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***Mappalelo Cakkuriri* Ritual Ceremony Performance as Value Transmission Media**

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Abstrack

Mappalelo Cakkuriri ritual ceremonies are a culture that has become a habit of the Puttada people from the past until now. This study aims to explain the performance of the Mappalelo Cakkuriri ritual ceremony as a medium for the inheritance of values in the Puttada village community. The ritual ceremony is held every four years and, at the latest, every five years. The implementation of the ritual ceremony shows several series, including washing heirlooms, slaughtering buffalo, raising the Cakkuriri flag (Mappelelo Cakkuriri), and so on. The ceremony is a habit or culture with values that are used as guidelines for the life of the Puttada community. It is a legacy of the predecessors passed down from generation to generation as a commemoration to be grateful, even as a method to overcome disasters. Mappalelo Cakkuriri ritual ceremony has its method of inheritance which is in line with education. The inheritance pattern in the ritual performance occurs genetically/vertical transmission (upright inheritance) from parents to their children and grandchildren. It applies to both the executors and the Puttada community in general. Then the educational process occurs in the *Pappuangang* Puttada organization, namely non-formal and informal education; in society, it occurs informally where the people are introduced to the Mappalelo Cakkuriri ritual performance since their childhood.

Keywords: Ritual ceremony, Inheritance, Mappalelo Cakkuriri

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INTRODUCTION

Indonesia is known to have many islands, religions, tribes, languages, and cultures that spread from Sabang to Merauke. Each island has its uniqueness in terms of population, social life, and customs or culture. Indonesia, as a pluralistic nation with socio-cultural aspects embodied in its life, has the consequence that its population must be instilled with multicultural awareness as a basic character (Sugiarto, 2013:56). A ritual ceremony is a cultural tradition inherited from ancestors, which is one of the wealth that belongs to Indonesia as a multicultural country.

Ritual ceremonies can still be found in various regions, most of which are carried out according to the religious teachings of the local community and are still based on the belief that God Almighty created the universe (Yanti et al., 2018:27; Martha & Wijaya, 2019:30; Bintyar Mawasti et al., 2020:100). In other words, ritual and religious ceremonies can take place side by side. Moreover, it is also emphasized by the involvement of religious objects, which are always attached to most ritual ceremonies. According to Elu et al. (2019:161), the use of objects such as musical instruments in a ritual ceremony is a communication forum to greet or call the ancestors. In addition to musical instruments, there are dances that only men can do as an expression of remembering the ancestors who were meritorious in establishing the village and prospering it (Handayani et al., 2018:340).

The implementation of ritual ceremonies does not only require religious objects, music, and dances, but it ideally also places offerings as one of the most important components in the traditions of Indonesian society (Widaty et al., 2021:59). Moreover, it is necessary to acknowledge that each component in the ritual ceremony has its meaning and value, which shows the characteristics of a certain character of a

community. Rohman & Ismail (2013:22) also stated that the ritual ceremonies from each region are different, even though they have a culture with the same background, as in the case of wedding rituals. Communities with distinctive lifestyles are consciously or unconsciously shaped by the social life patterns that are often close to rules that contain cultural values. Social rules and values attached to culture are a reference to the level of success in the process of conveying messages (Haryono & Wadiyo, 2017:584). The ritual ceremony is the cultural identity of the community. It has been passed down to generations since the ancestors' time so that it still survives, but the current phenomenon in the 21st century shows a different fact.

The current reality shows that most cultural issues have largely disappeared with the times. According to Malarsih et al. (2017:137), the current modern generation, most of whom are more inclined to explore new cultures, gradually forget their own, and they do not even know the identity of the way of their ancestors' life; therefore, the ritual ceremonies are not as famous as they used to be. In addition, the rapid spread of urbanization impacts the charm of culture and the values contained therein. Take an example of the phenomenon in rural education in which the people only spread and transmit the system of cultural civilization and knowledge that pivots on the city.

In this modern era, the practice of assimilation has created a new culture that is inherent in traditional societies. It means that traditional cultural values have been eroded and caused the noble values of traditional cultural identities to no longer show their identity in representing the existence of society. In the past, the cultural expression became a necessity. It often functioned as a companion, servant, and media in carrying out education, even as an intermediary for the community in spiritual activities (Cahyono, 2006:24).

The scope of education oriented towards urban culture influences the lineage between school, countryside, and culture. It resulted in the disconnection of certain boundaries, so rural education lost its culture (Li, 2021:180-181). The influence from outside the local region has caused uncertain changes in the community development (Subakri & Mangkachi, 2021:73). If many foreign cultures enter the region, they influence and even replace the local culture. It happens a lot nowadays where the culture of certain regional communities has shifted, and it is even threatened with extinction. It is different from the Puttada community, which still maintains its culture in the form of ritual ceremonies even until now.

Puttada is a village in Sendana District, Majene Regency, West Sulawesi Province. It has succeeded in maintaining and preserving one of the ritual ceremonies, namely raising the cakkuriri flag or *Mappalelo Cakkuriri*. The Mappalelo Cakkuriri ritual ceremony has been conducted following ancestral traditions because of the community's firmness. It is a form of performance where some processions occur, and the community watches it. It is conducted every four years or at least once every five years.

The Mappalelo Cakkuriri ritual ceremony has survived in the current globalization as it has its ways of passing its value to the young generation. Regarding inheritance, Yang et al. (2021) explained that there are several ways to expand rural cultural heritage, namely through mobile phones, computers, and iPads; the visitors can see virtual museums, and the cultural heritage process is unconsciously spread through the relaxed virtual travel experiences. Besides that, it also has an impact on education. In the educational process of an institution or community, there are varied learning activities, one of which is a form of value cultivation to encourage the students' potential and give appreciation for their uniqueness,

thus giving the impression of meaningful learning for them (Imran et al., 2022:34).

The educational collaboration can be carried out on elements related to the education system, such as schools, curriculum, teachers, students, and the community environment. Schools have a role in designing various institutional programs and implementing curricula into the curriculum. Sugiarto & Rohidi (2021:124-126) stated that the community environment in community-based education acts as a learning source for students. Therefore, education in society must be carried out by collaborating traditional communities with modern knowledge through non-formal and informal education intermediaries to instill and pass on traditional values in modern society.

The inheritance pattern in education can also function as a process of cultural transmission. In this case, a teacher as an educator in rural areas bears the responsibility of inheriting and developing culture. Li (2021:178) stated that the villagers do not just inherit the culture but carefully nurture the generations to keep the culture sustainable. The community of Puttada Village still performs the Mappalelo Cakkuriri ritual ceremony, which is the ancestors' inheritance. It has proven that there is an inheritance process that occurs. However, an interesting phenomenon can be seen in the existence of this ritual ceremony among scholars.

Based on the literary studies related to Mappalelo Cakkuriri, only two research articles were found. Research by Adnan et al. (2019) stated that the ritual ceremony of raising the Cakuriri flag closely relates to education. Furthermore, a study by Masruq et al. (2020) stated about the knowledge related to the values contained in the Cakkuriri flag-raising ceremony or Mappalelo Cakuriri. Therefore, the researcher noticed that the Mappalelo Cakkuriri ritual ceremony was a unique phenomenon during the modernization era when many cultures started to disappear as

they were distracted by the progress of the times.

Referring to the previous studies above, have discussed and explained the values in the Mappalelo Cakkuriri ritual ceremony and its relationship with the world of education. Therefore, the researcher thinks that many interesting things related to the ritual ceremony of raising the Cakkuriri flag have not been explored further. It is the process of transmitting values carried out by the executors of the ritual ceremony of raising the Cakkuriri flag to the next generation.

Based on the previous review, the researcher hypothesized that the transmission of cultural values in implementing the Mappalelo Cakkuriri ritual ceremony in Puttada Village from one generation to the next has been through its method. Based on this hypothesis, the researcher is interested in observing how the Mappalelo Cakkuriri ritual performance is a medium of value transmission in Puttada Village.

METHODS

on intrinsic case studies. It means that it is not a case that represents another case nor describes certain characteristics and problems. However, it is interesting because of certain aspects of its specificity and simplicity (Norman K & Yvonna S, 1997:301). Ulfatin & Triwiyanto (2021:28) have written in their study that events, individuals, and groups are topics often studied in case studies. This study will explain and analyze the Mappalelo Cakkuriri ritual performance as a medium of value transmission in Puttada village.

Mappalelo Cakkuriri ritual ceremony as a medium of value transmission was studied using an interdisciplinary approach that includes the disciplines of education, art sociology, and art anthropology. Interdisciplinary, the researchers utilized theories and concepts from several disciplines, which are relevant to the current research as an explanatory system. This research was

carried out in Puttada Village, Sendana District, Majene Regency, West Sulawesi, as a place for performing the Mappalelo Cakkuriri ritual ceremony. The subject of this research was the Mappalelo Cakkuriri ritual ceremony performance and the people directly involved in the ritual ceremony. The primary data in this study were in the form of audio, photos, and written text of observations and interview results obtained. Secondary data was used in the form of written research results, such as articles, theses, dissertations, and books related to the ritual ceremony and its inheritance pattern.

The researchers used three techniques in collecting data: passive participatory observation techniques, unstructured interviews, and document studies. The observations were carried out by observing the participation of traditional leaders and the community in the performance of the Mappalelo Cakkuriri ritual ceremony without being directly involved in the activity. Furthermore, the researchers interviewed traditional leaders, community leaders, and certain people to find the expected emic data. They were conducted unstructured but still used the instrument as a guideline. In the document study, the researchers utilized relevant literature sources in the form of books, articles, photos, videos, and other documents. The data obtained were put together and analyzed from the inheritance patterns point of view. In addition, the analysis used Miles and Huberman interactive data analysis techniques. The results obtained from the research were discussed coherently, presented, and interpreted using the concepts and theories used.

RESULTS AND DISCUSSION

In this section, data and research analysis were elaborated on the performance of the Mappalelo Cakkuriri ritual ceremony as a medium for transmitting values to the Puttada Village community, which consists of values and the process of transmitting them.

Values in the Mappalelo Cakkuriri Ritual Ceremony Performance

The time in conducted the Mappalelo Cakkuriri ritual ceremony has been determined from generation to generation by traditional leaders or families who are the holders of the Cakkuriri heirlooms in Puttada. Puttada was known as the first center of government when the Sendana Kingdom was established. The Kingdom of Sendana has a ritual ceremony called Mappalelo Cakkuriri, which contains symbolic meanings or values. It is a form of renewal of interaction for oneself, between humans, living things, the universe, and God (Masruq et al., 2020:9). Specifically, the Mappalelo Cakkuriri ceremony contains values including cooperation, tolerance, morals and mentality, divine values, and others.

Mappalelo Cakkuriri, as a ritual ceremony is shown to the general public, has similarities with other ritual ceremonies where there is a belief that human nature coexists with other nature, in this case, something supernatural. Believing in the supernatural is one of society's characteristics; they believe that there is a certain power to be a protector and even provide assistance in living daily life (Nadhifah, 2019:618). Regarding the supernatural things believed by the Puttada community which is related to the heirlooms used in the Mappalelo Cakkuriri ritual performances, the following is the explanation of Mr. Jalaluddin (48) as the grandson of the heirloom holder:

Researchers: *Biasa tongangi dzio maroca kapping mua andangi napogau ne?*

(Is it true that it will make the community uneasy when it (Mappalelo Cakkuriri) is not conducted?

Interviewee: *Apa sanga!! Apa si arrai ca iting dilalang dianu o. Damo itu saja mua nadiang bomo bala napole/mua nadiang bomo pole bencana alam apa mai o. Apa tappa naissangi tia iting to dio o, apa sumangi ami dilalang, diang ami napettamai, dilalang di boco-boco.*

(Of course! There will be screams in the storage room (of the heirloom). It is said that when there will be a disaster or calamity, the public can immediately know because sometimes there is a sound of crying in the storage room, sometimes someone is possessed inside the valance (in the storage room)).

Researchers: *Iyo apa tiboco-bocoi tu'u iting dilalango.*

(Is it true because the heirlooms are in the valance?)

Interviewee: *Ya ii, apa kadangi tu'u iting masarri o, kadangi rapangmi lalang nanaeke.*

(Certainly. Sometimes they also spread a nice smell, and sometimes there is like a child in the storage)

Researchers: *sumangi i?*

(A crying sound?)

Interviewee: *iyol! Sumangi rapang nanaeke. Anna mua nanipikkiri indangi tau na makanynyang, tapi nairranggi seiyya, andangi ca namappau mua andangi tongang!!*

(That is right! It sounds like someone is crying like a child. Even if we think logically, we will not believe it, but the people hear it. There is no way that they will say untrue things!) (An interview on May 5th, 2022, 15:28 WITA at the Banua Sendana garden house).

Based on the results of the interview above, it is said that whenever the Mappalelo Cakkuriri ritual is not conducted or it is conducted late, something strange will happen. The place where the heirlooms are stored will make certain sounds, even though there is no one in the storage room. Sometimes, there is also someone possessed so sudden in the room. In addition, strange events that occur have served as a warning to the public that something bad will happen. The explanation above is in line with those conveyed by Masruq & Waris (2021) that certain clothes, objects, tools, and movements related to the Mappalelo Cakkuriri ritual ceremony have their meaning especially related to mystical things.

The procession of washing the heirlooms (*masossor*) in the Mappalelo Cakkuriri ritual ceremony is conducted every four years from generation to generation. It is still preserved and guarded by Pappuangang (traditional leaders) and their apparatus since the establishment of the Sendana kingdom until now. The implementation is an interactive process that has meaning in the values and behavior of the community. It symbolizes the belief in the presence of the ancestors of the people of Sendana District, especially Puttada Village.



Figure 1. The heirlooms of Mappalelo Cakkuriri.

(Source: Researchers' documentation on 14th April 2021).

The indicators of the Mappalelo Cakkuriri ritual implementation are when a disaster strikes, such as war or disease, thanksgiving for going through a disaster, and the inauguration of traditional leaders. Regarding the inauguration of traditional leaders who have a four-year term, this requires the Cakkuriri flag to be raised to inaugurate new traditional leaders (Darmansyah, 2019:70). Regarding the timing of the ritual ceremony, there is an explanation based on the following interviews with Muhammad Ali (58) as *Pappuangang* (Traditional Leader) of Puttada as follows:

If there is the ability, it can be *palelo* (raised) on the Isra' Mi'raj because it is closely related to Islam or muharram. However, the most appropriate is Isra' Mi'raj (if there is any) terrible disaster, such as

Corona e..... (We should pray and raise the flag) Asking for protection from Allah, not from the flag! To Allah Ta'ala e. After the Corona is over, for example, and it is safe, we raise the flag again to show that we are free from the disaster. Those are raising times! ... (or if there is a war), that too. If there are enemies close by, we are hurried to raise the flag! Moreover, indeed, if someone wants to be appointed, like *Maraqdia* (leader of a region) wants to be appointed or *Pa'bicara* (spokesperson), they are the ones who will buy the buffalo because we will do the ceremony again. We go on a pilgrimage to the flag's owner to respect them as we want to appoint the person. (Interview on November 11th, 2021, at 16.41 WITA at the house of Pappuangang Puttada, Puttada Village)

Based on the interview above, it can be seen that many meanings symbolize the Cakkuriri flag-raising ceremony, such as the occurrence of disasters, wars, and the inauguration of the Pappuangang organization board in Puttada Village. Pappuangang Puttada's organizational structure consists of *Pappuangang* (Traditional Leaders), *Tomatua* (Eldest People), *Topapo* (Toothless People), and *Todzibonde* (Coastal People). *Tomatua* (Eldest People) consists of: *Tomatadzan* (*Orang Tajam*), *Alipan Balo* (*Kalabang Jantan*), *Pambawa Ganrang* (Drum Bearer), *Sando Banua* (Regional Shaman), and *Sando Baku* (Village Shaman).

Topapo consists of: *Sobo*, *Pepatoko*, *Paccera*, *Salaga*, and *Pambawa Undungang*. *Todzibonde* consists of the following members: *Passanda*, *Pemanu*, *Pambawa Baku*, *Pambawa Susuran*, and *Pambawa Pakka*. In addition, there are also two *Pappuangang* companions, namely *Sarong* and *Passipi*. All of them have their duties and responsibilities following the provisions (Masruq & Waris, 2021:35). Sendana, in the past, was one of the kingdoms belonging to the seven coastal kingdoms/river estuaries (*Pitu Ba'bana Binanga*) as well as being considered the center (Bahtiar, 2014). The Sendana Kingdom, as the center of customs in the Puttada village, is still valid

even though the royal system has been separated. It is marked by the existence of the Mappalelo Cakkuriri ritual ceremony and the *Pappuangang* Puttada Organization.

The *Pappuangang* Puttada organization, as an institution in the Puttada community, has a role as the person in charge and executor of the Mappalelo Cakkuriri ritual ceremony. The Puttada community strongly supports the implementation of the ritual ceremony, and it is in line with the statement of Mr. Kamaruddin (62 years old) as *Pappuangang* Puttada for the 1993-2015 period in an interview saying:

Researcher: Tapi selama dzi'e mai puang e, inna toi tia bassa pandanganna masyarakat terhadap mappalelo cakkuriri?

(But all this time, Sir. How do people think about Mappalelo Cakkuriri?)

Interviewee: Rapani dzi'o mauang sakrali, merasai dzi'o mua i'dai nipogau marakke'i. mungkin terbayangi mauang apa amo na pole, merasai di'o mua i'dai nipogau o. Dan memang! Ya biasami niuwwa diang togengge-gengge, diammo sapau-paunna, termasuk na'u dzi'e saya pernah begitu. Apa masa-masae I'da nikibarkan nawwamo seiyya tattarani, rusa semua, sapau-pauttamo dzi'o lao o apa i'dai dzua ni kibarkan. Saya masih SMA, i'dai nipogau akhirnya iyou narua. Iyamo na marakke tau mua i'dai nipogau

(They (the people) have made it sacred. If they do not, they feel afraid. Maybe they imagine that if it is not implemented, a disaster will come, and they feel that way if it is not conducted. And indeed! Sometimes some weird people like to speak weirdly, including me. I have experienced it. As the flag had not been raised for a long time, people said it was crazy, and everything was a mess; I spoke incoherently, and that is because it was not raised. I was still in high school at that time, and because the ceremony was not conducted, in the end, I was affected. That is why we are afraid if we do not do it). (Interview on December 24th, 2021, 14:46 WITA at the house of Pappuangang Puttada for the 1993-2015 period in Somba).

Based on the interview above, it can be seen that the implementation of the Mappalelo Cakkuriri ritual ceremony, which the Pappuangang Puttada organization acts, is also an important activity for the community. They tend to feel fearful if the ceremony is not conducted because it can cause disaster. Based on the point of view above, it can be concluded that there are values of belief in the occult's implementation of Mappalelo Cakkuriri. The awareness that the unseen world does exist and can affect human life. In addition, the executors help each other with the ritual ceremony to prepare the requirements. It has been conducted since ancient times and passed down to the next generation until now as a form of cooperation value.

Mappalelo Cakkuriri Ritual Ceremony Performance as a Value Transmission Media

Conducting the Mappalelo Cakkuriri ritual ceremony is a *pasang* (message) from the ancestors of the Puttada community, which is inherited. When it is not carried out, there will be sanctions. The message guiding the Puttada community comes from *Pappuangang*, who always demands to obey and carry out the rules happily and well. Those who try to break the rules will get immediate retribution from the Creator. *Pasang Pappuangang* is a collection of several life systems, including rituals, beliefs, and other social norms. Until now, the Puttada community believes in *pasang Pappuangang* because it is the community's guideline from their ancestors, including the implementation of the Mappalelo Cakkuriri ritual ceremony (Masruq & Waris, 2021:187).

The Mappalelo Cakkuriri ritual ceremony includes several series, namely washing the heirloom machete (*I Po'ga*), slaughtering a buffalo (*manggere' tedhong*), raising the Cakkuriri flag (*mappalelo cakkuriri*), and (*mappandoe' Ada'*) traditional bathing (Adnan et al., 2019). The washing of the heirloom machete (*I Po'ga*) is conducted by rubbing a lime that has been halved onto the

heirloom machete. This procession is carried out at the house of the heritage keeper and is attended by the traditional leaders of Puttada. The presence of traditional leaders at the heirloom house is not only for washing *I Po'ga* but also for discussing the implementation of Mappalelo Cakkuriri.

After the washing procession of *I Po'ga* fasting is finished, the buffalo is slaughtered by religious experts or called *Puang Kali*. The buffalo slaughter is estimated to be two years old or *sappakka tandu'na* (the horn is as one span). It is preferably a healthy and black male buffalo (*tedhong bolong*), and there is also an opinion that the buffalo should be black striped (*tedhong jamarang*). The buffalo is slaughtered, and the blood is taken or dripped in a special place, then mixed with rice flour for *maccera* (ritual activity). However, two nights before the day of the buffalo slaughter and the day when the Cakkuriri flag is raised, prayers and remembrance are held with traditional leaders, traditional descendants, and the local community whom *Puang Kali* leads.

The Mappalelo Cakkuriri ritual ceremony begins with prayer and remembrance, which aims to ask Allah SWT to be given protection so that the sacred event can run smoothly and then pray for the ancestors. When the traditional leaders sit in the designated positions, the ceremony begins with the *maccera* of the cakkuriri heirloom flag. Then, it proceeds to *Pappuangang*, *To Matua*, *To Papo*, *To Dzibonde*, and so on to all present there. After the *maccera* of the cakkuriri flag is finished, it is time to raise it, followed by the *taroala/pemanna* (oath of office).



Figure 2. The Ceremony Procession of Mappalelo Cakkuriri

(Source: Researchers' documentation on 30th November 2015).

Each *Pappuangang* Puttada organization member in the Mappalelo Cakkuriri ritual ceremony carries out their duties based on their functions and positions. The procession starts by carrying baskets containing cakkuriri heirlooms, flagpoles (*susuran*), burning incense (*pattunu-tunuang*), drums, and others, but specifically, *To Matadzan* carries an heirloom sword or *I Po'ga*. The people who work in the procession are not ordinary people, but they are the heirs of their respective descendants from ancient times to the present.

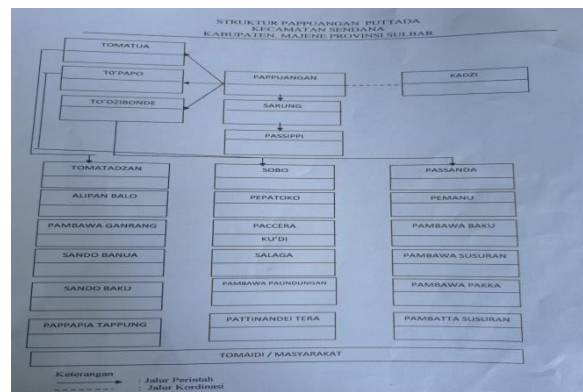


Figure 3. *Pappuangang* Puttada Structure, Sendana District, Majene Regency, West Sulawesi Province.

(Source: Researchers' documentation on 24th December 2021).

Based on Figure 3 above shows the organizational structure of *Pappuangan* Puttada. The fields listed on it are the executors of the Mappalelo Cakkuriri ritual performances, which have been passed down from generation to generation from their descendants until now. It shows the concept of inheritance. Jazuli (2011:69) stated that inheritance is an act of seeing the reality where an object/entity can have an object/entity derivative; in other words, inheritance is a genetic process. The inheritance process is an extension or continuation of something genetic and material that occurs from parents to children and relatives (La Ferrara & Milazzo, 2017:180). Therefore, it can be concluded that inheritance is a lineage's genetic and material transmission process.

The point of view above can be seen in the implementation of the Mappalelo Cakkuriri ritual ceremony performance. It is supported by an interview with Abd. Rashid (52) as *To Matadzan* below:

Researcher: *Mua misalnya dzi'e masyarakat biasa diluar Puttada puang o malai pole meita mappalelo cakkurir?*

(For example, people outside Puttada, Sir. Could they come and see Mappalelo Cakkuriri?)

Interviewee: *Mala i!! tapi i'dao tu lao, menontong mo'o. Apa' i'dao ca mala lao maanu apa andiang tugasmu dzio. Laeng immai mesa anu e laeng mi tu to potugas. I'dai ca mala mauang ee bassa niuwwa paanu bandera iya tomo maanu kowi i'dai cia i'dai tia, laeng toi tia. ...sedangkang mambatta tarring leng toi tia to mambatta tarring tiang bandera. Jari pole dzilai na poleangi lai, laeng boi to mambawa dzai. i'da ca mauang iya mambatta iya tomo mambawa dzai, andiangi!*

(Sure, they could ! However, they cannot get close, so just watch. They certainly cannot get close because they have no task in it. Each role in this ritual has its job. ...even the person who cuts bamboo for flagpoles is different. There is a person who cuts it down, and another brings it to the place of the ritual, and they are different persons. It is forbidden for the person who cuts it to be the same as the

person who brings it to the ritual. It is not that way!)

Researcher: *...poko'na inggannana dzi'e dilalang e sanging diang toi tia dzo'o masing-masing tugas dilalang o memang di'o murni karena dari tomatua-tuana diolo? Iyamo do'o manurung lambi dite'e puang de?*

(...The point is that all the people in charge of this ritual are pure because of their descendants from the past. That's what has been passed down until now, Sir?)

Interviewee: *Sejak nenena tomo tia dipirang bongi iya tomodzi tia. I'dai tamala mau ah mambapa mambatta apa mala dzia, dai cia. Kecuali mua nawwa adappangana a i'da tu'u mala ee palambian anuamma de, iya ca maladzi tia. Mae'di toi tu cia anunna (laughs).*

(Since their grandmothers used to have the job, they must take over the task. It's not okay if someone says that I am going to go chopping because I can do it too. No, we cannot. Unless someone is unable to do it, they can ask their family to represent them. If that is the case, then they can. Lots of rules) laughs.

Researcher: *berarti iya dzi'e misalnya ...to namappasang di'e...bandera e, e.. iya immai to anu e, to maanu dzi'e rapang tomi tia dzi'e nene-nenena toi tia puang de?*

(Does this mean that for example...the people who will put up the flag...or everyone in charge of managing this flag until it has been raised comes from their grandmother's job, SirSir?)

Interviewee: *Poko'na nene-nenena tomo cia naung naung. Poko'na mua niuwwa i'da tomi cia na manu poko'na ana'na, ana'na, ana'na. I'da cia namala mauang o iyanumo, iyanumo, andangi tia mala.*

(The point is that it comes from their great grandmothers' tasks which have been passed down to their generations. For example, let us say that she is no longer capable, then it will be passed down to her child, from her child to her grandson and great-grandchildren. It should not be handed

over to other people outside her descendants; it is completely prohibited).

Researcher: Berarti iya immai to maanu bandera e, tomala mattugalang o, keturunanamo?

(Does it mean those in charge of this flag or who hold it are descendants of their great-grandparents?)

Interviewee: Nigelerang bomo cia. bassa iyou todzi pa' dappanga di'e. I'da toku tu iyou mala lao maanu. Mala mandonggo, tapi I'da mala maanu, niuwwa na mambawa maapa. Iya tomoku uwissang tomoku kowi uwawaa. Tapi I'da toku tu' iyou mala maanu mo niuwwa kowi, untuk wali koka', apa kang iyaku tomoku cia na mambawa, ya' I'dai tu cia mala na mauang, ya I'o pambawa I'o pambawa. I'dai ca sambarang, pura tianu tomo tia mai.

(Of course, they take a turn. For example, let's say I am sorry in advance. I cannot participate in handling it. I can hold the flag but cannot handle it like carrying it or something like that. My job is specifically to carry the heirloom machete (I Po'ga. However, I also cannot give representatives to other people to carry the machete because it is a special task for me. I cannot tell other people to carry it. It cannot be done randomly because everything has been organized from the beginning.)

Researcher: ...di'e I po'ga e pole dzi anutta memang puang de?

(... this I po' ga who took care of the flag from the beginning was your predecessor puang?)

Interviewee: Iyo! Pada poko'na, I'dama diang di'e nisawa, mua I'da tomoku diang ana'u bomo. Rapang le'bai anu, ee maulle to kaweng... ni ruttu le'mai pole dzi anunna tommuane ponna, tommuane bapa'na, I'dai mala dzi'o mauang na mala I apa' malluluare papa'na, I'dai tu mala mauang apa towaine adzi I'o andangi mala.

(Yes! So, if I am no longer in this world, Insha Allah, my son, will take over this task. As is the case in the marriage guardianship, it can be ordered from the grandfather, then the

father, and cannot appoint other people. As the father has a brother, we cannot appoint other people. Moreover, if she is a woman, she cannot. (Interview on April 23rd, 2022, 14.20 WITA at the house of To Matadzan, Puttada Village).

Based on the interview above, it can be seen that all people who are in charge of conducting the ritual ceremony are each inherited from their predecessors, which have clear inheritance patterns. Meanwhile, those who carry the mandate to continue the Mappalelo Cakkuriri are included in the Pappuangang Puttada organization. Therefore, it can be emphasized that the Pappuangang organization is an institution that was formed based on the element of kinship in ancient times, and it has continued for its descendants until now.

Related to inheritance carried out by the community, Cavalli-Sforza and Feldman (in Berry & John W, 1999: 32) stated that there are several types of inheritance patterns, namely horizontal transmission, which takes place to peers, and diagonal transmission, which occurs in education such as schools, studios, and other educational institutions. In addition to diagonal transmission and horizontal transmission, there is also a vertical transmission.

The vertical transmission (upright inheritance) is related to the inheritance system, and it occurs through genetic mechanisms from time to time, which involves passing cultural traits from parents to the offspring (Yusman & Indrayuda, 2019). Therefore, the upright inheritance is also known as biological transmission or biological inheritance. Based on the inheritance pattern in the Mappalelo Cakkuriri ritual performance, it can be concluded that the inheritance pattern used is vertical transmission because the ritual ceremony is the culture passed down biologically. In other words, the parents have passed it on to their children and grandchildren sustainably.

Indirectly, an educational process has taken place in the organization. Sugiarto &

Rohidi (2021:134) stated that the community-based art education approach believes that people who have wisdom, including certain parts of culture, will increasingly settle, develop, and even take root into a way of life (knowledge, value systems, and beliefs) passed down from generation to generation in a sustainable manner in the educational process that unites the informal and formal sectors as a whole.

Based on the explanations and various views above, the researchers have concluded that the Mappalelo Cakkuriri ritual ceremony as a process of value transmission is carried out through informal and non-formal education which can be seen by: 1) The Pappuangang Puttada organization performs the Mappalelo Cakkuriri ritual ceremony as a legacy from the ancient times and continued today by the current members of Pappuangang organization, in which non-formal education is embedded in this organization; 2) Everyone in the Pappuangang Puttada organization carries out the duties of their respective descendants continuously (biological transmission) and the mandated task is in the form of their contribution in the Mappalelo Cakkuriri as well as the procedures for doing so; 3) People believe that when the ritual ceremony is not carried out, they will be punished by their ancestors and this belief is passed down from generation to generation; therefore, there is an inheritance from parents to children as well as informal education in this process.

CONCLUSION

The implementation of Mappalelo Cakkuriri is a habit or culture with values that are used as guidelines for the life of the Puttada community. The ritual ceremony is a legacy of the predecessors passed down from generation to generation as a commemoration to be grateful, as a method used to overcome disasters, and as a medium for implementing informal and non-formal education. The ritual ceremony has its inheritance patterns that are

in line with education. The inheritance pattern in the ritual ceremony occurs genetically/vertical transmission (upright inheritance) from their parents to the children and grandchildren. It applies to both the executors and the Puttada community in general. Moreover, the educational process in it occurs in the *Pappuangang* Puttada organization, namely non-formal education as well as informal. In society, it occurs informally where the people have been introduced to Mappalelo Cakkuriri since childhood.

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