

***Sopi* in Manggaraian Society:  
A Gastronomic Studies of Manggaraian Popular Songs**

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**ABSTRACT**

The purpose of this study is to analyze the importance of *sopi*, a traditional Manggarai drink, in the relationship between individuals and their sociocultural role in Manggarai. The data of this study was taken from two popular Manggarai song texts, Toki Sloki by MukaRakat and Langu, which Embong Lemot created. This article results from a qualitative descriptive study using an anthropological approach. This approach is used to see the role and position of *sopi* in the relationship between individuals and interpret their sociocultural symbols. Based on the analysis of the text of the two songs, it is known that *sopi*, as a traditional Manggarai liquor, has a sociocultural position and plays an important role in relationships with others and people who have died. *Sopi* glues relationships with others in respect, friendship, responsibility, and cooperation. In addition, *sopi* is also used to commemorate people who have died during traditional ceremonies or in the circle of friends of certain groups.

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**INTRODUCTION**

Manggarai is a district in the western part of the island of Flores. According to data released by the Manggarai Regency BPS in 2020, most of the Manggarai population are farmers. Therefore, the concept of agrarian life dominates the Manggaraian culture. One of the endemic plants in this area is palm sugar which grows wild in the forest. However, now some are deliberately planted in the fields to take the juice as raw material for brown sugar or traditional alcohol called *sopi*. As part of the culture and traditional food and drink, *sopi* has a central role in the life of the Manggaraian people.

*Sopi* is a traditional drink produced in the western part of Flores, especially in Manggarai, West Manggarai, and East Manggarai, East Nusa Tenggara Province. This traditional drink makes from palm tree sap. Through the traditional distillation process, the results of this lead become a drink with certain alcohol content. From the process of tapping until its production, *sopi* is related to

the Manggarai tradition. The palm tree as a sap producer is appreciated and is the personification of Mother Earth. Therefore, *sopi* is not only used as a casual drink to be enjoyed every day but has a sociocultural role in the relations of the Manggaraian community.

Indeed, culinary in Manggaraian society, in general, has a sociocultural important role. For one thing, foodstuffs are symbolized in a supernatural context concerning supernatural powers (Erb, 1999) since their creation is represented in customs and daily life (Deki, 2011). Culinary in the form of traditional food and drink is not only a human need but also a spirit, and it can be seen in the folklore of Manggarai (Verheijen, 2006; Su et al., 2016). Therefore, contextually, Manggarai cuisine has been integrated into the traditions and beliefs of the Manggaraian people (Deki & Regus, 2011).

Since food and drink are inseparable entities, in the culinary world, food and drink are combined into one gastronomic sense because both are intended to fill the human stomach. The variety of studies on food and the breadth of fields of study make it possible for culinary to be material for cross-disciplinary and cross-cultural studies (Rahman, 2019; Utami, 2018). Even culinary can also be studied based on the sociological position of the people who consume it (Utari, 2019). Culinary versatility in academic studies can be seen in traditional food as study material for foreign language learning (Tyas, 2017; Bubel & Spitz, 2013) because food has a close relationship with language (Gerhardt, 2013). How food is served and how a person eats can also be investigated to reveal a person's behaviour, Kotthoff (2013) explicitly highlights how to drink wine to represent individual identity in a nation.

The study of traditional drinks in the form of drugs, herbs, or liquor is owned by every nation. Traditional drinks such as gin and tonic are known in British society, as are various types of wine by the French and Central Europeans. The drinks are not just physical needs but symbols of social and cultural relations (Lyn Brierley-Jones, et al., 2014). Even drinking alcohol represents a group's gender and social life (Uy & Massoth, 2014).

Following the above overview, the research presented in this article is based on the assumption that the sociocultural significance of Manggaraian traditional drinks can be explored through various forms of Manggaraian popular culture because traditional drinks contain cultural symbols outside of their function as culinary products. The best product of Manggaraian popular culture to study the cultural meanings of *sopi* is the popular Manggaraian song. Among the existing Manggaraian popular songs that feature this kind of traditional liquor, two songs are considered representative of this purpose. They are Toki Sopi, popularized by the MukaRakat group, and Langu by Embong Lemot. This research aims to discover what sociocultural role the *sopi* has in the Manggaraian people's life as narrated in the two songs and how the songs represent the Manggaraian people's social relations in conjunction with the *sopi*.

Research on Manggaraian culture that features popular songs has been widely carried out. There has been much research on the representation of migration and its impact on residents inside and outside the area of origin in Manggaraian popular songs (Yuliantari, Lon, & Widyawati, 2020; Yuliantari, 2020), the representation of gender and Manggaraian identity in various Manggaraian popular music genres (Yuliantari, 2018; Yuliantari, 2019a; Yuliantari, 2019b), the role of the Catholic church in the liturgical development of Manggaraian music (Lon & Widyawati, 2020)

and representation of social and literary issues in Manggarai (Erb, 1997; Toda, 1999; Su et al., 2016; Verheijen, 2006; Yuliantari & Gadur, 2021; Yuliantari, 2021), among others. So far, there has not been any research into Manggaraian popular songs that explore how they express the cultural meanings of one of the most familiar traditional drinks in Manggarai, *sopi*. Thus, this article is intended to fill this gap in particular and contribute to the study of Manggaraian material culture in general.

This research uses the theoretical perspectives offered by Nurti (2017) in her article “Kajian Makanan dalam Perspektif Antropologi” and Endraswara (2018) in his book *Metode Penelitian Gastronomi Sastra*. Nurti (2017) observes that the understanding of food that is contextualized in the belief system, taboos, rules, technology, and the like of a cultural group whose culinary tradition and eating habits distinguish it from other cultural groups would mean attaching certain cultural and symbolic meanings to it (p. 9). To put it another way, planting, harvesting, and processing the products until they are served at the dinner table are a series of activities marked by various social rites. Thus, food is not only available on the table as a fulfilment of physiological needs but has a deeper meaning.

Endraswara's (2018) perspective reflects a similar contextualization of food to Nurti's, but Endraswara addresses it in the framework of gastronomy in literary works, which he calls the study of literary gastronomy. He defines literary gastronomy as the study of various components of culture and aesthetics that revolves around food. It is an interdisciplinary study that incorporates arts, aesthetics, cultural symbols, and social activities, and may also involve natural sciences in conjunction with human life (Endraswara, 2018, p. 3).

The position of gastronomy in the analysis of literary works and theories about literary gastronomy have been mapped in various articles, such as the relationship of literary gastronomy to literary works as a product of society's culture (Coghlan, 2020; Carruth, 2020; Shahani, 2018) and culinary as part of literary works and literature (Dolan, 2018; Aoyama, 2018). Based on the opinion of the researchers, it can be seen that the text analysis of popular Manggarai songs that use food as the central theme cannot be separated from the concept of gastronomy.

Gastronomic studies in literary works are still rarely carried out, although there is an analysis of literary works carried out on the works of American writers (Xu, 2008). Another study was carried out by Shari Daya (2010) on Indian cuisine and the identity presented in the writings of women writers in India.

## **METHODS**

This research is a qualitative study of the texts of the Manggaraian popular songs, Toki Sopi and Langu, from rap and pop genres respectively. It is situated in a literary gastronomic framework. For that reason, the lyrics of the two Manggaraian songs under study are treated as literary texts whose elements are to be interpreted as the main focus of the research. The interpretation of these texts is informed by evidence related to *sopi* obtained from the observation of traditional social events in Manggarai. By contextualizing the literary representation of *sopi* in Manggaraian culture and social events, this research attempts to explain the sociocultural role of *sopi* in Manggaraian

people's life as narrated in the two songs and how the songs represent Manggaraian people's social relations in conjunction with *sopi*.

Data that were collected for this research consist of textual data and ethnographic data. Textual data were collected by identifying the relevant text evidence from the song lyrics and the supporting information from journal articles, books, and website posts on the Internet. The ethnographic data were collected through participant observation of Manggaraian people's traditional food and drink, habits, social events, cultural values, and social interaction. These ethnographic data are obtained from the experience of the writer of this article who has lived in a Manggaraian community in Flores for more than 10 years.

Furthermore, this research uses textual and contextual analyses of the data in which a combination of emic and etic viewpoints is adopted. Textual analysis is carried out to find the meanings of the lyrics that signify the role and significance of *sopi* for the Manggaraian people. Contextual analysis is performed to interpret the image of *sopi* in the song texts concerning how *sopi* is meaningful for the Manggaraians in their daily life to achieve a deeper overall meaning of this traditional drink. Since the textual analysis is mainly presented from the researcher's perspective, it is etic in nature, whereas the contextual analysis is an emic approach to the topic because it is supported by the Manggaraians' perception of and attitude about *sopi*.

The process of the research follows the following steps: (1) performing a close reading of Toki Sopi and Langu lyrics, (2) identifying pieces of evidence from the lyrics that contribute to the image of *sopi* (the literary textual data), (3) classifying the data into two groups according to the two questions this research intends to answer mentioned earlier, (5) interpreting the text evidence to determine how *sopi* is represented in the lyrics, (6) selecting Manggaraian social events in which *sopi* is a meaningful part of as a reference to understand the actual/historical *sopi*'s cultural role and social significance, and (7) putting the image of *sopi* in the two songs in perspective with the sociocultural realities of *sopi* to find a deeper or wider range of meaning in interpreting *sopi*'s cultural role and social significance and therefore answering the two research questions.

The presentation of the findings/results and the discussion of the findings in this article are divided into two sections according to the two research questions. Each section proceeds from the realities of *sopi* as a sociocultural phenomenon in Manggaraian society to the representations of *sopi* in the songs' lyrics.

## RESULTS AND DISCUSSION

The song Toki Sopi sung by MukaRakat has four stanzas besides the chorus and bridge. All of them talk about the function of *sopi* as the glue of friendship between young people. One stanza shows the complementary food of drinking *sopi*, and the other stanza shows the method of making *sopi* to make the party more lively. The song *Langu* by Embong Lemot also has four stanzas beside the chorus. Two stanzas in the song talk about *sopi* as the glue of friendship in a neighbourhood, although the age of the group members who enjoy *sopi* is not stated. One stanza contains advice for people who gather to drink *sopi* together using *go'et*, which is a typical Manggarai poem, and another stanza tells about the relationship between the living and the dead. As the title implies, the chorus in this song talks about drunkenly drunk people. Based on the two

songs, the sociocultural role of *sopi* in the life of the Manggaraian people and the position of *sopi* in the relations of the Manggaraian people are depicted in popular songs.

The abovementioned contents of Toki Sopi and Langu are broken down into several aspects and are arranged into two clusters of discussion. The two clusters are presented as the sub-sections of this result and discussion section. The first is *sopi's* sociocultural role in the life of the Manggaraian community, which is oriented towards answering the first research question. The second is *sopi's* position in the Manggaraian people's relationship, which is oriented toward answering the first research question.

### **Sopi's Sociocultural Role in the Life of the Manggaraian Community**

Sopi, as a traditional Manggarai beverage product, has an essential sociocultural role. Traditionally, *sopi* is an integral part of various traditional events, including the life cycle of the Manggaraian people. Sopi serves as a drink of respect for guests who attend a formal event. Concerning the ancestors, *sopi* or *tuak* acts as a bridge between the natural world and the spirit. Manggarai's speech always mentions *sopi* as a form of respect for guests or ancestral spirits. These traditional utterances can be seen in the following events.

Sopi, as a form of respect for the guests of the *anak wina* (wife taker) in the Manggarai marriage concept (Allerton, 2004), can be seen in the speech of “*tuak wero sida kélas*” or *sopi* to welcome the arrival of the wife taker's family during a feast.

Remarks from *anak rona* or wife giver:

*“Iyo, ai hitu kole ngasang weta salang, ai tuju mata, kemu lime, ema Fanus, ema gami, amangs meu, ema tuas meu, ho tuak kapu dami, kamping sangged taung meu weta salang hitu, etan ngaso wan koe..”*

[Yes, our sister, because he has closed his eyes, clasped his hands (died), Father Fanus, our father, your uncle, your father too. This *sopi* for our homage, for all our sisters who come, from the eldest to the youngest]

The answer from the family of *anak wina* or wife taker:

*Yo Ite, ho di cai ami wa ranga dite, woko tuang kapu laing lite tiba mai dami weta, ho kole tuak lami kamping ite*

[Yes, brothers, we have arrived in front of you at this time because you gave a *sopi* of respect to welcome us, your sister, this we give back the *sopi* of the same sign of respect.]

In the culture of the Manggaraian people, there is patriarchal culture. During cultural events, a man or brother is the host, while a married woman or sister and their family are guests. Guests who come will be greeted with *tuak kapu* or a welcoming drink called “*sopi pangku*.” The philosophy of *tuak kapu* symbolizes welcome, respect, and affection. It is likened to when the sisters were minor, the brothers would carry them on their lap, but because they had grown up, *tuak kapu* “*sopi pangku*” was considered a substitute.

Torok or the speech above can be found in the “*Wero sida kélas*” event or a feast for family members who have died. In addition to the speech above, the speech was also carried out in the event when the sister's family (wife taker) delivered sida money or donations for the wife giver as the event organizer.

Kélas event, as a commemoration of the dead, is attended by the family, the villagers, and their traditional leaders. The family represented by the *tua panga* or *torok* experts will greet him with a *sopi* as a form of respect. Representatives from the villagers answered with a *sopi* in return.

Host's welcome:

*Yo...ho kole lami tuak, lantang ase kae lonto ca ce beo Ka Sama, ai du tuju mata, kemu lime ema dami, ase kae dite, ai poli reke, ho i leson, ho taung ite ase kaen lonto beo, ho lami tuak kapu, kamping ite Ende Ema pa'ang olo ngaung musi”*

[Yes, this *sopi* is served for brothers and sisters who live together in the village of Ka Sama, because he has closed his eyes, clasped his hands (died), our father, your brother, because he has been promised a feast day. So this is the day, brothers and sisters from our village, have come. Please accept *sopi* as our respect, Father and Mother, residents of the village.]

The villagers answered:

*Iyo ho kami ase kae kaeng pang olo ngaung musi, ai tuju mata kemu lime, ase kae pang olo ngaung musi dami, ai ho kali ga, gut kelas paka dian, ho taung mai gami, Lorong benta dite. Ho kole lami tuak lami.*

[Yes, here we are, brothers and sisters in the village, because he has closed his eyes and clasped his hands (died) now that he is about to be indulged, we are all here. This is our *sopi*.]

In addition to horizontal relationships, *sopi* is also used for vertical relationships. This vertical relationship is carried out with the spirits of the ancestors. In ancient times, the original religion of the Manggaraian people referred to God as *Muri Kraein* or *Muri Jauh*, a figure who is seen as the king of all kings,' or *Mori Ngaran* 'the owner of life.' The Manggaraian people use ancestral spirits to connect with God as an intermediary. Therefore, in formal events, the Manggaraian people build a close relationship with the spirits of their ancestors. This respect is manifested through offerings in the form of animals, whiting, and *sopi*.

*“Ho'o cepa mu'u, ho'o tuak, kudu neka nggeru deu, neka mana tadang, senget agu tiba tombo raja ho...”*

[This is whiting in the mouth, this is *sopi*, so that you do not just see from afar, do not look like you are far away, listen and accept this offering.]

When the traditional event takes place, the Manggaraian people assume and believe that the spirits of their ancestors have been present. Before an event, they invite him to visit a *boa* or cemetery. So during the event, when the offering animal has been prepared, and the guests sit in a circle, a *torok* expert will greet the ancestral spirit with the above expression to honour the spirits.

Sopi's role in the life of the Manggaraian people is also seen in worldly life. This traditional alcohol has an essential role in the daily relationships of the Manggaraian people. In the study of literary gastronomy, *sopi* is not only part of the local beverage. However, it has a symbolic meaning because the process until the results becomes part of the community culture.

An illustration of the importance of *sopi* in the life of the Manggaraian people can be seen in the rap songs Toki Sopi by MukaRakat and Langu by Embong Lemot, which are reggae-pop genres.

<i>Mari su duduk melingkar</i>	Let's sit in a circle
<i>Santai sa di atas tikar</i>	Just relax on the mat
<i>Liat ade den kaka senang</i>	Look at the sister with the happy brother
<i>Dong tebar tawa bikin hati senang</i>	They spread laughter so that it makes the heart calm.

<i>Sa rompes bintang kema</i>	I'm "rompes" a camp star
<i>Yang Rayu ko den lagu nona</i>	The one who seduces you with a song about girls
<i>Hari makin panjang makin enak</i>	The longer the day, the better
<i>Kaks jangan sampai kau terlena</i>	Brother, do not let you lulled

Based on the verse of the song Toki Sloki, it can be seen that drinking *sopi* is a social event that involves people in a group. In addition, drinking *sopi* is also done in particular situations, as seen in the words "Sa rompes bintang kema." *Rompes* is slang and an abbreviation of the word "party group" or party boys and girls. This term became lingua franca among young people because they were enthusiastic party-goers. It is supported by the following words "*bintang kema*". Manggaraian people always make the party a social event, in addition to thanksgiving and entertainment. They set up tents in the yard or the road in front of the house, usually called "*kema*". People who are famous for attending parties or are good at dancing at parties are often referred to as "*bintang kema*". These stars are experts in dancing and attracting the attention of the opposite sex as in the text "*Yang Rayu ko den lagu nona*". It can be compared with the first verse of the next *Langu* song.

<i>Kolep lesa sale,</i>	The sun goes down
<i>Mai ganda cama ce'e natas,</i>	Let us have fun together on this page
<i>Reba e... Liup lonto inung...</i>	The youth sitting in a circle to drink
<i>Pande rewok, pande rewok,</i>	Make it crowded, make it crowded
<i>Beo de...</i>	Village

In the song by Embong Lemot above, it can be seen that people usually gather together at dusk after work to drink together. In this section, it is not stated clearly, that they drink *sopi*. However, the "*inung*" in the Manggaraian community does not just include liquids to quench thirst.

However, it refers to coffee, namely “*inung wae kolang*” or drinking *sopi* which is generally only referred to as “*inung*.” The reference to *sopi* in the text above is seen in the text “*Mai ganda cama ce’e natas*”. The event of having a conversation with friends and relatives in “*natas*”, namely the yard of a traditional house or the home page of one of the residents, is quite large. It is impossible only to be accompanied by coffee or tea because culturally, the Manggaraian people do not recognize tea as a social drink. On the contrary, coffee serves when someone is visiting or working together. It is also clarified by the sentence, “*Panda rewok, pande rewok, beo de*”. The sentence indicated that they were revelling together in a neighbourhood with many citizens.

Based on the words in the two songs, it can be concluded that *sopi* has a role in uniting the community. *Sopi* is presented at parties and community gatherings in cities and villages in Manggarai. With *sopi* the Manggaraian people invite people to parties or just to chat after work in the afternoon until the evening regardless of whether they know each other or are strangers to each other because the purpose of this activity is to familiarize people by enjoying *sopi* together. Second, as a tribute to those who attended the event. In the first song, it is clear that the party being held comes from various backgrounds, genders, and circles of friends. They feel egalitarian by being allowed to drink *sopi*. Third, leisure time drinks. Based on the text of the two songs above, it is also shown that *sopi* can lighten the atmosphere and cause joy. The togetherness that arises by enjoying *sopi* creates intimacy and happiness for residents.

### **Sopi's Position in Manggaraian People's Relationship**

The central role of Sopi's sociocultural in the life of the Manggaraian people can be studied in two ways. First is the position of *sopi* concerning relationships between individuals. Second, the position of *sopi* with other culinary delights supports the relationship between Manggaraian people in a community. Therefore, the discussion carried out to show the role of this traditional drink is carried out by looking at its relationship with individual relations and its relationship with other foods in the Manggarai area.

In the following text of the song Toki Sloki, it is shown that *sopi* is the opening for social activities. However, *sopi* can also cause potential conflicts if not appropriately handled.

<i>Malam ini torang pung, tapi jaga sopan santun</i>	Tonight is ours, but keep the manners
<i>Sloki su putar haluan, kalo rasa berat jangan di lawan</i>	The glass has been circulated, if you feel drunk, do not continue

The above texts describe that the party atmosphere began with glasses of liquor or commonly called shotguns, being served. Guests are welcome to enjoy music, dance, food, and conversation with friends, relatives, or acquaintances. However, guests are prohibited from violating social or customary rules during the party, as in the quote, “*Malam ini torang pung, tapi jaga sopan santun*” If one of the individuals violates this agreement, there may be conflicts with other individuals and the party owner. The possibility occurs when party-goers get drunk and perform actions that offend an individual or a group of individuals at the party. The warning can be seen in the words, “If you feel drunk, do not fight it.” It shows that drinking *sopi* still uses ethics and prioritizes harmony between individuals. Everyone must take care of themselves and curb the desire to drink excessively to maintain harmony with others and the environment.



The text in the fourth stanza shows the relationship of *sopi* with other culinary delights in Manggarai gastronomy. Meat is a typical dish at a party in Manggarai. Usually, dishes made from meat are processed as satay, meat with soy sauce, or fried. Meanwhile, lard can be processed with a local plant called "*saung ndusuk*" (*Melastoma malabathricum* L) as a soup that must be served on the table. The appearance of peanuts is something interesting because peanuts are not a mandatory snack to accompany drinking palm wine. The use of peanuts in the text shows a gastronomic influence outside Manggarai among young people.

<i>Cari tolakan daging ko kacang</i>	Look for side dishes, meat or nuts
<i>Patungan atau pake ko punya tahan</i>	Share or temporarily use your money
<i>Sa masih pikir pikir lagi</i>	I'm still thinking again
<i>Dompet taruh dimana</i>	Where to put the wallet,
<i>Uang, ATM, KTP, duh mama</i>	money, ATM, ID card, oh mama

Based on the text above, it can be seen that there are two things, complementary foods are needed to enjoy soup. The choices available at a party are meat, beef, and pork. At a fundraising party, the party owner already understands the guests' needs so they provide satays that the visitors can purchase in addition to the available party dishes. This arrangement contains elements of freedom and openness because everyone is allowed to enjoy freely available food without burdening each party economically or ethically. The purchase of satay not only shows the needs of the *sopi* connoisseur's stomach but also contains the value of cooperation as in the text "*Patungan atau pake ko punya tahan*". In this sentence, a party guest asks his friend to buy meat jointly to be enjoyed with other friends. The joint purchase shows togetherness in friendship which is the implementation of one of the Manggaraian people's philosophies "*Nai ca anggik, tuka ca lelung, wan koe etan tu'a*". Togetherness and cooperation in a community physically and mentally.

In addition to the joint venture, it is also said, "*Pake ko punya tahan*". This sentence shows openness and honesty towards others. Asking for help from others is manifested openly in buying meat as an accompaniment to drinking *sopi*, but people who ask for help know the consequences of the word "*tahan*". This term in Manggarai replaces the pawn system between individuals. Therefore, the term "*tahan tana*" is known, which means mortgaging the land within a certain period to someone to cultivate and return it after the agreed time. "*Tahan tana*", or mortgaging the land, is usually applied to productive lands such as rice fields or commercial plantations. It is related to the socio-economic background of the Manggaraian community, which depends on an agrarian basis.

Peanuts as a side dish for drinking *sopi* are less known in the Manggaraian community, but this is interesting because it shows external influences in Manggarai. The use of nuts as a side drink for beer or alcoholic beverages is known in various parts of the world. Various nuts such as macadamia and peanuts are served in bars and cafes for alcoholic drink connoisseurs. It assumes that the MukaRakat group, consisting of young people, has interacted with various cultures and experiences outside the Manggarai area.

*Sopi* is not only used to build relationships with others but also with family and relatives who have died, as in the text of the two songs below.

<i>Bersulang untuk semua yang datang</i>	A toast to all who came
<i>Tuk semua yang telah pergi</i>	For all who have gone
<i>Angkat itu sloki (c'mon pick it up)</i>	Cheers

In the song MukaRakat above, the *sopi* toast is for “*semua yang telah pergi*” or “all those who have left” The meaning of this sentence has multiple interpretations because “all those who have left” can be interpreted as dead people. On the other hand, it can mean denotatively, namely guests who have left the party without having a chance to drink with them. However, culturally in various traditional ceremonies, respect and gratitude for the care of ancestors are one by giving “*tuak*” in actual or symbolic form. Based on that understanding, it can be concluded that the *sopi* in the text of the song Toki Sloki can be interpreted as a tribute to those who are still alive.

It is different from the text of the song Langu sung by Embong Lemot in the fourth verse.

<i>Penongs tuak one tuka,</i>	A lot of <i>sopi</i> in the stomach
<i>Sangge tombo eme do'ong,</i>	Speak however he wants if he is blocked
<i>Mawang ata ba barang,</i>	Swearing at the person who brought the
<i>Tae teriha labang,</i>	merchandise
<i>Le do bail inung do...</i>	Talking about people who have died
	For drinking too much

Unlike the song Toki Sloki which does not clearly show the role of *sopi* in the relationship between the living and the dead, the text of the song Langu explicitly states it. It can be seen from the words “*Tae teriha Labang*”. The word “*teriha*” means deceased, referring to a person who has died. *Sopi*, in this context, connects the drinkers sitting in the front yard of the traditional house with the dead. In this case, people who drink *sopi* remember people who died when they drank too much *sopi*.

In addition to talking about the sociocultural role of *sopi* and its position in interpersonal relations, the song Toki Sloki also features culinary variations made from *sopi*. This mixed drink is made so that the taste of *sopi* is more diverse and attracts party-goers or people who are socializing.

<i>Lanjut racik, Madu sedikit</i>	Continue to mix a little honey.
<i>Kalo ko masih juga rasa pahit</i>	If you feel it is still bitter
<i>Tambah lagi telur susu jahe</i>	Add more egg-milk-ginger
<i>Biar sehat teman, makin oke</i>	Let us be healthy friends, the better

Per the song's text above, the mixed drink ingredients are partly local food ingredients found in Manggarai. Honey is a forest product that is not explicitly cultivated but is a commodity that is traded in the markets of this region. Ginger, turmeric, *temulawak* (*Curcuma zanthorrhiza*), and galangal are crops grown on a small scale by farmers. Likewise, chicken eggs are a by-product in rural households. As a food commodity, eggs are not only consumed but have essential customary functions that are needed in traditional events.

The only food that is not produced in Manggarai is milk. Livestock kept in this area is entirely intended to meet the stock of meat in the form of chicken, beef, goat, and pork. Therefore, farms

that farmers and breeders cultivate are adjusted to market needs. Another reason is the limited industry in this area. Agricultural and livestock products are intended to meet local needs.

Based on the text of the song *Toki Sloki* by Muka Rakat and *Langu* by Embong Lemot, it can be seen that the culinary presented in a song cannot be separated from the context of people's lives. The food products included in the text are sourced from the songwriter's environment. It proves that gastronomy does not only talk about the food and drinks consumed but also has a symbolic meaning and an essential social function in society.

## CONCLUSION

With reference to the analysis of the songs *Toki Sloki* and *Langu* from the perspective of literary gastronomy, it can be seen that *sopi*, as a traditional Manggarai drink, has a sociocultural position and plays an essential role in relationships with others and people who have died. *Sopi* glues relationships with others in respect, friendship, responsibility, and cooperation. In addition, *sopi* is also used to commemorate people who have died during traditional ceremonies or in a circle of friends in certain circles. This research is limited to the texts of two popular Manggarai songs, so it is limited to the description that the author presents in the song. Further research in the community needs to be carried out to strengthen the argument about the role of *sopi* in the life of the Manggaraian community. However, songs, like literary works, are representations of society, so this research on the role of *sopi* can capture social phenomena objectively according to the era. Therefore, the research of society using the object of popular songs must be a concern.

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