

THE RELIGIOUS HARMONY OF BANDA'S CAKALELE CULTURE: A TOUCH OF ASIAN, MIDDLE EASTERN, AND EUROPEAN ACCULTURATION

by Abdullah Latuapo

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THE RELIGIOUS HARMONY OF BANDA'S CAKALELE CULTURE: A TOUCH OF ASIAN, MIDDLE EASTERN, AND EUROPEAN ACCULTURATION

Abdullah Latuapo¹

Abstract

Cultural acculturation allows interaction and exchange between different cultural groups. Mixing Asian, Middle Eastern, and European cultures has also resulted in the acculturation of a "new culture" known as Banda Culture. One is Cakalele Banda, which appears to have a multi-ethnic flavor; Asia, Arabia, and Europe are intertwined in one series of rituals. Banda Cakalele has its uniqueness among other types of Maluku Cakalele. Starting from the clothes, the formation of dancers, and the movements show a specific orientation regarding spiritual values, social, and coastal environment. This research uses qualitative historical and phenomenological analysis. The analysis results include acculturation in traditional dress, movements, and dances, musical instruments, context and meaning, and aspects of the noble values of Banda customs. This research provides a deeper understanding of the origins, development, and cultural interactions in Cakalele Banda. It helps to understand the performance's historical, religious, and cultural context. It also reveals the relationships and cultural influences between Cakalele Banda and Asian, Middle Eastern, and European cultures.

Keywords: Cakalele Banda, Cultural Religion, Cultural Acculturation.

Introduction

The Banda Islands in Maluku Province, Indonesia, is a fascinating cultural treasure. One of the fascinating aspects of Banda culture is the religious harmony that melds with a cultural heritage that includes acculturation from Asia, the Middle East, and Europe. This religious harmony is reflected beautifully in the spectacular war dance known as Cakalele Banda.

Banda Naira is a historic archipelago once the center of the global spice trade (Farid, 2018). The islands' nutmeg, clove, and mace commodities

¹ Ambon State Islamic Institute-Indonesia,
abdullahlatuapo@iainambon.ac.id

have attracted the world's nations for centuries. The Chinese have even discovered Banda since the 9th century (Thalib, 2018); before Christ, there was a transcontinental trade route linking Chang-an in China across the steppes and deserts to the Persian region, South to the Caspian Sea and Mesopotamia, to the sea and the Arabs came later in the 15th century. (Chaudhuri, 1990). The Europeans (VOC) came in the 16th century and were successful until the 18th century (Lailiyah et al., 2021; Oostindie & Paasman, 1998).

For centuries, European nations such as the Portuguese, Spanish, Dutch, British, and Germans competed to control the spice trade in the Banda archipelago (Elliott & Tracy, 1991; Valladares, 1996). In addition, Asian and Middle Eastern cultural influences are also entered through trade and cultural intermediaries (Drumwright & Kamal, 2016). As a result of this cultural interaction and mixing, Banda culture has become rich and complex. European influences are visible in the architecture of colonial buildings, the Christianity practiced by some of the population, the use of foreign languages such as Dutch and English, and the adoption of some European customs such as diet, clothing, and legal systems. Asian and Middle-Eastern cultural influences also remain strong in Banda Culture. Banda's traditional music, dance, and art incorporate elements from local, Chinese, Arabic, and Indian cultures. Local values and traditions, such as the matrilineal kinship system and traditional ceremonies, are still maintained and preserved. Banda culture is a clear example of cultural acculturation that occurs when different cultures meet and interact. Through the fusion of cultural elements from Asia, the Middle East and Europe, Banda culture reflects the unique identity of the Banda people living in the Maluku islands.

The long history of the Banda Naira islands has created an ethnically and religiously diverse society. Mixing Asian, Middle Eastern, and European cultures has also resulted in the acculturation of a "new culture" known as Banda Culture. One of its manifestations is Cakalele Banda, which has a multi-ethnic flavor. Within the Cakalele custom are flavors of Asia, Arabism, and Europe intertwined in a series of rituals. Banda culture results from a mixture of Asian, Middle Eastern, and European cultures that occurred in the Banda islands, located in the Maluku archipelago, Indonesia. Banda's history is closely linked to the spice trade, especially nutmeg, and cloves, which became a big attraction for Europeans during their exploration and colonization.

Literature Review

Religious Culture and Its Research Lines

The development of research on religious culture in the last ten years based on the most citation on articles about religious culture on

Scopus the citation has a close relationship with the development of science (Han & Magee, 2018; Sun & Ding, 2018; Tsay et al., 2003), Some cultural, religious research discusses ethnic and cultural acculturation in religious-ethnic groups such as Jews, and other ethnic-religious groups such as Russians, Greeks, and Orthodox Catholics, where ethnic and religious acculturation takes place in different ways (Gans, 1994), The application of cultural norms affects the likelihood that child sexual abuse will be discovered by an adult or disclosed by a child. Cultural norms also influence whether the family of an abused child will report child sexual abuse to the authorities (Fontes & Plummer, 2010); intrinsic and extrinsic religious values are correlated and endorsed differently by Jews, Catholics, and Protestants in a pattern that supports the theory that intrinsic religiosity relates to personal religion, while extrinsic religiosity emphasizes community and rituals (Cohen & Hill, 2007), religiosity values and culture shape some medical procedures, lifestyle patterns, and certain customs and culture in Iran that make people susceptible to several HCV risk factors at low hepatitis C seroprevalence and religious culture (Alavian et al., 2002), Southern natives are disproportionately likely to justify defensive or retaliatory forms of violence. There is evidence that the religious culture of communities in the South may play an important role in legitimizing these types of violence (Ellison, 1991), so preserving religious culture together is necessary, considering the influence of a country's religious culture is more potent than individual religious beliefs. (Giorgi & Marsh, 1990), In this study, we provide insights into the behaviors, requirements, and preferences of Arab American and Muslim American patients, including Arab culture and Islamic religious beliefs, that will assist healthcare providers in delivering culturally sensitive healthcare services to these groups. We offer insights into the behaviors, requirements, and preferences of Arab American and Muslim American patients, especially with regard to Women's health. (Hammoud et al., 2005), and Jewish culture are more likely to endorse theologically derived reasons for unforgivable offences (i.e., some offences are too grave to forgive, only the victim has the right to forgive, and forgiveness requires repentance from the offender). The differential endorsement of these reasons for unforgiveness fully mediates Jewish-Protestant differences in forgiving the offences of plagiarism and Holocaust offences (Cohen et al., 2006), for "mysticism" as a category in Anglo-American discourse from its development during the British Enlightenment in critiques of false religion to its Romantic reshaping in Unitarian Transcendentalist circles in the United States. By taking a serious look at the religious and intellectual worlds that produced William James' theories, this article opens up a broader perspective on why this construct has had such a profound influence on the study and practice of religion (Schmidt, 2003), Jehovah's Witness doctrines, organisational structure, internal

networks, and socialisation, we use quantitative data from a variety of sources to assess such things as the impact of failed prophecies, how "tightness" eliminates illegal riders and strengthens congregations, the demographic composition of the Jehovah's Witness "workforce", and the impact of continuity with local religious culture on success (Stark & Iannaccone, 1997).

The development of religious culture can also be known from bibliometric mapping by paying attention to co-occurrence and keywords (Glänzel & Schoepflin, 1999; Huang et al., 2020). In Figure 1, the following is a mapping of research topics related to religious culture using Vosviewer.

Figure 1: Religious Culture Topic Mapping

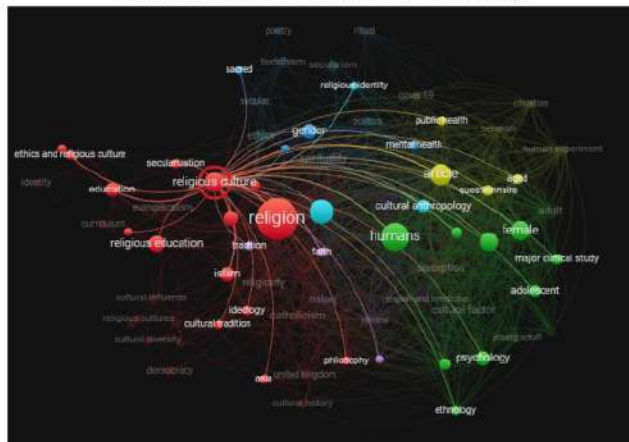


Figure 1 shows that there are 4 clusters in the field of religious culture, namely related to cultural education, which includes tradition, cultural tradition, education, religious education, ethnic and religious culture, and secularization of religious traditions: Religious culture includes religious traditions inherent in a community or society. This includes rituals, ceremonies, religious celebrations, and spiritual practices that are passed down from generation to generation, religious culture also includes cultural traditions that have links to religious aspects (Pargament et al., 2005), religious education that provides understanding, values and religious teachings to individuals or communities (Susilawati et al., 2022), the intertwined cultural aspects of ethnicity and religion where religion affects the ethnic identity and daily life of a group or community (Nagel, 1994), in the context of religious culture, secularisation is a phenomenon in which religion loses its dominance or central role in social, political, and cultural life, and society is more likely to separate religion from these areas

(Hjarvard, 2011), inculcating religious values and preserving cultural heritage, understanding religious traditions and cultivating awareness of religious plurality in society can strengthen diversity, promote tolerance, and build respectful interfaith understanding (Kaur & Singh, 2017; Onyima, 2016).

Cakalele Banda

Cakalele is a tradition of warfare between villages and islands in Maluku; this tradition prevails on various islands in Maluku, depicting the event of "chopping heads" between clans. (Aveling, 2013). It aims to show the authority of ethnic groups as evidence of power authority in a region. One of the signs that a village or tribe can be called great in war is having a cakalele army. This is why cakalele came to be interpreted as a "war dance" or "war exercise," which shows more attacking and defensive movements. The origin of cakalele is from a story of an American shell collector in 1865 who witnessed firsthand a "small attraction" in a bay on the island of Nusalaut near Saparua (Winn, 2010).

The history of Banda Cakalele begins with the cultural and historical background of the Banda Islands in Maluku, Indonesia. Cakalele is a type of traditional war dance performed by tribes in Maluku (Hasim Rustam, 2019; Irwan Abbas, Rustam Hasim, 2022). These performances usually depict battles or war preparations in their culture. The Banda Islands have a rich history as a region rich in spices, especially cloves, and nutmeg. During the colonial period, this wealth of spices attracted the attention of Europeans, especially the Dutch and Portuguese. Wars and rivalries took place in the region, and defense became essential to the tribes of the Banda Islands. Cakalele Banda symbolizes the struggle and war spirit of the tribes in the Banda Islands (Akhmad, 2020; Pattikayhatu, 1993). The performance depicts courage, strength, and unity in facing external threats. Cakalele Banda also fosters fighting spirit and solidarity among tribe members in the face of war and the protection of their territory. In Cakalele Banda's performances, well-trained dancers demonstrate energetic movements depicting war and military tactics. They use traditional weapons such as spears, machetes, and shields in this dance. Music and singing are an integral part of the performance, with the rhythm of drums and voices accompanying the dancers' movements.

In Banda Naira, there are two models of Cakalele groups. Historically, These two groups refer to the five and nine sectional groups generally adhered to by the Moluccan and Seramese communities. According to Frank L. Cooley, these two major groups are known by different names; Ulisiwa and Ulilima in North Maluku, Patasiwa and Patalima in Central Maluku, and Ursiuw and Urlim in Southeast Maluku (L.Frank Cooley, 1987). According to Francois Valentijn, this grouping

originated from two powerful kingdoms in North Maluku, Ternate and Tidore, which divided their territories (Arps, 2021; Huigen, 2022).

Banda Naira's cakalele performance is unique. This can be seen in the formation of the troops (dancers), the model and color of the clothes, the symbols on the attributes, and the status of the dancers' personnel. There are two forms of cakalele dancer formation; the first is a 5-person formation, and the second is a 9-person formation. The models and clothes of the dancers are very rich in color. There are green, yellow, red, white, and blue. Several attributes, such as parang (sword), spear, shield, iron hat, bird of paradise, white skullcap, belt, white shawl, and tifa, are decorations that dancers must use during rituals. The baubles of this cakalele culture also slow the absorption of the social and cultural diversity of the world's nations. The colorful display of Banda's cakalele culture shows the ethnic origin, religion, and the influence of colonialism. They are evidence of these islands' existence as a destination for the world's nations for a long time. While the dance movements also do not just show warring movements but have essential lessons about; Islamic law, social ethics, and the preservation of the coastal natural environment.

Cakalele was passed down by Banda's ancestors to the new generation today as a traditional dance art. It is called traditional art heritage because it involves inheritance efforts between generations. The inheritance process is through the transfer of learning ideas, values, and skills regarding all knowledge, experiences, and human adaptation strategies to fulfill their needs (Birch & Heyes, 2021). The Cakalele dancers are generally Banda youth. However, membership of dancers is not limited by age.

Methods

This research uses a historical, phenomenological approach. A historical phenomenology is a historical approach that tries to understand human experience in a historical context (Maclean, 1982; Marcuse, 1937). This research is also based on a qualitative research methodology paradigm with deductive analysis. (Filius et al., 2018). The purpose of this research is also qualitative in understanding specific situations, events, groups, or social interactions of Cakalele Banda (Cirgin Ellett & Beausang, 2002; Lane et al., 2018). This research is an investigative process in which the researcher gradually understands social phenomena by distinguishing, comparing, reproducing, cataloging, and classifying the object of research (Abdul Malik et al., 2020). The nature of the problem necessitated qualitative research (Thirsk & Clark, 2017). Here, knowledge and interpretation of the meaning of relevant facts can be obtained through literacy, observation, and documentation (Rahman & Saebani, 2018). The

research aims to understand the meaning of the local community and its current application. Historical phenomenology provides a systematic view of phenomena, which is cakalele Banda in Indonesia (Mitchell, 2020; Wassler & Kirillova, 2019). This research is located in the traditional village of Namasawar, Nusantara village, Banda sub-district, Central Maluku district, Maluku province-Indonesia.

Result and Discussion

The practice of cakalele dance rituals must first go through other ritual stages, one of which is the open kampong ritual stage which is carried out for one week before the event, although sometimes it is also done more briefly, which is enough for 2 to 4 days. Cakalele Banda and Cakalele rituals are two variations of war dances from different regions in Maluku, Indonesia. Although both have some similarities, there are differences in certain aspects. Here are the differences between Banda's Cakalele and Cakalele Rituals.

Table 1. Differences between Cakalele Banda and Cakalele

No	The difference	Cakalele Banda	Cakalele
1	Origin and Location	Cakalele Banda originates from the Banda area, an archipelago in Maluku Province-Indonesia.	Cakalele is commonly associated with the Ambon area and Maluku Province of Indonesia.
2	Movement and Dance	Movement patterns, rhythms, and styles	Movement patterns, rhythms, and styles
3	Music and Instruments	Banda's Cakalele often uses instruments like tambourines (small drums), gongs, and flutes.	Cakalele in Ambon often uses instruments such as tifa (large drum), gong, and flute.
4	Context and Meaning	Cakalele Banda is also a tool to unite the Banda people and is influenced by Islamic culture.	This dance can be considered a form of offering to ancestors or spirits and involves spiritual elements in its execution.
5	Traditional dress	<p>Clothing: Participants should wear a long dress or shirt in predominantly white or plain colors, sometimes with simple patterns or embroidery.</p> <p>Shawl: Usually, Cakalele Banda participants do not use shawls. The focus is more on the upper clothes and other attributes.</p> <p>War Attributes: Cakalele Banda often involves war attributes such as shields, and traditional weapons participants carry. These shields are usually made of woven bamboo or wood decorated with traditional decorations. The weapons</p>	<p>Attire: In Cakalele, participants usually wear traditional clothing consisting of a sarong or woven cloth tied around the waist. The upper part can be a long or traditional shirt with motifs typical of a particular region.</p> <p>Shawl: Cakalele participants often wear a long shawl or cloth around the body. Depending on the region or community dancing, these shawls can differ in color and motif.</p> <p>Headdress: Headdresses are also an essential part of Cakalele. Participants may wear crowns or</p>

used in this dance can be spears, other headdresses, such as leaves, mandau, or kris. feathers, or plaits decorated with traditional decorations.

The significant differences between the cakalele and cakelele banda dances indicate cultural acculturation. Changes in social structures, values, and gender roles in society can lead to shifting traditions within the culture (Greenfield, 2016; Inglehart & Baker, 2000). Figure 2 explains the significant changes in the traditional clothing used.

Figure 2. Banda Cakalele dancers



Figure 2 shows that the Cakalele Banda traditional dress reflects Asian cultural acculturation in various design aspects and elements. This can be seen in the following examples. Chinese influence: In some Cakalele Banda costumes, the influence of traditional Chinese clothing is visible, especially in the form of high collars and intricate embroidery decorations. This suggests a cultural exchange between the Banda people and Chinese traders or colonizers in the past (Lape, 2000). As for the motifs and patterns of Banda's Cakalele traditional dress, there are motifs and patterns inspired by traditional Asian art and design. For example, there is the use of dragon, phoenix, or lotus flower motifs, common in traditional Asian art and fabrics (Williams, 2006); Cakalele Banda's use of colors and fabrics can also show the influence of Asian culture. Some outfits use bright colors such as red, gold, or green, often associated with luck and strength in Asian cultures (Palmer et al., 2012). In addition, the use of silk fabrics or fabrics that have an Asian smoothness and luster can also be found in some costumes; the accessories used in Cakalele Banda traditional clothing can also reflect Asian cultural acculturation, including jewelry such as bracelets or necklaces that have designs and motifs similar to traditional Asian jewelry such as beads or jade (Nguyen, 2008).

Another cultural fusion in cakalele Banda is tahlilan and pilgrimage. Tahlilan in Indonesia has a history linked to the introduction of Islam

to the region in the 13th century. (Dudung Abdurrahman, 2018; Kato, 2021), Figure 3 shows that a prayer or tahlil is read according to Islamic teachings before leaving.

The process of tahlilan and pilgrimage



The prayers aim to ask for safety on the journey and return from the pilgrimage, and there is no shortage of anything. The men, young and old, from the three administrative lands included in the Namasawar petuanan, which numbered approximately 30 people, were ready to participate in the pilgrimage. The pilgrims were divided into three groups, namely groups 1 and 2 of the land route and 3 of the sea route. The first group was led by an Orlima who was in charge of the grave pilgrimage with the destinations of; Rumah Adat, Mesang Jadi, Gunung Manangis, Gunung Tujuh, Batu Lanang, Parigi Laci; this group was then called the "Gunung tujuh" group. The Orlima Kepala and an Imam lead the second group for a pilgrimage to five tombs, namely; Rumah Adat, Kebun Kelapa, Papan Berek, Boy Kerang, Kubor Gila, Kota Banda, Batu Masjid, and Parigi Laci. An Orlima leads the third group and gets a route by sea: Rumah Adat, Gunung Api, and Parigi Laci.

On the other hand, the musical instruments used in Cakalele Banda are acculturation in European and Middle Eastern cultures, and religious and cultural harmony in the context of Cakalele Banda reflects the acculturation of various cultural influences originating from Asia, the Middle East, and Europe. The tradition combines elements from different cultural backgrounds to create a unique offering, symbolizing the region's cultural diversity. Figure 4 presents the musical instruments used in cakalele Banda.

Figure 4. Tambourine, one of the musical instruments of Cakalele Banda



Figure 4 shows that the acculturation of Asian and Middle Eastern culture is very strong in the cakalele banda dance. The tambourine is a traditional musical instrument that originated in various regions of the world, especially in Asia and the Middle East. (Doubleday, 1999; Rakhimova et al., 2023). Although there are variations in form and use, the Rebana generally consists of a drum made of leather stretched over a wooden or metal frame. The tambourine has specific characteristics in each region and is used in different cultural and religious contexts. In addition, European cultural influences can also be found in some aspects of Cakalele Banda. For example, in Cakalele Banda performances, European musical instruments, such as drums or trumpets (Bowles, 2017), may be adapted into the context of local traditions. Also, in terms of costumes, there may be elements inspired by European clothing styles or the use of materials imported from Europe.

The following cultural acculturation is in the cakalele banda dance movement; here is Figure 5 display of the cakalele banda movement.

Figure 5. Banda Cakalele Dance Movement



Figure 5 shows one example of cultural acculturation is the influence of traditional Southeast Asian dance movements. Some movements in Cakalele Banda have similarities with traditional dance movements in the region. In addition, the influence of European culture can also be seen in movements that involve dramatic aspects and the use of costumes that reflect adaptations from European culture. Cultural acculturation can also occur through colonialism, trade, or cultural exchange with other cultures involved in interaction with the Banda people. For example, Middle Eastern cultures associated with Islam can also influence the movements and symbolism in Cakalele Banda. The harmony of cultural acculturation in Banda's Cakalele movement reflects the region's complexity and richness of culture. It also shows that culture is always dynamic and can accept influences from other cultures without losing its original cultural identity (Adler, 1977; van Meijl, 2008). The Banda Cakalele movement expresses a unique cultural fusion and symbolizes the cultural and historical heritage of the Banda people in Maluku.

The acculturation of Asian, Middle Eastern, and European cultures in the cakale banda dance is due to Maluku is one of the most critical places in world trade because of its products in the form of spices, especially nutmeg, and cloves, which are sought after by traders from the West. World trade is said to be divided into two routes, the silk and spice routes, both of which passed through Maluku. Therefore, Maluku was visited by foreign traders from Arabia, Persia, Gujarat, and China (Wahyuningsih, 1984). In the 7th century, Chinese traders dominated the Moluccan spice trade, followed by Arab and Persian traders in later centuries. However, Arab and Persian traders have been recorded marketing spices from the Moluccas, such as cloves, to Europe since the 7th century (Rais, 2018; Zikriadi et al., 2023). Arab traders also introduced the Arabic alphabet, which developed into the Jawi alphabet to the Maluku people, and Arabic numerals were used in all payments in trade in Maluku. (Handoko, 2016; Zikriadi et al., 2023). Srivijaya ruled the Moluccas in the 12th century, then Majapahit in the 14th century. During this period, Javanese traders took over the Maluku trading power. At the same time, Islam began to spread to the Maluku population. Previously, Islam was only embraced by travelers and traders through trade relations with the Middle East as well as Javanese and Melaka preachers. (Brown, 2004).

European culture was born when the Portuguese succeeded in establishing their authority in Maluku. The Portuguese built several lodges and forts in Ambon and Banda, where evangelism and intermarriage occurred in the settlements that grew up around them. (Paraminta R., 2008). Banda was the trade center, while Ambon became the bandar (de Argensola, 1708).

The noble values of Banda custom can be seen in several ancestral graves, bamboo poles, and symbols attached to each ordinary object. This research found three aspects, including; spiritual aspects, social aspects, and environmental aspects, as follows:

Spiritual Aspect

It is clear that the people of Banda highly value their cultural roots, which is evident in the reverence for their ancestors enshrined in the following stanza of prayer (song or poem);

“Gong seng Gong seng Namasawar Gong seng. Namasawar sawar liling sawar liling ee” (Opening greetings and respect for the ancestors of the namasawar traditional village).

This sentence is the opening when the traditional rite of buka kampong begins. This respect is necessary as a form of respectful greeting to the King's ancestors from petuanan Namasawar, who have passed down their customs to this day.

Social Equality

In addition to the King, ulama (religious scholars), several Banda's kabata stanzas also show respect for the "Ratu Naira" known as Ratu Maruka, which is enshrined in the following stanza:

“Boy e, Boy e, aku somba Boy e. Maruka namasawar aku somba Boy e”. (We pay our respects. To the ruling queen of namasawar, we pay homage)

The word samba is literally "worship," but it does not mean worship to God but respect to the woman Ratu Namasawar as the bearer of Banda's children and grandchildren. It is interesting to note that the phrase somba is addressed to the Banda woman (mother) and not the King considering that women are the only successors of the Banda generation after the genocide by the VOC against Banda in 1621. Historically, the Banda war, which began from 1609 to 1621, ended in the massacre of 14,000 Banda residents who previously numbered 15,000. After the Banda genocide, the remaining 1000 Banda residents were women consisting of mothers and daughters. (Farid, 2018)

Women as a symbol of the honor, dignity, and self-respect of the Banda people is also evident in the following kabata poem:

“Rete rete, rete ratu nairan. Nairan sunting bunga kambang campaka e” (...who saved queen naira's honour).

There are also epics where women are expelled from their homeland, but they are honoured as queens because of their nobility. Like the story in the following kabat poem:

“Boi rattan timbang tana timbang apa lelekala. Tarusauh kelemuri angka raja ole” (who is exiled for honor and dignity. Until he arrives in the land of exile and, after that becomes a just leader there).

The story of Boi Ratan in the Banda oral tradition is a fragment of the story of a holy woman from Banda who was slandered and then expelled from her country. The holy woman arrived on a strange island (Seram Island, some call it Ambon) that already had a king who was mesmerized by her beauty and nobility and decided to marry her so that she had children - the descendants of the Maluku people to this day. The woman later became the King's successor and led the islands of Maluku with justice and dignity.

Ecological Aspects

In Kabata Banda, some verses also praise several animals, such as the mention of pigeons and local birds that are typical (endemic) of Banda. Some stanzas of the kabata read:

"Walange walange marapati walange. Marapati lewetaka, lewetaka ee".

(The kingdom of Lewetaka, home and gathering place of the doves)

This poem shows the territory of the Lewetaka kingdom as a place or home for all doves. Images of pigeons are found in several traditional attributes, such as on traditional boats and the attributes of cakalele dancers. This shows how customs and natural fauna are so close and harmonious. In addition, there is also mention of the names of local birds, namely Baikole birds, as in the following stanza:

"Ole-ole burung baikole, tarabang sini sana burung baikole" (who is valiant in battle, leaping at the enemy like a baikole bird dancing on the ground)

The Baikole bird has another name, "garden fan," or the Latin name Willie Wagtail, and is found in coastal and riverbank areas and lowland areas. Baikole means "wagging arse" and has a very melodious chirp, especially in the morning when the sun is shining brightly or when the rain has just stopped. This bird likes to chirp throughout the day. Its feather color from head to tail is black, with the underside of the breast, belly, and tail white and a long white strip on the eyebrow. The Baikole's nest is a bowl-like, 8-10-centimeter diameter made of grasses, but very tightly woven, neat and sturdy. Baikole is a brave bird, fond of preying and perching on branches and risky places. The philosophy of "Baikole" in kabata Banda means beauty, strength, courage, and cohesiveness.

Conclusion

Cakalele Banda, a traditional war dance from Maluku, Indonesia, reflects religious and cultural harmony through cultural influences from Asia, the Middle East, and Europe. This cultural acculturation enriches and gives cultural richness to the performance of Cakalele

Banda, which combines elements from different cultural backgrounds to create a unique offering.

In Asian acculturation, Cakalele Banda may have influences from traditional Southeast Asian dances and uses costumes that reflect Asian cultural elements. The influence of Middle Eastern culture can also be seen in the use of musical instruments such as rebab or the religious nuances found in Cakalele Banda's performances. Meanwhile, European cultural acculturation can be found in the use of European musical instruments such as drums and trumpets and the dramatic elements of the dance.

Religious harmony is also an essential aspect of Cakalele Banda, where the performance is often associated with rituals and religious beliefs of the Banda people. Religious elements from Islam, Christianity, and local traditional beliefs can intermingle in Cakalele Banda's performances, demonstrating solid religious tolerance and cultural integration.

With a touch of acculturation from Asia, the Middle East, and Europe, Cakalele Banda presents a cultural harmony that reflects the diversity and cultural richness of the region. This performance symbolizes the cultural heritage and history of the Banda people in Maluku and shows that culture is always dynamic and can accommodate external cultural influences without losing its original cultural identity.

Overall, the religious harmony of Banda's Cakalele culture, with a touch of acculturation from Asia, the Middle East, and Europe, create a unique performance and enriches the culture of the Banda people in Maluku. This cultural encounter is a source of pride and distinctive cultural identity in the context of unity and diversity, and the noble values of Banda customs can be seen in several ancestral graves, bamboo poles, and symbols inherent in every traditional object. This research found three aspects, including; spiritual aspects, social aspects, and environmental aspects.

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