

Available online at : <http://jurnalantropologi.fisip.unand.ac.id/>

Jurnal Antropologi: Isu-Isu Sosial Budaya

| ISSN (Online) 2355-5963 |



Cultural Identity, Kinship Systems, Traditional Practices and Beliefs in Savu Raijua's Folklores: A Thematic Analysis

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ARTICLE INFORMATION

Submitted: Click or tap to enter a date.

Review: Click or tap to enter a date.

Accepted: Click or tap to enter a date.

Published: Click or tap to enter a date.

KEYWORDS

Savu Raijua, folklore, thematic analysis

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A B S T R A C T

This study aims to explore cultural identity, practice, and beliefs in the Savu Raijua community by analyzing two written narratives, *Nida* and *Dara Lumu*. Using a qualitative approach, the research employs thematic analysis to identify recurring cultural identity, practices, and belief themes. The thematic analysis procedures used annotating approach, which includes initial reading of both stories, open annotation, note-taking, identifying patterns, mapping themes, interpretation and analysis, and synthesis, followed by validation through literary sources. The analysis produced seven major themes: two themes under cultural identity; 1) *naming system* including family name and name changing and 2) *geographical identity*; two themes for kinship system, 3) *genealogy* concerning lineage and family names represents the place names surroundings Savu Raijua and 4) *intertribal relationship through marriage* and 5) traditional practices like *Happo ritual*; and *family responsibility* on education and ritual for a child, and 7) *supernatural belief*. The two folklores reflect similar themes portraying the cultural identity, kinship system, practices and beliefs of the Savu Raijua people. This study contributes to folklore and cultural studies by providing empirical data from an underrepresented region, demonstrating how oral traditions function as a medium for preserving cultural knowledge and reinforcing community identity.

A. INTRODUCTION

Many things in Sabu Raijua are still unknown to the public. If these are explored, researched, and written well, then the wider community will become aware of the potential of this ten-year-old district (Stephanus Bule Logo, cited in Kori'un, 2019). This statement reflects the richness of Sabu Raijua's intangible cultural heritage, particularly its folklore, which remains largely underexplored. Folklore, whether oral or written, is more than a set of stories; it encapsulates a community's lived experiences, cultural identity, practices, and belief systems. In the case of Savu Raijua, folklores such as *Nida* and *Dara Lumu* offer deep insights into how the local people define themselves, maintain social order, and transmit values across generations.

<https://doi.org/10.25077/xxxxx>

Cultural identity in folklore can be identified through key narrative elements that represent who a community is, where they come from, and how they maintain social coherence. Three core indicators of cultural identity often embedded in folk stories include genealogy, naming systems, and geographical identity. Genealogy refers to lineage or ancestral connections, which provide a sense of origin and social belonging. Naming systems, meanwhile, reflect how individuals are linked to familial and societal structures, either through patrilineal (father-based) or matrilineal (mother-based) lines (Aguboshim, 2021; Cila et al., 2021; Zhang, 2020). These names often carry historical or symbolic meaning. Geographical identity includes using place names and spatial references that ground the story in a specific cultural landscape. Through these elements, folklore becomes a narrative map of cultural identity.

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Traditional practices in folklore are often expressed through rituals and mythology, both of which serve as vehicles for passing down values and spiritual beliefs. Rituals like Haplo Ana—a naming and hair-cutting ceremony—mark key life stages and symbolize community acceptance (Rohi et al., 2024). Mythology, on the other hand, blends cultural history with imagination, giving rise to sacred figures, magical locations, and symbolic acts. Supernatural beliefs, such as characters with magical powers or animals that speak, are essential features of many folklores. These elements represent the community's cosmological worldview and relationship with the unseen world. Additionally, inter-tribal marriage—defined as a union between individuals from different ethnic or tribal backgrounds, is a recurring theme that reflects social boundaries, alliances, and tensions. Finally, family responsibility as a form of social value emerges through parental roles, community expectations, and generational duties, reinforcing the importance of kinship and cultural continuity.

Given these complex themes, thematic analysis is an appropriate method for examining folklore because it allows researchers to identify patterns of meaning across texts. It does not impose predefined categories but instead lets themes emerge from the data, making it suitable for exploring deeply contextual and culturally embedded narratives. This study used Shelton & Coogler's (2025) annotating approach to conduct the analysis. This method includes initial reading, open annotation, note-taking, pattern recognition, theme mapping, interpretation, and synthesis. Among various thematic approaches, the annotating method is particularly effective in folklore research because it encourages a close reading of the text and preserves the layered meanings within symbolic and cultural expressions.

Research about Savu has been done; however, studies analyzing its folklore to explore cultural identity, practices, or beliefs remain limited. The research primarily focused on its geological and historical aspects (Duggan & Hägerdal, 2018; Intan, 2016). Its rich folklore remains underexplored, mainly in academic literature. Studies conducted in other regions of Indonesia, such as Bali and East Sumba, have illustrated folklore's cultural and educational importance in preserving local wisdom and supporting creative economies Enda & Bano, 2021; Suarka & Cika, 2014). These works highlight how folklore serves as a repository of cultural values and a tool for economic and educational advancement. However, similar academic attention has not been given to Sabu Raijua's folklore, despite its potential to reveal unique insights into cultural identity, traditional practices, and belief systems of the community. This oversight has resulted in a significant gap

in understanding how the Savu Raijua community maintains and transmits its cultural knowledge through folklore.

The present study addresses this gap by thematically analyzing two written narratives from Sabu Raijua. Through this analysis, the research aims to uncover the cultural meanings embedded within these stories, shedding light on the community's identity, practices, and beliefs as conveyed through their folklore.

B. METHOD

This study employs a qualitative research design, specifically a thematic analysis, to explore the cultural identity, practices and beliefs of Savu Raijua. Thematic analysis is suitable for identifying, analyzing, and reporting patterns (themes) within data. Thematic analysis in this study used Shelton and Coogler's (2025) annotating approach, which includes 1) initial reading of both stories to familiarize with their content and nuances, 2) open annotation to identify and categorize significant statements, phrases, and passages related to cultural identity, kinship system, traditional practices and belief, 3) note-taking, 4) identifying patterns, 5) mapping themes, 6) interpretation and 7) analysis and synthesis in which the similar codes were then grouped into overarching themes, capturing the key cultural aspects conveyed in the narratives. The code for the story is the initial *N* for Nida and *DL* for Dara Lumu. The result was presented in the table. These themes were reviewed and refined to ensure they accurately represent the data and align with the research objectives. Finally, the validity of these themes is confirmed by cross-referencing them with the original data, ensuring that the analysis is both comprehensive and reflective of the underlying cultural context. Lastly, the result was presented in a coherent narrative using the quotes from the data to illustrate themes and providence for analysis.

C. RESULTS AND DISCUSSION

The results of this study show that Savu Raijua folklore describes the culture of Savu Raijua and its truth has been confirmed through several sources that have written about Savu Raijua. It shows the cultural identity through the themes *name system* and *geographical identity*, kinship through the themes *genealogy* and *intertribal relationship through marriage*, practices through *ritual (haplo anna)* and *family responsibility in education*, and belief was shown in the theme *supranatural belief*.

Table 1. Thematic analysis of Nida and Dara Lumu Folklore

Theme	Subtheme	Category/topic	Excerpt	Description
A. Cultural identity				
1. Names system	Family name	Patrilineal	<p>"Dahi Penu also has two siblings named Luji Penu and Tuka Penu." (N)</p> <p>"So two Liae named Kede Kedakko and Gilli Lau were sent to propose Bitu Luji to Amma Wenynyi Luji and Ina Wenynyi Luji in Seba" (N)</p> <p>"The next day the boy was given a Haplo ritual or naming ritual, which changed the</p>	<p>Three siblings with the family name "Penu"</p> <p>A girl named Bitu Luji and her mother and father. <i>Luji</i> is the family name</p> <p>Hana Mata is family name of the mother</p>

			boy's name from Mangngi Hana to <i>Dara Lumu</i> " (DL)		
		Matrilineal	<i>"Hana Mata finally gave birth to a boy and he was named Mangngi Hana Mata"</i> (DL)	Lumu is the name of his father "Lumu Lutu". Lumu becomes the family name	
		Patronymic	Lobo Dahi	The son of Dahi Penu	
			Dara Lumu	The son of Lumu Lutu	
	Name changing	Ersatz Naming	<i>"Based on family consensus, Lobo's name was changed to Nida"</i> (N)	The name is changed because Lobo Dahi (as a baby) cries a lot. They believe that the name does not suit him, so they change it	
			<i>"According to belief, children who are born and constantly cry do so because the name given to them does not suit them, and the name needs to be changed immediately"</i>		
		Matronymic to Patronymic	<i>"The next day the boy was given a Happo ritual or naming ritual, which changed the boy's name from Mangngi Hana to <i>Dara Lumu</i>" (DL)</i>	The name was given to her as a sign that she belonged to her father's family. Names that follow matrilineal are changed to patrilineal.	
		Teknonym	<i>"The child was named Lobo Dahi. Thus, the husband and wife are called <i>Ama</i> Lobo Dahi and <i>Ina</i> Lobo Dahi"</i> (N)	Married couple who has children will be called <i>ama</i> (father) and <i>ina</i> (mother)	
			<i>"Two Liae named Kede Kedakko and Gilli Lau were sent to propose Bitu Luji to <i>Ama</i> Wenynyi Luji and <i>Ina</i> Wenynyi Luji in Seba"</i> (DL)		
2.	Geographical identity	Place name	"kampung Rae Wiu,"	The village where the story begins, likely tied to an important cultural and historical place. This may be a fictional or symbolic location, representing an idealized or ancestral home.	
			"Udu Nawawa," "Udu Waggu," and "Wadu Wella"	These locations appear to be important in the context of family or mythological geography. They may represent different tribes, regions, or clans, and the distinct names could suggest a cultural separation or identity that is marked by geographical boundaries.	
			Bitu Luji was hidden in the homes of the <i>Kolorae</i> people in Liae (N)	<i>Kolorae</i> traditional village which is the central village for customary administration in the Mahara customary area, <i>Kolorae</i> traditional village is located on the top of the mountain.	
			<i>"In ancient times, there lived a person named Lumu Lutu from Udu / <i>Kolorae</i> tribe from Kolo Wag'gu traditional village, now located in Waduwala village, Savu Liae sub-district"</i>		
B. Kindship system					
1.	Genealogy	Lineage	Family of Dahi Penu to Nida/Lobo Dahi (N)	The story tells the life of Dahi Penu's family-the journey of his Son	
			<i>"When he arrived in Kolo Wag'gu (Liae) his paternal relatives welcomed him with joy"</i> (DL)	When Mangngi Hana Mata (<i>Dara Lumu</i>) seeks for his father in the village	
		Family name	Patrilineal	<i>"Dahi Penu also has two siblings named Luji Penu and Tuka Penu."</i> (N)	The surname "Penu" describes the same lineage
			<i>Wahi Rebo gave birth to a boy. The child was named Lobo Dahi (N)</i>	Dahi is first name of his father's name Dahi Penu	
			Matrilineal	<i>"As time went by, Hana Mata finally gave birth to a boy and he was named Mangngi Hana Mata"</i> (DL)	He lives with his mother and is given the name <i>Hana Mata</i>
2.	Inter-tribal relationship	Nida/Lobo Dahi from and Bitu Luji from Seba Tribe (N)	<i>"One day it occurred to Nida that she should settle down. For this purpose, he went to Rai Habka, the name of Seba in West Savu sub-district, to look for his soul mate. He was there for a long time before he found a woman who appealed to his heart. After that he returned to his village of Rae Wiu in Liae."</i>	highlighting the intersection of two distinct tribal lineages through marriage.	

		Dara Lumu, originally named Mangngi Hana, is the child of Lumu Lutu from the Kolorae tribe and Hana Mata from the Namata tribe. (DL)	“Once upon a time, there lived a man named Lumu Lutu from Udu / Kolorae tribe from Kolo Wag'gu traditional village, now located in Waduwala village, Savu Liae sub-district, Savu Raijua district. Lumu Lutu married a woman named Hana Mata from the udu / Namata tribe who lived in the Namata traditional village which is now located in Raeloro village”	highlighting the intersection of two distinct tribal lineages through marriage.
C. Traditional practice				
1.	Ritual Hapoo	Changing name to honor lineage (DL)	“When she arrived at Kolo Wag'gu (Liae) her father's relatives welcomed her with joy and the next day the child was given a <i>Hapoo</i> or naming ritual, which changed the child's name from Mangngi Hana to Dara Lumu” (DL)	Hapo ana - hair-cutting ceremony. In the story the Hapo Ana is for name changing It symbolizes the receiving of their descendant
		The beginning of a child's journey (N)	“After Lobo Dahi is three days old, a hair-cutting ceremony is held, called Hapo-ana. For this hapo- ana ceremony, all Ama Lobo's family and friends are invited, including Luji Penu and Tuka Penu”.	In order to protect the child's future
		Supernatural Elements and Mythical Geography	Kejanga, Kao, Nyab'bu Wawi, and Ledo Tenggara Lodo (DL) “This was because their evil intentions had been carefully planned for a long time. Both of them had been tutored by a sakti from Udu Waggu in the village of Wadu Wella and the famously sakti Waggu had taught them the sciences of immunity, suwanggi, and so on.” (N) while Nida went to <i>Kolo Merabu</i> again to challenge the currents of magic power from Seba that Seba used to seize Bitu Luji.	These supernatural feats suggest that the geography of the story is intertwined with magical or sacred landscapes.
2.	Family responsibility as social values	Education	“One day he said to his mother: “Mother I want to migrate to Rai Wa, to gain experience.” His mother replied: “ <i>Go my beloved son.</i> ” <i>Take good care of yourself, be sociable and always use your knowledge for a good purpose. Never for useless or unimportant things. Mother approves of your departure.</i> ”	Nida/Lobo Dahi goes to Sumba
		Ritual for a child (give and change name) as tradition	“After Lobo Dahi is three days old, a hair shaving ceremony is held, called Hapo-ana. For this hapo- ana ceremony, all Ama Lobo's family and friends are invited, including Luji Penu and Tuka Penu” (N)	Family gathering to support
			“Based on family consensus, Lobo's name was changed to Nida” (N)	Make a collective decision on the name change
			“When she arrived at Kolo Wag'gu (Liae) her father's relatives welcomed her with joy and the next day the child was given a <i>Hapoo</i> or naming ritual, which changed the child's name from Mangngi Hana to Dara Lumu” (DL)	as a symbol of receiving their own blood, their brother's son. It is to preserve tradition and ensure the continuation of future generation.
D. Belief				
1.	Supranatural	The Dead Buffalo (N)	“Then they went to the lake where the buffalo was. After arriving at the destination, Dahi Penu said to his two brothers: “Which one of us can bring this buffalo back to life?”	The dead buffalo symbolizes the connection between the physical landscape and the mystical.
		the miraculous speech of a three-day-old baby (N)	Suddenly a miraculous thing happened. The baby Lobo Dahi spontaneously spoke out loud and said to his mother, “ <i>Put my father's blood in a place and drink it to me.</i> ”	At the time Lobo Dahi is three day-old baby
		Magic men (N)	“while Nida went to Kolo Merabu again to challenge the currents of magic power from Seba that Seba used to seize Bitu Luji.	K Nida inherited her father's power. The place called Kolo Merabu is a mountain where the

		sacred stone located according to Kori'un (2019) in his book "ke Savu kita ke Raijua"
	"Dahi Penu is an incomparably powerful person"	He is the most powerful than his two siblings. Jealousy sets in and evil intentions begin to be planned.
	"That same night, with the guidance of a powerful man from Seba, Ama Lai Haba, they learned that Bitu Luji had been kidnapped by Nida."	Nida/Lobo Dahi kidnaps Bitu Luji
Speaking animal (roaster) (DL)	"...and at the time of herding the rooster crows by saying a sentence that reads <i>be ao ao, tala tade dae waggu, kolo waggu hag" go dida, domedera iu kai tu lulu lap"pa loda, dari djaru heo kati, ina pa here kati ranga laju"</i>	Telling the place where his father's relatives live

1. Names And Name Changing

The naming system in Savu Raijua stands out for its unique blend of *patronymic* and *matronymic* traditions, reflecting both paternal and maternal lineage. While family names in Savu are generally inherited through the paternal line, as seen in the story of Nida, where the three brothers Dahi Penu, Luji Penu, and Tuka Penu share the surname "Penu," there is also a tradition of incorporating maternal lineage. This practice, known as *Ngara Hawu*, allows a father's or mother's name to become the child's surname, as in the case of Lobo Dahi, meaning "son of Dahi Penu" (Basoeki, 2014). Similarly, names like Lena Dima and Lena Dju are derived from ancestors' names (Basoeki, 2014). Duggan (2018) confirms that Savu names often originate from a father's name but last only one generation, creating a distinct naming cycle. This pattern also appears in the story of Mangngi Hana Mata (before changing to Dara Lumu), whose name follows the maternal line because he was born without a recognized father. In the Namata Tribe, although the system is patrilineal, a child without a known father inherits the mother's lineage, ensuring their identity is preserved within the community through maternal relatives (Duggan, 2018).

Second, *teknonymy* referring to the practice of renaming parents based on the name of their child (Bloch, 2006; Mandende et al., 2017) and it goes beyond simply renaming parents after their children; it functions as a means of building and preserving social connections (Needham, 1954). In the story of Nida, Dahi Penu had a son, and he named him Lobo Dahi through a ritual called *Hapo* or *hapo ana* (Duggan, 2018; Rohi et al., 2024). Afterward, Lobo Dahi and his wife were called *Ama* or *ma* (father of) Lobo Dahi and *Ina* or *na* (mother of) Lobo Dahi. This name changing is done through the traditional ceremony. Duggan (2018) explains that the Savu people conduct the *Hapo* ritual (meaning "to adopt") as part of the naming process, marked by the child's first haircut and ear piercing. In this way, parents are referred to with the *teknonym* *Ama* or *Ma* (father of) and *Ina* or *Na* (mother of). The story of Dara Lumu also shows *Ama* Wenynyi Luji and *Ina* Wenynyi Luji, the Father and mother of Bitu Luji.

Third, *ersatz naming* that refers to the practice of replacing an original name with a substitute, often due to cultural, religious, superstitious, or practical reasons (Mensah et al., 2024). The renaming of Lobo Dahi to Nida reflects a deeper cultural and psychological response to misfortune, embodying the concept of *ersatz naming*. The

family's belief that "Lobo Dahi" brings bad luck underscores how names are not merely personal identifiers but also social constructs shaped by superstition and communal perceptions. As discussed by Keels & Powers (2013) and Scheuble et al., (2012), name changes often signify shifts in social identity, much like how women alter their surnames upon marriage. In this context, Nida represents a symbolic rebirth, severing ties with the perceived misfortunes of the past and aligning with societal expectations.

Furthermore, the act of renaming within the cultural context of Savu Raijua is believed to serve as a protective measure against continued misfortune. This transformation is not merely symbolic but is viewed as a form of spiritual cleansing or rebirth, offering the individual a fresh start and shielding them from the negative influences associated with the previous name (Candra & Martiarini, 2018; Comejo & Kam, 2021). In some cases, the original name may be considered taboo or carry negative connotations after an incident, prompting the family to distance the individual from perceived bad luck through a new identity.

Moreover, studies on superstition and agency, such as those by Damisch et al., (2010) and Keinan (2002), suggest that renaming can be a psychological mechanism to regain control over uncertain circumstances. The family's decision to rename Lobo Dahi follows this pattern—an attempt to reshape fate through linguistic transformation. Much like Singh's (2011) discussion on renaming scientific phenomena to reflect new understandings, this act of renaming redefines reality within the family's belief system. Ultimately, the shift from Lobo Dahi to Nida exemplifies how *ersatz naming* functions as a tool for navigating misfortune and reinforcing cultural narratives about identity and destiny.

2. Geographical Identity

In both stories, the geographical identity plays a significant role in shaping the narratives and cultural significance of the characters. In the story of Nida, the geographical identity of *Rae Wiu* and *Liae* forms the backdrop for the events that unfold, highlighting the cultural practices and beliefs of the local community. Nida's journey from *Rae Wiu* to distant lands like *Sumba* and his eventual return underscores the significance of his homeland in shaping his identity and fate. This journey is not just a physical movement but a spiritual passage that

reaffirms his connection to *Sabu Raijua*. The legends of *Nida* and *Dara Lumu* highlight supernatural powers deeply embedded in the culture of the *Sabu Raijua* people, reflecting a worldview where the mystical is a core aspect of their identity, traditions, and lived experiences.

Furthermore, the story is intricately rooted in the natural and cultural landscape of *Sabu*, where places like *Wadu Wella*, *Hara Biti*, and *Lede Waggu* are more than mere settings – they are cultural markers that symbolize spiritual significance and ancestral connections. These locations serve as touchstones for *Nida*'s personal transformation, reinforcing his sense of belonging and the enduring link between geography and cultural identity. By situating *Nida*'s journey within these sacred spaces, the narrative emphasizes how geography is interwoven with identity, tradition, and spiritual belief in *Sabu Raijua*. These locations are depicted as being filled with spiritual and cultural significance, influencing the characters' actions and the unfolding of events. For example, *Nida*'s use of the terrain and local knowledge to outmanoeuvre his enemies from Sumba reflects the deep connection between the characters and their geographic environment. The geography is intertwined with cultural practices, such as the ritualistic traditions and the supernatural elements that are believed to inhabit these lands, thereby giving the story its distinctive local color and texture.

Similarly, in the story of *Dara Lumu/Mangngi Hana*, the geographical identity of the villages, such as *Kolo Wag'gu* and *Namata*, plays a crucial role in shaping the narrative. The locations mentioned, like *Kejanga*, *Kao*, *Nyab'bu Wawi*, and *Lede Tenggara Lodo*, are not only physical places but also represent the cultural and spiritual journey of the characters. The repeated mentions of places and the meanings behind their names reflect the strong connection between geography and cultural memory in the narrative. The story revolves around the cultural identity of the *Udu/Suku Kolorae* people, with specific geographical locations serving as milestones in the character's quest for identity and belonging. The landscape becomes a canvas on which the story unfolds, reflecting the community's beliefs and customs, such as the ritual of *Happo Ana* and the respect for ancestral lands (Duggan, 2018; Kori'un, 2019). Both stories use geography not just as a setting, but as an active element that shapes the characters' destinies, reflecting the inseparable bond between the people and their land.

3. Genealogy

The folklores of *Nida* and *Dara Lumu* prominently emphasize genealogy, with each narrative presenting ancestral lineage as a foundational element in the exposition of the story. Genealogy is a complex area that includes different elements of ancestral history and genetic investigation. It is described as the examination of familial lineages and connections (Kretsedemas, 2016; Long, 2018). In the tale of *Nida*, the story begins with the introduction of *Lado Riwu*, the first king of *Liae* from *Udu Nawawa* and expose the characters named *Dahi Penu* who lived with his wife, *Wahi Rebo*, in harmony and peace. *Dahi Penu* had two siblings, *Luji Penu* and *Tuka Penu*. In the end of the story, *Nida* and his kidnapped wife are depicted as having a child, who is believed to be a descendant of the *Kolorae* tribe. This thematic focus on ancestry is mirrored in the story of *Dara Lumu*, which begins by emphasizing the

lineage of *Lumu Lutu*, who originated from the *Udu/Kolorae* tribe and lived with his wife, *Hana Mata*. The narrative recounts the tragic death of *Lumu Lutu*, after which *Hana Mata* gives birth to *Mangngi Hana Mata*. As *Mangngi* matures, he becomes increasingly curious about his paternal heritage, prompting him to seek out information about his father's village and origins. Both stories use genealogical exposition not only to set the stage for the narrative but also to establish the significance of lineage and heritage in these cultural tales.

Kindship is closely intertwined with genealogy and collective memory ((Supriono et al., 2018). Studying one's ancestry can influence cultural self-identification, though the impact of discovering undesirable family history is limited (Erlenbusch-Anderson & Nigh, 2020; Hatton, 2019; Kudryavtseva, 2020). Understanding and knowing one's ancestry is of paramount importance for the people of *Savu Raijua*, as it serves as the backbone of familial and communal bonds that are crucial for mutual support and solidarity. Genealogy in *Savu Raijua* is not just a record of lineage but a vital element of social identity, linking individuals to their roots, heritage, and the broader community. The recitation of genealogies, especially during significant life events like funerals (Duggan, 2018). He also underscores the continuity of the family line and the interconnectedness of past, present, and future generations. This practice reinforces the idea that each member of the community is part of a larger, enduring family structure, where the strength of one is tied to the collective well-being of all. Knowing one's ancestry thus ensures that each person recognizes their role and responsibility within the family, fostering a sense of belonging, respect for traditions, and a commitment to supporting one another through life's challenges.

In addition, In *Savu Raijua*, genealogies are often shared in specific social contexts, such as *Happo* ceremonies, marriage celebrations, rites of passage, and annual village gatherings, serving as instruments for preserving communal memory and reinforcing collective identity. These events provide a platform for retelling ancestral lineages, allowing the community to honor their heritage and pass down historical knowledge to younger generations ((Duggan, 2018; Rohi et al., 2024). Including such rituals not only strengthens the narrative's cultural context but also illustrates how genealogy transcends personal or familial matters, becoming a collective mechanism for maintaining historical continuity. An example of this can be seen during the *Happo* ceremony, where genealogical stories are recounted as part of the ritual process, symbolizing the unity of the community and the perpetuation of ancestral legacy.

4. Inter-tribal relationship

In the story of *Nida*, inter-tribal marriage occurs when *Nida* from the *Kolorae* tribe wants to marry *Bitu Luji* from the *Seba* tribe. However, *Nida*'s proposal is rejected because it violates *Seba* customs, which require the formal involvement of the woman in the proposal process. Feeling insulted, *Nida* kidnaps *Bitu Luji* as an act of revenge, triggering tension between the *Kolorae* and *Seba* tribes. This conflict illustrates how inter-tribal marriage can become a battleground for honor and power, as well as the cultural differences that lead to tension. Indeed, in the book

Duggan (2018, p. 139) recounts that marriages cannot be made if they go against custom and culture, namely marrying girls or men from other clan descendants. Here Duggan opens up that according to history, past marriages have involved black magic as practiced by Bitu Ludji's own descendants. Therefore, the inter-tribal marriage in Nida's story is a symbol of forbidden marriage by using black power to achieve the purpose of marriage depicting the culture of the past. Marriage was also a form of support between clans during the war in Savu. Likewise in the story of Dara Lumu, inter-tribal marriage also plays a significant role, as Dara Lumu, originally named Mangngi Hana, is the child of Lumu Lutu (from the Kolorae tribe) and Hana Mata (from the Namata tribe).

Inter-tribal marriage often becomes a source of conflict due to cultural differences and varying customs between tribes. This is exemplified in the story of Nida, where such unions are seen as forbidden, underscoring how differing views on honor and tradition can intensify tensions between tribes. Research by Benti et al., (2023) highlights that inter-tribal couples may develop more adaptability and tolerance for each other's differences compared to intra-tribal couples, yet still face increased conflict when cultural norms clash. Honor also plays a significant role in these marriages, as Çalik (2017) points out that individuals from rural, tribal backgrounds often view honor as a core part of their identity, which can lead to conflicts when marrying outside their tribe. However, inter-tribal marriages can also strengthen alliances and foster support, especially in times of conflict, as discussed by Maendesa & Hakak (2022). These unions often serve as bridges between tribes, promoting cooperation and mutual support. Overall, inter-tribal marriage is not just a personal relationship but also reflects larger societal dynamics of power, honor, and culture, influencing community cohesion and inter-tribal relations (Goli et al., 2013).

5. Traditional Practices: Hapoo Ana

The traditional practices in both stories revolve around strong cultural rituals, beliefs in supernatural powers, and a deep connection to ancestral heritage. In the story of Nida, sacred rituals like Hapoo-ana (a hair-cutting ceremony) symbolize the beginning of a child's journey, alongside mystical events such as Nida's ability to speak and perform miracles as an infant. The story highlights practices tied to honoring lineage and the sacredness of life, particularly the ceremonial offering of blood to secure the child's future. Similarly, in the legend of Dara Lumu, traditional rituals like Hapoo Ana (naming ceremony) and the deliberate deception of others to protect one's family showcase the importance of cultural protocols and identity preservation. Both narratives feature mysticism, ancestral reverence, and the importance of sacred ceremonies to maintain the community's legacy.

One of the key studies on the Hapoo Ana ritual is presented by Padjé (2021), who explores the meanings embedded in the ritual speech of Hapoo Ana within the Matei community of Savu Tengah. The research employs hermeneutic theory to analyze the significance of the ritual, revealing that it serves not only as a cultural expression but also as a medium for transmitting values and beliefs integral to the community's identity (Padjé, 2021). This aligns with the findings of Botu, who discusses the broader

context of self-maturation ceremonies in Savu and other regions, highlighting the joy, social, belief, and religious values encapsulated in such rituals (Botu, 2024). Moreover, Kana's analysis of traditional customs in Savu-Raijua provides insight into how these ceremonies, including Hapoo Ana, are perceived within the legal and social frameworks of the community. The customs are described as enduring codes of conduct that shape community behaviors, suggesting that Hapoo Ana plays a crucial role in reinforcing social cohesion and cultural continuity (Kana et al., 2024).

6. Family responsibility

In Nida's story, family responsibility is seen through the relationship between Dahi Penu, Wahi Rebo, and their child, Lobo Dahi (later Nida). Dahi Penu teaches knowledge and values to his son, while Wahi Rebo cares for and educates him, including when facing a spiritual test with Lobo Dahi's cries. Parental responsibility is reflected in their efforts to give their child a new name and overcome life's challenges and education (Maihasni et al., 2024). When Nida grew up, her mother gave her blessings and advice to use her knowledge wisely. In her marriage to Bitu Luji, Nida protected her family, albeit through controversial means such as kidnapping. The Luji Penu family also tried to maintain the family's honor, albeit through violent means. Family responsibility is also seen in the Dara Lumu/Mangngi Hana story, which illustrates the importance of preserving cultural identity. The Lumu Lutu family in Kolo Wag'gu maintains the continuity of the Kolo Rae tribe by recognizing Dara Lumu as their successor through the Hapoo ritual. They protect Dara Lumu from the Seba family and are committed to preserving their cultural heritage. The story emphasizes the family's responsibility in taking care of offspring, preserving traditions and ensuring the sustainability of future generations.

In Kori'un's (2019) account of his journey to Raijua Island, he describes the roles and responsibilities of the Savu Raijua families, both in education and in carrying out traditional ceremonies. Duggan & Hägerdal (2018) provides information that, in the past, not only humans who lived in families but also the gods in Raijua were believed to have descendants, extending to the first generation of the Savu Raijua people, and functioning well within the family. In the story of Nida, Dahi Penu and Wahi Rebo's role in educating their son, Lobo Dahi, reflects parental hopes to continue family heritage and traditions. This aligns with findings showing that parents play a significant role in helping children understand and appreciate inherited cultural values (Fahmi et al., 2024; Manurung, 2022; Marampa & Dethan, 2022). Moreover, parents' efforts to give meaningful names and navigate spiritual challenges for their children highlight the importance of shaping identity and character (Sunarko, 2021). Family responsibility is also seen in efforts to preserve tribe and culture, as in the story of Dara Lumu. The Lumu Lutu family fights to protect their cultural identity by shielding Dara Lumu from external threats. Research indicates the importance of family in promoting child welfare and cultural preservation (Herlina, 2021; Sihotang et al., 2021). In this context, family responsibility is linked to the continuity of social and cultural traditions across generations, which is essential in building a

harmonious and culturally rich society (Kustitik et al., 2023; Yulianingsih et al., 2020). Overall, family responsibility encompasses education, cultural preservation, and protection, demonstrating that parental roles are crucial in shaping the future of children and ensuring that cultural (Erzad, 2018; Fahmi et al., 2024; Hartati, 2021; Ifitah & Anawaty, 2020)

7. Supranatural belief

In both stories, supernatural elements are central to the narrative, showcasing themes of mysticism, magic, and the uncanny. In the tale of Dahi Penu, the supernatural manifests through the character's extraordinary abilities, such as reviving a dead buffalo and the miraculous speech of a three-day-old baby, symbolizing the deep connection between the characters and mystical forces. The story also involves elements like invincibility, curses, and shape-shifting, emphasizing the cultural belief in magical powers and their impact on human fate. In the legend of Dara Lumu, supernatural occurrences guide the protagonist's journey, where animals speak in human language to reveal hidden truths, and mystical rituals repeatedly cause memory lapses for the pursuers, highlighting the mysterious and unpredictable nature of the supernatural. Both stories reflect a cultural understanding that supernatural forces shape human destiny, influence social dynamics, and maintain cosmic balance, blending the earthly with the ethereal.

Both the legends of Nida and Dara Lumu highlight supernatural powers. These powers are deeply embedded in the culture of the Savu Raijua people, whose belief in the mystical is not merely folklore but a fundamental aspect of their identity, traditions, and lived experiences." According to Kori'un (2019), the people of Savu Raijua strongly believe that the mystical elements are not just folklore but integral to their identity, traditions, and lived experiences. In his book, he completely described about the supranatural belief is as a cultural belief and traditions in which the Savu Raijua community has with their ancestors and the natural world. Mystical beliefs are ingrained in everyday life, where rituals and ceremonies (such as *Hole*, a traditional ceremony) reflect respect for nature and express gratitude to ancestral spirits. Supranatural ceremony including sacrifices and offerings to spirits, reflecting a blend of animistic beliefs with cultural practices. For example, in the *Hole* ceremony, offerings are made to spirit guardians as acts of gratitude for blessings and to maintain harmony with nature (Rondo & Hudayana, 2023).

CONCLUSIONS

This study provides a comprehensive exploration of the cultural identity, practices, and beliefs of the Savu Raijua community through a thematic analysis of the folklore narratives "Nida" and "Dara Lumu." The research identifies seven major themes that underpin these stories, including the naming system, geographical identity, genealogy, intertribal relationships through marriage, traditional rituals such as *Happo Ana*, family responsibilities, and supernatural beliefs. These interconnected themes illustrate how the folklore reflects and reinforces the community's complex kinship systems

and deep ties to their environment. By examining these narratives, the study demonstrates the vital role of oral traditions in preserving cultural knowledge and maintaining social values within the Savu Raijua people. The stories not only reveal the community's worldview but also emphasize the significance of rituals and supernatural elements, which are integral to their spiritual and cultural life. Through methodical thematic analysis and validation with literary sources, this research highlights the enduring relevance of these folklores in shaping and expressing the Savu Raijua's collective identity. Ultimately, this study contributes valuable empirical insights to the fields of folklore and cultural studies, particularly by shedding light on a lesser-known region. It underscores how storytelling serves as a dynamic medium for sustaining cultural continuity and strengthening communal bonds within the Savu Raijua society.

ACKNOWLEDGMENT

This project has received funding from the European Union's Horizon 2020 research and Innovation programme under the Marie Skłodowska-Curie grant agreement No. 873202.

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