Totem: *Soa* and Its Role in the Indigenous Peoples Lives of *Negeri* Hutumuri - Maluku
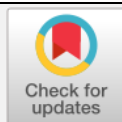
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ARTICLE INFO

ABSTRACT

Soa is a combination of several genealogically territorial eyes of the house. Each Soa usually has a symbol in the form of Totem, which is the identity of each Soa. Soa is still maintained until now. Even every symbol or Totem is still present in implementing traditional ceremonies. This study aimed to discover Soa and its role based on Totem in Negeri Hutumuri, South Leitimur Sub-district, Ambon City. This research is qualitative. The data source was obtained by purposive sampling. The Soa heads and traditional elders were used as informants. Data collection techniques through interviews, participatory observation, and documentation. The results of the study show: 1) Soa in the life of the people of Negeri Hutumuri consists of 5 Soa, namely Soa Pattihutung, Soa Mokihutung, Soa Tutupasar, Soa Lapaut, and Soa Puasel. 2) The role of each Soa is based on the Totem: 1. Soa Pattihutung, with the symbol of the Soa pigeon is role as an honest leader in leadership (King); 2. Soa Mokihutung symbolizes the Soa Mangole bird in charge of maintaining maritime security (Kewang sea/marine police). 3. Soa Tutupasar with the symbol of Soa, namely Soa-Soa, in charge of maintaining forest security (Kewang land/forest police). 4. Soa Lapaut, with the symbol of the Soa snake, is in charge of maintaining security and order (police/soldiers). 5. Soa Puasel, with the symbol of the Soa frog maintaining the cleanliness of water and art in the Negeri Hutumuri.

1. Introduction

Maluku is part of the Unitary State of the Republic of Indonesia which has thousands of islands and is inhabited by various tribes, religions, languages, and cultures (Ufie et al., 2020). Therefore cultural diversity in Maluku is a historical and social fact that no one can deny. The uniqueness of these diverse cultures has implications for the mindset, behavior, and personal character as a living tradition in society (Matitaputy, 2019).

In one traditional village/land in Maluku, especially in Ambon Island and Central Maluku, a King usually leads it. As the head of the traditional land, the King is assisted by *Soa* heads appointed by members (*Soa*'s child) (Tunny & Tomia, 2018). In carrying out his government duties, the *Soa* head helps the King according to their turn when the King is not in place. The head of the *Soa* who gets their turn in the task is called the head of the *Soa* guard (Latuconsina et al., 2020) or the head of the *Soa* month or *Bapa Jou* (Alfredo, 2011).

The structure of the state government is a legacy of the Dutch Government where this traditional law system as stipulated in the *Landraad Amboina* Decree No. 14 of 1919; it is stated that the *Negeri* Government is *regent en de* heads of *Soa*. Furthermore, in the decision of *Landraad Amboina* No. 30 of 1919, it is stated that the *negorij bestuur* is *regent en de* heads of *Soa*, which means that the implementation of the government of the *Negeri* is carried out by the King and the heads of *Soa* (Latuconsina et al., 2020).

The King or leader of traditional land is usually based on a certain lineage and comes from the eyes of the *Parental* house in the *Soa Parenta*/order (Alfredo, 2014). *Soa* heads are representatives of each *Soa* in one *Negeri*. This research sees that in Maluku culture, every traditional land has a *Soa* consisting of at least two *Soa* and a maximum of nine *Soa*. Each *Soa* has duties and functions according to the *Soa* symbol.

Ties between *Soa* members in several *Negeri* or villages are usually marked as part of their ancestry. According to Asare et al. (2014), each member of the totemistic group has the same ties and aspirations with colleagues and has the same designation. Totemism in anthropology generally states that each social group is identified with a particular species (Pasaribu & Permana, 2017).

In the life of the people of *Negeri* Hutumuri, each *Soa* has a special animal symbol (Totem) that represents the role and function of each *Soa* or clan. This is in line with Alfons (2020), which states the existence of totemism in the Hutumuri people by considering the Totem as *Soa*'s symbol. This existence seems to have shown a self-identity from each *Soa* through the totems on the clothes, the stickers affixed to the doors or windows, and public vehicles. Each *Soa* always appears with its *Soa* symbol at every traditional ceremony. Special symbols such as *Soa Lapaut* with the symbol of *Soa* snake, and *Soa Puasel* with the symbol of Soa frog.

Of course, modern life questions the existence of a totem belief that is very difficult to maintain. In reality, the presence of the Totem itself on Ambon Island for the Leitimor peninsula of the Ambon Island community is only found in the *Negeri* Hutumuri. *Negeri* Hutumuri is located on Ambon Island, which has experienced a touch of modern world development but still maintains the customs and culture of totemism beliefs that have existed since ancestral times (Alfons, 2020). This is an interesting study because of the uniqueness of the indigenous people who live in the *Negeri* Hutumuri, which still maintains *Soa*'s existence with its role according to the existing Totem and is not owned by other *Negeri* on the island of Ambon. This research is very important for the people of Ambon Island, especially the younger generation in *Negeri* Hutumuri, to maintain the existence of local culture as a form of local wisdom. This study aimed to discover *Soa* and its function based on the Totem symbol in *Negeri* Hutumuri, South Leitimur Sub-district, Ambon City.

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2. Literature Review

2.1. *Soa* in Maluku People Life

The term *Soa* comes from Tidore, which is taken from the name of the former capital (in 1960), namely *Soa-Siu*, which means "nine *Soa*". The term indigenous given by the Ambonese island community in *Negeri* Allang *Soa* is called *Uru*. In Erie, it is called *Antoun* (Cooley, 1987). According to the Hutumuri community, *Soa* comes from Sual, separated or divided. Of course, what is meant is the various clans or eyes of the house, which then decide to merge into one *Soa*.

The background of the existence of *Soa* existed before the formation of a single *Negeri*, namely when the process of population movement continuously and gradually filled *petuanan* (one area). They settle down, and when they feel the same way, several house eyes join themselves in a small fellowship and live together. *Soa* is a combination of several units of the house or clan. *Soa* itself is a combination of several units of the house or clan (family) and from several *Soa* then merged into one *Hena*/*Negeri*/village (Matitaputty & Masinay, 2020). The same thing was expressed by Cooley (1987) that *Soa* is a collection of unilateral hereditary groups, i.e., houses that are formed at a certain time and enlarge when new arrivals are added and decrease when there are extinct houses. *Soa* plays an important role in developing a *Negeri* (village) (Matitaputty & Masinay, 2020).

The number of *Soa*s found in one *Negeri* varies. Still, the research finds that there are at least two *Soa* in Noloth and the Nuaulu tribal community in Tamilou (Matitaputty, 2016), three *Soa* (Nendissa, 2010), four *Soa* in *Negeri* Oma (Matitaputty & Masinay, 2020). There are also five *Soa* in Mornaten (Touwe et al., 2020), five *Soa* in Haruku (Asrul et al., 2017), six *Soa* in Porto (Matitaputty, 2018), eight *Soa* in *Negeri* Allang (Matitaputty, 2013), and nine *Soa* in *Negeri* Ihamahu and Booi (Matitaputty, 2018). All information shows that the number of *Soa* in each village/traditional land in Maluku is different.

Soa is led by a *Soa* head who is in charge of assisting the King (King: the name for the leader of a *Negeri*/village in Maluku) in carrying out the *Negeri* government on behalf of *Soa*. The head of *Soa* has a strategic role in the government of the *Negeri*/village as a communication bridge between the King and the children of *Soa* (*Soa* community/*Soa* members). The head of *Soa* serves as a communication bridge between *Soa* members and the village government and, at the same time, as a representative who represents *Soa* in village-level decision making. If there is something important that the *Soa* children (members) need to know, the head of *Soa* will gather the *Soa* children (*Soa* members) through an oral invitation delivered by someone appointed (Kaliky et al., 2015). For example, when carrying out the demolition and closing of the traditional house (*Baeleo*), after a *Saniri Negeri* meeting was held, the King asked the head of the *Soa* to inform the children of the *Soa*. The head of *Soa* will ask *Marinyo* to inform *Soa*'s children to gather at the Head of *Soa*'s house to discuss various *Soa* preparations for the demolition and closure of *Baeleo*.

In practice, the existence of *Soa* and its role in several *Negeri* in Maluku is currently re-emerging after the re-enactment of Law No. 32 of 2004 concerning Regional Administration and followed by Regional Regulation of Maluku Province No. 14 of 2005 concerning Re-determination of the *Negeri* as Traditional Law Community Unit in the Maluku Province area. The enactment of these two laws replaces Law No. 5 of 1979 concerning the Village Government. Implementing the law raises the problem of the loss of traditional existence, including *Soa* (Dokolamo, 2021). This law changes the structure of traditional government in Maluku from the King government system to a village head, Village Community Resilience Institute and Village Mediation Institute replace *Saniri*, including *Soa*, *Kewang*, *Marinyo*, and *Maueweng* (Matitaputty, 2018).

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2.2. Totem as a symbol and clan identity

The Totem appears in three distinct manifestations: 1) in the actual entity in the physical world that the Totem group believes to be its ancestor; 2) in man-made images of Totem carved into wood or stone, for example, and used in related ceremonies; 3) on the actual human members of the Totem group itself (Riley, 2014). The term Totem appears in ethnography towards the 18th century. This word appears in the interpretation of Indian, J. published in London in 1791 (Asare et al., 2014). The word Totem was introduced by Mc. Lennan (1869-1870) comes from the word *o toteman*, which means family or relatives (Wonmut, 2017). The meaning of the word Totem, which entirely reads *ototeman*, in Ojibwa language means "he is my male relative" (Widana et al., 2016).

Durkheim found the symbols of the Totem animal to be very meaningful to the clan who worshiped it because the animal was considered a sacred part and was an embodiment of the sacred and a perfect example of the sacred (Widana et al., 2016). According to Durkheim, Totem is a symbol of the clan itself, related to the power behind it, according to the above view. Totem is also a symbol of cohesion and social identity because the Totem unites each clan member in a special bond that is not based on a blood relationship (genealogy) (Widana et al., 2016). Furthermore, according to Dandirwalu (2014), the basis of the special bond of clan members is because they have the sa   me name (taken from the names of something material, especially animals and plants), which the clan considers to have kinship/family relations. As a clan symbol, the Totem immediately refers to the clan's identity (clan identity).

Each clan member will give meaning to the symbol concerning its identity. The Totem symbol revives solidarity and moves clan members to participate in collective life (Dandirwalu, 2014). The Totem is something concrete, the real picture of a clan, so the Totem is an identification mark in a group or clan that is similar to an identification badge to show that identity (Sopacoly et al., 2019)

The name or symbol worn on a clan is not just a word but a being, and it is an essential part (Durkheim, 2011). Each clan in Maluku has its Totem, which is taken from animals and plants. Totems in Maluku in several regions are based on their respective clans and bind each clan.

3. Research Methodology

This research uses qualitative research. Qualitative research design produces descriptive data and data analysis and interpretation in written or spoken words from people and observed behavior (Creswell & Poth, 2017). This study describes the research object about *Soa* existence and its role following the Totem symbol of the *Soa* that exists in the life of the people of *Negeri* Hutumuri. The researcher becomes the key instrument, and the data source is chosen purposively. Namely, the informant is the person who is considered to know best what is being studied so that he can open the door wherever the researcher collects data (Sugiyono, 2015). In this study, the informants consisted of five heads of *Soa*, namely the head of *Soa Pattihutung*, the Head of *Soa Mokihutung*, the Head of *Soa Tutupasar*, the Head of *Soa Lapaut*, and the Head of *Soa Puasel*. The time for the research to take place is from February to March 2021.

Direct observation, interviews, and documentation collected data. The collected data was analyzed interactively until it reached saturation point using flow research analysis techniques (Miles, 1992). Data analysis activities include three elements: first, data reduction, which is part of the analysis of sharpening, classifying, directing, removing unnecessary, and organizing data in such a way that conclusions can be drawn and verification of data presentation and conclusion drawing (Matitaputty & Masinay, 2020)

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Second, data presentation, namely all data obtained in the form of field notes made in the form of narrative text at each point that has been reduced in the matrix. Third, concluding the emergence of *Soa* in the indigenous people of the *Negeri* Hutumuri, analyzing the existence of *Soa* and their functions according to the totem symbol of each *Soa* and the future of *Soa* in *Negeri* Hutumuri.

4. Results and Discussion
4.1. Totem Manifest

As stated by Riley (2014), Totem appears in three different manifestations, namely: (1) in actual entities in the physical world which the Totem group believes to be their ancestors; (2) in man-made images of Totem carved into wood or stone for example and used in related ceremonies; (3) and on the actual human members of the Totem group itself. Answering Riley's view regarding the manifestation of the emergence of Totem, in *Negeri* Hutumuri, the emergence of Totem not only answers one of the three views, but the manifestation of the emergence of Totem in *Negeri* Hutumuri answers the three views of Riley.

1) Totemism is a religion that believes a certain ethnic group is related to ancestral spirits (Maryone, 2011). The Hutumuri people also believe that the Totem symbol in each *Soa* embodies their ancestors. Each *Upu Latu* or *Soa* leader has their magic, and the proof of this magic is their ability to change their physical form into special animals. The animals referred to are only certain types and have special characteristics through a red cloth bond (*kain berang*) on one part of their body, considered an ancestor or ancestor (Alfons, 2020).

The magical properties of each *Upu Latu* include *Upu Latu Siti Pattiteru* from the eyes of the *Waas* house, leading the *Hena Pattihutung* to transform into a pigeon. *Upu Latu Sekuku Daging* from the eyes of the *Pattiapon* house leads *Hena Mokihutung* whose magical form can change into a *Mangole* bird. *Upu Latu Surinay* from *Pesurnay*'s house's eyes leads *Hena Tutupasar*, whose magical form can change into a flying *Soa-Soa* (monitor lizard). *Ina Latu Sibundaraya* from the eyes of the house of *Horhoruw* leads the *Hena Puasel*, whose magical form can change into a frog. Meanwhile, *Upu Latu Yana Puty*, from the eyes of the *Sameaputty* house, leads the *Hena Lapaut*, whose magical form can transform into a snake (Alfons, 2020).

Figure 1. The symbol of *Soa* Laput (Snake) which is marked with a red *kain berang*

2) Man-made images of Totem carved into wood or stone, for example, and used in related ceremonies. This can be seen in *Negeri* Hutumuri, where *Soa*'s symbol is depicted on the

walls of the *Baeleo Suluwaming* of the *Negeri* Hutumuri and every *Soa* pillar in the *Baeleo*. *Baeleo* is seen as an old house or ancestral house because it is considered a connection as the first residence of a group of people who first arrived and are considered the *Negeri*'s founders (Salhuteru, 2015).

The identity of the Totem can also be found from the screen printing of black clothes commonly used in traditional ceremonies, stickers affixed to doors or windows of houses, and public transportation belonging to the Hutumuri community. Concerning the relationship between the Totem and their owners, the implementation of the ritual creates a deep unity between the Totem owners (clan members) and their ancestors who are present in the form of the Totem creatures concerned (Wonmut, 2017).

This can also be seen in *Negeri* Hutumuri, wherein the life of the Hutumuri people come alive by always presenting the Totem symbol directly at traditional ceremonies. Such as the symbols of *Soa Lapaut* (Snake), *Soa Puasel* (Frog), and *Soa Pattihutung* (white pigeon). Unlike the three *Soa*, the other *Soa*, *Soa Mokihutung* (*Mangole* bird) and *Soa Tutupasar* (*Soa-Soa*), are rarely presented. This is in line with the diminishing role of the two *Soa* in the people of *Negeri* Hutumuri as Coastguards (Sea) and Forests.

Figure 2. *Soa Puasel* Member with *Soa* Frogs attached to clothes

3) As a member of the totem group. Each clan in the Indigenous people of the *Negeri* Hutumuri is incorporated into one of the five existing *Soa* (including the eye of the house or the clan of immigrants who later join the *Soa Puasel*). Thus, every community member is included in the totem group in the *Negeri* Hutumuri community (can also be seen in **Table 1**).

This is very clearly seen during the implementation of traditional rituals. Each community takes part in its respective *Soa*. At the end of the traditional ceremony, each *Soa* member will be in the *Patita* meal at their respective *Soa* house. The implementation of eating *Patita* in Maluku means eating together is always carried out during traditional ceremonies (Matitaputty & Masinay, 2020).

Figure 3. Member of *Soa Lapaut* after the traditional ceremony of the inauguration of the King

4.2. *Soa* in the life of the Traditional people of the *Negeri* Hutumuri

The social life of the *Negeri* Hutumuri people has a standard social structure, which is divided by lineage. In general, the social structure of the Hutumuri community is divided into five *Soa*, with each leader, duties, and responsibilities as the integrity of the *Negeri* (Muskitta, 2015). The structure can be explained as follows:

4.2.1. *Soa Pattihutung*

Soa Pattihutung formerly occupied the Ama Putut area (approximately 2 Km from the present *Negeri* of Hutumuri). Previously, this *Soa* was led by *Ina Latu Siti Patiteru* (Marga *Waas*) (Hetharion & Matitaputty, 2013) so *Soa Pattihutung* bequeathed descendants to the *Waas* clan. There are ten clans in this *Soa*: *Waas*, *Leiwakabessy*, *Matakena*, *Paays*, *Matuankotta*, *Lekahatu*, *Lesiasel*, *Salhuteru*, and *Arlawelang*. But for the eyes of the house of *Lekahatu*, *Salhuteru* and *Arlawelang* are no longer in the *Negeri* of Hutumuri (extinct). This *Soa* has the task of taking care of matters related to government and is symbolized by the white pigeon (Muskitta, 2015).
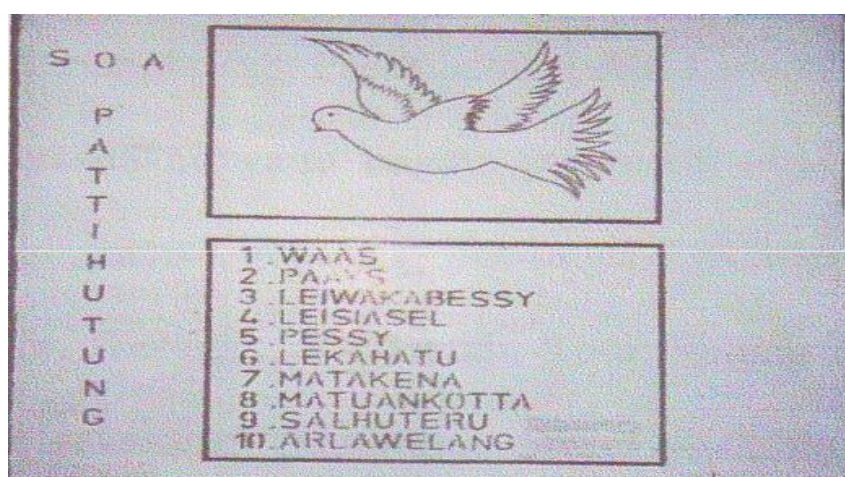

Figure 4. Symbol and clan of *Soa Pattihutung* (Matitaputty, 2013; Hetharion & Matitaputty, 2013)

4.2.2. *Soa Mokihutung*

Soa Mokihutung used to be located in the mountainous area of Ehud (approximately 4 km from present-day Hutumuri). Formerly the leader of this *Soa* was *Upu Latu Sekuku Daging* (*Pattiapon*). There are six clans in this *Soa*, namely: *Pattiapon*, *Tehupeiory*, *Souripet*, *Tepalawatin*, *Kappuw*, and *Pattiasina* (Alfons, 2020). *Soa Mokihutung* bequeaths descendants to the *Pattiapon* clan who is in charge of maintaining security at sea, and the symbol of this *Soa* is the *Mangole* bird (Muskitta, 2015).
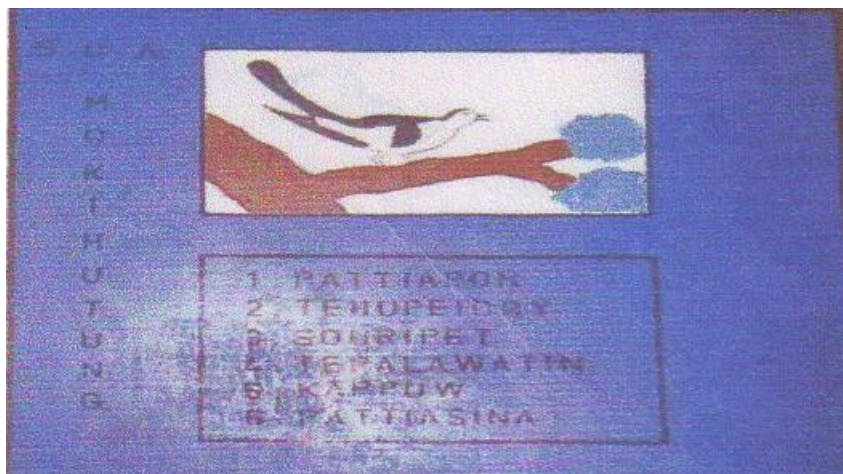

Figure 5. Symbol and clan of *Soa Mokihutung* (Matitaputty, 2013; Hetharion & Matitaputty, 2013)

4.2.3. *Soa Tutupasar*

In the past, *Soa* inhabited the Totu area, approximately 1.5 Km from Hutumuri today. This *Soa* was led under *Upu Latu Surinai* (*Pesurnai*). There are eight clans in this *Soa*, namely: *Pesurnay*, *Lewaherilla*, *Thenu*, *Asthenu*, *Pattihahuan*, *Harmusial*, *Tomalueng*, *Pistaut* (Hetharion & Matitaputty, 2013). The *Tomalueng* clan currently occupies the *Petuanan* area of the *Negeri* Passo. In contrast, the *Pistaut* clan has begun to disappear (extinct) in the eyes of the house in the *Negeri* Hutumuri because there is no longer a lineage. *Soa Tutupasar* bequeathed offspring to the *Pesurnay* clan, which regulates the community's economy, with this *Soa* symbol being *Soa-Soa* (Alfons, 2020).
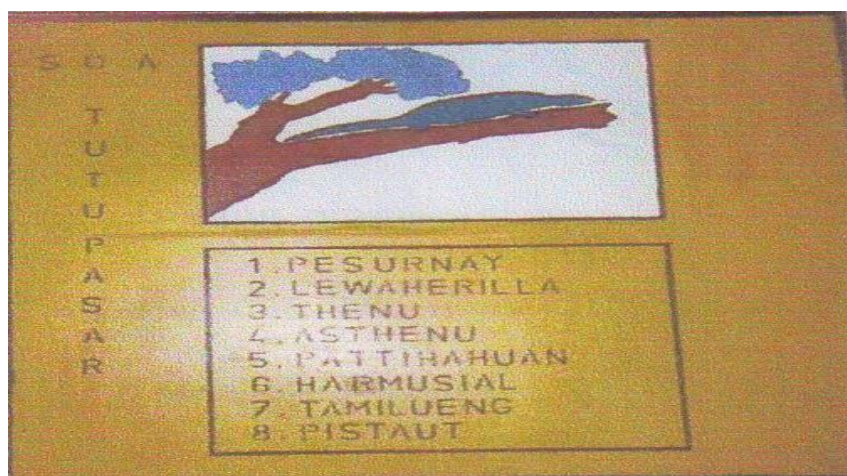

Figure 6. Symbol and Clan of *Soa Tutupasar* (Matitaputty, 2013; Hetharion & Matitaputty, 2013)

4.2.4. *Soa Lapaut*

In the past, this *Soa* occupied the area of Mount Tomol, approximately 8 km from Hutumuri today. The leader of this group is *Upu Latu Sitania Pessy/Upu Latu Yana Putty* (*Sameaputty*). There are five clans contained in this *Soa*, namely *Sameaputty*, *Souhuwat*, *Kailuhu*, *Lilipory*, and *Patalala* (Alfons, 2020). *Soa Lapaut* bequeathed descendants to the *Sameaputty* clan. The task of this *Soa* is to maintain order and security and is symbolized by the snake.
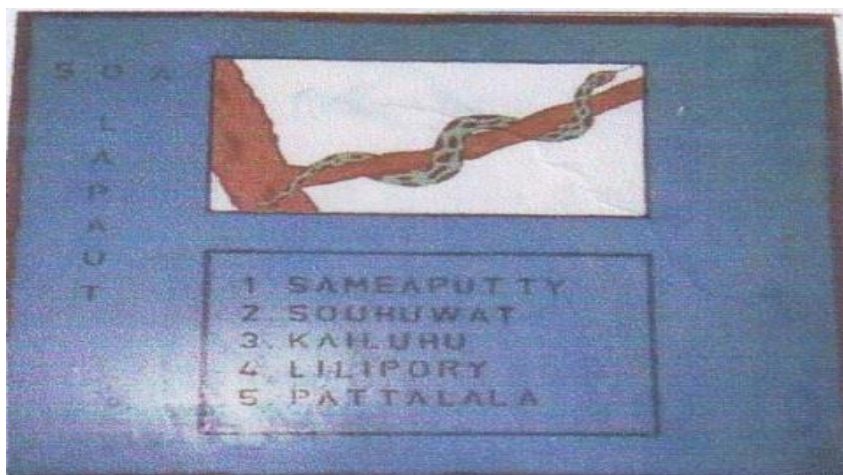

Figure 7. Symbol and clan of *Soa Lapaut* (Matitaputty, 2013; Hetharion & Matitaputty, 2013)

4.2.5. *Soa Puasel*

In the past, *Soa* inhabited the area of Mount Nusuruman, approximately 2 km from Hutumuri today. *Upu Latu Sumbarala*, previously led *Soa*. *Soa*'s symbol is a frog. In the past, there were five clans in this *Soa*, namely *Horhoruw*, *Moniharapon*, *Matuahitimahu*, *Rehatalanit*, *Hursepuny*, and now it is increasing because all the new clans that inhabit the *Negeri* Hutumuri are included in *Soa Puasel* or called *Soa* immigrants (Alfons, 2020). This *Soa* bequeathed descendants to the *Horhoruw* clan, whose job was to protect water sources and regulate the arts. This *Soa* is the frog/toad symbol (Muskitta, 2015).

Figure 8. Symbol and Clan of *Soa Puasel* (Matitaputty, 2013; Hetharion & Matitaputty, 2013)

For more details about the types of *Soa*, the eye of the house in *Soa*, the name of the *teong/teun*, the status, and the symbol of each *Soa Negeri* Hutumuri, can be seen in the following table.

Table 1. *Soa* Name, Eye of House, *Teun/Teong*, Status, Characteristics, and Symbol of Totem

No	*Soa Name*	Eye of House (Clan/Family)	*Teong/Teun* (Traditional Name/Title)	Status	Totem Features
1	*Pattihutung*	- *Waas* - *Matuankotta* - *Leiwakabessy* - *Matakena* - *Lesiasel* - Pessy - *Paays* - *Arlawelang*	- Leruhu - Titimula - Leruhu - Leruhu - Matita - Leruhu	- Head of *Soa Parenta* - Head of Traditional *Soa* - Member - Member - Member - Member	Pigeon (Announcer) / Leader
2	*Mokihutung*	- *Tehupeiory* - *Pattiapon* - *Pattiasina* - *Kappuw* - *Soripet* - *Tepalwatin*	- *Timu-timu* - *Pesiwa* - *Timu-timu* - *Timu-timu* - *Timu-timu* - *Louputu*	- Head of *Soa Parenta* - Head of Traditional *Soa* - Member - Member - Member - *Marinyo*	*Mangole* Bird (preserving life on the beach) (Sea guard)
3	*Tutupasar*	- *Lewaherilla* - *Thenu* - *Pesurnay* - *Asthenu* - *Pattihahuan* - *Harmusial*	- *Tersili* - *Tersili* - *Tuilatu* - *Tersili* - *Pikalessy* - *Tinilisa*	- Head of *Soa Parenta* - Head of Traditional *Soa* - Member - Member	*Soa-Soa* (fly) (preservation of forest resources) (Forest Police)
4	*Puasel*	- *Horhoruw* - *Moniharapon* - *Rehatalanit* - *Matuahitimahu* - Other	- *Pourisa* - *Tokomahu* - *Pourisa* - *Pourisa*	- Head of *Soa Parenta* - Head of Traditional *Soa* - Member - Member - Member	Frogs (guarding water and art) (Managing art)
5	*Lapaut*	- *Kailuhu* - *Souhuwat* - *Sameaputty* - *Patalala* - *Lilipory*	- *Siloi* - *Leihitu '* - *Lisapali* - *Titimula* - *Pesune*	- Head of *Soa Parenta* - Head of Traditional *Soa* - *Malesi*	Snake (guard, *Negeri* guard)

Source: Matitaputty (2013); Muskitta (2015); and research collaboration

4.3. *Soa* Functions based on the *Soa* Symbol (Totem) in *Negeri* Hutumuri

Biological cultural resources are important for traditional communities for food, medicine, and cultural life. In Indonesia, we find a lot of local wisdom that comes from biological culture, both flora, and fauna. Many animals have an important value in ceremonies. In Toraja, buffalo are sacrificed at funeral parties to accompany the spirits of the dead in a Rambu Solo ceremony because the Toraja people think that buffalo is a vehicle ridden by the spirit of the deceased to take them to heaven (Bunga et al., 2020)

Buffaloes in Tenganan Pegringsingan Village are not used as working animals. Still, buffaloes are privileged, used in special ceremonies to become adored and respected animals.

Even buffalo are very close to humans and are categorized as Totem (Widana et al., 2016). Many tribes honor certain animals, which they believe to be symbols or totems of the tribe. This can also be seen in the people of *Negeri* Hutumuri. They, until now, hold firmly to their belief that certain animals in every *Soa* in this *Negeri* have the value of local wisdom that is very deep as a part of their lives. However, some of them are currently experiencing a decline in their traditional Totem wisdom value.

Soa Pattihutung, Pati; means lord, and *hutung* (*Hutong*) means many. So *Pattihutung* means many masters. Following its means, the master, in this case, the King or leader of the *Negeri*, comes from *Soa Pattihutung*. This *Soa* functions to run the wheels of government. Following the *Soa* symbol, which is a pigeon symbol by taking a white character, the pigeon's wings are stretched, and when they are flapped, they will form waves (Vannesa & Anggraeni, 2020). White symbolizes purity, cleanliness, and loyalty, meaning the value of wisdom. A king who leads this *Negeri* must be loyal, sincere, and honest in carrying out his duties to serve his people.

Pigeon is also known to be able to bring prosperity and peace. Several symbols have been used throughout history as symbols of peace, and the most famous is the pigeon (Asy'ari et al., 2020). The pigeon is a symbol that brings peace (Vannesa & Anggraeni, 2020). Thus a king must carry out his duties properly for the progress and welfare of society in peace. In addition, pigeons live in pairs and live in groups (Aji et al., 2015) which is also expected from the King's figure who does not live for his own sake but for the welfare of his people.

Pigeon does not have bile. Bile symbolizes bitterness, meaning that it can be believed that there is no bitterness in the pigeon (Bailey, 2020). It is hoped that a leader or King should not hold a grudge against his people. The flapping of its wings depicts the leader's figure who has always been a protector for the people. Lastly, the pigeon is a very smart bird. Pigeon finds their way back to the cage when they are flown in two steps: determining the cage's direction and using a solar compass to fly to the cage. When pigeons cannot see the sun, they use a magnetic compass (Dahrun et al., 2019).

Pigeons can see and recognize well every landscape they pass. From there, the pigeons can predict their location relative to their cage or place of origin. This ability is also complemented by the pigeon's ability to associate a location with that place's smell and wind conditions. This ability is very useful for pigeons to remember a place they have traveled for the first time (Zebua et al., 2016). This is for maintenance, of course, making the role of pigeons as postal pigeons (Dahrun et al., 2019). Postal pigeons have been trained to deliver letters or messages (Nurdiyanto & Yanti, 2019). It is hoped that a King will become a carrier of good message for the people of *Negeri* Hutumuri. The great hope of a king is of course not only smart but also wise in leading and making decisions and able to bring progress to his *Negeri*.

Next is *Soa Mokihutung*. From the origin, the word *Moki* means more, and *Hutung* (*Hutong*) means a lot, so *Mokihutung* means more and more. The function of this *Soa* is to maintain the safety of the sea. Following the *Soa* symbol, the *Mangole* bird has the nature of always protecting nature around the beach and ocean. The *Mangole* bird is known as a loyal bird. If in the seasons, it will go to the beach where it usually lays eggs (will not move to other coasts) and return when the eggs hatch. It is hoped that *Soa Mokihutung* has a role like marine police who controls marine security and even controls the existence of natural resources to be guarded, managed, and conserved to continue the existing ecosystem. Of course, the continuity of the ecosystem will affect human survival as the main user of the natural resource. *Kewang* is an officer who has the role of guarding everything in the seas of the *Negeri* Hutumuri for the sustainability of the generations that exist in the *Sasi* culture in Maluku. In Kei Besar the term *Sasi* is known as *Yot*

439

and Kei Kecil as *Yutut* (Suntoko et al., 2019). In its implementation, the *Sasi* is divided into two parts, namely the land *Sasi* (Forest) and the sea *Sasi* (Ellen, 2016).

In Maluku Province, Indonesia, natural resources are managed under a locally defined set of rules and regulations known as *Sasi* (Matitaputty et al., 2018). *Sasi* was revived as community-based management, as environmental wisdom applied to sustainability issues (Ellen, 2016). The local wisdom of *Sasi* culture in Maluku is interpreted to maintain ethics in community life. Natural commercial plants are limited to a certain period to maintain the balance of nature and other ecosystems. This results in natural resources being preserved to support the people's lives in them (Matitaputty et al., 2018).

The existence of *Sasi* makes the community orderly in maintaining the survival of natural resources because the extraction is very concerned with the sustainability of natural resources to ensure the life of each generation. Besides that, the sea is maintained and protected to avoid abrasion, clean, and free from garbage. However, it is regrettable that in the last few decades, the traditional existence of *Sasi* culture has been abandoned by the people of *Negeri* Hutumuri. The function of the *Kewang* as *Sasi* executor, whose role has been less visible both in the government structure and in real life. Thus, *Sasi* can answer the goal of today's modern world to live in harmony with nature, as suggested by (Ellen, 2016). The role of local resource management institutions, generally described in the Maluku islands as *Sasi*, has been adapted to modern goals. Therefore, *Sasi* needs to be revived as community-based management, as environmental wisdom is applied to sustainability issues (Ellen, 2016).

Today, this is a significant concern for the Hutumuri people to revive *Sasi* in responding to global challenges in maintaining survival. It can be seen that the abrasion level that is starting to appear in *Negeri* Hutumuri is due to the lack of the role of *Kewang* in protecting the shoreline by breeding mangrove plants that are no longer being noticed/starting to disappear. Many anglers use bombs and other fishing rods that are harmful to the ecosystem. In addition, the largest forest fire that occurred in 2005 destroyed the clove, nutmeg, durian, and pineapple trees which are potential natural resources of the Hutumuri community, indicating that the function of *Kewang* control is no longer being carried out. It needs to be sustainable because sustainability is crucial to maintaining the quality of environmental life and humans. This challenge can be answered in the form of the local wisdom of the Maluku people through *Sasi* (Matitaputty, 2018, p. 42).

The role of community local wisdom needs to be revived. It is not uncommon for people to still apply local knowledge with conservation, management, and sustainable exploitation of natural resources. All of this shows that the management of nature, forest, water, land-based on traditional wisdom and local knowledge has sustainability for efforts to preserve the natural environment and support the cultural existence of local social groups (Cholillah, 2017).

Soa Tutupasar, according to the meaning of the word *Tutu*: bowing and *Pasar* comes from the word *Pasal*, which means *Gupasa* wood, so what is meant by *Tutupasar* is a resident of a *Negeri* whose job is to cut *Gupasa* wood. Function to run the community economy. Following the *Soa* symbol, *Soa-Soa* has the meaning of wisdom values like *Soa Mokihutung*, which plays a role in maintaining sea security. *Soa Tutupasar* functions to maintain economic stability by managing forests in the *Negeri* Hutumuri through the control function of a forest clerk in carrying out forest *Sasi* on plantation products belonging to the community. Public. The financial control function is like the police to control the forest (forest police), control the harbor, or the ocean (marine police) (Matitaputty, 2018).

Related to the management, Harkes & Novaczek (2002) stated that it must be done in the form of *Sasi*. *Sasi* is a conventional resource management system in eastern Indonesia, including

spatial and temporal restrictions on harvesting crops, cutting timber, and collecting other products from the forest, tidal zone, or sea area. *Sasi* has regulations to protect several natural resources such as pineapple, walnut, chempedak, durian, areca nut, nutmeg, and sago leaves (Xiuping et al., 2010). The *Sasi* prohibition is usually applied to resources such as shellfish (*lola*), coconut trees, sago groves, fruit or nut-producing trees, sacred land (sacred land), forest areas, and intertidal zones (*meti*) (Hooe, 2012). Unfortunately, the control function of this *Soa*, similar to that of *Soa Mokihutung*, is no longer being carried out. Hence, several years ago, a forest fire resulted in the death of long-lived plants such as cloves and nutmeg due to the absence of the control function of the forest guards. Of course, this is an important concern from *Soa Tutupasar* and the *Negeri* Hutumuri's government.

Soa Lapaut, according to the origin of the word *Paut* for the people of Maluku, is the outer part of food packaging such as peanuts (*paut kacang*), salak fruit (*paut salak*), so *Soa Lapaut* acts as a guard or protector of the entire Hutumuri community. This can be seen from the character of *Soa*'s symbol, which is a snake with physical limitations only by crawling does not hinder its agile movements when on the ground or when climbing. This makes this animal a symbol of tenacity, strength, and agility. *Soa Lapaut* is to protect all the people of *Negeri* Hutumuri from any attack. This can be seen from the nature of the snake when it faces an enemy that threatens it, so it quickly pounces its prey. That is the big task entrusted by the Hutumuri people to *Soa Lapaut*, namely to guard and protect all *Soa* in *Negeri* Hutumuri. The implementation of these tasks can be seen in all the implementation of traditional activities in *Negeri* Hutumuri. *Soa Lapaut* always performs with the *Cakalele* dance as *Soa*'s task representation to show their strength marked by machete and *Salawaku*, which means shields that protect. The representation of this task can also be seen from every movement of the *Cakalele Alifuru* dance from *Soa Lapaut*, which describes the fighting speed of a mighty man with machete and *Salawaku* movements and spears that show their attitude to guard and defend *Negeri* Hutumuri (Hetharion & Matitaputty, 2013).

Soa Puasel, according to the presence of frogs/toads that inhabit tall tree trunks and often hide behind leaves, or can usually only be found on the sidelines of rocks in clean and uncontaminated water sources in mountainous areas. A voice that is often heard shouting describes the chorus's harmonious tone. The function of this *Soa* is to keep the water clean and regulate art.

The two functions of the frog as a representation of *Soa Puasel*, when viewed from its current existence in *Negeri* Hutumuri, it seems that regulating the arts is still being maintained in society. The musical orchestra - shellfish (*Tahuri*) is the only very well-known musical chorus in Maluku preserved by *Soa Puasel*. The responsibility for this art is given to the lineage (eyes of the house) *Horhoruw* following the duties and responsibilities in regulating the arts (Muskitta, 2015). *Tahuri* music art from *Negeri* Hutumuri is currently one of the music icons of Ambon City, Ambon City of Music awarded by UNESCO in 2019. The Joint Learning Program traditional *Tahuri* music in 2019 has also been introduced to instill a love of traditional music to the younger generation, namely students in Ambon City.

4.4. *Soa*'s Future

The hope that *Soa* will remain a part of the life of the people of *Negeri* Hutumuri is a prayer from the people of *Negeri* Hutumuri. After approximately 20-25 years, the village government system changed the structure of traditional government into a village. At the same time, overhauled the existing cultural traditional order without exception of the *Soa* traditional social organization until 2004. After issuing local autonomy, the Ambon City Government issued the

Ambon City Regulation No. 8 of 2017 concerning *Negeri*. Article 25, paragraph 1 states that the *Negeri* government includes *Saniri*. The third paragraph in Article 25 states that the *Negeri Saniri*, as stated in paragraph 1, includes the head, vice, and secretary who come from one of the elements of *Soa* representatives.

In chapter 1, article 22 states that *Soa* is a territorial genealogical association in *Negeri* and consists of several eyes of houses. Article 23 states that the head of *Soa* is the head of the territorial genealogical alliance, which is domiciled in *Negeri Saniri*, and is tasked with assisting the head of *Negeri* government in the implementation of *Negeri* government representing *Soa*. This law certainly provides hope and fresh air for the sustainability of *Soa* in the future. Although currently the two *Soa*s in Hutumuri, namely *Soa Mokihutung* and *Soa Tutupasar*, are experiencing a shift in roles, it is hoped that they will be able to carry out these roles again as part of the hope for future generations.

Maintaining the existence of natural resources both on land and at sea through the implementation of *Sasi* is now no longer a big task of the Hutumuri government through *Negeri* regulations that are expected to be carried out again as a sustainability effort for and for our generation. The research hopes that the existence of *Soa* in *Negeri* Hutumuri will be maintained in the face of global challenges in the future. Of course, the future of *Soa* is strongly supported by government regulations that provide the basis for legal power and public awareness to maintain and preserve ancestral cultural heritage through local wisdom in *Negeri* Hutumuri.

5. Conclusion

As a traditional culture that has been known since the past, *Soa* has a very significant function for the supporting communities who are members of it. This means that the existence of *Soa* as a social organization that is customary and a cultural heritage that has the value of local wisdom in the Hutumuri community is still maintained. There are five *Soa*s in Hutumuri, including: *Soa Pattihutung*, *Soa Mokihutung*, *Soa Tutupasar*, *Soa Puasel* and *Soa Lapaut*. *Soa* is not just a gathering place for several houses or clans that exist in the life of the Hutumuri community. Still, it becomes a binder and identity through the symbol of each *Soa*. It is believed to represent the ancestors and has a function that reflects each characteristic of the Totem symbol and is a cultural heritage that continues to be maintained as an important matter and become an inseparable part of the life of the Hutumuri people.

The type of Totem in each *Soa* in *Negeri* Hutumuri shows the value of local wisdom based on the function and role of each *Soa*. This role can be seen in implementing traditional ceremonies in *Negeri* Hutumuri and in regional events that can even be enjoyed on the international stage. Such as *Soa Lapaut* with the existence of the *Cakalele* dance, which is often staged to welcome guests both at the national and international levels, and *Soa Puasel* with the *Tahuri* music group orchestra, which is well known on the international stage. Besides that, *Soa Pattihutung* has a wise leader (King) role. Still, there are two *Soa* that currently need special attention, namely *Soa Mokihutung* and *Soa Tutupasar*, in their duties and responsibilities to protect natural resources in the sea and the forest through the *Sasi* culture to protect the environment. sustainability of generations in *Negeri* Hutumuri. The great hope is also through government support through regional regulations that strengthen the existence of indigenous peoples in *Negeri* Hutumuri and wise leaders (King) in seeing every potential of *Soa* as an important part of supporting the sustainability of the lives of the people of *Negeri* Hutumuri.

6. Acknowledgment

The author would like to thank the government of *Negeri* Hutumuri and all key informants from the five *Soa* in *Negeri* Hutumuri. The author also thanks anonymous reviewers for reviews on this article.

7. Declaration of Conflicting Interests

The author has declared no potential conflicts of interest concerning the study, authorship, and/or publication of this article,

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