adherence to custom and the respect given by the woman in recognizing this relationship.

l. *Ana kuku* (puppy)

Puppies can be categorized as cultural symbols and cultural index. As a cultural symbol, in the *welli* tradition, puppies have meanings that reflect symbols representing loyalty, protection, and the relationship between individuals and the community. In addition, by bringing a puppy to the traditional moving house, the woman shows a commitment to look after and protect her new family, as well as a connection to the values upheld in Sumbanese culture.

m. *Ana manu* (chick)

Chicks can be categorized as cultural symbols. As a cultural symbol, because the chicks in the *welli* tradition is not just an object but has a deep meaning. It signifies a symbol of life and also brings good luck and blessings in the new household life because, by giving the chick, the woman's family gives a symbolic hope for a prosperous and happy life for the man and woman.

n. *Wawi* (pig)

Pigs can be categorized as cultural index and cultural symbols. As a cultural index, the pig is a marker or indicator of social and economic relations in the customary context in Pada Eweta Village. In addition, pigs have a role that shows the social, economic, and commitment status of both families.

o. *Kaleku pamama*

A traditional bag can be categorized as cultural symbol. As a cultural symbol, this traditional bag has a deep value and meaning in Sumbanese culture. It usually symbolizes identity, cultural heritage, and social status, as well as being a symbol of the relationship between two families united in marriage. In addition, the traditional bag is used as a symbol of the continuity of traditions and ancestral values that want to be passed on to future generations.

p. *Utta, winno, katawa/pamama* (betel nut, areca and lime)

Betel nut, areca, and lime can be categorized as cultural symbol because it is often served in various rituals and traditional events as a sign of respect and acceptance of guests. In *welli* tradition, serving betel nut to guests is a form of communication that shows familiarity and mutual respect. This reflects the social values that underlie interactions between community members.

q. *Ndara pakalete* (riding horse)

A riding horse can be categorized as cultural symbol. As a cultural symbol, the horse has symbolic value that represents social status, honor, wider family ties, and shows the transition of the female tribe. In Sumbanese culture, horses are not just riding animals but also symbols of wealth, prestige, and respect.

r. All the household furniture

All the household furniture can be categorized as cultural symbol. It is a cultural symbol because it represents meanings related to the values, traditions, and cultural identity of the Sumbanese people. In addition, the presence of this furniture is not just for practical needs but also symbolizes social status, loyalty, and hope to build a new life with a partner. In this context, the furniture symbolizes commitment and responsibility in married life.

4. Conclusion

There are eighteen symbols found in welli in traditional ceremony in Pada Eweta Village, Southwest Sumba Regency, they are; *karambo* (buffalo), *ndara* (horse), cow, *katopo* (machete), *numbu* (spear), *omma/mamuli*, *lele* (ivory bracelet), *maraga*, *tabelo*, *ndara pakalete* (riding horse), *wawi* (pig), *ngawu* (traditional cloth), *ana wawi* (piglet), *ana kuku* (puppy), *ana manu* (chicks), *kaleku pamama* (traditional bag), *utta winno katawa/pamama* (betel, areca nut, and lime) and all the household furniture. There are three typologies of sign found from symbols of *welli* to explain the meaning of each symbol namely: cultural icon, cultural index, and cultural symbol.

5. Acknowledgment

First of all, the writer would like to give thanks the Lord Jesus Christ and Mother Mary for their guidance, love, and grace during the process of completing this thesis. On this occasion, the writer would also like to express her gratitude to those who have provided support, assistance, and motivation during the process of completing the preparation of this thesis. Therefore, she would like to express her gratitude and appreciation to:

1. Drs. Soleman Dapa Taka, MA as her first supervisor for all the profound guidance, support, corrections, and suggestion in completing this thesis.
2. Dewi I. N. Bili Bora, S.Pd., M.Hum as her second supervisor and also the Coordinator of English Study Program of Nusa Cendana University, who has given the ideas, corrections, and support during the writing of this thesis.
3. Dr. Drs. Sebastianus Fernandez, M.Pd, Grad. Dipl as her main examiner for all the corrections, ideas, and suggestions in completing this thesis.
4. Drs. Yohanes Bhae, M.Ed as her academic advisor who has always provide advice, and motivation during the writer's study.
5. Yosua Falukas, S.Sos as the Operator of English Study Program for his patience in helping her with administrative matters.
6. All lecturers of English Study Program for their guidance, knowledge, motivation, and experience during her study.
7. Her beloved parents Petrus Lede Kababa and Mariana Soli Kandi for their infinite love, prayer, sacrifices, support, advice and motivation during the process of completing this thesis.
8. Her beloved brothers and sister Jenita Lende, Wilfrid Mesang, Frumensius Lende, and Marianus Lende, who has always support, prayer, and encouragement during the writer's study.
9. Her beloved grandmothers Ester Lero Kaka and Koni Kungka for their provide support, love, prayer, and motivation during the writer's study.
10. Her beloved friends, Aprilya Minda, Yohana Nggolut, Lilys Tenda, and Serfika Hartati for their support, ideas, and energy from the beginning of preparing the proposal, conducting this research, and in accomplishing this thesis.

11. All of her friends of English Education Study Program, especially Dynamite class (class D) and United'19 for their support, and advice during her study and in accomplishing this thesis.
12. The community in Pada Eweta village, East Wewewa sub-district, Southwest Sumba regency for providing opportunity and assistance to her in conducting research and obtaining data in her research.

Finally, the writer realizes that this thesis still has some weaknesses. Therefore, criticisms, and suggestions from the readers to make it perfect.

6. Refrences

- Barthes, R 1964. *Elements of Semiology*. New York: Hill and Wang.
- Berger, A, A. 2010. *The object of Affection: Semiotics and Consumer Culture*. New York: Palgrave Macmilan.
- Berger, P, L & Luckmann, T. (1966). *The Social Construction of Reality: A treatise in the sociology of knowledge*. Doubleday & Company.
- Blumer, H. 1969. *Symbolic Interactionism: Perspective and Method*. Prentice-Hall, Inc.
- Boas, F. 1911. *Handbook of American Indian languages, vol.1*. Washington D.C: Government Print Office.
- Bock, P, K. 1969. *Modern Cultural Anthropology: An Introduction*. The University of Mexico: New York.
- Bustan, M. (2014:16). *Linguistik Umum*. Penerbit Universitas Terbuka.
- Chaer, A. 2012. *Linguistik Umum*. Jakarta: Rineka Cipta.