



Myths and Rituals as the Form of the Concept of Worldview Bolaang Mongondow Community in North Sulawesi

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**MYTHS AND RITUALS AS THE FORM OF THE CONCEPT OF WORLDVIEW
BOLAANG MONGONDOW COMMUNITY IN NORTH SULAWESI**

**MITOS DAN RITUS SEBAGAI PEMBENTUK KONSEP Pandangan Dunia
Masyarakat Bolaang Mongondow di Sulawesi Utara**

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ABSTRAK

Artikel ini merupakan studi mengenai mitologi dan ritual masyarakat Bolaang Mongondow yang membentuk konsep pandangan dunia mereka. Penelitian dilakukan dengan menggunakan metode deskriptif yang dibangun dari penelitian literatur (*documentary analysis*). Hasil studi ini memperlihatkan adanya nilai-nilai budaya tradisional masyarakat Bolaang Mongondow yang membentuk konsep pandangan dunia mereka, diantaranya kepercayaan mereka yang berlatar belakang agama rakyat yang bercorak animisme-dinamisme dan pola hidup masyarakat yang feodal. Hal ini kemudian membentuk pandangan dunia mereka yang tetap mempengaruhi sikap dan perilaku mereka sekalipun telah terjadi perubahan sosial karena waktu selalu mengarah ke depan. Dengan demikian dapat menentukan pendekatan pelayanan seutuhnya yang kontekstual dan relevan kepada masyarakat Bolaang Mongondow.

Kata Kunci: masyarakat, budaya, mitos, ritual, pandangan dunia.

ABSTRACT

This article is a study of the mythology and rituals of the Bolaang Mongondow people that shapes their concept of world view. The study was conducted using descriptive methods built from literature research (*documentary analysis*). The results of this study show that the traditional cultural values of the Bolaang Mongondow people form their concept of world view, including their beliefs in the background of popular religion with animism-dynamism patterns and feudal lifestyles. This then forms their worldview which still influences their attitudes and behavior despite social changes because time always leads to the future. Thus it can determine the whole service approach that is contextual and relevant to the Bolaang Mongondow community.

Keywords: society, culture, myth, ritual, worldview

INTRODUCTION

Bolaang Mongondow people inhabit *Totabuan* Land in North Sulawesi, Indonesia. Not just the name of a community, but as the name of a tribe or community (ethnic group/people group) "Bolaang Mongondow". According to Paransa (1983: 2), in prehistoric times the government system in Bolaang Mongondow was a democratic system led by a *Bogani*, which means brave. The Bogani become leaders and role models (*doduduyan*) who are elected to be the leader of a group or family group that comes from the people through consultation and collective agreement (*bobahasaan*). Candidates chosen to become Bogani are those who are brave (*mokodotol*), intelligent, physically strong, responsible (*mokorakup*) for the welfare of the group and safety from enemy interference, willing to carry out tasks in the public interest (*mokodia*), wise, sympathetic (*mokoanga*) and nature - other characteristics that must be owned by a leader. The Bogani are accompanied by *tonawat*, namely people who know astrology, disease experts and treatment, besides serving as advisors to the leadership (Ginupit, 2003: 8).

The transition period of the system of government or leadership from the Bogani to the royal government system occurred in the 14th century, when the Archipelago began to have outside influence through the arrival of traders from India, China, Spain and Portugal. This influence reached the interior of the Bolaang Mongondow area which caused the role of the Bogani to change into the king's assistants in the fields of defense, security and order (Ointoe & Mokodompit, 1996: 64). As for the Bolaang Mongondow area, there are four kingdoms that have their own government (in Dutch *Zelfbestuurende Landschappen*), namely: the kingdom of Kaidipang Besar with the mother country of Boroko which includes the Kaidipang and Bolang Itang regions,

the Bintauna kingdom with the motherland Pimpi and the kingdom of Bolaang Uki with the mother country Molibagu on the north coast and the kingdom of Bolaang Mongondow with the Kotabangun mother country which includes the Kotamobagu, Passi, Lolayan, Modayag, Bolaang, Poigar, Lolak, Sang Tombolang, Kotabunan and Pinolosian regions (Ginupit, 2003: 48). The civilization of the Bolaang Mongondow kingdom experienced rapid progress during the reign of king Datu Adrianus Cornelis Manoppo (1905-1928). He is an illiterate person, but has a broad insight and is open to change. Broad and open insight into the changes gained by the king after conducting a comparative study in the Minahasa area which had previously experienced rapid progress. His attention was focused on improving the livelihoods of the people especially the ordinary people (*nonow*, *tahig* and *yobuat*). Since his rule, roads have been repaired, bridges connecting villages have been built and public housing has been set. Every family is endeavored to have their own home. The Bolaang Mongondow law made by Punu Tadohe was perfected by abolishing slavery (*yobuat*) by Datu king Adrianus Cornelis Manoppo (Paransa, ed, 1983: 28). Raja Datu Adrianus Cornelis Manoppo also worked on building schools, markets in Mongondow, housing doctors and hospitals in Bolaang and Kotabunan as well as establishing plantations (in Dutch *onderneming*) coconuts and coffee in Poigar, Ambang, Bangka, Lolak, Lalow and Modayag. In 1911, Kotamobagu was built as the capital of Bolaang Mongondow. In Kotamobagu began to open hospitals, markets and schools, such as the Hollandsch Inlandsche School (H.I.S) with the language of instruction in Dutch. The reign of King Datu Adrianus Cornelis Manoppo until he died on February 12, 1927 became a mirror for the people (*ata*). The people at that time were never overcome by fear of every decision, but became aware because what was decided and carried out by the king was all for the people so that the people became very obedient to him (Ginupit, 2003: 21).

As a tribal or community name that departs from traditional society, it becomes important to study the concept of the worldview of the Bolaang Mongondow people formed by the culture of the past, specifically their mythology and ritual, so that the concept of the worldview can become the basis for holistic and contextual service to them.

MYTHS IN BOLAANG MONGONDOW COMMUNITIES

a. Myths regarding the origin of ancestors (*Mogoguyang*).

As a society that originated from traditional society, the people of Bolaang Mongondow believed in a mythology that developed from generation to generation about the origin of humans who inhabited the land of Bolaang Mongondow, starting from the time of the Flood,¹ so that almost all the land sinks covered in water. The flood hit all the land and buried it under the surface of the water, so that what appeared on the surface of the water remained a place known as Huntuk Buludawa or Mount Komasaan (which means sacred wood)². In this mythology, it is told that there are four figures considered to be ancestors (*mogoguyang*) of the Bolaang Mongondow community, respectively *Budulangit* or *Gumalangit* (meaning people who emerged from the sky) and his wife *Tendeduata* (which means idol god) or *Sango-sangondo* (which is means don't be afraid) and *Tumotoi Bokol* (which means walking on waves) and his wife *Tumotoi Bokat* (which means walking on broken waves). They settled in a place called Huntuk Buludawa or Mount Komasaan which is now called Huntuk Baludaa and is located in the upper reaches of the Ilanga river, about 40 km inland from the village of Bintauna (Paransa, ed, 1983: 1)³.

It is said that at the time of the Flood, who initially lived in Huntuk Buludawa or Mount Komasaan the only human, namely *Budulangit* or *Gumalangit* who was a man who directly descended from heaven to earth (Ointoe & Mokodompit, 1996: 78). From there he moved again to a place on the bank of the river called *Limbu'ong*, then moved again to the bank of the Tumpa river and finally to the bank of the Tapa River 'Batang. From Tapa 'Batang, Gumalangit continued his journey by the sea until he felt tired and thirsty. Suddenly he saw a seruas of bamboo. After observing, it turns out that the bamboo does not have a segment. A piece of bamboo is a pipe with the end of the stem not bent. He took the bamboo and headed for a spring that flowed from the cracks of rock. When trying to fill the water, one Gumalangit hand is used to cover the bottom end of the bamboo so that the water is not wasted. After the bamboo is full, Gumalangit was about to drink it, but a miracle happened. From the bamboo, not a drop of water comes out to be drunk. Several times he tried to pour water into his mouth, but the water never came out of the bamboo. While Gumalangit was astonished and wondered about this miraculous event, suddenly the piece of bamboo broke apart scattered and miraculously stood a

¹Some of the people of Bolaang Mongondow believe that this flood occurred when the flood hit all the earth in the days of Noah (Ointoe & Mokodompit, 1996: 79).

²In the Mongondow language, the term *Huntuk* comes from the word *huntuo* or *puntuo* which means an object located on top of another object or a place located on a mountain ridge, so that it looks taller than other places (Ointoe & Mokodompit, 1996: 125).

³See also the description of Ointoe & Mokodompit, 1996: 47; Ginupit, 2003: 1.

statue-shaped woman in front of her called *Bulawan*. Because surprised, to the extent that Gumalangit jumped into the air. Gumalangit named the woman *Sango-sangondo* or *Tendeduata* who later became his wife (Paransa, ed, 1983: 1)⁴.

Still in the series of mythology, it is said that once upon a time the full moon Gumalangit walked around the mountain while going along the beach, he suddenly saw a male body in the middle of the sea that was walking on the waves leading to the beach. Upon arrival at the beach the waves broke and coincided with that came a woman from the waves. So, when the man stepped ashore, a big wave came crashing to shore and from this splash came a woman. Therefore, Gumalangit named the man *Tumotoi Bokol*, while the female was named *Tumotoi Bokot*. Due to the woman's arrival at the full moon, then besides the name *Tumotoi Bokot*, the woman was given another name *Tindhoo* moon (which means the moonlit state). Then *Tumotoi Bokol* and *Tumotoi Bokot* became husband and wife (Ginupit, 2003: 1-2). Thus according to mythology/legend, the ancestors (*mogoguyang*) of the Bolaang Mongondow community came from a husband and wife (*Buloi*) Gumalangit-Tendeduata and *Tumotoi Bokol*-*Tumotoi Bokot*.

Some time later, the pair Gumalangit and Tendeduata got a beautiful daughter named *Dinondong* (which means touted). While the *Tumotoi Bokol* and *Tumotoi Bokot* pair got a boy named *Sugeha*. After *Sugeha* and *Dinondong* became adults, they became husband and wife and had a son named *Sinudu* (which means successor or successor). When she was an adult, *Sinudu* married a woman named *Golingginan* (which means a simple life). *Sinudu* and *Golingginan* have a daughter named *Sampoto* (which means they want to get a girl). *Sampoto* then marries *Daliyan* (which means he wants to repeat again). The marriage of *Daliyan* and *Sampoto* had three children: *Pondaag*, *Daagon* and *Mokodaag*. After *Daagon* grew up, he married *Dampuloling* and obtained a beautiful daughter named Princess *Silagondo*. Thus the origin of the first couple who in mythology is believed to be the ancestor (*mogoguyang*) of the Bolaang Mongondow community (Paransa, ed, 1983: 1-2).

The years keep on changing, the longer the population continues to grow. As the population grew, the flood subsided and receded much land. Since then, the spread of humans began in all parts of Bolaang Mongondow and new settlements (*totabuan*) began to form with each other far apart. Through the passage of time, population growth is increasing over time and gradually people don't know each other anymore. There are residents who live in Huntuk Buludawa, there are also residents who head to the North coast and towards the interior of the East and South. Those heading north inhabit the places and regions of *Pandoli*, *Sinumolantaan*, *Ginolantung*, *Buntalo*, *Maelang* and others. Those who head to the interior of the *Mogutalong*/*Mongondow* plains inhabit *Tudu* in *Passi*, *Tudu* in *Lolayan*, *Tudu* in *Sia*, *Polilian*, *Batu Bogani* and so on. Those who head inland to the south inhabit places such as *Bumbungon*, *Mahag*, *Tabagolinggot*, *Tabagomamag*, *Siniyow*, *Dumoga Mointok*, *Dumoga Moloben* and others. The event of this transfer occurred around the 8th and 9th centuries. In the end the places they inhabited each of them appointed the Head of the Tribe or the head who set the order of the village. The people they choose are intelligent, strong and brave people. They are called *Bogani* (which means brave and brave), both male and female *Bogani* (Ointoe & Mokodompit, 1996: 48-49)⁵.

⁴See also the description of Ointoe & Mokodompit, 1996: 47-48; Ginupit, 2003: 1.

⁵Besides the mythology above, there are still other opinions about the origin of the Bolaang Mongondow community. According to the M.A. *Sugeha*, commonly called *Abo Andung* (Ginupit, 2003: 58), origin of the Bolaang Mongondow community is a boatman who supposedly came from *Mentawai Island* and then landed in one of the places on the north coast of *Mongondow*. They consist of 14 family groups in *Mongondow* called *mopulu bo opat no abuan*. When they began to multiply, they began to spread to several places including: 7 groups into the interior of *Mongondow*, namely *Tudu* in *Pasi*, *Tudu* in *Sia*, *Ginolantung*, *Batu Noloda*, *Tudu* in *Lolayan*, *Dindingon* or *Rigi* near the *Great Motoboi* now and *Polian* or *Moyogang*. Five groups headed for *Dumoga*, namely in *Tudu* in *Bumbungon*, *Mahag*, *Tabagomamang*, *Tabagolinggot* and *Siniung*. The two groups head north on *Lombagia* and *Pandoli*, near *Ayong*. According to cultural anthropology research there are two opinions about the origin of the Bolaang Mongondow community. The first is related to the mythology of *Gumalangit-Tendeduata* and *Tumotoi Bokol-Tumotoi Bokot* which categorizes them as part of migrant humans. This opinion believes their origins come from the *Mongoloid* nutmeg family in *Indo China* and *Southeast Asia*. They arrived at the Bolaang Mongondow mainland by sea. While the second view is seen from the anthropological aspect, the origins of the Bolaang Mongondow community came from the Philippines, especially from *Mindanao Island*. This assumption is reinforced by the existence of the same words between the *Tagalog* language in the Philippines with the Bolaang Mongondow language as has been stated above. Likewise, when viewed from the physical structure between *Mindanaans* and Bolaang Mongondow people, there is almost no striking difference. The ancestors of the Bolaang Mongondow community arrived from the Southern Philippines in the 14th century as sailors who used boats or rafts then followed and settled on the northern coast of Bolaang Mongondow. Therefore, this second view which seems more acceptable to many people (Ginupit, 2003: 58-59).

According to Ginupit (2003: 58-59), the name Bolaang Mongondow is etymologically a combination of two words, namely Bolaang and Mongondow. The word Bolaang comes from the word *Golaang* which means to be light or *Balangon/Belangan* which means sea. While the word Mongondow, comes from the word *Nomondow* which means to shout or shout. The name Bolaang Mongondow is inseparable from the mythology about the ancestors (*mogoguyang*) of the Bolaang Mongondow community which originates from the Gumalangit-Tendeduata mythology and the Tumokoli Bokol-Tumotoi Bokak above.

b. The myth of the birth of Mokodoludut as the first king (*Punu Molantud*).

The transfer of the leadership of the Bogani to the government in the form of a kingdom in Bolaang Mongondow began when Mokodoludut was appointed king with the title *Punu Molantud* or *Tule Molantud* or *Tomunu'on*. The story of the birth of Mokodoludut is colored by a myth that is well known by the people of Bolaang Mongondow. Narrated after the spread of the Bolaang Mongondow community in all directions, there was a couple named *Kueno* and *Obayow*. *Kueno* or *Ama i Lie* and *Obayow* or *Ina i Lie* is a Bogani for people who live on Mount Bumbungon, Dumoga. They have the main livelihood as fishing in the river (*monikop*). At one time they were *monikop* in the river Ongkag, Dumoga but they were unable to catch fish as closely as the poisonous because there was a flood. Even so they still rejoiced after picking up an egg (*ibog-ibog kon mobayat kon adi*) on a pile of wooden branches or flotsam (*longgai*) that was being washed away in the river. Coincidentally they saw a large bird (*duduk*) that had just flown in from the *longgai*, so they assumed that the egg was the egg of a bird that had just flown. The thing that was considered an egg, apparently, was a baby's pouch that was born still wrapped in the womb of his mother named *Salamatiti*. Because the birth was considered strange, the bag was placed by his parents on a flotam that was washed away in the river. The baby was later picked up by *Kueno* and *Obayow*. The child was given the name *Mokodoludut*, which is derived from the word *nodoludut* which means to cause noise due to the many legs that are walking. What is meant is the sound of the feet of people who arrive to witness the baby (Ginupit, 2003: 5-6).

Many people who come to Mount Bumbungon to see the baby who was born was extraordinary after heavy rain accompanied by the sound of the thunder continued to connect and lightning thunders grabbed⁶. Among those who came, there were Bogani as Charismatic leaders who also saw the newborn baby⁷. Because the child born was considered to hatch from a bird's egg and the birth occurred in an extraordinary manner, the bogani as leaders of the entire community agreed to lift Mokodoludut, also called *Inibo ibo* (hailed) to become *Punu Molantud* or *Punu Bulawan* or *Punu Modeong* or *Tule Molantud* or *Tomunu'on*, which is the highest leader of all groups of people who are scattered in the Bolaang Mongondow area (Ginupit, 2003: 7-8).

c. The myth of the birth of Baunia as the first consort (*Bua*).

Above it has been told that *Punu Mokodoludut* was the first king of Bolaang Mongondow who was born miraculously. Empress (*Bua* or *Boki*) *Mokodoludut* named *Baunia* who was also born miraculously. It is said that to bathe *Mokodoludut*, *Kueno* and *Obayow* (*Ama i Lie* and *Ina i Lie*) used yellow bamboo segments to draw water. Although the yellow bamboo segment has no book, the water contained inside does not come out. Yellow bamboo containing *Mokodoludut* bath water is stored under the house. Miracles occur because the yellow bamboo is getting bigger and bigger and then erupts. From the yellow bamboo was born a baby girl whose face was very beautiful and healthy. The baby was raised by *Kueno* and *Obayow* and was given the name *Baunia*, which means born of yellow bamboo. When *Mokodoludut* and *Baunia* become adults, they are married with the approval of the Bogani (Paransa, ed, 1983: 15-16).

d. Myths regarding inter-family marriage.

In the mythology of the Bolaang Mongondow community, there is a story about a marriage between siblings (incest) that causes natural disasters, namely a marriage between *Mokoapa* and *Pinomuku*. *Mokoapa*

⁶According to Ginupit (1996: 2) giving a name to the baby in the past, adjusted to the situation or event occurred to coincide with the birth of the baby because the population does not recognize the letters, so there is no recording of the date of birth. Children born to coincide with a major event are named *ododai* (together). A child who has been sick since birth is given the name *ki napi'i* (sickly). Children who are small are given the name *kandeleng* (little one), a child born when one of his parents dies, is given the name *sinala'an* (abandoned). Names of objects, plants, days, animals and so on are also used to give baby names, for example *kompe* (baskets), *kobisi* (large baskets), *apat*, *longgai* (flotsam), *uoi* (rattan), *boyod* (rats), *bonok* (grass) and others.

⁷The Bogani who came to visit Mount Bumbungon to see the baby *Mokodoludut* included: *Punugumolung* from Ginolantung, *Bulumondow* from Polian Mountain, and *Damonigang* from Sinumolantaan Mountain (Ginupit, 2003: 6).

and Pinomuku, son and daughter of Punu Yayubangkai with Bua Silagondo who resided on Babo mountain. Actually the marriage of the two brothers was not intentional, because Pinomuku, who had long since left his parents, met Mokoapa in another place, when Mokoapa went hunting. It is said that Pinomuku accidentally touched and damaged the loom (*gogabolan*) of her mother Silagondo, then her mother became very angry and beat her Pinomuku head to the wound. That is why Pinomuku ran away from her parents' house and went inland to find a place to live among the people. Later, when he had become a girl, met with Mokoapa who fell in love with him, so the two married. When Silagondo was looking for Pinomuku's son-in-law lice, he saw a scar on the head of Pinomuku. At that time Silagondo learned that Pinomuku was his biological child, his younger brother Mokoapa. There was a natural disaster, it rained continuously for 40 days 40 nights accompanied by lightning and thunder and a terrible storm so that the Babo Mountain broke off and the island of Gogabolan (*gogabolan* means a place to weave). Marriage between siblings is not permitted by the Almighty (*Ompu Duata*). The two brothers who caused the disaster were put into a big box (*bubbut moloben*) and then thrown into the sea, until the natural disaster subsided. Through this experience, the Bogani consulted to establish a regulation. If two people who are still related by blood contact enter the marriage stage, it must be prevented from avoiding natural disasters. If the incident has already occurred, then *Guhanga* as the head of the tribe must hold a family termination ceremony called *Momontow Kom Bui'an* (Ginupit, 2003: 9-10).

The legend above is very similar to the *Toar-Lumimuut* or *Toar-Lumiwuuk* myth that developed in the Minahasa community. Therefore, the worldviews of Bolaang Mongondow and Minahasa people have similarities, especially regarding inter-family marriages.

e. Myths about romantic romance Mocosambe and Poyondi.

As for the monographic arts and culture in the Bolaang Mongondow community there is the Mocosambe dance which tells the story of 7 nymphs from heaven who descended to earth and bathed in 7 wells owned by a person named *Angkele* or *Bangkele*. Once upon a time the king's son (*Ki Abo*) named Mocosambe came fishing in the sea near the cave and *Bangkele* wells. When he pulled his fishing rod, a strand of hair whose length was 7 fathoms smelled good. He took the hair, showed it to *Bangkele* the owner of the well. *Bangkele* told me that his well was usually visited by 7 daughters of siblings to bathe. Understand Mocosambe that the long hair belonged to one of my favorite daughters who used to come bathing in the *Bangkele* well. On Friday night, while Mocosambe was guarding the wells, he suddenly saw his beloved daughters heading to earth to bathe. He counted, only six people. They take off their wings and take a shower. Shortly after the seventh princess, the youngest daughter who always arrived late. It is true that Mocosambe's conjecture is that the youngest is the owner of long hair, because the youngest's hair looks very long. After bathing the six daughters who arrived earlier were preparing to return to heaven, while the youngest named Poyondi was still absorbed in bathing. Carefully Mocosambe took Poyondi's wings and hid them. After showering Poyondi looked for his wings but nothing. He cried regretting his negligence. Mocosambe slowly approached him, introducing himself and trying to persuade the crying Poyondi. But Poyondi still cried and wanted to return to heaven, but could not because his wings had been lost. Finally Poyondi surrendered and agreed to marry prince Mocosambe. Entwined with love that produced a plump son. Eventually Mocosambe began to neglect his obligations as a husband. He often left Poyondi and his son for months. Rice supplies are running out. One day when Mocosambe left his wife and son, Poyondi took rice in the barn. Because the rice was getting less, suddenly Poyondi appeared at the tip of his wing in the middle of the rice pile. He took the wing, cleaned it, then flew home to heaven leaving his crying son. On the seaside, Mocosambe remembered his child and wife, whom he had left so far. He returned home, found his son crying while his wife Poyondi was no more. Realize Mocosambe will be negligent all this time. The wing he had saved had been found by Poyondi. With the intermediary of a giant bird (*duduk*), Mocosambe and his son fly to heaven. The door of a small heaven, cannot be entered by a giant bird with Mocosambe carrying his son. He saw Poyondi playing with his brothers in heaven. Because of his frustration, Mocosambe with his son fell to the earth and broke into pieces. The meat fragments began to wing and fly into crows. That is the punishment for Mocosambe as a husband who forgets his obligations to his wife and child (Manorek, ed, 2004: 160-161)⁸.

f. The myth of *Hong* as a starting point for outside influence on society.

The acculturation process, namely the external influences on the community of Bolaang Mongondow, began to be felt with the arrival of foreign nations such as Spain, Portuguese, Chinese, English,

⁸In the Minahasa community there are also myths that are similar to this story, namely the romance of romance between Kasimbaha, the son of Mainalo and Linkanbene with Utahagi, ladies-in-waiting of heaven. Kasimbaha and Utahagi then had a child named Tambaga who was believed to be the ancestor of the Bantik people, a sub-ethnic of the Minahasa community (Saruan, 1991: 41-42).

Dutch and others with a view to trading. Community members especially those living on the coast began to recognize trade in terms of exchanging objects for objects, such as pottery, antique cloth (*laka* or *sikayu*), copper metal objects, iron caps, spears and others exchanged for forest products and mining products such as resin, rattan, gold and so on. But the acculturation process developed with the *Hong* myth that lived in society. In connection with the arrival of a migrant who exerts influence on the community of Bolaang Mongondow, there is a myth about a slanted-eyed migrant named Hong who lives in a hole on the south coast. This *Hong* brought pottery plates and other tools exchanged for gold by community members. The people's perception comes to the children that *Hong* came from the world under the earth through a hole or cave. This myth created an understanding of "other human beings" who came from under the earth which was different from the ancestors (*mogoguyang*) of the Bolaang Mongondow community who came from the sky and waves (Gumalangit and Tumotoi Bokot). Actually *Hong* was a Chinese merchant from China who crossed the coast of Bolaang Mongondow and the hole or cave was the place where Hong stored pottery (Ginupit, 1996: 1-2).

Even though Hong's story is historical, it has become a kind of legend called Asso Hong that influenced the process of acculturation and assimilation of their culture to outsiders. This helped shape the concept of their worldview which was open to outsiders.

g. The myth of war between Bolaang Mongondow people and Minahasa people.

According to Saruan (1991: 38), the myth about the war between the Bolaang Mongondow people and the Minahasa people happened because of the desire of Punu Molantud Bolaang Mongondow named Mokoagow (father of Punu Tadohe) to marry women who had become people's wives. In the village of Maarom, Mandolang in Minahasa lived a man named Matindas with his wife Mogogunoi who was famous by the name Pingkan. Matindas loved his beautiful, intelligent wife Pingkan. Every time Matindas came to his workplace, he brought a statue that resembled his wife Pingkan, because of their love. One day while Matindas was fishing in the sea, suddenly the weather became bad and the Pingkan statue disappeared. Pingkan statue was found by people and brought to Loloda Mokoagow, king (*Punu*) Bolaang Mongondow. King Mokoagow believes that the statue must be a symbol of a woman who is truly alive and that she is in love with him. So the king sent his servants to find people who are similar to the statue. Raja Mokoagow got a sense, namely fighting two roosters so that many people came to watch. It turned out that King Mokoagow found the same person as the statue, namely Mogogunoi or Pingkan so the king intended to propose to be one of his mistresses.

Because Matindas and Pingkan or Mogogunoi love each other, they set a strategy to avoid the king's desires. So Pingkan hid Matindas in a chest but his clothes were displayed on a hanger. When King Mokoagow came to propose Mogogunoi and asked where Matindas was, Mogogunoi said that her husband was hunting and did not care about himself so he was willing to be made the king's wife. Mogogunoi requested that the king deceive the Matindas family by wearing Matindas clothes and walking while jumping up and down like fighting. This was done by the king and while he danced and jumped, Mogogunoi ordered the king's servants to kill Matindas who was dancing. After they did that and opened the mask that was killed it turned out to be King Mokoagow himself. There was a war between the Bolaang Mongondow people and the Minahasa people, while Matindas and Mogogunoi or Pingkan lived happily until they died (Saruan, 1991: 38).

This legend really shapes the worldview of the Bolaang Mongondow people related to the Minahasa people. In the past the Minahasa people who came to live in the Bolaang Mongondow area were called *bobutaan* (which means land thieves). Despite social changes, the people of Bolaang Mongondow have been closed to the Minahasa people. At least because there is a story of King Loloda Mokoagow's love for Pingkan which was hindered because of the marital status between Pingkan and Matindas which later resulted in the death of king Mokoagow, one of the great leaders of the Bolaang Mongondow people.

RITUALS IN BOLAANG MONGONDOW COMMUNITIES

a. Ceremony for the selection of traditional leaders (*Bogani*).

In ancient times the Bolaang Mongondow people were led by Bogani who were democratically elected by the community. The process of selecting Bogani is led by an adat leader (*guhagnea* or *guhanga*). The task of *guhagnea* or *guhanga* is to arrange the selection process from the beginning to the coronation (*pudui'an*) of a Bogani. The stages of the selection process are: First of all, all community members are invited (*modangkul*) to gather at the residence of the head of the family (*bontean*). After all members of the community are gathered, the selection process begins with a prayer request (*mogitu-gitum*) to God (*Ompu Duata*) so that the implementation of the event runs smoothly. Then proceed with traditional art events (*motolibag* or *mobondit*) which are performed by *guhagnea* or *guhanga*. The contents of the *tolibag* or *bondit* in the form of a call and hope to unite in choosing a Bogani. An example of a *tolibag* that is usually sung by the ancestors (*mogoguyang*) in Mongondow is as follows: *Ondonmoguod, moguhang ondon, panongai ondon, bo lampang kaloi, ondon poyogunuggono'uman, ondon* and *taggon kisalendangan* (let's get closer, and closer to parents and young people), let's unite the steps, let's all say, raise a brave leader). *Tolibag* is as an introduction and then asked for a

response from members of the community as a constituent. The next program was reciprocation of *tobilag* or *bondit* (*mogabat kon tobilag/bondit*). In this event, community members are given the opportunity to express their aspirations directly, freely and openly in public. How to convey aspirations is also conveyed in the form of *tobilag* or *bondit*. If there are community members who are not willing to express opinions or suggestions, then it is enough to say *naa dega kodukodudui kon na onda mopia* (I follow which is best). After all group members expressed their aspirations, the program continued with the conclusion of deliberation (*monimpod kon ouman*). *Guhangnea* or *Guhanga* will summarize all opinions and suggestions from all members of the community and then determine the elected Bogani, who is the one who receives the most votes. On that day, the coronation of Bogani (*podui'an*) was also determined. As the closing ceremony, a reconciliation ceremony (*rimang*) was held which aimed to resolve any disagreements or differences that emerged during the election process. The *rimang* ceremony is often held by *mogoguyang* after each meeting (*bakid*). At the time the royal system prevailed in Bolaang Mongondow, the rhizome ceremony was no longer enforced like the democratic system in the leadership of Bogani.

This ritual helped shape the concept of the world view of the Bolaang Mongondow community which was democratic and had loyalty (*bobangkalan*) to the leaders they had chosen together.

b. The ceremony took the baby outside the house (*mopuluai i adi*).

The ceremony takes the baby out of the house or down to the ground (*mopuluai i adi*) at the same time by giving a name to the baby. The *mopuluai i adi* ceremony aims to ensure that *Ompu Duata* always protects the baby from evil influences or evil spirits when the baby is taken out of the house. Besides that, so that the baby or child starts to get used to getting to know the surrounding environment. This ceremony is held after the mother passes the hearth (the postpartum period), which is the forty day since the mother gave birth and is carried out on the doorstep of the baby's bedroom and her mother. The people involved in this ceremony are the father and mother of the baby, family or relatives, neighbors and shamans (*tonawat* or *talenga*). Before the ceremony begins, the shamans (*tonawat* or *talenga*) will inform you first about what must be done in the *mopuluai i adi* ceremony. The ceremony begins with the first *tonawat* heading towards the doorway and behind him stands the baby's father and several close relatives, while the baby's mother is in a neatly dressed room. Baby's father is hinted by *tonawat* to enter the room to pick up mother and baby to be taken outside. The father then lifts the baby from his bed and walks to the door followed by his wife. Then at the door the baby's room is handed over to *tonawat* by his father. After the *tonawat* welcomed the baby, he immediately said the *odi-odi* (mantra) while stepping toward the door to the outside of the house followed by other ceremony participants. In the end, the baby's parents then give the baby's name. The ceremony is finished after the baby is handed back by *tonawat* to his parents. Submission of the baby is done in front of the exit of the house, after which the baby is brought down to the ground for a few moments and then brought back into the house (Manorek, ed, 2004: 40-41).

Before *Tonawat* left the house where the *Mopuluai i adi* ceremony was, he gave him a piece of root and an orange that had been spun. The roots and oranges are usually used as ingredients of traditional medicine and will always be carried by the mother when going with the baby, because it can function as a repellent. The meanings and symbols contained in the *mopuluai i adi* ceremony are attempts to invoke protection from *Ompu Duata* or *Mongo Ompu* for infants and their mothers. During the hearth (the postpartum period), the baby and the mother are considered by the spirits to smell nice so that they always become the target of these spirits. Therefore, at the time of entering the postpartum period the mother and baby should not leave the house. Because of that the *mopuluai* ceremony was held so as to equip the baby to face the challenging outside world. In the *mopuluai i adi* ceremony, there is a prohibition that should not be done, that is, it should not be noisy during the ceremony so that it does not cause anger from *Ompu Duata* which will cause the baby and his parents will not get protection from *Ompu Duata* (Manorek, ed, 2004: 41-42).

c. The ceremony opened a new plantation.

According to Ginupit (1996: 34-35), land for gardens can be obtained through a forest overhaul together (one family) or individually. Land that is processed together becomes common property (*gogaluman*), while the cultivated land belongs to individuals (*im batangan tontani*). Land ownership rights are usually no longer valid, if garden land (*dogami*) has been abandoned for 10 years and on that land is not planted with annual crops (coconut, sago and so on). If on that land there is an annual crop, ownership rights still apply. If a land that has been abandoned (*dogami*) is planted by an annual crop by someone, then the yield of the plant is divided between the landowners by planting on mutual agreement. If you want to overhaul the forest, previously held *bontang* (hacking around) in the area to be used as the garden. The day to start overhauling the forest is determined by the *tonawat* or *talenga*, those who know the constellations, the disease experts and their treatment, and serve as Bogani's advisors. *Tonawat* or *talenga* have the ability to hear the sound of birds (*monalenga*) that determine a good day, so that they avoid disaster and business may succeed. Other signs that are noticed by *tonawat* or *talenga* are dreams and lamp death (*kopiongan in toga*). Before the forest overhaul

was preceded by the *mopoka'an kon dimud* or *tengkiura menilen* ceremony which was led by *tonawat* or *talenga*, as a request for permission to the spirits of the ancestors (*dimukud in mogoguyang*), as the owner, protector and guardian of the forest which was overhauled so as not to cause disaster. The *mopoka'an kon dimudud* or *tengkiura menilen* ceremony is carried out by offering a betel nut to the *mogoguyang* (Talumena, ed, 1979: 67).

d. Ceremony of planting rice and harvest feast.

According to Ginupit (1996: 34), in ancient times in the Bolaang Mongondow community, it was felt that there was togetherness in processing agricultural products. If a farmer (rice), especially the paddy rice is ripe, is told to the neighbors and relatives about the time of picking. Before the picking begins, a kind of ritual ceremony is held to plead to *Ompu Duata* so that in work while picking rice, it is kept away from obstacles and so that agricultural produce is abundant. This ritual is called *memakanaan-mepakean*, which is offering food to *Ompu Duata* who has given the produce according to what is expected. Rice picking must be orderly, not be noisy and play around (children are prohibited from participating), led by an elderly man or woman who plucks at the far right of the line (*modia kon tosis*). No picker may pass the old man. Grains and grains of rice must not be scattered. The place to hoard the picked rice (*ontag*) must be kept in order. When the rice has been finished glance (off the grain), then to measure it must be in an orderly manner. And the harvest will be abundant, so that even though each picker has brought home their respective portions, but the rice is stored abundantly (the planting season is only once a year). In the picking season the following year there are still many old rice stocks. Rice is usually stored in a place made from bark (*sikaku* or *luit*). Also stored in large palm leaves that are shaped like pumpkins (*sinombalongka*) and then hung. There are also those who store it in a bamboo segment (*potolo*). While picking rice, women usually sing *odenon* songs in an orderly manner in return for relief from work (Manorek, ed, 2004: 39).

In planting rice fields (monugal) is also done together in mutual cooperation. Before planting rice, the community held a ceremony to mock it, which offered food to *Ompu Duata*. When the field garden has been cleared, tools such as *totugal* (big), *o'ibu* (large broom), *kompe* (baskets), and others are provided. Neighbors or family are invited to work. On the evening before *Monugal*, the young people gathered to fill a happy event with various games. Picking gambus while reciting *pantung* (rhymes) and *dana-dana* dance watched by girls. Early in the morning the work begins. Men punch holes in the ground, women fill rice grains in holes, male parents bring brooms to cover the holes with soil. After work, all the workers eat together and then splash with each other in the hope that the plants will overflow.

e. The ceremony delivered antidote to the marriage before marriage (*tompo una yoko*).

According to Manorek (2004: 54), the ceremony of delivering an antidote to the disaster before marriage (*tompo una yoko*) was held a day, that is, on the evening before the traditional marriage ceremony was held. The man's family prepares a machete delivered by a *guhanga* to the place of marriage. The bearer of antidotes at the place of the marriage was received by a *guhanga* on the woman's side. Then the machete is bound by the bearer to the king's house in the form of yellow bamboo which has been prepared beforehand by the woman's family. Then the bearer will say a prayer to *Ompu Duata* so that the marriage to be held does not meet obstacles and get protection from *Ompu Duata*, Almighty God.

The meaning of delivering a machete beforehand to the place of marriage in the *tompo una yoko* ceremony as an antidote to reinforcements in the form of thunder, lightning, rain and wind which become obstacles in the implementation of marriage starting from delivering wealth by the bride to the completion of the event. The Bolaang Mongondow people believe that protection from *Ompu Duata* in the process of customary marriage will take place after the *tompo una yoko* ceremony is held (Manorek, ed, 2004: 54-55).

f. Ceremonial termination of family relations (*momontow kom bui'an*)

In the Bolaang Mongondow community, marriages between men and women who are still bound by blood are not allowed, such as: brother and sister, between siblings (*tongotete'an*), between brother-in-law and sister-in-law, between uncle and niece, between cousins or grandchildren siblings. If something happens because of those who are prohibited from marrying, for example the woman is already pregnant, while they are from one blood, then a marriage can be held (*pinogumanan*), after a traditional ceremony is held, namely: termination of family relations between the bride and the bride (*momontow kom bui'an*). The trick is: a prospective husband and wife set foot on a piece of scrap metal (*longkab*) then passes through two plates that are bent (*pinoyotalob*) which contains turmeric and charcoal that signify an oath. Then the traditional authorities (*guhanga*) slaughtered several animals such as: white chickens, goats or pigs for offerings, whose blood was rubbed (*podugu*) on the steps of the *sigi* and on the feet of the future husband and wife. The meat is cooked to be given to the village head and *guhanga*, as well as to parents who will receive the dowry. After that *guhanga* will say a lot: *Pokodongong ikou sky pitu nogaip, buta pitu nogaip ba noyogalumpa im pindan illosi bo bou ulu pinoyopongko yo de baintua bo moyo ga lum im bui'an namunda* (hear hai sky and seven layers of land as

witnesses) that kinship still has a bond, except for a broken plate or head and body rejoining as before, then the kinship of the two children returns to normal). The traditional ceremony ends when the breaking of a plate held by the prospective husband and wife, conducted by *Guhanga*. The material used in this ceremony is planted in front of the house/roof drain (*tutugan in lanag*) which symbolizes destruction due to water drainage. The ceremony to break the family relationship is held so that no natural disasters (*tomba*) or other disasters occur (Notosoesanto, 1973: 7).

g. The treatment ceremony for the sick (*monibi*).

According to Ginupit (2003: 6-7), in the mythology of the Bolaang Mongondow community the treatment of the sick began when Punu Mokodoludut was a baby and passed on from generation to generation. Treatment of the sick (*monibi*) is done by a special ceremony that is bathing the sick (*mongula mokitayuk*) and singing certain songs all night for forty days and forty nights (*mokiambu mo uput*). The *mongula mokitayuk* ceremony is carried out by taking seven wooden branches that have been occupied by a large bird (*duduk*), the wood is bound and then placed in bathing water in a bathing water container from palm leaves (*boku*). Treatment of *mongula mokitayuk* is followed by *mokiambu mo uput*, which is that every night the elderly, especially men, sing traditional songs such as: *bondit*, *totampit*, *tolibag*, *tongkil* and *buyak*. The songs were sung all night for consecutive nights forty nights. Thus the sick will get healing because the ceremony has been held. Another way to treat sick people is called *medeangongou*. *Medeangongou* is done by cutting an object such as a piece of bamboo the size of an inch to find out which medicine is used to cure a disease. At the time of the bamboo chopping while mentioning the drug used, then the drug must be taken to treat the disease (Talumena, ed, 1979: 80).

h. Funerals.

According to Talumena (1979: 98-99), in ancient times the people of Bolaang Mongondow conducted death ceremonies with traditional ceremonies. If a nobleman (*kohongian*) dies, the ceremony is called *kingopangan* or *mongalang*. The body is inserted into the wood that has been perforated in the middle, then the hole is tightly closed and coated with resin so that air and water cannot enter. The ceremony is accompanied by artistic ceremonies including *dete-dete* poetry⁹ and *kolintang* music played during the death ceremony with sad or sad songs. Besides that in the yard of the grieving house decorated with yellow leaf (*pobang onan arkus*) whose pillars are mounted with white flags that symbolize grieving. The house poles are wrapped in white cloth and the decorations on the house are covered with white cloth. The bed where the body was laid was decorated with a mosquito net, a black umbrella was placed on the head and legs and the floor was spread out by the rug. The food provided at the funeral is *paramaka*, which is a variety of diamonds in the form of animals such as birds, fish and ducks. People who mourn because of the death of a family member or relative can be known and known because they always wear white scarves (*lutu*). When they are walking, the *lutu* is worn on the shoulder or head as a veil.

In further developments the funeral service in Bolaang Mongondow began to be carried out based on the Islamic religion, but its implementation was still very much influenced by the customs or culture of the people (Manorek, ed, 2004: 60). Before the funeral is preceded by bathing the body (*moginggu*) which aims to cleanse the body of the body from all dirt and impurity. Place to bathe the body carried out in the room with the necessary equipment, among others: clean water, jars, mothballs, soap and cloth used as a cover for the body and to dry. Officers who carry out and lead *Moginggu* are called *Jouw*. If the woman dies, then *Jouw* is a woman and vice versa (Manorek, ed, 2004: 61).

After carrying out the *moginggu*, the ceremony continued with the body being pulled out (*taputon*), namely wrapping the body in a white cloth. Equipment needed in *taputon* is a shroud with a size of five to meters, scissors to cut the shroud and sandalwood (*lumpi dayu*) that have been shaved. The shroud that will be used is cut in accordance with the length of the body and made a strap. After that the body was wrapped in a shroud and sprinkled with fine shaved sandalwood. Finishing the corpse, the ceremony continued with praying for the body (Manorek, ed, 2004: 61-62).

The prayer ceremony for the body is carried out according to the Islamic religion which is still influenced by the culture of the community with the aim that the deceased soul be accepted by God (*Ompu Duata*). This ceremony is held before the body will be brought to the funeral and involves the priest, adat (*guhanga*), all family members and mourners. After praying for the body, the next ceremony is to take the body to the cemetery. It has become a habit in the community of Bolaang Mongondow, before the body is carried

⁹*Dete-dete* is a song that is sung in the Mongondow language whose contents are flattering words to the deceased. About ten mothers aged fifty years and over brought the *dete-dete* who usually sat behind the mortuary. These details are intended so that all present will know what happened or what caused their death, so that those who hear will be moved and cry (Manorek, ed, 2004: 60).

from the funeral home to the funeral, the body is carried from the house to the gate and then returned to its original place. At the same time in front of the door of the house stood *guhanga* and said the words: *diikanodiak ko boompu* sister (meaning go do not bring children and grandchildren). The meaning of the words of the booster brother was dictated so that the deceased would no longer remember the children or grandchildren or families who had been left behind. The family that had been left was sincere about his departure to face *Ompu Duata*. After that the body was carried to the burial place and lowered to the grave. The body wrapping band was opened, then the body was tilted to the right using seven lumps of earth as a support, face and toe attached to the ground and then covered with a sheet of plank. Next the bodies were buried by the family and all those present. The funeral service ended with watering and praying for a body that had been buried in Islam (Manorek, ed, 2004: 62-64).

After the funeral is over, the ceremony is continued at the funeral home with a warning to people who have died from the first day of death until the third day (*tompadintulu gobii* or *telu gobii*), the seventh day (*tompot in pita gobii* or *pitu gobii*), day the fortieth (*tompat in opat nopulu* or *opat no pulu gobii*) and the hundredth day (*mogatut gobii*). Events on the third day are usually held at night, while events on the seventh day, forty days and the hundredth day are usually held at noon. The purpose of this ceremony is to plead to *Ompu Duata* so that the spirits of the dead are given a spacious place and forgiveness of sins (Talumena, ed, 1979: 99).

Since the deceased was buried until the centenary day, the house was called *tonggoluan* (a funeral home). People who visited the funeral home said they would go to the mound to come to comfort the bereaved family in lieu of the deceased person. The status of the hang-up ends with a ceremony to slaughter a goat or a cow. Animals to be slaughtered are decorated with frangipani flowers and gold chains. Frangipani flowers and gold chains are placed on plates and trays covered with white cloth and held by adat holders (*guhanga*) who also hold umbrellas. This ceremony means that the days of mourning have ended which are marked by a reshuffle of the yellow leaf decoration (*pobang onan arkus*) and the mortuary accompanied by the echoing of the rumors (*itum-itum*). White cloth or shawl (*lutu*) as a sign of grieving for the family can be removed (Talumena, ed, 1979: 99-100).

THE CONCEPT OF WORLDVIEWS ARE FORMED TO THE COMMUNITY OF BOLAANG MONGONDOW

Above has been revealed about the mythology and rituals of the Bolaang Mongondow community which shows that in general the community is very concerned with customs. With the entry of Islam and the development of the times, the influence of customs norms began to weaken. Even so, there are four kinds of customs that are very important and practiced in the Bolaang Mongondow society, namely ancient beliefs, attitudes of loyalty towards the leader, marital customs and customs of death (Ginupit, 1996: 38-39).

According to Paul Hiebert (1992: 372-376), culture or customs in the form of physical, emotional, mythical, and ritual of a society like this in general are an expression of religious beliefs, even the study of the symbols used can help understand worldview of the community. Meanwhile, according to Charles Kraft (1996: 228), the concept of the life cycle that is believed and practiced by a group of people is rooted in the worldview of the community. Therefore, by understanding the four dimensions or cultural elements that are believed and practiced by the people of Bolaang Mongondow, they will be able to discover the concept of worldview as the deep level or core of the Bolaang Mongondow community.

Before Christianity and Islam entered Bolaang Mongondow, in ancient times the Bolaang Mongondow people believed in *Ompu Duata* (the Almighty) and were announced in *mogoguyang* (ancestral spirits). According to Arifin Assagaf (Ointoe & Mokodompit, 1996: 201-211), although Islam is a religion adopted by the majority of Bolaang Mongondow people, but in reality people accept Islam as a formality. The appreciation of Islam is only a ritual. Many Ibtidayah Madrasah established by the kings (*datu*) became displaced along with the collapse of the kingdom of Bolaang Mongondow. No Madrasah is established on the initiative of the pure community, if there are no migrants who set up and take care of it. Until the 1970s the mosque was not routinely visited by the community to pray, even in the 1980s many people of Bolaang Mongondow did not know how to pray and could not read the Qur'an. Un-Islamic marriages are also entrenched and are considered normal by the community. Old faith ceremonies that contain elements of animism and dynamism, such as belief in *Ompu Duata* (the Almighty) and are settled in *mogoguyang* (ancestral spirits) as well as *momolapag* practices (expulsion of evil spirits through certain dances) and *metayak* (looking for magical clues in everyday life) still imprint. The obedience of the people (*ata*) to the king or leader has brought the values of feudalism which causes the people to adopt Islam as a formality, without understanding and being obedient to the Qur'an. With the entry of Christianity and Islam in Bolaang Mongondow, belief in *Ompu Duata* and settled in *mogoguyang* and ceremonial practices (rites) on *Ompu Duata* and settled in *mogoguyang*, although not popular but still remain alive in the community of Bolaang Mongondow.

So it is clear that the people of Bolaang Mongondow generally accept formal religions such as Islam, the majority of which today are religious. In other words the Bolaang Mongondow community adheres to Islam as only behavior, while their worldview as the deepest level is animism and dynamism as popular belief.

Bolaang Mongondow community is known as a community that has loyalty (*bobangkalan*) towards the leaders. This took place since the leadership of the Bogani in each settlement (*totabuan*) spread throughout the region. Community loyalty to the leader is even greater when the Bolaang Mongondow people enter the era of feudalism (1400-1950 era)¹⁰. The demand for loyalty to the leader was confirmed by the determination of class or class by Punu Tadohe to be six classes, namely the class of kings (*mododatu*), the noble class (*kohongian*), the class of the majority of the people (*simpal* or *paloko* or *tuangi lipu*), the class of common people (*nonow*), as well as a class of slave (*ata* or *yobuat* and *tahig*). Even the division of this class is confirmed by an oath through the *Kinalang-Paloko* declaration which states that disobedience to the leader will cause *butungon* or punishment (Lantong, 1996: 49-50). Even though the form of the feudalism of the royal government was removed, the people whose worldview had been formed during the feudalism era had difficulty in abandoning habits that had been hereditary (Lantong, 1996: 21). The form of community loyalty towards this leader also influences people's behavior in embracing religion and their desire to progress. When Jakobus Manoppo (1695-1730) until Ismael Cornelis Manoppo (1829-1833) embraced Roman Catholicism, the people also embraced Roman Catholicism. When King Jakobus Manuel Manoppo (1833-1858) until King Henny Yusuf Cornelis Manoppo (1947-1950) converted to Islam, most people also embraced Islam until today (Lantong, 1996: 61-70). Likewise, if the king has a broad and open insight, then the community will also be open to developments that bring progress as seen in the reign of King Datu Adrianus Cornelis Manoppo (1905-1928).

Loyalty to the leader also appears to traditional leaders such as: shamans (*tonawat* or *talenga*) and traditional community leaders (*guhagnea* or *guhanga*). In ancient times, Bolaang Mongondow people believed that *tonawat* or *talenga* and *guhanga* were the mediators between humans and God (*Ompu Duata* or *Mongo Ompu*) and ancestral spirits (*dimukud in mogoguyang*). Therefore the community shows loyalty (*bobangkalan*) towards them in their daily lives. In later developments the attitude of loyalty (*bobangkalan*) towards *guhanga* continues, while the attitude of loyalty towards the *tonawat* or *talenga* is replaced by loyalty to the leaders of the Islamic religion.

The customary marriage process in Bolaang Mongondow is still very strong until now. Bolaang Mongondow society views marriage as something sacred and noble, namely the occurrence of a legitimate relationship between two people of different sexes. The legality of the relationship is based on religious, customary law and other applicable regulations. Because of that marriage requires a long process with several stages, among others: *guman*, which is the proposal made by *taba*, *pu'at in lamba*, namely issuing decorative ceremonial time for girls who are secluded because of initiation (*aimbu*), *gu'at*, namely separation the son of the parent, *le'ad*, the leveling event of the teeth and *gamma*, which is the traditional ceremony for the bride's pickup by the groom's family, the day after the wedding. Each stage in a traditional marriage requires a man to pay adat money (*tali* or *yoko*) to a woman and her family. Payment of marriage money is an important sign of the legality of marriage. For the Bolaang Mongondow community, the stages of marriage that are carried out in a traditional manner are intended because marriage is not only between a man and woman, but also involves the families of both parties. Thus it is clear the traditional marriage ceremony contained in the Bolaang Mongondow community has a value that is so sacred that it has long stages and is laden with certain symbols and meanings, so it cannot be ignored.

Likewise with the customs of death for the people of Bolaang Mongondow which is now a blend of culture and teachings of Islam. As has been stated above that the death ceremony consists of four stages, namely bathing the body (*moginggu*), kafaan bodies (*taputon*), praying (*shalat*) the body and burying the body. The traditional ceremony of death in the Bolaang Mongondow community with four stages has an important purpose and value, namely as a sign of separation from the deceased and a sign of mourning for the families who have been left behind.

The Bolaang Mongondow Society in general still practices traditional death ceremonies in addition to carrying out Islamic ceremonies (*fardlu kifayah*). The art of *dete-dete* and *kolintang* still reverberate when the corpse is still in the funeral home. The funeral home (*tonggoluan*) is also decorated with a yellow leaf (*pobang onan arkus*) with a white flag on the pillar. The ceremony to bathe the body (*moginggu*) is also still being carried out by *jouw* along with the employees of the mosque 'from the mosque. Ceremony to leave the body (*taputon*) is also still being held. Likewise, praying for the body is still carried out by a priest and the audience. The body is placed in a stretcher, the priest and the audience will pray the body by standing facing the Qibla

¹⁰According to Dunnebie (in Ointoe & Mokodompit, 1996: 194), the people of Bolaang Mongondow in the era of feudalism had been arranged with obedience to one voice, namely the voice of the king. The king's voice is singular and legitimate, must be followed.

where the body is placed. The priest stands in front and the corpse prayer consists of four takbur and between the four *takbir* is accompanied by recitation of prayers from the Qur'an or Hadith and closed with prayer. A traditional leader (*guhanga*) also continues to have a role in the ceremony by giving custom words *diodiodiak ko adik boompu* and delivering the body when taken to the cemetery. During the trip to take the body to the cemetery, the official of the *shara* ', *guhanga*, and the people who took the delivery will say the two sentences of *shahada* until they arrive at the funeral. The funeral service at grave was also carried out in a traditional manner and ended with the reading of the prayer (*talkin*) in Islam by the employees of the Islamic Community. The customary ceremony after the funeral is still held, either the third day (*tompadintulu gobii* or *gobii telu*), the seventh day (*tompot in gobii tape* or *pitu gobii*), the fortieth day (*tompat in opat nopulu* or *opat no pulu gobii*) and the hundredth day (*mogatut gobii*). This is marked by the reverberation of *dete-dete* brought by the mothers. Only this ceremony was also colored by Islamic ceremonies in the funeral home which took place *Tahlilan*, *Tazkiah* (religious lectures) and recitation. During the period of mourning until the hundredth day, family and relatives still wear white scarves (*litu*) as a sign of grieving

EPILOGUE

Bolaang Mongondow's society originated from the development of ancient societies which carried the values of animism and dynamism as seen in their mythology and rite. One of the prominent cultural values in the Bolaang Mongondow community at that time was obedience or loyalty to the leaders (*Bogani*, *tonawat*, *talenga*, and *guhanga*). The values of feudalism emerged and developed when society entered the kingdom helped to establish a basis for the *punu* and *datu* (kings). The *bobangkalan* attitude towards this leader has become a worldview that determines the community to act (behavior) in choosing a religion that is adopted, open to the influence of the outside world (acculturation) and the development of other societies.

In addition, traditional cultural values that have become the worldview of the Bolaang Mongondow community are belief in *Ompu Duata* (God Almighty) and *dimukud in mogoguyang* (ancestral spirits). This belief causes religion only as a mere formality, so customs still stand tall beside religious teachings.

The long stages of the traditional marriage ceremony and the sacred ceremony of death are the worldview that formed the Bolaang Mongondow community into a society that maintains a life cycle based on local cultural values, even though outside influences through foreign religion and culture have entered.

Recognizing and understanding the four cultural dimensions (basis, belief in *Ompu Duata* and being *dimukud in mogoguyang*, *mogama* rite and *kinopatoyan*) as worldview of the people of Bolaang Mongondow will help to understand their socio-cultural substance. Thus it will determine what a holistic service approach that is contextual and relevant to the Bolaang Mongondow community.

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