

The Death Ritual of Mosalaki PU'U (Leading Traditional Figure) Form Respect to the Ancients of the Wolotopo Traditional Community

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Abstract: The Indonesian people should be proud of the diverse cultures that we have. That pride must last forever, the Indonesian people must be good at taking care of their culture. Do not expect other people to love and admire our culture, therefore we ourselves must maintain and care for our culture. The implementation of the death ritual of Mosalaki Pu'u (Traditional Leader Leader) is a form of respect for the ancestors of the Wolotopo indigenous people, which has been inherited from generation to generation. The results of the study found that when Mosalaki Pu'u (Traditional Leader Leader) died, there were several rituals carried out, namely 1) beating the gong, 2) washing the corpse, 3) bending the corpse's legs and wearing oversized clothes, 4) honoring the corpse, 5) procession of the corpse towards grave pits, and 6) burial of bodies. The meaning contained in some of the rituals of death rituals.

Abstrak: Bangsa Indonesia mestinya berbangga dengan beraneka ragam budaya yang kita miliki. Kebanggaan itu harus tetap berlangsung selamanya, bangsa Indonesia harus pandai merawat budayanya. Jangan mengharap orang lain untuk mencintai dan mengagumi budaya kita, oleh sebab itu kita sendiri yang harus menjaga, dan merawat budaya kita. Pelaksanaan Ritual Kematian Mosalaki Pu'u (Pemimpin Tokoh Adat) merupakan bentuk penghormatan pada leluhur masyarakat adat Wolotopo yang telah diwarisi dari generasi ke generasi. Hasil penelitian menemukan bahwa ketika Mosalaki Pu'u (Pemimpin Tokoh Adat) meninggal dunia maka ada beberapa ritual yang dilakukan yaitu 1) pemukulan gong, 2) memandikan jenazah, 3) penekukan kaki jenazah dan pemakaian pakaian kebesaran, 4) penghormatan jenazah, 5) perarakan jenazah menuju lubang kubur, dan 6) penguburan jenazah. Adapun makna yang terkandung dari beberapa ritual-ritual kematian.

INTRODUCTION

The Indonesian nation is a great nation because of its diverse culture. The diversity that the Indonesian people have is a gift from God Almighty. As a civilized nation, we must be proud and grateful for the diversity that we have. The form of being grateful and loving culture, namely by maintaining, caring for, and always using our culture in daily life so that it is not eroded by the current of globalization which includes the advancement of Science and Technology (IPTEK). The progress of the times should not be the cause of the fading of our love for the culture of the Indonesian nation which is our identity. It must be acknowledged that today our culture has been infected by foreign cultures due to the currents of globalization, materialism, and modernization that have penetrated all corners of the Indonesian homeland. The Indonesian



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people must be able to respond wisely so that Indonesian culture which is the identity of the nation is not eroded, and uprooted from the cultural roots of our ancestors.

We must realize that the existence of Indonesian culture depends on the Indonesian people themselves, a nation that cares about its culture, a nation that always uses and makes culture like the breath in our bodies. If we don't breathe for a minute, our bodies will become weak and helpless and die. Therefore, culture must always go hand in hand in our attitudes and behavior, if we want the life of this diverse society, nation and state to remain intact forever, then we must care, we must be proud, and we must ground and care for our culture in this country. ourselves, so that we have the resilience to fortify against outside cultures.

We should not expect other people to care about our culture, therefore we are the nation's children who must care about our own culture. Because other people don't care about our culture. Based on love for our culture, we strive to care for and maintain the existence and sustainability of our culture which in turn will be inherited, enjoyed and become the pride of our children and grandchildren in the future. The cultural diversity of the Indonesian nation is manifested in attitudes and behavior, language, ceremonies, arts and customs. Indonesian culture is the result of the ancestral heritage of the Indonesian nation itself, it is an important element for us to use as guidelines to guide the life of the Indonesian people in society, nation and state.

RESEARCH METHODS

The determination of the research location in the Wolotopo Traditional Village is based on the researcher's consideration that the preservation of local culture depends on the re-introduction of ancestral culture and customs to future generations, especially the generation in the Wolotopo traditional village which has recently been increasingly eroded by the currents of globalization, modernization and materialism. This type of research is descriptive qualitative because it examines the condition of natural objects. So the

strategy used in this qualitative descriptive study, the researcher uses a study strategy only in the Wolotopo Traditional Village which is in the Ende district, Ndona sub-district, East Wolotopo village, making it easier researchers in an effort to process data collection and data analysis which will certainly be more focused on predetermined problems. The main instrument in this study is the researcher himself, so the researcher must be validated first including understanding qualitative research methods, mastery of insight in the field being studied, the readiness of researchers to enter the object of research, both academically and logistically. The sampling technique that is often used in qualitative research is purposive sampling. Researchers conducted observations and interviews with people or parties who are considered to know about the conditions in the Wolotopo traditional village, in this case the Mosalaki (traditional leaders), community leaders, and indigenous peoples, more specifically MosalakiPu'u (Traditional Leaders Leaders). Who are still alive, as well as family members from MosalakiPu'u (Traditional Leaders Leader) who directly experienced the death ritual event in question. This was done with the aim of making it easier for researchers to conduct research, so the data collection techniques in this study were participant observation, in-depth interviews, documentation studies, and literature. The researcher conducts an analysis starting with data collection, then makes data reduction and presents data continuously until a conclusion is drawn up. Researchers test the credibility of the data or the validity of the data by extending observations, increasing persistence in research, discussing with colleagues and analyzing the case being studied so that scientifically justifiable research results will be obtained. The presentation of the data in this study uses a combination of informal and formal techniques. The informal presentation technique is the presentation of research results in a narrative way, while the formal presentation technique is the presentation of the results in the form of tables, charts, maps, photos and pictures. Loading tables, charts, maps, photos and pictures as a formal presentation technique is certainly very necessary to strengthen the description or narrative of the informal presentation or

vice versa. The dominance of the presentation of the results of this research data analysis is through informal or narrative techniques.

RESULTS OF RESEARCH AND DISCUSSION

Death Ritual of Mosalaki Pu'u (leader of traditional leaders), the death ritual of Mosalaki Pu'u (leader of traditional leaders) is something that has been carried out for generations and has become a sacred custom and culture, so that the next generation in the Wolotopo traditional village is obliged to carry out, when there is a natural death in Mosalaki Pu'u. (leader of traditional leaders). The Death Ritual Culture of Mosalaki Pu'u (leader of traditional leaders) must be preserved as local culture in the Wolotopo traditional village, while those who are very competent in the Death ritual of Mosalaki Pu'u (leader of traditional leaders) are the family or descendants of Mosalaki Pu'u (leader of traditional leaders). traditional leaders) who died themselves, the Mosalaki Pu'u (leader of traditional leaders) who are still alive, and the mosalaki (traditional figures) in the traditional village of Wolotopo.

The death ritual of Mosalaki Pu'u (leader of traditional leaders) in the Wolotopo traditional village is very different, when compared to the death ritual of the Wolotopo indigenous people, even the death ritual of the Mosalaki (customary elder) in the Wolotopo traditional village. mosalaki (traditional leaders) in Wo-lotoo die, usually carried out in the following stages; The body is bathed, then put in a coffin or wrapped in a white cloth, prayed according to the religion of the deceased, then buried in a grave that has been prepared with a size that is in accordance with the body of the corpse and the custom of the grave is rectangular, some are casted with cement mixture, even made with ceramics so that it looks more modern. The Meaning of the Death Ritual of Mosalaki Pu'u (leader of traditional leaders) each stage in the death ritual of Mosalaki pu'u (leader of traditional leaders) has meaning for the lives of the living wolotopo people. As for the meaning contained in the death ritual of Mosalaki Pu'u (leader of traditional leaders) we can know according to the stages of the ritual, namely:

The meaning of the Paka Nggo ritual (at the gong) is ringing the gong by beating the gong for about 15 minutes, signaling the death of Mosalaki Pu'u (the leader of the traditional leaders), then all indigenous peoples in the Wolotopo traditional village are in a mourning situation because their leader has left them to forever, for that all daily activities, such as weaving, farming, trading, etc., which have the nuances of joy and sounds are stopped as long as the body has not been buried. from the time he died until the body of Mosalaki Pu'u (the leader of traditional leaders) was put in a grave and closed his grave. The musical instrument of the gong used must be a gong that comes from inside the traditional house where Mosalaki Pu'u (the leader of the traditional leaders) lived, which illustrates that the sound of the gong is the voice of Mosalaki Pu'u (the leader of the traditional leaders) who conveys to the children. if fai walu (indigenous people) that he has died.

The meaning of the Pire Nangi ritual (no crying) at this stage the family should not lament or shed tears, meaning that if shedding tears it means sadness, but the family whose father died as a mosalaki pu'u (leader of traditional leaders) does not shed tears, a sign the family left behind was not sad and gave up leaving and made a way for their father to return to tana watu (earthly motherland). as the owner of his life

The meaning of the Rio Rasi Ritual (bathing the body), when Mosalaki Pu'u (leader of traditional leaders) breathed his last (died), it means that his body is cleaned of dirty things so that the deceased returns to God and his ancestors in a state clean as when he was born into this world. Therefore, families who are present when bathing the body must wear clean traditional lawo lambu clothes (shirts and sarongs) for women, while for men, clean mite lambu coats (black gloves and white shirts) are clean.

Meaning of Pojo Dhuku (body bending). After the body is bathed by the family, the body is bent on the legs and body by using a thread wrapped around the neck from neck to foot so that the body of Mosalaki Pu'u (the leader of traditional leaders) is no longer in a straight position, but is already in a sitting position bent, bent over the knees of the feet touch the chin to resemble a baby still

in the womb of a mother. As for the meaning that the mosalaki puu who died returned to resemble a baby who was still wrapped in the placenta, he returned to his original state as if he had not been born in this world who was still in his mother's belly, a baby who was still pure and clean from sin.

The meaning of Kando nago (wearing traditional clothes) after the pojo dhuku (body bending) stage, at this stage means an acknowledgment of his greatness and power which is symbolized by his oversized clothes worn or worn as long as he carries out his role as Mosalaki Pu'u (leader of traditional figures) They are Luka Mite (black sarong), Lambumera (red shirt), senai/luka semba (woven sash), Lesu Mera (red blank), eko mbengga (palm leaf tied to the head). After wearing oversized clothes, the body of Mosalaki Pu'u (leader of traditional leaders) is placed in a sitting position. Even though he has died, his power will live on in his successors, namely in his children who become his successors.

The meaning of tabe (reverence), at this stage it is carried out after the body is worn with its oversized clothes. So the Mosalaki Pu'u (traditional leaders) who are still alive and the mosalaki (traditional elders), as well as family members of Mosalaki Pu'u (traditional leaders) who died, will pay their respects, all those present sit in a circle around the corpse, and all present said the words led by one of the Mosalaki Pu'u (leader of traditional leaders). As for his words as follows, "tabe ame, we share wi'a leja ina, ola kema mbana leka tana man watu onggga, tau tu'a nua, tau kapo gao ana fai walu lei sawe, se ola muri ame nga no sura pawe, tabe", which means, "respectful greetings from all of us to our ruler, today you will part with all of us, we are grateful to you because during your life, you have led, have given us land to live in, have arranged and take care of all of our lives, so that we live safely and prosperously as long as you are with us, make us all like you who are always kind to everyone, thank you, goodbye father".

The meaning of Mbana Tane (delivery of the body), after the body is honored (tabe), the body is lifted and carried, a procession is carried out to wewa keda kanga (traditional house courtyard) by the Mosalaki Pu'u family (leader of traditional figures), the body is in a

position sitting, carried by the mosalaki, escorted to the cemetery, accompanied by nggo lamba (the sound of gongs and drums) and accompanied by dance. The dancer who performs the dance when delivering the body of Mosalaki Pu'u (leader of traditional leaders), is performed by a Mosalaki Ana Tola (traditional elder) who comes from the traditional house of Ata Robo. Mosalaki Ana Tola (customary elder) who is in charge of dancing must wear mosalaki (traditional elders) clothes, namely Luka Mite (hitan sarong), Lambu Mera (red shirt), and Luka Semba (ende lio traditional woven scarf), the dancing mosalaki must be in front of the accompaniment of corpses, while the dancers' faces when dancing must turn their backs to the bodies that are accompanied to the grave of Mosalaki Pu'u (leader of traditional figures). This means that all indigenous peoples and traditional elders in the Wolotopo traditional village accompany the body to be buried in an atmosphere of joy and joy, because the Wolotopo indigenous people are happy because the mosalaki puu (leader of traditional leaders) returns to their ancestors and lives with them. in heaven and become a prayer and protector of indigenous peoples and the land so that it is always fertile and prosperous, harmonious and peaceful.

CONCLUSION

In accordance with the formulation of the problem and the results of the discussion above, there are several important things that can be concluded, firstly the death of Mosalaki Pu'u (leader of traditional leaders) must be carried out with several rituals as a form of respect for Mosalaki pu'u (leader of traditional leaders), as the ruler of the land. ulayat in the Wolotopo traditional village, and the second is that the death of a mosalaki pu'u (leader of traditional leaders) is something that gives a message to future generations in the Wolotopo traditional village that the death of the mosalaki puu (traditional leader) is not an event. sad, but something that is glorified and happy, because it is believed that even though his form is not with the Wolotopo family and indigenous peoples but his spirit or soul is always together and will give hope to the Wolotopo family and indigenous peoples because the soul of the mosalaki pu'u (leader

of traditional leaders) resides with the Creator of the heavens and the earth or God Almighty, who always pays attention and protects Wolotopo indigenous people. The death ritual of mosalaki pu'u (leader of traditional leaders) wolotopo is still carried out despite the development of the times or the current era of modernization.

SUGGESTION

Some of the things mentioned above are the meanings contained in the death ritual of mosalaki puu (leader of traditional leaders) in the Wolotopo Traditional Village. The death ritual like this is unique because it only occurs in the Wolotopo indigenous community and is only treated specifically to Mosalaki Puu (the leader of traditional leaders) as the ruler of the land and all its contents in the Wolotopo traditional village. Not for the indigenous people and also not for the other mosalaki (traditional leaders).

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