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ABSTRACT

The Cakalele dance is widely recognized as a “war dance” deeply rooted in Maluku culture. It involves dynamic movements such as jumping, turning, stomping, and sword-slashing, reflecting its historical significance in war strategies. However, Cakalele in Banda showcases its distinctiveness. From the elaborate costumes to the formation of the dancers, and the specific dance movements, it conveys a profound connection to Islamic religiosity and ethical values prevalent within the Banda coastal community. This study used a qualitative analysis approach with a phenomenological perspective, focusing on the Cakalele dancers and their characteristics, movements, and performances in the traditional village of Namasawar, Banda Naira Sub-District. The research reveals that the traditional Cakalele dance incorporates essential Islamic educational values, including aspects of Sharia and ritual worship. In addition, it also emphasizes environmental ethics, promoting harmony between humans and the coastal and sea environment. Through this research, it becomes evident that the Cakalele dance carries a strong message regarding Islamic education, social ethics, and the preservation of the environment.

Keywords: Cakalele, Religious and Social Ethics, Islamic Education, Environment

INTRODUCTION

Historically, *Cakalele* has been a significant tradition of warfare between villages and islands in Maluku. According to Aveling (1967), this tradition was practiced across various islands in Maluku and involved symbolic “head-cutting” rituals between rival clans (Aveling, 1967:356). The primary purpose was to demonstrate the authority and power of different ethnic groups within the region. Consequently, possessing a *cakalele* troop became a symbol of greatness in warfare for a village or tribe. Due to its focus on aggressive and defensive movements, *Cakalele* earned its reputation as a “war dance” or “war training” that exemplified the skills needed for combat. Phillip Winn (2003), traced the origin of *Cakalele* to a story from 1865 involving an American shellfish collector who witnessed a captivating performance in a bay near

Saparua **on the island of Nusalaut**. The tale goes as follows:

“... there are a dozen natives, wearing the war costumes of their ancestors. [They are carrying a machete or large sword in the right hand, a narrow shield about four feet long in the left. On their heads were large crowns with feathers, on their shoulders and elbows hung bright red calico. Their war dance involves jumping forward and backward, and spinning rapidly” (Winn, 2003:53).

The story continues with the portrayal of the customary movements intrinsic to the *Cakalele* dance: jumping, advancing, retreating, turning, and stomping their feet. These dynamic movements correspond to the quick beats of a *tifa* or drum, accentuating the rhythm. The dancers wield their shields and swords aggressively, at times adopting a defensive stance, epitomizing the dance as a symbol of violence and power. These bare-chested troops further embellish their appearance with red headbands, signifying their anger and courage. In Banda Naira, however, the *Cakalele* dance takes on a distinctive character, varying from the formation of troops (dancers) and their attire to the specific status and roles of each participant, each having unique meanings. In these small islands there are two formations of *Cakalele* dancers: a five-person formation and a nine-person formation, originating from the *patalima* (or *ulilima*) *adat* [customary] group, as noted by Des Alwi (2007) in his book “*History of Banda Naira*.”

Typically performed in traditional houses, also known as “*rumah kampong*” [village house] *Cakalele* stands as a significant traditional ritual. This ceremony holds a sacred status, bestowing customs with a profound sense of sanctity. Rituals, in essence, construct and uphold myths, religious practices, and social customs, representing religion in action. These rituals may be conducted privately or within a group setting, shaping the participants’ individual positions according to their respective customs and cultural norms. Embracing the encompassing nature of rituals, they span various religious ceremonies, including those commemorating birth, death, marriage, and daily routines, signifying an individual’s reverence for the sacred aspects of life, thus necessitating special attention and observance. Customary ritual holds symbolic significance in both religion and human culture. Symbolic actions during religious ceremonies play a vital role and are indispensable. They represent a means of communication with the divine, allowing individuals to express their devotion and connect with a higher power. Moreover, customs also carry prominent symbolism, with traditional ceremonies being passed down from older to younger generations (Budiyono 2016).

Regarding cultural artifacts such as the *cakalele* dancer's attire, it reflects the assimilation of diverse social and cultural influences from both within the archipelago and across the globe. The vibrant display serves as evidence of the island's historical status as a hub for international trade, attracting visits from various nations in the past. However, the significance of the dance movements extends beyond depicting mere war maneuvers; it also imparts essential teachings on Islamic law, social ethics, and the preservation of the coastal environment. Employing a phenomenological approach, this paper endeavors to describe the traditions of Banda Island's inhabitants while highlighting their close connection to Islamic education and their commitment to safeguarding the natural marine ecosystem, inherent to the region's topography. Through an examination of symbols and meanings, the author aims to unveil the profound essence behind the *Cakalele* dance, a cherished tradition of the Bandanese.

CAKALELE AND THE HISTORY OF BANDA

Banda Island, situated in the Banda Sea, is a cluster of small islands in Maluku known for its deep-sea trough. This island group boasts a rich and extensive history, once serving as the focal point of the spice trade during the colonial era. Its past is marked by contentious encounters involving Spain, England, and the Netherlands, leaving a lasting impact on the collective memory of the local inhabitants. These memories persist through generations, preserved and commemorated in numerous folk traditions, including the *Cakalele* Dance (Amsi and Muhammad, 2021).

In Banda Naira, two models of the *Cakalele* group exist, historically known as the five and nine alliance groups, which were commonly adhered to by the people of Maluku and Seram. Frank L. Cooley identified these major groups with different names: *Ulisiwa* and *Ulilima* in North Maluku, *Patasiwa* and *Patalima* in Central Maluku, and *Ursiuw* and *Urlim* in Southeast Maluku (Cooley, 1987). According to Francois Valentijn, this grouping originated from the division of territories by the two major kingdoms in North Maluku, namely Ternate and Tidore (Valentijn, 1721).

However, an oral tradition presents a different narrative, attributing the separation to three brothers residing on Mount Nunusaku (Seram) who became divided after a significant flood. These brothers settled in three distinct regions: the eldest ventured to West Seram, giving rise to the group of Nine; the second brother settled in East Seram, forming the group of five, while the youngest brother inhabited the small islands of southern Seram, forming the *uliate* or *uliasa* group (Alwi, 2005: 7).

In Banda Naira, traditional villages are categorized into two major groups known as *Orlima* (group of five) and *Orsia* (group of nine). Among the seven customary villages in Banda, six villages belong to *Orlima*, namely Namasawar, Ratou, Fiat, Selamon, Waer, and Sairun, while only one village belongs to *Orsiwa*, namely Lonthoir. Des Alwi (2005) explains that the separation of these clan groups was prompted by political competition between the King of Ternate and the King of Sahulau. In the pursuit of power, the *Orlima* group came under the control of Ternate's influence, whereas *Orsiwa* fell under the rule of Sahulau (Alwi, 2005).

According to the oral history of the Bandanese traditional elders, each traditional village maintains kinship ties. For instance, Ratou Village shares brotherly connections with three other siblings: Namasawar, Sairun, and Selamon. On the other hand, Fiat village holds brotherly ties with Lonthoir. Nevertheless, other oral records mention the brotherhoods of these villages under different names, such as Maulana Kun Fayakun (King Lewetaka/Namasawar), Maulana Rasudin (King Waer), Maulana Safiuddin (King Selamon), Maulana Sahiudin (King Rosengging), and Nerr Boi Rattan (Princess/Queen of Ratou village).

In each of these traditional villages, the kings had a set of bodyguards who eventually came to be known as *cakalele* troops. Among the villages following a five-group system, the *cakalele* troop comprises five individuals. However, the Lonthoir traditional village stands out with nine *cakalele* troops. For the purpose of this paper, the author will focus on reviewing *cakalele* orlima from the Namasawar traditional village in Banda Naira Sub-District.

THE CAKALELE RITUAL IN THE NAMASAWAR CUSTOM

The Namasawar Customary Village is situated within the Nusantara Administrative Village area in Banda Sub-District, Central Maluku Regency, Maluku Province. The Namasawar Customary Petuanan comprises three administrative villages on the island of Neira: Nusantara village, Merdeka village, and Rajawali village. Namasawar's customary house, commonly referred to as "*rumah kampong*," resides in an archipelago village that follows the group of five (*Ulilima* or *Patalima*). This traditional house serves as the venue for the customary *buka kampong* procession and *cakalele* dance, celebrated every few years. The ritual procession preceding the *buka kampong* usually takes place a week before the event, though sometimes it occurs over a shorter duration, ranging from 2 to 4 days. The following is the explanation of *buka kampong* procession.

1. *Namasawar Customary Meeting*

In the initial stage, the Namasawar customary village community invited guests from the three administrative villages that belong to the petuanan, namely Nusantara village, Merdeka village, and Rajawali village. They also invited traditional leaders to convene for a meeting to determine the *buka kampong* ceremony, marking the start of all customary activities. The meeting was scheduled one week ahead. The process of *buka kampong* entails extensive preparations, including the creation of *tempat sirih* [betel leaf baskets], crafting gates, and various other tasks. The purpose behind these invitations is to foster collaborative efforts among the customary workers and ensure the success of the event through collective work.

2. *Task Division in the Buka Kampong Process*

The division of tasks, pre-arranged by the five traditional elders, known as *Orlima Dalam*, allocates Orlima 1 and 2 with the responsibility of preparing all aspects concerning the *cakalele* for *kamar puang*. Meanwhile, Orlima 3, 4, and 5 handle the equipment and consumption department, yet all members continue to support each other throughout the process. The *Orlima Luar* also plays a role in assisting this stage, typically managing equipment and consumption preparations and contributing to the revival of *rumah kampong* affairs.

3. *Buka Kampong Preparation*

The customary meeting begins at 4:30 (afternoon), signaled by the obligatory sounding of lot-lots (beating the *Tifa*) at the Namasawar village house. This marks the time for everyone to gather and initiate all forms of preparation. Activities include training and preparing for the *cakalele* dance, cutting bamboo for gate construction, maruka dance practice for women, and arranging coconut leaves (*janur*) for the ritual of *putar tampa sirih*. *Tampa sirih*, a basket-like structure made from woven young coconut leaves (*janur*), is used to hold flowers, lime, gambier, tobacco, and betel nut during the pilgrimage to the graves of the ancestors of the Banda community before the *buka puang* procession. The materials and tools prepared for the process of preparing the *buka kampong* event include: (1) Young Coconut Leaves for making *tempat sirih* [betel leaf basket] and *tempat sirih anak*, (2) Contents of *tempat sirih* for Betel Nuts, Gambier, Tobacco, Frankincense, and *Kapur* [slaked lime], (3) Bamboo tree trunks and coconut leaves for building gates, (4) *Tiwal* and *Gong Sembilan* to invite people to come and chanting the *kabata* on the night of *buka puang*, and (5) Machete, spears, and *salawaku* used during the *cakalele*.

4. *Putar Tampa Sirih (making the betel leaf basket)*

After all forms of preparation have been completed, it proceeds with beating “lot-lot” to call on the community for the *Putar Tampa Sirih* activity. The *negri* elders as the leaders of the *namasawar* custom lead the “*Putar Tampa Siri*” activity at 07.30-08.00 in the *kamar puang* [puang room] of the *namasawar* traditional house. The *puang* room is a room where various kinds of equipment and traditional objects of the *Namasawar* village are kept. Due to its relatively small size, the *puang* room is only allowed to be entered by less than ten men consisting of “*Orlima*” and people who are considered to have the ability to assist in the process of the *putar tampa sirih* activity. *Putar tampa sirih* is performed in front of the *rumah kampung* [village house]. The *Putar tampa sirih* activity begins with making 17 pieces of *tampa sirih* from coconut leaves, which are similar to “baskets” and *tampa sirih anak* [smaller betel leaf basket] as many as required for the activity. While the male elders are making the betel leaf baskets, in a different room, the women are busy preparing the contents of the betel leaf baskets. Among them, flowers, betel, lime, tobacco, incense and gambier. After the 17 betel leaf baskets have been made, the women are also welcome to enter the *puang* room to fill the baskets that will be used for pilgrimage the next day.

5. *Contents of Tempat Sirih*

There are two types of *tempat sirih* [betel leaf basket], namely *tampa sirih anak* [smaller betel leaf basket] and *tampa sirih besar* [bigger betel leaf basket] which contains 5 ingredients, namely; gambier, tobacco, incense, lime and betel. Meanwhile, the contents of the larger betel leaf basket are: 25 pieces of betel leaves, banana leaves, cigarettes or tobacco rolls, all tied with banana leaves and betel leaves called *sirih lele* 5 pieces in total, then put back betel leaves called *sirih amba* 6 pieces in total, then cover them with banana leaves decorated with flowers edit the betel nut which is 11 in number, then close it and put in the cotton, wax and the 5 ingredients that are in the *tampa sirih anak*. Finally, flowers are sprinkled on top of the *tampa sirih*.

6. *Taking the Betel Leaf Baskets to the Tomb (ziarah)*

One day after the *putar tampa sirih* is carried out, people gather at 06.00-07.30 or no later than 08.00 to take the *tampa sirih* to the tomb (sacred). The number of betel leaves that have been prepared is seventeen. As many as sixteen betel leaves are taken to the tomb (sacred), while there is one betel leaf basket left in the village for the *Buka Puang* night event. Before leaving, prayer or *tahlil* is recited according to Islamic teachings. Prayers are intended to ask for safety on

the way and returning from pilgrimage and there is no shortage of anything. The men, both young and old from the three administrative counties that were included in the *namasawar* ritual, numbering approximately 30 people, are ready to take part in the pilgrimage.

The group of pilgrims is divided into three groups, namely groups 1 and 2 for the land route, group 3 for the sea route. The first group is led by an Orlima whose job is to visit graves in the following places: *Rumah Adat, Mesang Jadi, Gunung Manangis, Gunung Tujuh, Batu Lanang, Parigi Laci*; this group is called the “mountain of seven”. The second group was led by Orlima Head and an Imam to make pilgrimages to five tombs namely; *Rumah Adat, Kebun Kelapa, Papan berek, Boy Kerang, Kubor Gila, Kota Banda, Batu Masjid, and Parigi Laci*. The third group is a group led by an Orlima using the sea route, namely; *Rumah Adat, Gunung Api, and Parigi Laci*.

After dividing into groups, they converge at a place known as Parigi Laci, an ancient well situated along the coast at Malole beach. They open the lid of the well and collect water while also gathering white sand for the traditional house's necessities. Once all the containers are filled with water and sand, the pilgrimage group proceeds to the *dapur pala lautaka* for their pilgrimage. Subsequently, the entire group boards a pre-arranged boat provided by the sea route team. On the return journey before reaching the traditional house, the boat takes the entourage to their final pilgrimage site, the Batur Basar Pante Kasteng. Upon arrival at Kasteng Pante, the sound of “lot-lot” resonates, warmly welcoming the group of pilgrims who have successfully completed their pilgrimage.

7. *Buka Puang*

The *Buka Puang* stage is usually carried out at 12 at night, it cannot be done later or before that hour. In the seconds approaching the *Buka Puang* event, the Orlima will turn off the lights around the traditional village and sound the Lot-Lot to signal that the bamboo carriers will come down and enter the village house. The bamboo is cut into 5 pieces, which are used for flagpoles. Each bamboo has 13 to 17 segments. The *cakalele* dancers will hold the bamboos. The bamboo with 17 segments is held by Hulubalang, the bamboo with 15 segments is held by Kapitan 1 and Kapitan 2, while bamboo with 13 segments is owned by “Malese”. Meanwhile, the bamboo is cleaned or bathed and each tied using a “traditional cloth” at both ends.

After all the preparations have been made, at 10 pm the “*Buka Puang*” procession begins where the Orlima who are on duty in the *cakalele puang*

room prepare the cutting of coconut in half for the “Buka Puang” event. The sign that the *buka puang* has started is when the coconut is cut in half. Then from the *cakalele puang* room, the bell rang 3 times indicating that the preparations in the *puang* room has been completed. Next, the sound of Lot-Lot from outside will be heard and the process of installing bamboo (flag poles), erecting gates, installing the Naga Namasawar symbol, flag cloth, coconut leaves on each house pole, tiwal and gong will begin, accompanied by scattering sand on the ground in front of the village house must be completed quickly. Then, *cakalele* dance performances and maruka dances are staged.

8. *Cakalele Namasawar Dance*

The *Cakalele* dance of the Namasawar Customary Village consists of five dancers, namely: 2 Kapitan, 1 Hulubalang, and 2 Malesi. The *Cakalele* dancers usually wear make-up like a woman, namely face powder and lip coloring; the red color on the lips is not from lipstick, but from the *sirih lele* which consists of betel leaves, areca nut, and lime rolled in betel leaves and eaten or chewed for lip coloring. In the *Cakalele* dance, different outfits are worn to distinguish between the *kapitan*, *malesi*, and *hulubalang*, whose differences can be seen from the color of the clothes and accessories used in war.

Captain's outfit is for the commander who wears a green shirt, yellow pants, red sash, red belt, holds two white handkerchiefs in both hands, and as a decoration the captain uses a capsete decorated with a bird of paradise on top. one fruit edit, one fruit machete and salawaku (shield). Hulubalang outfit is for the commander's bodyguard, wearing red clothes, yellow pants, orange sash, and orange belt, holding two white handkerchiefs in his hand, decorated with a jester or crown on the left side of which there is a Lusi bird, one my salawaku and one machete. Malesi outfit is for the adjutant of the commander, wearing yellow clothes, red calana, yellow sash, and green belt, in his hands he wears two white handkerchiefs, the head is decorated with a jester or crown and on the left is decorated with a bird of paradise, a spear, and one machete. The musical instruments used for the *Cakalele* dance are *tiwal*, *gander* and nine *gongs*, but during rehearsal the musical instruments used are *tiwal*, and *gander*.

In the *Cakalele* Kampung Ratu dance, the types of movements that are often performed are only five types of movements. According to the parents, there used to be many movements in the *Cakalele* dance, but what was only taught were five movements: flying movements, carrying movements, *jumpot* movements, ordinary carrying movements. There are also two movements that are prohibited in the *Cakalele* dance if the movement being performed

at that time coincides with a relative who is also performing *buka kampung*, namely the *slep tumbak* movement, the jumping movement similar to that of a bird. The attribute on the *Cakalele* bamboo pole is called “Patola cloth”, which is tied in five folds. The distance between the *Cakalele* pole and the other pole is 3 adult steps.

9. Maruka Dance

The Maruka dance is one of the stages in the traditional *buka kampung* ritual. Maruka is the personification of the Queen Lewetaka from the “Kingdom of Namasawar”. Maruka is surrounded by 5 “*Cakalele* Commanders” who dance together the night after *buka puang*. The maruka dance is performed during “Natu” (people who sing *kabata*/traditional songs). When Natu chants the *kabata* accompanied by the sound of *tiwal* and the Nine gongs with *kabata*, the queen will come out of the *rumah kampung* followed by 5 *cakalele* dancers that perform in front of the *rumah kampung*, then Kapitan 1 enters to call 5 “Mai-mai” (ladies-in-waiting) to come out and dance with Queen Maruka along with 5 *cakalele* dancers.

RELIGIOUS ETHIC AND ISLAMIC EDUCATION

The *Cakalele* Banda dance and its attributes embody profound Islamic teachings and educational values. This phenomenon illustrates the characteristics of Indonesian Islamic traditions, formed by the acculturation of Islamic values with people’s customs and the surrounding natural environment (Rizal, 2012). According to Azyumardi Azra (2000), Islamic education values conveyed through tradition emphasize three vital aspects. Firstly, it highlights the pursuit of knowledge, mastery, and growth grounded in worship to God. Secondly, it recognizes and nurtures human potential and abilities, fostering personal development. Lastly, it underscores the practice of knowledge with a sense of responsibility towards God Almighty and humanity. This phenomenon demonstrates that Islam in Indonesia, particularly in the Maluku Islands, holds not only artistic appeal but also practical ease, as it seamlessly integrates with the beliefs and lifestyle of the island’s inhabitants. This creates a cultural model that, as Anakota and Andries (2021) note, flourishes and evolves among the Maluku people, reflecting their unique values and diverse characteristics. These aspects are evident in the traditions and symbols of the people of Banda Island.

The Patola cloth tied to the *Cakalele* pole symbolizes the five daily prayers and the victory of religion and custom over the invaders (infidels). That is why the

bamboo pole must be held in high esteem, which symbolizes the upholding of religious principles. The *Cakalele* bamboo poles consist of 17 segments. According to community leaders in Banda, these 17 segments represent the number of cycles in the five daily prayers, while the 5 segments signify the five daily prayers themselves. This serves as a reminder for the people of Banda to consistently engage in prayer as a source of inner strength. Meanwhile, the 5 segments of bamboo without leaves symbolize the importance of maintaining the practice of five daily prayers throughout one's life. In the Ratu Traditional Village's *Cakalele* Dance, there are 3 types of *Cakalele*: ordinary *Cakalele*, *Cakalele* flag poles, and *Cakalele* Cabu flag poles. The first *Cakalele* denotes the war dance, the second is called *salwir*, and the last signifies closure or victory.

The dance and attributes of the *Cakalele* Banda dancers hold a profound significance in Islamic religious education. The cloth tied fivefold to the *Cakalele* bamboo, known as "Patola cloth," symbolizes the five daily prayers. Additionally, this cloth represents the triumph of religion and custom over invaders (infidels). This underscores the importance of upholding the bamboo poles, as it signifies the preservation and strengthening of religious principles. The distance between *Cakalele* poles from one pole to another is three steps for an adult size. The white sand placed on the *Cakalele* pole and the traditional house signifies the red carpet symbolically. The bird used on the head of the *Cakalele* personnel represents the glory or rank of a victorious or affluent person. The *Cakalele* personnel jester also has five folds, representing the five daily prayers, akin to the patola cloth. The belts of the *Cakalele* personnel are also counted with five folds. Before performing the *Cakalele* dance, a discussion is held by the traditional elders to choose an auspicious day, as the *Cakalele* dance is a war dance that carries significant importance.

Because this dance is full of religious values, it is understandable that this dance is sacred and magical. Some historians call *Cakalele* a "spirit possessed" attraction. *Caka* means ghosts, spirits, and *suanggi* (similar to a witch's spirit). *Lele* means angry. *Cakalele* seems to involve a spirit to possess the human soul so that it dares to fight the enemy. However, the spiritual meaning in the *Cakalele* Banda dance is not singular; it is subject to various interpretations. According to Farid (2020) in his book titled "Tana Banda," several Banda figures perceive the "spirits" in *Cakalele* Banda not as ghost spirits (*suanggi*) but as the spirits of datuk or individuals who were killed during the colonial period. Prior to the performance, the dancers are required to visit specific graves considered sacred, making the *Cakalele* dance an endeavor to "seek" missing bodies or commemorate those killed without a trace. The upright

bamboo poles feature a bunch of red cloth symbolizing wounds from severed body parts, adding to the dance's significance. Consequently, the dancers are forbidden from uttering any words during the performance.

Therefore, it can be stated that the *Cakalele* Banda traditional dance fulfills the values of Islamic religiosity including; physical importance values (*'ahdâf al-jismiyyah*), spiritual values (*'ahdâf al-rûhiyyah*), intellectual importance values (*'ahdâf al-'aqliyyah*) and social values (*'ahdâf al-ijtimâ'iyyah*) (Latuapo, 2020). The significance of the body is evident in the dancing procession, which heavily relies on physical strength, aligning with the essence of Islamic teachings that prioritize physical health. The traditional elders diligently oversee the health rules of the *cakalele* dancers, including checking their physical well-being, ensuring they wear clean clothes, and strictly prohibiting drinking before and after the *cakalele* dance. The spiritual values are intimately connected to Islam, serving as the core teachings of faith and obedience to Allah and His messenger. The intention (*nawaitu*, motivation) plays a central role in the *Cakalele* dance procession, with each dancer intending solely for the sake of Allah SWT while avoiding arrogance and pride. The narrative in the *Cakalele* dance imparts spiritual education, encompassing teachings about the pillars of Islam and faith. The ultimate goal of this dance is to foster good character (*al-'akhlâq al-karîmah*), shaping individuals who believe and embody the teachings of the Quran and the moral guidance of Prophet Muhammad.

Intellectual importance involves reasoning to discern God's signs of power and extract the messages from His verses, instilling faith in God. The wealth of historical content preserved in the *cakalele* dance and kabata strings (poems, traditional songs) resembles a grand book created by God, encouraging contemplation of the human mind to gain knowledge beneficial to humanity, moving away from the destructive and usurping nature practiced by colonialism in the past. Social values manifest in the formation of a well-rounded personality, encompassing spirit, body, and mind. Individual identity in *Cakalele* Banda reflects a human being living in a diverse, pluralistic society. The formation of a "human Banda" encompasses mental exercise (faith), physical exercise (physicality), and intellectual development (intelligence) amid coexisting with a diverse mix of ethnicities, religions, and races in Banda Naira until the present day.

The *cakalele* dance seems to serve as a platform where religious teachings transform into a series of metaphors and symbols. As defined by Turner (1967), "A symbol is anything that is regarded by popular convention as naturally symbolizing or representing or remembering something by having an analogous quality or by association in fact or thought." In studying the

ritual symbols depicted in the *Cakalele* Dance, it becomes essential to explore the reciprocal relationship between these symbols and their meanings for the Bandanese, as described by Eriksen (2009). From the perspective of Islamic education, four vital values emerge, especially spiritual values.

SOCIAL AND ENVIRONMENTAL ETHICS

In addition to the educational values inherent in *Cakalele*, their profound love for the marine environment and natural coasts holds equal significance. Fishing not only serves as a primary source of income for many Bandanese but also represents an essential part of their cultural identity, entailing boat building and traditional songs that bind their community, environment, and history together. One such traditional song called Kabata recounts the ancestral history of Banda. Furthermore, visiting sacred sites, utilizing bamboo poles, birds, and Banda fauna symbols all play a pivotal role in conveying the intrinsic message of adat. These elements collectively encompass the social and environmental ethical values present in the Namasawar Kabata.

1. *Respect for the Ancestors*

It seems clear that the Bandanese really respect their ancestors which are enshrined in traditional rituals in the form of poetry and songs which they call kabata. Some kabata verses read as follows:

“Gong seng Gong seng Namasawar Gong seng. Namasawar sawar liling sawar liling ee”

Meaning: (Greetings and respect for the ancestors of the namasawar customary village.

¹ This sentence marks the start of the traditional *buka kampung* ritual, which is followed by the *cakalele* traditional dance. This act of reverence is deeply rooted in the respect for the Namasawar King’s ancestors who have passed down their traditions and customs to this day.

2. *Respect for Women*

¹ In addition to the king, the Banda poem also shows respect for Queen Naira, known as Queen Maruka, which is enshrined in the couplet as follows:

“Boy e, Boy e, aku somba Boy e. Maruka namasawar aku somba Boy e”

Meaning: We pay our respects. To the reigning queen of Namasawar, we pay our respects.

The term “somba” literally means “to worship,” but its significance lies in paying respects not to a deity, but to the queen of Namasawar, from whom the lineage of Banda’s children and grandchildren originates. An intriguing aspect is that the word “somba” is directed towards the Banda woman (mother) and not the King, highlighting the crucial role of women as the sole successors to the Banda generation following the VOC genocide against Banda in 1621. Historically, the Banda war, which spanned from 1609 to 1621, resulted in the tragic massacre of 14,000 Banda inhabitants out of the original 15,000. The aftermath of the genocide left only 1,000 Banda residents, all of whom were women, including mothers and daughters (Joella & Farid, 2020; Farid, 2018). Women as symbols of honor, dignity and self-esteem of the Bandanese are also shown in the following *kabata* couplet:

“Rete rete, rete ratu nairan. Nairan sunting bunga kambing campaka e”
Meaning: ... that saved queen naira’s honor.

There is also an epic about a woman who was expelled from her homeland, but because of her glory, later on she was highly respected and became a Queen, as in the story of the following *kabat* poem:

“Boi rattan timbang tana timbang apa lelekala. Tarusauh kelemuri angka raja ole”
Meaning: exiled because of honor and dignity. Until she arrived in the land of exile, and henceforth a just ruler she became there.

The tale of Boi Ratan in the Banda oral tradition recounts the story of a revered woman from Banda who faced unjust accusations and was subsequently banished from her homeland. She found herself on a distant and mysterious island (referred to as Ambon by some) already ruled by a King. Captivated by her beauty and nobility, the King chose to marry her, and together, they became the ancestors of the Moluccan people, whose legacy endures to this day. Over time, the woman assumed the role of the King’s successor and skillfully governed the islands of Maluku with fairness and dignity.

3. *Respect for the inhabitants of nature*

In the Banda *Kabata*, there are poems that also highly praise a number of animals such as the mention of doves, and local birds that are unique (endemic) to Banda. Some *kabata* verses read:

“Walange walange Marapati walange. Marapati lewetaka, lewetaka ee”
 Meaning: *Lewetaka Kingdom, home and gathering place for the doves.*

These verses show the area of the Lewetaka Kingdom as the place or home for all doves to gather. Images of doves can be found in a number of traditional attributes, such as traditional boats and *cakalele* dancers. It shows how close and harmonious the customs and fauna are. In addition, there is also mention of the names of local birds, namely the Baikole bird, as in the following stanza:

“Ole-ole burung baikole, tarabang sini sana burung baikole”
 Meaning: *being courageous in battle, jumps at the enemy like the Baikole bird dancing on the ground.*

The Baikole bird, also known locally as “*kipasan kebun*” [garden fan] or scientifically *Willie Wagtail*, is commonly found in coastal areas, river banks, and lowland regions. The name “Baikole” derives from “ass wiggle,” highlighting its distinctive habit of wagging its tail while singing melodiously, especially during sunny mornings or just after rainfall. This bird’s cheerful singing continues throughout the day. Its plumage is predominantly black from head to tail, with a white underside, chest, and tail, complemented by a long white stripe above its eyebrows. The Baikole bird constructs its nest in the shape of a bowl, measuring 8-10 centimeters in diameter, meticulously woven from grass to provide a secure and sturdy abode. Bold and daring, the Baikole bird fearlessly hunts for prey and frequently perches on branches and other precarious locations. In the kabata Banda, the philosophy of “Baikole” signifies beauty intertwined with strength, courage, and solidarity. There is also a type of dragon mentioned in the *kabata* poem, as shown in the following verse:

“Nairanbese besetiris tirise. Tiriso yo malela ular naga nairan”
 Meaning: *Respect for the dragon boat, symbol of the ruler of the Naira sea.*

The dragon snake is a symbol of glory and the ruler of the sea. In the Namasawar custom, the dragon becomes the main emblem enshrined in the dragon boat (*kora-kora*) which denotes the ruler of the Banda Naira sea.

4. *Respect for the inhabitants of the Sea*

Kabata Banda also treated the sea area as a territory of power that must be guarded. A number of poems even mention that the rulers of the sea were actually “headquartered” in Banda waters, as indicated in the following verse:

“Lusi ooo Ronda laut yo tantara nairaaan”

Meaning: The army of the rulers of the sea that surrounds the entire waters of the Naira island.

This includes marine biota such as sharks which are the life relations of the Bandanese. Sharks are referred to by the locals as “Yo” or “Eyo”, as in the following verse:

“Dua yo kapitang kora-kora lewetaka. Siku-sikuruma ke belang urulima e

Meaning: Two yos (warlords) who lead the troops on the battleship of the lewetaka kingdom.

Perhaps, the use of the name shark as “commander” is to show the greatness of the two commanders (illustrated in the *cakalele* and striped/dragon boat personnel) who led the battle troops on the battleship of the lewetaka kingdom. Even the rocks on the coast are also mentioned in the kabata stanza as follows:

“Batu kapasete batu gong gai e”

Meaning: These are the kapala rocks of the people who witnessed the might of the Namasawar commanders

The rocks on the coast are an attempt to show how important the relationship between humans, coastal nature including rock, sand (in the *cakalele* ritual one has to sprinkle sand on the ground where they dance), fish and the sea have become one in the harmony of the life of the Bandanese.

CONCLUSION

The *Cakalele* dance, initially a war dance, holds profound significance for the Bandanese, encompassing crucial values. Although it no longer serves as a war dance, the *Cakalele* has evolved into a welcoming dance that embodies strong Islamic educational values. This captivating dance is frequently performed at various cultural events, where the Queen’s signature attire symbolizes a woman adorned in bright clothes, lipstick, eye shadow makeup, and an umbrella to shield herself from the sun.

In the context of Islamic education, the *Cakalele* dance imparts essential values that are highly relevant for the present Bandanese generation. It serves as a physical, spiritual, and mental training, promoting harmonious coexistence among diverse ethnicities and religions. This alignment with the main objectives of Islamic religious education is very importance. Furthermore, the

Cakalele dance offers a beautiful expression of the Bandanese people's love for the marine environment and its natural coast. Engaging in cultural practices such as constructing traditional houses, arranging flowers, and visiting sacred sites accompanied by traditional songs, the Bandanese demonstrate their deep connection with the marine, forest, and coastal environments. The traditional song "Kabata" not only narrates the ancestral history of Banda but also conveys a significant message on the preservation of forests, endemic animals, oceans, fish, as well as sand and rocks along the coast.

This study highlights the interplay between Islam and community traditions, leading to cultural symbols rich in religious values and reverence for the environment, which forms the natural cosmology of society. However, it is essential to acknowledge that this study does not dive further into the practical implementation of Islamic values or the manifestation of love for the marine environment in daily life. Further research is needed to unveil these aspects in a more comprehensive and profound manner.

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