



***HAHUNENG: AN ANTHROPOLOGICAL STUDY BASED ON CONTEXTUAL
THEOLOGY ON COMMUNITY SOCIAL COOPERATION IN HUTUMURI-MALUKU***

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Abstract:

This research examines the Hutumuri congregation's understanding of Hahuneng, with the aim of analyzing the congregation's understanding of Hahuneng, then the method used is theological research method, with the following steps: first, conducting qualitative research and using interviews as a data collection technique, and analyzing, and the process of interpretation and communication of values and contexts in the life of a congregation and conducting theological normative evaluations using contextual theology anthropological models, because they are centered on the values and goodness of human culture. The result obtained is that Hahuneng is understood by the Hutumuri congregation/community as a fellowship, because togetherness between soa in the Hutumuri Country, becomes an important value for the creation of social harmony in the GPM Hutumuri Congregation, so that life is always colored with harmony, peace and mutual respect. and are willing to work together for the common good over the interests of soa; respect for Upu Ila Kahuresi and the spirits of the dead / ancestors, respect for the ancestors are values that are of great concern and must be a force that is firmly planted in the personality of each Congregation; and third, sacredness. Sacredness is always associated with beliefs in the unseen, mystical, supernatural, and made the norm together as moral values.

Keyword: Hahuneng; Partnership; Honors; Sacred; Profan

INTRODUCTION

Maluku is one of the provinces in Indonesia, which has various cultural patterns or types, such as *Pela*, *Gandong*, *Maren*, *Kalwedo*, *Kidabela*, and one of them is the culture of replacing Roof of the *Baileu* in Hutumury Country. The process of replacing a Roof of *Baileu* in the Hutumuri State according to customary rules must begin with the "cutting *Hahuneng event*". At *Hahuneng* is a long block of wood, which functions as a *Bumbungan* or wood that is placed lengthwise above the *pillar Nokh Baileu* and the material for making *Hahuneng*

comes from the roots of a banyan tree, so it cannot be replaced with other materials, such as in the trunk.

At Hahuneng is considered sacred by the people of the State of Hutumuri, because it is a symbol of *Upu Ila Kahuresi*, a symbol of "the Highest," and that sacredness makes *Hahuneng* not be put to touch the ground because the Sacred includes everything that is superior, powerful, and under normal conditions, the untouched and respected, on the contrary something Profane is a part of daily life and is mediocre. (Asliah Zainal, 2014) The day before the cut *Hahuneng* (root of a banyan tree root), landlord (*safe Upu*) from the eyes of the house (*Ruma tau*) Lewaherilla entered *Baileu*, to announce the cutting *Hahuneng ceremony* while inviting *spirits* ancestral to attend the event, followed by cutting the *Hahuneng* by *Soa Lapaut*, which began with the laying of betel leaves and at the same time asking permission from *the spirits* ancestral of the owner of the banyan tree and the roots of which the roots will be rooted in will cut off.

Cutting *Hahuneng* at a predetermined location has several important requirements that cannot be violated by the community because it can cause havoc, such as *Hahuneng* must not touch the ground after cutting it; *Hahuneng* crossed cannot be; *Hahuneng* should not be cut into pieces; and *Hahuneng* can only be cut off by certain household eyes, namely: *Soa Tutupasar*, namely the eyes of the Pesurnay house, and the *Soa Lapaut* from the eyes of the Souhuwat house. In addition, before *Hahuneng* was cut, always using the name of God the Father, Son and Holy Spirit, while the community understood that *Hahuneng* was a symbol of *Upu Ila Kahuresi*, then the problem was what the community's understanding of *Hahuneng* was and was used as a value in contextual theology

LITERATURE STUDY

Studies on Maluku culture have been carried out by a number of previous experts, including Wattimena (2009), who examined the interpretation of the traditional house to the *Baileo* in Hutumuri, Dandirwalu (2014) about Ambon Manise totemism as an effort to dismantle religious-based territorial segregation, as well as *Sasi* church as an effort to transcend religious boundaries (Dandirwalu, 2019), then Malatuny (2018) about *pela* and *Gandong* as *civil culture*, so based on the study, the authors considered that the previous writing had not specifically examined *Hahuneng* then the process of building a *Baileo*, so it has a peculiarity and differences with previous articles, and aims to publish one of the cultures of the Hutumuri Country people about *Hahuneng* and can be used as a reference for the general public, and especially the Hutumuri Country community.

RESEARCH METHODS

The research method used is the theological research method, with the following steps: first, conducting qualitative research at the GPM Hutumuri Church, Klasis Ambon Timur, in March 2019 and using interviews as a data collection technique, and analyzed, (Dandirwalu, 2018) with the aim of understanding change, the process of interpretation and communication of values and contexts in the life of a church; and second, conduct a normative evaluation of theology (*normative implication of empirical research in theology*) using contextual theology models of anthropology, because it is centered on the values and goodness of human culture (Hadiwitanto, 2017).

RESEARCH RESULT

The Meaning of Baileo

In general, Baileo has the meaning of a building (Lucas Wattimena, 2009) or meeting place, it looks like a house on stilts or houses with houses, not walled, made of wood on the floor and sago palm leaves on the roof, besides, its function is to Deliberation and venue for various traditional ceremonies (Salhuteru, 2015).

For the Hutumuri people, Baileo has a very unique value in the children of the country, namely: a traditional house that has been passed down by the ancestors to the children of the country's grandchildren who are in the country for carrying out traditional activities such as the inauguration ceremony of the king, hot ceremony of the pela and also a place of deliberation to reach mutual agreement (consensus); besides Baileo is the heart of all activities that take place in the country.

The Concept of Contextual Theology

According to Saarinen & Schreiter (1986), contextual theology is that the theological process must begin by opening a culture, a long-term effort and carefully listening to its main values, needs, interests, direction, and symbols. Contextualized theology means doing theology based on faith experiences from the past recorded in the Scriptures and kept alive and preserved so that Christ must be brought into a sacred culture so that culture can have a salvaging meaning. In other words, Contextual Theology means the activity or process of combining the message of the Bible with the situation (context), so it is not enough just to study the Bible (though this is absolute) but it is also very important to understand the context so that mutual dialogue is reciprocal between past experiences and present experience can continue. (Sardjuningsih, 2015)

There are six Contextual Theological Models: Translation Model, Anthropological Model, Praxis Model, Synthesis Model, Transcendental Model, and Comparative Culture Model. The Contextual Theological Model used here is the Anthropological Model, because this model is centered on human goodness (Anthropos), and the criteria for measuring whether a contextualization is true or not lies in the experience of providence meaning that the human heart must be open in personal and community contexts, and within God's culture reveals His divine presence so that theology means listening to and paying attention to special situations experienced by humans in culture so that the divinity of that hidden culture is visible (Bevans, 2013).

The Hahuneng Tradition and It's Rituals

A day before the Hahuneng cutting ceremony, the Landlord (Aman Upu) from the eyes of Lewaherilla's house entered Baileu to notify the Hahuneng cutting event and at the same time invite the spirits (*tete nene moyang*) who had died to participate in the event, by way of prayer to God (Maluku Language):

“Ya Upu Allah Lete Sorga

Aman Nyiri yang Maha Kuasa

Langit dan Bumi

Moyang Tete Bapa

Berkati Usaha o”

After that request permission to bring Orang Tatua (Tete Nene Ancestors), and that same day soa lapaut went to the slaughterhouse hahuneng to put Sirihmasa as a form of offering, and at the same time ask permission from Orang Tatua (Tete Nene Moyang) the owner of the place and the banyan tree whose roots are about to be cut; then at the location of the hahuneng cut, the logs are made in the form of horses so that the banyan root which is cut does not fall to the ground.

After that, the day of cutting the Hahuneng arrived, as for the process: in the morning, all the people who were members of the SOA, namely: the Patihutung, the Mokihutung, the Lidasar, the Pursel, and the Lapaut, were obliged to leave and continued with a joint prayer that delivered by the priest, after that the words of introduction from the King. Then, they walked together to the location of the Hahuneng slaughtering, and when they arrived at the slaughtering location, each person who had been entrusted to prepare at the slaughtering was in accordance with their respective positions, namely: Marga Pesurnay took a position in the tree, and the Souhuwat Loumote clan takes a position under the tree, and entrusted by the King to cut Hahuneng is the Pesurnay Clan, because it functions as the Landlord, while those who cut the bottom or root tip are entrusted to the Souhuwat Loumote Clan because it functions as the Kapitan. After that, a child from the Marga Pesurnay climbed into a tree to tie a rope to the Hahuneng, so that the Hahuneng that was cut did not touch the ground, because it could cause disaster for the country.

Hahuneng that had been tied up was lowered slowly and welcomed by Hutumuri residents in sequence according to Soa, namely: The front (root section) to the back (root tip) by Soa Pattihutung who is the King's Soa; and followed by Soa Mokihutung, Tutupasar Soa, Puasel Soa, Lapaut Soa, then the hahuneng was placed on the horses to be carried and brought under a procession guided by a child from the original Thenu clan while holding a white flag. Upon arrival Hahuneng in front of the landlord's house (Aman Upu), was welcomed by the landlord and a child of the unmarried landlord welcomed Hahuneng with dances that symbolized the joy that the Hahuneng had arrived safely and continued with the process of tying the White Cloth to the middle part of the Hahuneng. Then the Hahuneng is put on the horses that have been prepared, with the record that the Hahuneng must be guarded or monitored, so that no community will step over or get the Hahuneng, so when the community is found to be violating, then the person gets sanction or punishment, and the King, the head - Head Soa, Sansiri, Indigenous Elders gather to negotiate or make a decision so that the cleansing of Hahuneng skin and the process of raising Hahuneng to Baileu can be carried out.

The Meaning of Hahuneng in the Context of Alliance

The Hahuneng interpreted by the Hutumuri community as a fellowship, because the success of cutting the Hahuneng done by the Hutumuri community is very much determined by the involvement of all Soa's, namely: Pattihutung, Mokihutung, Ratasar, and Lapaut, and Lapaut. from the beginning of the process to the end of the process. Togetherness between one and the other questions regardless of the structures created in the community becomes a meeting point between those questions, this is what indicates that the community value is the central point between them, rather than the individual values of each of the questions. involved in it, so that the existence of each Soa can be meaningful through positive relations and becomes part of the identity of Hutumuri's domestic Soa life because alliance will be difficult to create if self-crisis (individualism) and community crisis (exclusive alliance and limited solidarity) still owned. (Wowor, 2015) Togetherness among Soa's in the State of Hutumuri, has become an important value for the creation of social harmony in the GPM Hutumuri

Church, so that life is always colored with harmony, peace, mutual respect and willingness to work together for mutual interests above the interests of Soa (Kawangung & Lele, 2019)

Fellowship is also apparent through the cooperation that exists between men and women, whether old or young, meaning that in the process of cutting not only men who play a role alone but women also attend as part of shared joy, for example, men work in this case cutting Hahuneng and need food, therefore women play an important role in preparing food for men. It is illustrated that gender is not a problem for the GPM Hutumuri congregation, because gender is seen as a role and responsibility that must be carried out because gender is not God's nature or provision, therefore gender is related to the process of how men and women should act and act in accordance with structured values in society, and gender are the different roles, functions, and responsibilities between women and men. For, in Genesis 1:27 "So God created man in his own image, in the image of God he created him; male and female he created them," here means that God created man both woman and man men with the same degree, and in the image of God, in addition also emphasizes that humans are the same essence with the Creator. (Halidin, 2017) The concept is intended as a form of criticism of church practices that develop their theology according to the patriarchal mindset that is detrimental to women, because denying the dignity of women as God's creations made in the image of God, as men so that women lose their freedom to live as God's image as intended by God. (Taranau, 2014)

The Hahuneng Tradition as a Form of Honor to Ancestors

The Hutumuri church/community still believes in Upu Ila Kahuresi and the spirits of the dead / ancestors, through the process of calling and giving gifts In the form of Sirihmasa to them, besides that they are prohibited from laying Hahuneng on the ground and bypassed by members of the church/community, because it can wreak havoc for them because Hahuneng is a symbol of Upu Ila Kahuresi. Upu Ila Kahuresi, was the supreme deity believed by Hutumuri people before the entry of modern religion, namely: Protestant Christianity, to regulate and give life to them. This shows that the Hutumuri church/community is paying high respect to Upu Ila Kahuresi and the spirits of the dead / ancestors as a social obligation to strengthen the order of social solidarity between them, as research conducted by Hope, et al., That in the view of Kejawen Respect for the ancestors is a value that is highly considered and must be a force that is firmly embedded in the personality of the Javanese, and this is one of the characteristics of the old Indonesian society that is, strong ties of social solidarity and blood ties.

The existence of spirits and supernatural powers is considered to be able to provide help or vice versa can cause harm, so that religious ceremonies that are commonly carried out by the community at that time function as motivation intended not only to serve only gods or to fulfill individual inner satisfaction, but also because they consider carrying out religious ceremonies as part of social obligations, and are considered to be native beliefs of Indonesia, especially Java, which anthropologists call religion magic (Hope & Ca, 2016). The question that arises is whether the Hutumuri congregation/community still performs Worship of Upu Ila Kahuresi and the spirits of the dead / ancestors or is this practice a manifestation of their respect? On the question, then respect for the dead and ancestors is firstly based on sociological considerations. Throughout the Pacific Rim, the Kamchatka peninsula to the Japanese archipelago, the Korean peninsula, China, Indo-China, the Malay peninsula, to the islands of the archipelago, a type of religion called "kinship religion" developed. In this religion, of course, relatives occupy an important place and thus the family system is "extended family", so when God can be called "Father" in the OT, especially the book of Isa. 63:16 (Singgih, 2018), it is not wrong if Upu Ila Kahuresi is considered to be their Lord, so they pay homage to him and not worship.

Hahuneng and His Sacredness

Based on the results of interviews with informants, it was obtained that Hahuneng was understood by Hutumuri community as a symbol of sacredness, as conveyed by Mr. Loly Horhoruw, Mr. Andy Tehupeioru, Mr. Ombus Souhuwat, Mr. Benny Sameaputty, that "Hahuneng is a symbol of sacredness, as conveyed by Mr. Loly Horhoruw, Mr. Andy Tehupeioru, Mr. Ombus Souhuwat, Mr. Benny Sameaputty, that" Hahuneng is a symbol of sacredness, as conveyed by Mr. Loly Horhoruw, Mr. Andy Tehupeioru, Mr. Ombus Souhuwat, Mr. Benny Sameaputty, that "Hahuneng is a symbol of sacredness," so it should not be skipped and should not be placed on the ground. "This is due to their understanding that Hahuneng is a symbol of the existence of Upu Ila Kahuresi.

The sacredness becomes a shared ideology about belief in the unseen, mystical, supernatural, and used as a common norm as moral values (Sardjuningsih, 2015) to maintain their attitudes and behavior. That's why something that is sacred is always associated with things that are full of mystery, both glorifying and frightening because it is associated with attitudes and feelings that strengthen sacredness so that an object can be purified or respected due to inner feelings engraved in his soul and taste fear, "this feeling of admiration is what drives them to love and want to avoid danger." (Muhammad & Ar-raniry, 2013) The sacredness of Hahuneng makes the Hutumuri congregation maintain the purity of the customs that have been held and preserved to all of their children and grandchildren, so that it is used as a shared identity, to create a harmonious and peaceful social order, so that they are enabled to formulate and respond to the basic problems of culture namely their agreement on life and death, therefore, those who violate it are considered to have sinned and can wreak havoc on them, then later Ralan Hahuneng has shaped the personality of the Hutumuri church/community to live a holy life in the congregation and society.

CONCLUSION

The *Hahuneng* is a tradition that is still preserved by the Hutumuri Church/Community until today because it has a meaning that can be used as a normative reference for creating a peaceful and prosperous life together, it is based on their understanding of *Hahuneng*. The *Hahuneng* is understood by the Hutumuri Church /Society as follows, namely: first, *Hahuneng* means fellowship; second, *Hahuneng* means high respect for the existence of *Upu Ila Kahuresi* and the spirits of the dead / ancestors; and third, *Hahuneng* means sacred.

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