

# Analisa

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## INTRODUCTION FROM THE EDITORIAL BOARDS

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Analisa Journal of Social Science and Religion is successfully launched for the volume 1 number 2, July - December, 2016. This is the second volume published in English, since it is started in 2016. Many people have involved in this publication including advisory editorial, International editorial boards, editors, language advisors and assistant to editors. These people made this work run well in the midst of various challenges. The Analisa Journal has been accredited by the Indonesian Institute of Science since 2012 as an academic journal, and this year (2016) the Analisa Journal received a new extension accreditation for the next five years.

The articles published in this volume address the phenomenon of social and religious life, culture, and Islam either in Indonesia or in the global world denoted by an article that pictures Islamic religiosity in Austria. The issue of radicalism still becomes the focus of study, which is considerably actual and interesting for Indonesian scholars. Various cases of violence in Indonesia and other countries depict that the act of terrorism is a common enemy for humans. In Indonesia, since the fall of President Soeharto's leadership, radicalism has increased significantly; this can be seen from a series of bombing happened in various locations in the country and some violent-conflicts in the name of religion in some part of Indonesia.

In this edition, there are at least three articles inter-related on the same topic. An article written by Asfa Widiyanto researched the counter attack of radicalism in Indonesia and Austria. He mentioned and discussed in detail that Indonesia and Austria in this issue experience a same situation that entails commonalities among civil society and state law jointly supporting the eradication of radical movements. Then, Taufiqur Rahman wrote extensively on the discourse of Jihad in Indonesia. He found that Jihadist movement in the Indonesian context was originally demonstrated to fight the colonization that recently turns to be the act of terrorism in the name of religion. Meanwhile, Yusa 'Farchan in his article explained that Islamic thought in Indonesia has evolved over time. According to him, the Liberal Islam Network (LIN) in Indonesia has at least five main definitions. Regarding the topic, he revealed how LIN stands on gender equality, contextualizes religious doctrines, and promotes pluralism in Indonesia.

The presence of pluralism in Indonesia cannot be denied since the facts show that Indonesia has been recognizing six religions that are followed by most Indonesian citizens. The religious diversity, on the one hand reflects harmonization in the religious lives of Indonesian people. However, on the other hand, the diversity of language, ethnicity, culture, and religion can be a great threat if not managed systematically by the government. For instance, there are various religious schools of Islam, each of which is successfully able to establish harmony with others. The article collaboratively composed by Retnowati and Yedi Efriadi describes the religious life of Shia group that can harmoniously live with other communities in Salatiga. Their findings might constitute a social capital to build harmony among religious believers in Indonesia.

The diversity of ethnicity and religious beliefs in Indonesia in its broader practice allows the interreligious/interfaith marriage. The article transcribed by Muhammad Ansori and Yasser Amri elucidates, at great length, about religious conversions in Aceh. They assert that a religious conversion enables a religiosity of individuals. Despite being diverse in religious beliefs, Indonesia also possesses a variety of traditions that symbolizes harmony in

building a society. Mahmudah Nur through her study gives detail on the value of religion in the rituals of Pasambahan in Minangkabau.

Religious texts written by local scholars such as Musdah Dahrizal contain a lot of issues on character education for humans. The content of the texts imparts the importance of education and harmony in society. Similarly, the article penned by Abu Muslim exposes the Masamper art in North Sulawesi. The author pictures in more detail on how the people of North Sulawesi build harmony through a traditional yet also pseudo religious art. Furthermore, Abu Muslim explains that Masamper tradition, besides being functioned as a means of propaganda, has become one of the tools to cement harmony and build the character of the local community.

In nowadays context, the character education is built by the Indonesian Government, through implementing the concept of 2013 curriculum-based education. The concept is applied in elementary to secondary education. An article written by Nur Laili Noviani basically outlines the process of 2013 curriculum learning in SMA Negeri 1 Salatiga which particularly focused on the implementation of Islamic education.

We hope you all enjoy a nice reading!

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Analisa Journal of Social Science and Religion would like to thank you to all international editorial boards for their support and their willingness to review articles for this volume. Analisa also expresses many thanks to language advisor and parties involved in the process of this publication. Furthermore, Analisa would also like to thank you to all authors who have submitted their articles to Analisa, so that this volume is successfully published. Special thanks go out to Prof. Koeswinarno, the director of the Office of Religious Research and Development Ministry of Religious Affairs, who has provided encouragement and paid attention to the team management of the journal so that the journal can be published right on schedule

The Analisa Journal do hope that we would continue our cooperation for the next editions.

Semarang, December 2016

Editor in Chief

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# RELIGIOUS AND CULTURAL HARMONIES IN THE ART OF MASAMPER

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## ABSTRACT

*This paper tries to track a potential religious harmony through a local tradition namely the art of Masamper in Sangir community. This study uses a qualitative-descriptive method to reveal the religious aspect in Art Masamper by first doing a study observations of implementation art in society, to further explore the values of divinity contained in Masamper process, to keep watching the dialectic of art and religion that were rolling. As one of the cultural-religious studies, this study is not an experimental research seeking a rule, but an interpretive research that searches for meaning. So that any meaning contained in the overall aspect of Masamper (processes, and religious dialectic of culture) becomes the point of analysis obtained from the observation, in-depth interviews, and a review of literatures related to discourse analysis. The results showed that Masamper as one of the remains of the ancestral cultural arts in Sangir society, other than as a means of proselytism, it also becomes one of the adhesives socio-religious harmony in North Sulawesi. Masamper can dilute the differences in beliefs into a cultural engagement through art performances which invites the public to appreciate each other in the name of culture and mutual respect in the practice of religious beliefs.*

Keywords: Masamper, Socio-religious Harmony, Sangir, Manado, Art

## INTRODUCTION

Presentation and discussion of art displayed are basically manifestation of a pattern of two-way communication between the audience and the artists featuring the works, as well as a means to control each other mutually. The presence of the show should not merely provide entertainment to the audience, but also invite people to explore and understand the value and meaning contained within each play. One of the positive artful performances is that art could at once provide entertainment and moral awareness, as well as leave messages of deep touching on each presentation. An educational art is a cultural product that is expected to be an output in any implementation of the values of beauty in this world. There is no exception to the performing arts composed / inspired by the

roots of culture and local wisdom of a particular community. It is precise to say if the art is a manifestation of culture that is processed in such a particular manner of art, the utility functions are not only obtained by the actors of this art, but also will make the souls of the local people carried in a strong, deep, and solemn atmosphere. Thus, art and culture will be a whole entity and integrated in the social structure that leads to beauty. People have become more familiar with the culture through the arts, and the art itself becomes sustainable by the community engagement.

Art involving the community does not always discuss the art itself as a single identity. If "emotions of the soul" has mingled in it with the exploration of special values that follow, it is possible to connect another dimension to get involved. Art is



likely "deepened" to be in contact with the public trust. In fact, the art becomes an entrance to the spread of a belief / religion. It is formed by a social compromise or religious system that became one of the elements of culture. This religious system emerges from a religious emotion, the spiritual vibration or mind. Accordingly, this emotion will encourage all spiritual and cultural acts, which are to some extent sacred. These emotions will be associated with belief systems (read: religious). In addition, it will also be associated with emotional religious rituals concerning the place, time, and objects of a tradition. There are many elements of a religious ritual that need attention such as offerings, prayers, mantras, chants, behavior, meditation, and so on (Endraswara, in Prasetyo, [www.wordpress.com](http://www.wordpress.com)).

North Sulawesi, which is inhabited by various tribes i.e., Minahasa, Sangihe, Bolaang Mongondow, Gorontalo, Bugis, and others, has a cultural diversity as well as other provinces in Indonesia. From those tribes, Sangir has a unique characteristic that stands out in people's daily life such as singing. Etymologically, *Sangir* derived from two words, *Zang* and *ir*. *Zang* means *singing* and *ir* means *people*. Thus, Sangir can be defined as those who sing, or people who love to sing. Sangir people like to sing along (sometimes accompanied by their body movement). This hereditary spirituality is performed in their daily life, especially in the funeral ritual, thanksgiving, and feast. The habit then officially becomes a performing art that is sometimes contested. Sangir community calls it as Art of *Masamper* (South, 2007: 63).

Later, the entire embodiment of art, culture, and religion can be seen through the rituals of singing and dancing as manifestation of Christianity which are not only performed in Sangir, but also belong to the community through the arts *Masamper* North Sulawesi. Thus, an in-depth study related to this art is considered important to

be explored with the emphasis on religion based art and cultural studies. It should be stressed in the study of religious art and culture, according to Geertz that cultural studies are not "an experimental science seeking a rule / law, but an interpretive science looking for meaning" (Geertz, 1973: 5). Meaning must be sought within cultural phenomena. Belief in this sense, based on the conditions of human life, which according to Parsons and Weber has always been at three levels: (1) individual personality, formed and governed by, (2) a social system, which is, in turn, formed and controlled by, (3) a "cultural system". The latter is a complex nexus of symbols, values, and beliefs, interacted with individuals and communities.

In discussing religion, it is necessary to discuss the relationship between the traditions of diversity, plurality and cultural differences. Certain traditions experienced hybridization that will enter into discourse and religious rituals. If there is syncretism in the traditions, there is a dynamic and an iterative process which implies a constant factor in the reproduction of culture, and an un-static outcome. In short, syncretism is a concept that refers to "the issue of accommodation, contestation, feasibility, indigenization, and a platform for inter-cultural dynamic process".

Geertz (1973) said that in the study of religious culture we are expected to understand religion as not merely a religion, but also as a cultural phenomenon. Religion is a cultural face of a nation which is unique. Religion is a belief on which the cultural aspects often float. This represents that religion is a universal and cultural phenomenon at the same time. Religion is a part of culture that is distinctive. Culture and religion are often different in practice and the implementation of confidence. Yet, both provide many interesting melting pots to be discussed.

This is the attractiveness of *Masamper*, since as a product of the local culture, the

role of religion in its preservation is also very important, as pointed out earlier, that the dimensions of arts / culture are often used as a 'propaganda tool' for the existence of religion and cultural assimilation in the practice of religious practice in its spread, *Masamper* which is basically singing, is a form of practice of Christianity as a manifestation of the Bible, Ephesians 5:19, "*Singing and making melody to God with all your heart*". This is further formulated into research problems that require a research inquiry how the existence and position of *Masamper* in North Sulawesi can be the cement for social harmony and become part in creating religious harmony.

## CONCEPTUAL FRAMEWORK

### Functional Theory

Functional theory looks at society as a social institution that is in balance. It makes a pattern of human activity based on norms which are shared and considerably valid. Also, it binds roles of human beings. This complex institution as a whole is a social system in which each section (each institutional element) is interdependent with other parts so that changes in one part will affect another part and in turn will ultimately influence the overall system (Thomas F. O'Dea, 1985: 3).

Functional theory maintains that human beings in society are characterized by two types of needs and two kinds of tendencies. For the sake of the life continuation, they have to act on the environment, either by governing or adjusting and controlling. Functional theory also views society and social institutions as a system in which each part depends on each other and works together to create a balance (*equilibrium*), (An attempt to connect as much as possible every feature, customs, practices which have an impact on a functioning system that is stable and cohesive) (Durkheim, Parson, J. and Goode as cited in Ritzer, 2010: 118).

Robert K. Merton, as someone who might be considered to be an outstanding theorist, has developed a fundamental and clear statement on the functionalism theories. He was a proponent who proposed postulate more limitedly for this perspective. Acknowledgment of this approach (functional-structural) has brought progress to sociology. Merton has cited three postulates he quotes from the functional analysis and has perfected them. *The first postulate*, is functional unity of society which can be defined as a situation where all parts of the social system work together in a harmony or proper internal consistency level without resulting any longstanding conflict that cannot be resolved and managed. On this postulate, Merton proposes some correction that the perfect functional unity of a community is in opposition with the facts. This is possible due to the fact that something functional unity may happen in a group, but, may not in another group. *The second postulates* is universal functionalism which assumes that all social and cultural forms, which are regarded as standard, have positive functions. Toward this postulate, it is claimed that in fact there is a dual function besides a positive function of the social system. Some social behavior can be categorized into the form or nature of these dual functions. Therefore, the analysis of both should be taken into account. *The third postulate*, the indispensability which states that any type of civilization, every custom, idea, material object, and belief fulfilling several important functions has a number of tasks that must be undertaken and cannot be separated in the activities of the system as a whole. According to Merton, the third postulate is still unclear whether a function is a necessity or not (Poloma, 2004: 36-37).

### Theory of Multiculturalism

Academic understanding of multiculturalism is grounded on the development of postmodernism philosophy and cultural studies which emphasize the

paralogism principles over monologism, pluralism over unity. Some issues of multiculturalism that become academic discussions are the concept of culture, cultural and political relations of minority rights, criticism of liberalism, tolerance and solidarity. The last issue mentioned is what we will explore further in this study, to interpret it as a condition or state of a diverse society in terms of culture, ethnicity, race, language and religion. Multiculturalism recently becomes a favorite study to be researched, after we get to know some perspectives in looking at diversity i.e., inclusivism, tolerance, and pluralism. Multiculturalism is meant to be a perspective of viewing diversity of which the emphasis is not only to respect individual differences, but also to notice the background of the nation and ethnicity (Bikhu Parekh, 2000).

### **Interpretation of Culture**

Geertz obviously defines culture as a system of meaning and symbols arranged in the sense in which individuals define their world, express their feelings, and give its assessment; a pattern of meanings that is transmitted historically, manifested in symbolic forms by means of which people communicate, perpetuate, and develop their knowledge and their attitudes toward life; a collection of symbolic equipment to regulate behavior, an extra somatic information source. Since culture is a symbolic system, the process of culture must be read, translated, and interpreted (Kuper, 1999: 98).

Geertz focused the concept of culture on cultural values that guide people to act in dealing with various problems of life. At last, the concept of culture plays more as guidelines on the assessment of symptoms understood by the subjects of culture. The meaning contains assessments of existing subjects in the culture. In a culture, the meaning is not individual but public, when the system of meaning then becomes the collective property of a group. Culture turns out a pattern of meaning forwarded

historically and it is embodied in symbols. Culture may also be system of inherited concepts expressed in symbolic forms with which humans communicate, preserve, and develop their knowledge of life and attitudes towards life (Geertz, 1992: 3).

The concept of culture proposed by Geertz above is a hermeneutic approach to nature. This inspires this study to see *Masamper* culture as a text to be read, translated, and interpreted. Based on this, the idea rises that the building of human knowledge in the art of *Masamper*, is not merely as a comprehensively set of sense report, but also as a structural fact that is a symbol and the law for they are given meaning. Thus, *Masamper* is expected to convey the meaning which can be easily read. The same treatment will be recognized when we treat the text conveyed through writing or even singing.

### **RESEARCH METHOD**

This study operationalizes a qualitative method to describe Art *Masamper* of aspects of art and religiosity in society of North Sulawesi, by first conducting an observational study of the implementation of *Masamper* arts in the community. The next step is that it explores the religious/divine values of *Masamper* and keeps paying attention to the dialectics of art and religion which is rolling. In-depth interviews are also conducted to the informants who know *Masamper* details. Besides, it studies on the literatures related to the topic as the supporting data. Then, the data analysis is done through the discourse analysis that requires analysis regarding the relationship between the structures of discourse and social structure cognition (interdisciplinary) (Titscher, et.al, 2009: 238). This is aimed to find out what the structures of discourse in *Masamper*, strategies or tools text/context, conversation, verbal interaction or communicative events that play a role in the form of reproduction (Van Dick, 1993: 2).

Critical analysis is applied to discern how the ideological messages delivered, either verbal or nonverbal acts, views, ideas, beliefs, expectations about the narrative discourse. Discourse Analysis is widely used in the cases of tradition. The analysis does not only describe the structure of discourse, but also explains what is contained in the structure that is a condition possessed by the social environment and the social structure itself, in particular. It is something that cannot be separated from one another (Fatmah AR, n.d.: 26-28). This study also employs a sociological, anthropological, and historical approach to uncover the existence of *Masamper* in the community in order to further understand on the religious terminology for tracing the roots of harmony in it.

## RESULT AND DISCUSSION

### *Masamper* Existence

*Masamper* is one of the folk traditions in the form of art performance "singing and dancing" which was originally acted by Sangihe and Talaud ethnic groups. Today the tradition of *Masamper* can be said that it does not merely belong to the two aforementioned ethnic groups. For residents in the settlements along the coast of Minahasa, Bolaang Mongondow, Gorontalo, and other areas in North Sulawesi, Sangihe Talaud contained township, have been very familiar to hear, see and participate in the arts of *Masamper*. Sometimes, *Masamper* is performed at schools and public performances. This has indirectly reduced the values embodied within it (Maria, 2005: 1). This condition possibly enables an open access of socio-religious issues of *Masamper* in North Sulawesi's society with religious cooptation binding *Masamper* which its history has shown a dialectical spread of religion/denomination.

*Masamper* itself comes from the Portuguese word *Zyangfeer* which means a group of singers. This art was performed for it is in line with the activities of building

alliances and was started to sow the gospel. *Zyangfeer* was formed for the purpose of worship/liturgy among the adherents of Catholics. Several years later, after the influence of VOC landing in Sangihe Talaud, the role of the Portuguese (Catholic) faded and was replaced by Protestants especially after the arrival of *Zending* (evangelists) who brought new nuances in the church including the music service. They formed a singing group (choir) as what was done by the previous Portuguese. They gave the name in Dutch *Zangvere* (e) *Ninging* or *Zang* (de) *Verzameling* with the purpose for training and teaching the congregation in praising God the creator of the universe and grouping Psalms, Tahlil, and a prayer written in musical notes. While the articulation of *Masamper* originated from the difficulty of Sangir people in pronouncing *zyangfere*, so that the spoken word is *samper/sampri*. Furthermore, this word evolved into *Masampere* which means singing together. Yet, due to the influence of Manado dialect, *Masampere* then turned into *Masamper* (Maria, 2005: 35-36).

No one can really ensure when *Masamper* appeared for the first time. From the hereditary story, it is said that *Masamper* actually came into being simultaneously with the presence of Sangir residents who called that singing activities with the term *mangantare* (singing). Linguists denoted the process of change of *Masamper* and of Sangir *Masamper* words which are derived from the word *zang* (which means singing or people who love to sing) (Nebath, 1995: 21).

In the initial phase, *Masamper* was played in the funeral that serves as a means of consolation. Chanted songs were performed by men while making a coffin with the grief in the form of expressions of farewell until the coffin making was completed. Besides, the songs were sung reciprocally from night until dawn. They did not merely represent the expression of entertaining for the family, but at the same

time they were part of local traditions intended to "accompany" the spirit of the recently deceased. This was done to prevent the bodies from the spirits roam and demonic interferences. For Sangir community, if the spirits roam, they would possess one of the members of the bereaved family. When it is happened, the impending doom as suffering from incurable diseases or accidents would occur. Spiritual hymns in the song lyrics reciprocally chanted by relatives, neighbors and friends are companions to the bodies and the bereaved families to avoid the things that are not desirable. In the further development, the habit of singing for Sangir people was not only performed in a grief, but also carried out in a joy like the thanksgiving parties, weddings, birthdays, housewarmings, and so forth (Maria, 2005: 49-50).

As a product of culture, the development of *Masamper* is a necessity. Along with the social life of society, in the 1970s, *Masamper* started to be contested. Not only was poetry modified, but also costume, time and styles of *Masamper* performance were changed to adjust with circumstances in which *Masamper* was demonstrated. Since then, *Masamper* was no longer just sung in a state of sitting, but also has been staged in conjunction with the movements and choreography adapted to the content of the song lyrics. Today, *Masamper* art can be mapped in three types; first is *Masamper Sabuah* (held on *sabuah*/ a tent performed by sitting for the consolation of the bereaved families, and thanksgiving for those who are happy). Second is *Masamper performance* which is played in order to celebrate the national holiday, provincial/district birthday, and or on special occasions at the request of the featured songs, lyrics, style, language, choreography, clothing, and expression in order to draw attentions of the audience. Third is *Masamper competition* shown in terms of cultural preservation through the competitions to find the best based on the

criteria and themes (history, meeting, romance, war, separation, worship, sadness) It is determined by the organizers based on certain categories (South, 2007: 90-91).

In this study, one example of *Masamper* competitions has been made. The *Masamper* was held by the congregation Church GMIM Pria Kaum Bapa in the city of Bitung. It performed four elements of themes i.e., meeting, religious spiritual praises (God's relationship with man), regional literature (patriotism), physical love, as well as a meaningful farewell to respect each other.

### **Masamper in the View of Culture and Religiosity**

Doing an art as an autonomous show does not indicate the full sense of freedom detached from social backgrounds that gave birth. However, greatness and popularity of the art are very dependent on its society (Ratna, 2007: 156). According to Selden, the canons of great literatures were produced by the community. This fact becomes the very remarkable issue in the contemporary theories especially that present intensity to the role of the reader/viewer/audience. Practically, an art is born and then is displayed only once. Yet, how it becomes a public treasury depends on the social and communal acceptance. Accordingly, it is crucial for an art to be appreciated. Then, its sustainability should be taken care of. Otherwise, it disappears from the knowledge of society (Selden, 1986: 21)

This is the continuous challenge and opportunity to make *Masamper* as a sustainable art that thrives as a locally based art towards art and continuous character. There is sort of meaningful relationship between the community and *Masamper*. *Masamper* is present as manifestation of the Sangir people habits on singing, and Religion (Christian and Catholic) came to make *Masamper* as the entrance to disseminate it through the

commandment to frequently praise the majesty of the Creator by singing.

Similarly, the social role of the community itself in various social and religious dimensions which in turn will generate new nuances in the art cruising along with the development and social imagination of the perpetrators. The existence of *Masamper* received very good response from the congregation because singing for Sangir people is an integral part of their daily activities, including expressing religious sense (cult) to the Creator.

Indeed, thematically, the tendency of *Masamper* to culture, religion, and love has contextually described how *Masamper* has processed a very strong linkage between singing culture, customs, and local wisdom, as well as religious and spiritual praises to God. Each of those things is in an adhesive element which complements each other. The existence of these three elements actually inspires any lyrics and the lyrics chanted in *Masamper*. One of the examples of *Masamper* can be simply seen in the following:

**Tema Pertemuan:**

*Ada senyum suka cita  
dalam kehidupan kita  
Dengan tangan terbuka  
Kami datang di sini  
Suasana dan irama  
Hadir bersama makna  
Selamat berjumpa  
Dalam rasa keindahan  
Ada kerinduan bersama-sama  
Sebagai tanda pengenalan  
Mari kita bergandeng tangan  
Ciptakan rasa persaudaraan,  
Kesejukan dan keindahan*

**Balasan:**

*Laksana bunga di taman  
Begitu rupa warna warninya  
Mekar berseri-seri  
Indah menawan dipandang mata  
Demikian kita dikasihi\_Nya,  
dilindungi-Nya siang dan Malam  
Di sini waktu kita bertemu di HAPSA Kaum  
Bapa bersejarah  
Serambaipun kami serukan  
kita bertemu*

*kalau bukan kasih Tuhan  
tak dapat kita bertemu  
marilah kita sembahyang yang  
mempertemukan kita semua  
sampaikanlah maksud baik ini, kita bertemu  
bukan hanya di sini*

**Meeting theme:**

*There is a smiling joy in our lives  
With open hand here we come  
Present atmosphere and rhythm  
Together, it is importance see you  
In sense of beauty was longing together  
As a sign of introduction  
Let joining hands  
Create a sense of brotherhood,  
coolness and beauty*

**Reply:**

*Like a flower in the garden So Fine Color  
Radiant beautiful blooms seen  
Charming Eyes  
Thus we are loved by God, protected by God  
day and night  
Here when we met at the historical Hapsa  
Kaum Bapa  
We also welcome calls for us to meet  
if not the love of God we can not meets  
Let us pray that brings us all  
Convey this good intention,  
we met not only here*

A very friendly dialectics should always be presented in every beginning of singing *Masamper*. In the show, "meeting" as the initial theme, demonstrates the synergy that should already have started each song. The theme of "meeting" in *Masamper* not only serves as a greeting at the beginning of the show, but also points to the social aspects of human beings who want an engagement with one another in God's fraternity, peace and love. All are interconnected with a friendly welcome and imply a moral message that the further process will bind tightly between the participants as a symbol of spiritual friendship nurtured from the beginning.

The theme of meeting is not only as a symbol that *Masamper* is begun, but at the same time also as a uniting part for social life among the participants. Each participant is required to release the ego and the individualistic nature. The ego has to be changed into a social sense of mutual respect of all participants, organizers, and spectators.

They all are involved in the process of *Masamper* (interview with Stivenson Bawias, June 10, 2014). Precisely, the core of all these *Masamper* processes is in the "meeting" for the good impression that should be put forward. It is as a signal that the momentum started with the intimacy is a guarantee for the sustainable harmony in the future. This is in line with the philosophy of the people living in North Sulawesi "*Si Tou Tumou Timou Tou*" (Man lives to support/to educate/to bless for others).

Meanwhile, as manifestation of Sangir community local values in *Masamper*, it is the presence of literary local themes which turn out to be the core areas in its show (in *Masamper* competition). Sangir regional languages can be classified into three categories (levels) namely: Firstly, fine language, which is used in high circles (royal). Secondly, language of seafarers (Sasahara/sasalili) serves as a secret language in nature. Thirdly, ordinary language is the language of everyday communication (sasahari).

In the art of *Masamper-mebawalase*, there are three kinds of level of language/literature used and arranged so that it results in the beauty of literary language. For example: *Lumintu bou waleku* (colloquially/plain language), *Lisadeng bou wamalaku* (sasalili language). The context of the sentence is spoken on land. In the area of literary themes, there are devotional values i.e., tenacity, resilience, and Sangihe Talaud civility based on the ability to think, taste, be creativity and be initiative in accordance with human beings existence and their relationship with the creator, fellow human beings and the world disclosed in a series of a beautiful language (Bawias, 2006: 7-8).

In *Masamper* themselves, a literary theme area is divided into several sub-themes of specialty include:

- a. Religious (human relations with God) creator that I Ghenggona Langi Duatang Saluruang with His work.

- b. Social (human relations): batanggeng, balage, sembalangeng.
- c. The Universe (Saruluang)
- d. Might that contain local-historical patriotic.

Notch literary theme areas in *Masamper* is a media disclosure, expression, meaning/purpose in delivering a message as in the following example:

**Problem song (I) by: Group *Masamper* Mebawalase 'Eben Haezer Kombos Menuwang Bukumbehi'**

*Sasae sumelung su undangeng  
Megiantang, Me'dea' (3x) bukumbehi'  
Nituwang (3x), nialra' (2x), (niweka,  
niwuresi) 2x, niwuresi pe'selaese'  
(Iki' sengkaiiki') 2x, (bawa sengkawawa) 2x  
Koateng 2x darea' biahe'*

**Ulangannya:**

*(Sehide' sehide') 2x su wukune  
Pe'batu' 2x kakakoa'e sarang mariadi monarang  
tumpina'  
Alrako watu, iki su wukune nikoa timbehane  
Alrako talri iki' su wukune, koa'ko bawatunge.  
Pahurune tai lana, lurang su pato masana  
Sasae i wulruse' su laude'  
Kariangmang sarung pia alramate.*

**This means:**

*Bukumbehi* cut tree '(a type of cane that grows in the river)  
Into the forest, searching for trees *bukumbehi* '  
Cut, drawn, cut, cleaned every ruasnya.  
Tied together and brought together  
Created tool livelihood (fishing) for life.

**Deuteronomy:**

Woven neat, to be a tool *tumpina* = (traps)  
Take the stone, belt at an angle, make ballast  
Take the rope belt at an angle so the grip or traction.  
Oil bait attached to *kentos* (tombong *kelapa*: Indonesian)  
Load traps on the boat, take it to the sea and drowned,  
Hopefully there is a blessing of the Divine.

**Songs answer (I) by: Group  
Masamper Mebawalase 'Zion  
Tandurusa Bitung**

**MENDARISI' BAGANG  
(syair : Stivenson Bawias, melodi :  
Julius Mahadide)**

*Menuwangke kalu malreto  
Hakaeng ithu kotikane  
Tahang paparisihe' banala,  
Itindage" su wowong boba (2x)*

**Ulangan:**

*Kentulrang hasa maleto  
Irasage su wowon daghe  
Pinedisikang bawuluang malranighang  
Pelahaghuang malransehang(2x)  
Mengolroeng sasile pona, metaingken  
taghaho kahiwuang  
Ipematum malranighang,  
Sasaluhe' lahiking ana' pulung*

**This means:**

**STARTING CHART**

Cut tree light (dry)  
Cut following condition (condition of  
culture) (collecting materials for the chart  
during a full moon)  
Formed as a pillar of the building erected  
on the sea chart  
Basic foundation is taken from a dry  
bamboo, placed on the sea  
Building a gathering place for fish  
The launch nets into the sea, in order to  
catch fish to safeguard children and  
grandchildren.

In addition, *Masamper* also serves as a  
place or means to praise and glorify God, as  
well as the ministry of the Word where the  
expression glorifying God clearly illustrated  
in the content of the songs performed. This  
shows how the symbol of the glorification of  
God as a manifestation of religiosity in a  
culture is a necessity. Geertz even explicitly  
states that if we want to understand the  
cultural activities, it is one of the essential  
elements that must be considered is the  
religion. Religion serves as a cultural system,  
because religion is a symbol which aims to  
create a feeling and strong motivation,

pervasive, and not easily lost in a person by  
means of forming conceptions of a general  
order of existence and embedding this  
concept to the emanations factual, and in the  
end the feelings and motivations of this will  
be seen as a unique reality (Geertz, 1983: 90  
in Pals, 2012: 327-342).

**Tema Pujian Rohani**

*Aku Hendak Memasukkan Kasih  
Yesus yang Kudus  
Yang Oleh-Nya Tuhan janji  
Memasukkan Ke Surga  
Nyanyilah dan Puji Yesus yang  
Serahkan Hidupnya  
Agar Kami dilepaskan dari Kutuk Neraka,  
Haleluya*

**Balasan:**

*Begitu Luasnya Kuasa Tuhan Melebihi Jarak  
Pandang Manusia  
Lebih Luas dari Jarak Timur dan Barat dan  
Melingkupi Alam Semesta  
Terpujilah Nama Tuhan!  
Manusia Hanya Berpasrah Diri Menerima  
Kenyataan  
Ketika Ada waktu datang dan pergi  
Ketika ada waktu jumpa atau berpisah  
Itulah hidup dan kehidupan manusia  
Semuanya akan menjadi indah bila kita  
serahkan padaNya*

**Spiritual Praise theme**

*I Want Entering Holy Love Jesus  
By Him that God's promise  
Entering Into Heaven  
Sing and Praise Jesus His life Submit  
So that we are released from the curse of Hell,  
Hallelujah*

**Replies:**

*Once the extent of the power of God Exceed  
Human Visibility  
Wider than distance east and west and  
Overarching Universe  
Blessed be the Name of the Lord!  
Humans Only surrender Yourself Accepting  
Reality  
When There is a time coming and going  
When there is a conference or split  
That life and human life  
Everything would be wonderful if we submit  
to Him*

This spiritual Praise theme inherent in  
the art *Masamper* has become an important



reference in maximizing *Masamper* function as a medium of religious outreach. *Masamper* history that has been put forward at the beginning of this article shows that how *Masamper* who use the "singing" as the main aspect of presentation becomes an effective means for Christianity and Catholicism in symbols. History also notes that *Masamper* used to build alliances in order to proclaim the Gospel & Events consolation in grief. Today, *Masamper* also has been developed to become one of the singing at church services (interview Stievenson Bawias, June 9, 2014). Transformation in *Masamper* not just stop there, because now we can easily obtain the tapes *Masamper* on the market that also targeting young people in North Sulawesi with associate the genre of pop songs. This actually has a positive side in the framework of dissemination and socialization *Masamper* in the era of globalization, on the other hand, the protrusion of the culture and customs *Masamper* should not be separated from the social aspect where *Masamper* was born, how the processes and dynamics socialization, until the sacralization *Masamper* as a symbols Sangir customs and culture. The emergence *Masamper* community that is now almost scattered across North Sulawesi reflect an expansion of cultural identity which is very positive for the development and sustainability of arts *Masamper*, because by so doing, *Masamper* that once only belonged to the Sangir, has now become the collective property of the cultures of North Sulawesi, even if it is developed using the authority of the church as a symbol of the strengthening of proselytizing Christianity and Catholicism, it is not possible to sing unrequited art-reply to something means Christian and Catholic proselytizing massive, structured and systematic. It is indeed a reflection of the development of the concept of "construction hearts" in the community as a manifestation of gluten-cultural dimensions of indigenous communities and religiosity. *"If the*

*community is able to change the categories of nature where they live, they would compile as rationally as possible. The changes require a lot of contributing factors, one of which is the importance of a sense of religion"* (Douglas, 1980: 93).

### ***Masamper as the "Tools" of the Pillars***

Reading Sangir with no regard to (ignore) culture will take us on the religious phenomenon of "discontinuity", because the social reality which happens sometimes grows and expands constraints such as perceptions of each religion that distort class X which is better than the denomination Y or vice versa. There are still many people in Sangihe society who recognize the old beliefs even though they had embraced Christianity and Islam. The one recognized as the supreme God, almighty and creator is *Genggona Langi* – an expression of worship or *spiritual power*. According to Sangir, religious institutions (Catholic-Christian-Islamic) as modern manifestation of a universal religion run their lives based on the norms of religious affiliations. Uniquely, the dialectics of religion and universal belief do not stop there since there is also a developing belief stream which believes in God Almighty "Masade" positioning its existence as the old Islamic community. Don Javerius Walandungo in his thesis categorizes it as 'a local religion' (Walukow, 2009: 44). However, the presence of a cultural product (as a local wisdom) like *Masamper* gives a chance to a social process of accommodation and assimilation, in the associative frame between the citizens of religious communities and the adherents of faiths "Masade". They are very strict in their religious beliefs, yet become very loose in culture. Singing together is a symbol of religious diversity that glues them for the sake of culture. This reflection can be seen from the direct involvement of the people who are Muslims and the group "Masade" in

*Masamper* even if there is a spiritual worship associated to Christianity. Masamper involvement, besides being one of the conditions in the competition which requires people to interact, has been owned by the community (Interview with Lukman Makapuas, June 11, 2014).

One of the factors supporting the high index of religious harmony in North Sulawesi is its local wisdom projecting on social cohesion, as *Kitorang samua basaudara, baku-baku baik baku-baku sayang*, (we all human beings are brothers, be kind to each other, and love each other) as well as social relations based on spatial relations in the conception initiated by Sam Ratulangi: *si tou timou tumou tou* (someone will be authentic when its role to support others without first identifying their religion) (Rais, 2012: 6).

Cultivation the values of brotherhood has basically been institutionalized in the lives of the people of North Sulawesi with a variety of tribes. Sangir with *Masamper* is one part of public supports to harmonious life, *Masamper* as a local wisdom previously described demonstrates the existence of art that continues to grow. The wisdom is not only inspired by the concept of Sam Ratulangi, but it might have been historically in Sangir in North Sulawesi. *Masamper* as an art performance, despite the aesthetic presentation of the spectacle, has another social function i.e., to be a social solidarity conductor and a social integrity builder (Soedarsono, 1999).

*Masamper* in the contextual view indirectly invites people to build a positive atmosphere of religious harmony in Sangir in particular, and North Sulawesi in general. Imagine, *Masamper* which formerly had been born naturally is played in order to entertain people. The purpose is to entertain the sad people through presenting a homely atmosphere in the songs in congregation and complementing each other which it turns into a means of entertainment which its

existence is a feeling-oriented and the look-happy expression on hue-hue happy in appearance. It shows that in fact there is a social manifestation of *Masamper* among human beings in a cultural context (Interview with Stievenson Bawias, June 2014). A strong religiosity nuance in the contextualization of *Masamper* is indirectly aimed at realizing that theology and religion, in the context of the culture, are a socio-religious entity concerning the activity of the mind. Both act ethically as manifestation of human consciousness as the locus of human relationships with God, others, and environment (customary) by means of "singing". This is in line with the concept and philosophy of *Salam-Sarane* initiated by Athloiab Watloly in order to synergize the pole of religions in the context of Moluccan culture as patron resurrection existence country boys (Waltoly, 2005: 190).

Another aspect, which makes *Masamper* as a "tool" in building harmony for the people of North Sulawesi, can be seen from the processes occurred in the implementation of *Masamper* and the cultural process in each events of everyday life and art performances. An active interaction and communication among players and audiences, and the art of replying the song among the participants who compete one another show how peace and harmony are infiltrated into something that ultimately happen and look very natural. Religious barriers are no longer something disputed in *Masamper* art, because the process of implementation often tucks a helping session by collecting money (read: donation). It involves the participation of people who join in *Masamper* (players, organizers, and audiences). This donation is sometimes used for helping building church although not all Christian followers did not present there.

Moreover, if we look at the content of the lyrics delivered in *Masamper*, particularly in the theme of romance/*permesraan*/love. It emotionally

leads the players of *Masamper* through expressions and choreography that are very witty, makes the spectators energetic and causes the atmosphere more intimate and harmonious. Even, a very careful yet infrequent engagement can be established in the process of *Masamper* if it entails love in any appreciation of the lyrics and singing articulation because this is not merely active cheers serving as encouragement. Yet, it sometimes gets people immersed in the romantic and melancholic souls. Besides, it holds participants competing each other if the show is in a group of men and women in mutually reciprocated songs. Symbolically, the romantic theme serves as a very effective adhesive catalyst to society.

**Permesraan/Cinta Badani**

*Betapa cantiknya wajahmu  
Indah menawan laksana  
Dewi dari Khayangan  
Bila kumemandang wajahmu hati bergetar  
jadi tak menentu  
Jantungkupun berdebar-debar karena rindu  
yang menggebu-gebu  
Hatiku tertawan, hatiku terpicat cantiknya  
wajahmu  
Dewiku, manisku, juwitaku  
Boleh kutahu siapa namamu, di mana  
rumahmu kukan meminangmu  
Bilang saja pada orang taumu  
Sekarang juga kukan  
datang melamarmu  
Jangan ragu dan janganlah bimbang tulus  
cintaku kepada dirimu*

**Balasan:**

*Tidak peduli laut kering  
menjadi sebagai tanda  
Bicaramu omong kosong bawalah pulang  
cintamu itu yang palsu  
Setitik harum telah kuperoleh engkau datang  
menggoda lagi  
Balikkanlah haluan cari lain penujuan diri  
ini sudah ada yang punya  
Harap saudara jangan sakit hati bila kutolak  
cintamu  
Ingatkan peribahasa patah tumbuh hilang  
berganti  
Bila patah hati carilah ganti*

**Dibalas Kembali:**

*Sudah kubaca maksudmu*

*engkau akan menolak cintaku  
Biar penonton saksinya aku tegar  
dan takkan kecewa  
Biar dadaku diiris sembilu biarlah engkau  
simpan sejuta impian  
Karena aku menyadari  
bagaimana hal bercinta  
ada yang menerima  
tapi adapula yang menolak  
Biar aku jatuh bangun dalam bercinta  
tapi aku tetap laki-laki  
bukan daun selasih  
Cinta ditolak itu soal biasa  
suatu saat nanti engkau akan menyesal*

**Dibalas lagi:**

*Sudah kukatakan padamu sejak kita pertama  
bertemu  
Engkaupun tahu diriku  
sudah ada yang punya  
Bukannya aku ingin menipu,  
merayu dirimu sayang  
Lupakanlah semua apa yang telah terjadi  
dan engkau rasakan  
Pikir dahulu pendapat sesal kemudian tak  
ada gunanya*

**Romanticism / Love in the Flesh**

*How beautiful your face is  
Like a charming beautiful goddess of  
khayangan  
When I look face quivering heart becomes  
erratic  
My heart pounding because of the passionate  
longing  
Captured my heart, my heart was hooked  
pretty face  
My angel, my sweet, my beauty  
May I know what's your name, where your  
house asking you to marry I will Just tell your  
parents  
Now also comes propose I will  
Do not hesitate and do not be dismayed  
sincere love to you*

**Replies:**

*No matter dried sea became as a sign  
You're talking nonsense bring back  
Your love false  
Fragrant speck has I earn  
You come teasing again  
Turn the bow find another self  
Worship already taken  
Hope you do not hurt when  
I rejected your love  
Remember the proverb broken  
grow lost change  
When heartbroken look locker*

**Replied Return:**

*I've read you mean you would  
refuse my love  
I let the audience witness tough and will not  
be disappointed  
Let the knife sliced my chest let you save a  
million dreams because I realized  
How to make love  
None received but those that refuse  
Let me fall up in lovemaking  
But I'm still the man not leaf basil  
Love denied it was a matter of course  
Someday you will regret*

**Replied again:**

*I told you since we first met  
Thou know me already taken  
Not that I want to deceive,  
Seduce you dear  
Forget all of what has happened  
and you feel  
First thought regretfully income  
then there's no point*

Although, sometimes, the delivery of the lyrics is symbolically an objection against the declaration of love of the opponents, it is only part of the strategy to win the competition, but contextually implies an extraordinary intimacy reflected from the support of the audiences who looks even more given enthusiastic cheers.

To understand *Masamper* in the context of harmonization between culture and religion is adequate if we only see it as an art that is performed, or within the scope of the play. *Masamper* can be truly alive and connected with the people when viewed contextually through the whole process and the dynamics inherent of it. Starting from the conceptualization stage of the lyrics, training and strengthening the players' character as well as the dynamic interaction between the players are intertwined to the process of assimilation of this art with the community through a cultural approach and religiosity inherent in every content valued in each phase.

Technically, *Masamper* is more vibrant if it is contested. Looking at its history, the *Masamper* plays as a means of

entertainment for those who grieve. Transformation is then made into a very dynamic *Masamper* because it has a lot of contact with elements of the community and even then a major expansion of the Sangir local knowledge that is now the wisdom of Northern Sulawesi. In this context, the religious institution (read: church) holds *Masamper* as a system of culture and makes it as one of means of proselytism. *Masamper* is modified as the tool of propaganda, especially by the church. *Masamper* if translated more widely, is likely similar with the arts of *qasidah/nasyid* which have also been transformed into an effective means of propagation of Islam through inserting Islamic religious songs in any lyrics. It is rarely to find the texts of scripture pinned in the lyrics. This case implies that Islam is greater than what is written in the Islamic scriptures i.e., al-Qur'an and Hadith.

*Masamper* functionally also undergoes a considerable transformation in the sensitive times. At first, it was told in every stage of *Masamper* that it was considered invalid/unauthentic if the players of *Masamper* do not drink 'cap tikus' (a local drink made from a fermented palm sugar) before the performance. This was to give more spirit of the players to maximize the ability of singing, as well as to enhance confidence of the players on stage, since to them (the players) audience attention is paid. But, the habit becomes obsolete as the awareness of individual players *Masamper* recognizes the impacts of the adulterated liquors. Although there may be still a few people who make the "drinking cap tikus" as ritual / an integral part of *Masamper*. This in fact implies the call to the North Sulawesi government to urge people to stay away from all forms of potentially intoxicating beverages, or alcoholic drinks, with the tagline "*berenti Jo 'Bagate*" (Stop drunkenness).

In addition, *Masamper* development from year to year has shown that the cultural journey of Sangir people are very dynamic.

As mentioned earlier, *Masamper* is now also used as one of the singing performed at a mass Church. Surely, this is an active acculturation initiated by the church to be better assimilated with the social system. There is a coherent meaning oriented to the embodiment of harmony or in the context of this study is defined as harmonization, between utilization *Masamper* as a tool of cultural church propaganda with the involvement of active people 'outside' of the church. They become players – through their willingness to sing the special songs which contain in certain themes grandeur and servitude of man to God (Jesus Christ)) – or they become the audience who involved in the noise and undoubtedly also contributed positively to church. Hence, their involvement (the non-Christian singers of *Masamper*) in singing poems is only a requirement of the competition, but not the appreciation of the values of the church applied into their daily religious practice. Skill of singing is stiffly stressed here. Certainly, it is expected from them to remain professional to go into the deeper meaning of the songs in terms of revealing the character of seriousness in singing with the contemplative expression. Thus, the real contribution of solidarity is a mutual help between fellow brothers and sisters regardless of what their religions are.

“Sebagai seorang Muslim, tentulah saya tidak merasa terhalangi untuk ikut serta dan berpartisipasi dalam *Masamper*. Saya tetap seorang penganut Islam yang taat, meskipun harus menyanyikan syair-syair *Masamper* yang berupa doa-doa bernuansa Kristen, sebab bagi saya, nyanyian itu saya dendangkan hanya sebagai syarat dalam perlombaan, dan ini sama sekali tidak ada hubungannya dengan keyakinan beragama. Prinsip saya, melestarikan budaya adalah bagian yang tidak terpisahkan dengan kehidupan bermasyarakat kami di Sangir. Dan jika sudah menyangkut pelestarian budaya, maka bagi kami sentiment keagamaan sudah sepatutnya

*dipinggirkan dahulu, sebab di sini Kitorang Samua Basudara*” (interview with, Joko Sutrisno, 2013).

“[As a Muslim, I certainly do not feel inhibited from taking part and participating in *Masamper*. I remain a devout follower of Islam, though I have to sing poems in the form *Masamper* nuanced with Christian prayers, because for me, the song that I sang is just as a requirement in the competition, and this has absolutely nothing to do with my religious belief. My principle, to preserve the culture, is an integral part of our social life in Sangir. When it comes to cultural preservation, for us, any religious sentiment has to be first disavowed, for here *Kitorang Samua Basudara*].” (Interview with Joko Sutrisno, 2013).

## CONCLUSION

*Masamper* as one of the remnants of the ancestral cultural arts of Sangir people, is a means of proselytism, and becomes a catalyst for socio-religious harmony in North Sulawesi. *Masamper* can melt the differences of beliefs into a cultural engagement through an art performance which invites the public to appreciate each other for the sake of culture and mutual respect within the practice of religious beliefs. Therefore, there should be promotion of cultural-religious propaganda in any art performance so that the community will be more cognizant of their culture through art. Then, art itself gets sustainable and enlightened by the cultural participation of the community. Religious principles that inspire each local art and tradition of the community should be one of the inspirations of education in terms of realizing an art education, and educative art.

Finally, this research leads to some recommendation that:

- a. The promotion of the cultural-religious da'wah should be done in any

performing arts in order to be recognized by people so that they will be more of their culture and the art itself becomes a sustainable tradition and enlightened by the participation of the community.

- b. Principles of religions which inspire every art and traditions of local communities should be one of the inspirations of education in order to realize art education.
- c. Governments concerned should give awards to local arts actors in the respective regions.
- d. It needs further study to complement the information and other local arts in Indonesia.
- e. Preparation of documentary religious art should be encouraged.
- f. Any creation of local religious art encyclopedia is worth publishing and appreciating.

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## AUTHOR GUIDELINES

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### GENERAL GUIDELINE

1. The article has not been previously published in other journals or other places
2. The article should be written in English (United State of America English) with a formal style and structure. This is because it is a fully peer-reviewed academic journal, so that an oral and informal language would not be accepted
3. The article should be written in word document (MS word), 1 space (single space), 12pt Georgia,
4. The article should be written between approximately 10,000 – 12,000 words including body text, all tables, figures, notes, and the reference list.
5. The article has to be an original work of the author/s
6. The author/s have responsibility to check thoroughly the accuracy of citation, grammar, table and figures before submission
7. The author/s has responsibility to revise their article after receiving a review from the editorial boards.
8. The author/s should register at the e-journal of Analisa before submitting their paper and fill the form completely.
9. The article should be submitted via online submission at the e-journal of Analisa
10. The articles will be reviewed by editors and international editorial boards.
11. The author should use a “template” provided by Analisa Journal (it can be downloaded from the Analisa website) to write their article.

### STRUCTURE OF THE ARTICLE

1. Title
2. Author's name, email address, author's affiliation address
3. Abstract (250 words maximum, it consists of background of the study, research method, findings of the research)
4. Key words ( 3-5 words/phrases)
5. Introduction (it consists of background statement, research questions, theoretical framework, literature review)
6. Hypothesis (optional)
7. Methodology of the research (it consist of data collecting method, data analysis, time and place of the research if the article based on the field research).
8. Research findings and discussion
9. Conclusion
10. Acknowledgement (optional)
11. References
12. Index (optional)

### WRITING SYSTEM

#### 1. Title

- a. Title should be clear, short and concise that depicts the main concern of the article
- b. Title should contain the main variable of the research
- c. Title should be typed in bold and capital letter

#### 2. Name of the author/s

- a. The author/s name should be typed below the title of the article without academic title
- b. The author/s address (affiliation address) should be typed below the name of the author/s
- c. The author/s email address should be typed below the author/s address



- d. If the author is more than one writer, it should be used a connecting word “and” not a symbol “&”

### 3. Abstract and key words

- a. Abstract is the summary of article that consists of background of the study, data collecting method, data analysis method, research findings.
- b. Abstract should be written in one paragraph, single space and in italic
- c. Abstract should be no more than 250 words
- d. The word “abstract” should be typed in bold, capital letter and italic
- e. Key words should consist of 3-5 words or phrases.
- f. Key words should be typed in italic

### 4. How to Present Table

- a. Title of the table should be typed above the table and align text to the left, 12pt font Georgia
- b. The word “table” and “number of the table” should be typed in bold, while title of the table should not be typed in bold (normal).
- c. Numbering for the title of table should use an Arabic word (1, 2, 3, and so forth)
- d. Table should be appeared align text to the left.
- e. To write the content of the table, it might use 8-11pt font Georgia, 1.0 space.
- f. Source of the table should be typed below the table, align text to the left, 10pt font Georgia.

Example:

Table 4. Number of Rice, Corn and Sweet potato Production

product	2010	2011	2012	2013
Rice	1.500 Ton	1.800 Ton	1.950 Ton	2.100 Ton
Corn	950 Ton	1.100 Ton	1.250 Ton	1.750 Ton
Sweet potato	350 Ton	460 Ton	575 Ton	780 Ton

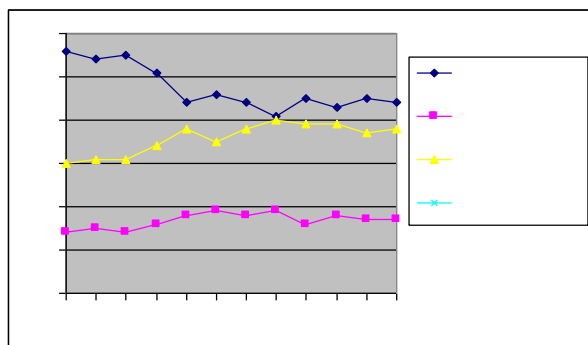
Source: Balai Pertanian Jateng, 2013.

### 5. How to present picture, graph, photo, and diagram

- a. Picture, graph, figure, photo and diagram should be placed at the center
- b. Number and title should be typed above the picture, graph, figure, photo and diagram.
- c. Number and the word of the picture, graph, figure, photo and diagram should be typed in bold, 12pt *Font Georgia* and at the center, while title of them should be typed in normal (not bold).
- d. Number of the picture, graph, figure, photo and diagram should use an Arabic word (1, 2, 3 and so forth).
- e. Source of the picture, graph, figure, photo and diagram should be typed below the table, align text to the left, 10pt font Georgia.
- f. Picture, graph, figure, photo, and diagram should not be in colorful type (should be in white and black, or gray).

Example:

Figure 1  
Indonesian employment in agriculture  
compared to others sectors (% of the  
total employment)



Source: World Development Indicator, 2005

## 6. Research findings

This part consists of the research findings, including description of the collected data, analysis of the data, and interpretation of the data using the relevant theory

## 7. Referencing system

Analisa uses the British Standard Harvard Style for referencing system.

### a. Citations (In-text)

Analisa uses in note system (in-text citation) referring to the British Standard Harvard Style referencing system; format (last name of the author/s, year of publication: page number).

- Citing someone else's ideas.

Example:

Culture is not only associated with the description of certain label of the people or community, certain behavior and definite characteristics of the people but also it includes norm and tradition (Afruch and Black, 2001: 7)

Afruch and Black (2001) explains that culture is not only associated with the description of certain label of the people or community, certain

behaviour and definite characteristics of the people but also it includes norm and tradition.

- Citations; quotation from a book, or journal article

Quotations are the actual words of an author and should be in speech marks. You should include a page number.

Example:

Tibi (2012: 15) argues that "Islamism is not about violence but as the order of the world."

It has been suggested that "Islamism is not about violence but as the order of the world" (Tibi, 2012: 15)

- Citations - Paraphrasing a book or journal article

Paraphrasing is when we use someone else ideas/works and write them in our own words. This can be done two ways, either is correct.

Example:

Batley (2013) argues that some of the detainees in the bombing cases were members of JI.

It has been suggested that some of the detainees in the bombing cases were members of JI (Batley, 2013: 45).

- Citing a source within a source (secondary citation)

Citing the source within a source, it should be mentioned both sources in the text. But, in the reference list, you should only mention the source you actually read.

Example:

Tibi (2012, cited in Benneth, 2014: 15) argues that Islamism is not about violence but as the order of the world.

It has been suggested that Islamism is not about violence but as the order of the world (Tibi, 2012 as cited in Benneth, 2014: 15).

- Citing several authors who have made similar points in different texts

In text citations with more than one source, use a semi colon to separate the authors.

Example:

Understanding the cultural differences is an important element for mediation process (John, 2006: 248-289; Kevin and George, 2006: 153-154; Kriesberg, 2001: 375; Alaeda, 2001: 7).

- Citations - Government bodies or organizations

If you reference an organization or government body such as WHO, the Departments for Education or Health, the first time you mention the organization give their name in full with the abbreviation in brackets, from then on you can abbreviate the name.

Example :

The World Health Organization (WHO) (1999) suggests that.....

WHO (1999) explains that .....

## **b. Reference list**

- Book

Last name of author/s, first name of the author/s year of publication. *Title of the book*. Place of publication: name of the publisher.

Example:

Aly, Anne. 2011. *Terrorism and global security, historical and contemporary perspectives*. South Yara Australia: Palgrave Macmillan.

Effendy, Bahtiar. 2003. *Islam and the state in Indonesia*. Singapore: Institute of Southeast Asian Studies.

- Chapter of the book

Last name of the *author/s*, first name of the author/s. "Title of the chapter". In title of the book. Editor name, place of publication: name of publisher.

Example:

Dolnik, Adam. 2007. "Suicide terrorism and Southeast Asia." In *A handbook of terrorism and insurgency in Southeast Asia*. Tan, Andrew.T.H (ed). Cheltenham, UK and Northampton, USA: Edward Elgar.

- Journal article

Last name of the author/s, first name of the author/s. Year of publication. "Title of the article". *Name of the journal*. Volume. (Number): Page number.

Example:

Du Bois, Cora. 1961. "The Religion of Java by Clifford Geertz." *American Anthropologist, New Series*. 63. (3): 602-604

Sirry, Mun'im. 2013. "Fatwas and their controversy: The case of the Council of Indonesian Ulama." *Journal of Southeast Asian Studies*, 44(1): 100-117.

- News paper

Last name of the author/s, first name of the author/s. Year of publication. "Title of the article". *Name of the newspaper*. Date of publication.

Example:

Eryanto, Hadi. 2010. "Menyiapkan Jihad di Aceh." *Kompas*. 18 March 2010.

- Internet

Last name of the author/s, first name of the author/s. Year of publication. "Title of the article or writing". Date of access. Web address  
Example:

Suhendi, Adi. 2012. "Dana Osama bin Laden dipakai untuk bom Bali 1" (Osama bin Laden's fund was used for Bali Bomb 1). Accessed August, 20, 2014 from: <http://nasional.kompas.com/read/2012/03/26/14001755/Dana.Osama.bin.Laden.Dipakai.untuk.Bom.Bali.I>

- Unpublished thesis/dissertation

Last name of the author/s, first name of the author/s. Year of publication. *Title of the thesis/dissertation*. Name of the university.  
Example:

Muhtada, D. 2005. *Zakat and Peasant Empowerment: Case Study on Zakat Organizations in Yogyakarta*. Yogyakarta: Unpublished Master thesis for graduate school of social work at

State Islamic University Sunan Kalijaga, Yogyakarta Indonesia.

- Article/paper presented at seminar/conference

Last name of the author/s, first name of the author/s. Year of publication. "Title of the *paper*." Article presented at seminar/conference, host of the seminar, place of the seminar, date of the seminar.  
Example:

Anwar, K. 2007. "Mengungkap Sisi Akidah dalam Naskah Syair Kiyamat." Paper presented at a seminar on text of religions, hosted by Office of Religious Research and Development Ministry of Religious Affairs Republic Indonesia. Jakarta, 30 November 2007-03 December 2007.

## 8. Transliteration system

Transliteration Arab-Latin system refers to SKB Ministry of Religious Affairs and Ministry of Education and Culture Republic of Indonesia Number 158 year 1987 and 0543/b/u/1987

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