

Tradition of Marriage Ceremony (Mogama) in Bolaang Mongondow

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Abstract. This study aims to find out more closely and more clearly about the tradition of *the Mogama marriage ceremony* and the meaning of the traditional symbols of the *Mogama* marriage ceremony tradition. This study uses a descriptive qualitative method where in this study the author conducted a study in Bilalang Village 1 of Kotamobagu City, with the subject of the study being the traditional leader in Bilalang village and the number of informants, namely ten people, meaning the village government, community leaders, and the general public. The results of research on the tradition of *the Mogama* marriage ceremony in the village of Bilalang 1 is a tradition that has been carried out for generations. This tradition contains the meaning for the pick-up of the bride, which the groom's family holds as a symbol where the family and parents of the man sincerely accept the Woman to be a child and part of the man's family. This tradition is a must that must be held because if not, then the customary sanction is that the Woman is not allowed to end up in the groom's house during her life unless the Mogama custom has done it.

Keywords. Norm, Mogama Tradition, Bolaang Mongondow

1 Introduction

Customs in marriage are customs that have been carried out for generations by the Bilalang people until now. Customs is a rule or system of conduct that is highly respected and obeyed. In the Kotamobagu community, the customs referred to as, *Mogama*' is a binding and most sensitive thing in the Kotoambagu community [1].

Marriage is the most crucial transition to the life cycle of all human beings worldwide. At the time of the change from the level of adolescence to the level of family life[2]. Marriage is not solely due to the relationship between two individuals but also the relationship between all relatives who have been in contact because of the marriage that was carried out [3]. Marriage is a traditional ceremony that is very sacred to men. the marriage ceremony must have a culture in every region, tribe, or race. Marriage ceremonies are very inseparable from the culture and traditions of a nation. For everyone, marriage is a very effective way to be carried out when bringing two families together. Marriage has essential elements that are closely related to religious and cultural impacts. Therefore, the implementation of marriage ceremonies in each tribe and region must have specific characteristics, especially in the marriage ceremony of the Bolaang Mongondow tribe [4]

Bolaang Mongondow inherits cultural relics that have a high civilization. Besides that, the cultural characteristics of Bolaang Mongondow are very diverse.

With the variety of traditional ceremonies that develop in the Bolaang Mongondow community, culture in the Mongondow community is a means of socialization related to important customary values or norms in society, so it is not surprising that the Mongondow community highly values customs and upholds values in marriage ties[5].

The tradition of *Mogama*' marriage ceremony is the last custom performed in a marriage whose implementation is carried out after *ijab qabul*. This tradition is a tribute/appreciation to women who have performed weddings or *ijab qabul*. As for sanctions, when not carrying out this tradition of *Mogama marriage* ceremonies, women are not allowed to visit men's homes in any case[6].

The stage of carrying out the traditional tradition of the marriage ceremony in Bolaang Mongondow also has its steps. There are even steps that take a reasonably long time and can even take up a day. For example, at the traditional marriage ceremony in Bolaang Mongondow, *the mogama*' custom has 13 stages that the bride and groom must go through. However, although it is time-consuming, the traditional rituals of *Mogama*' must still be carried out. For when the custom of *Mogama*' marriage is only complete because it is related to how the union becomes one family.

At each stage, there is an interaction between the implementation of the customs of the groom and the bride. This interaction occurs by using the regional

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language, namely Mongondow. The spoken sentences contain marital advice and then close with prayer.

2 Research Methods

The research method used by the researcher in this study is a descriptive qualitative method. Sugiono in qualitative research is a study that aims to search for data, information, and facts carefully and accurately regarding the subject matter of discussion and describe it to get research conclusions [7].

The research's focus is twofold: the procedure for implementing the tradition of the *Mogama* marriage ceremony'. This data collection technique is observation (observation), the method of Interviewing in-depth and conducting documentation.

From the data that has been successfully collected, both from the results of interviews, documentation, and others. Furthermore, it will be analyzed descriptively because this research is qualitative [8]. Then the analysis carried out will be more detailed and in-depth descriptions. This technique intends to gain a general understanding of social reality. And after getting a sense of the focus of writing, a conclusion will be drawn in the form of general knowledge based on these social facts [9]. As for the course of the research, it will be carried out as stated: The researcher will record in the form of a field record of the research results. Finally, researchers will collect the data obtained, sort out, quantify, present the data, and draw conclusions from the research results.

3 Results and Discussion

The procedure for implementing the practice of the *Mogama* marriage ceremony is that it will go through various stages. Before carrying out the tradition of the *Mogama* marriage ceremony, the following marriage processes will be carried out first:

1. The process of meeting two *Moguman* is carried out by being started by a *taba* or some kind of messenger from the male side who will come to the Woman's house and give news that there will be parents of the man who want to meet.
2. *Monagu'* This process is carried out after the custom of *Moguman*.
3. *Mongontong* or *Molongou*, in this process, is a process to strengthen the agreement of the wedding plan so that the groom-to-be's family comes to visit the bride-to-be's family home. The women from the family side of the groom will come with a gift usually needed by the bride-to-be, such as clothes, jewelry, cosmetic tools, and so on as required. This event has the meaning of being more convincing and bringing the two brides-to-be closer, which will be followed by a *Molead Samba Momikat* event, which is to dress the bride-to-be to look more beautiful.
4. *Moyosingog* or deliberation of this customary process is *Monantu don kon adat tali' bo singai po mali'an kon hukum*, which means determining the

dowry and the day of marriage. The traditional authorities carry out this step if both parties surrender before the wedding and they are subject to customary sanctions, namely, *aka mogundok kon dota' in olaki mogompad motompod*, that is to say, if the groom-to-be gives up before the day of the wedding, he is obliged to pay in full all the manufactures *aka mogundok kon dota' in bobay momotak* and if the Woman surrenders then she is entitled to pay half of what has been agreed.

5. Implementation stage of
 - a. *Mogatod kon tali (mengantar harta)*. This customary process is, to begin with, *Tompo una yoko'* such as *patches or sumala* (the antidote to harm) delivered by the traditional holder from next to the prospective groom's house to the bride-to-be's house and then directly tied to the yellow bamboo that has been provided or a pole that has been prepared in front of the house while saying *itum-itum* or the prayers of Mongondow custom.
 - b. the customary officer, along with the family group of the groom-to-be, went to the bride-to-be's house to deliver the property (*Tali*).
 - c. arriving at the house of the bride-to-be, then welcomed by the traditional holder along with the accompaniment of *Kulintang* (Bolaang Mongondow musical instrument), *the holder of the Tunkod* (which was brought by the definitive guide), a sign that the group of delivery of treasures was about to be able to stop for a moment to wait for the end of the sound of *Kulintang dona'in Kulintang*.
6. *Mogatod kon nonika'an* (stage of ushering in the bride and groom) (a) after the presence of a messenger or *taba*, the groom-to-be and the family are welcome to the house of the bride-to-be accompanied by *Tambourine Petals*. (b) before entering the bride-to-be's house, the bride-to-be's entourage shall be greeted with: *Tuitan* or a line of the traditional honor guard, *martial arts* of both parties.
7. when the groom-to-be is about to enter the bride-to-be's house: (a) *Tumalib kon longgai* is to cross the obstacles of the holder of the t holding the *rod*. (b) enter through *the tolatang* and *sinambuayan* or in the sense that it is a customary ladder. At the end of the *tolatang*, a traditional leader will welcome the groom-to-be and hold the groom's hand while saying *itum-itum*, or prayers of repulsion.
8. When the groom-to-be enters the house, it will be held: (a) *Gambatan in bogat* or *Tabor Baras*. (b) *Ka'udon* wrapped around the sarong of the groom-to-be's biological mother.
9. the procession of the marriage contract for the execution of this marriage contract which is attended by the biological parents of the bride-to-be, officers of the office of religious affairs (KUA)

as we all know, and witnesses in the implementation of the marriage contract, as for the process as follows:

- a. recitation of the divine kalam of the Quraan
- b. marriage sermons by KUA officers
- c. the Ijab Kabul shall be performed by the biological father of the bride-to-be/to/groom/man.
- d. after the ijab qabul, then the two brides and grooms have officially become a married couple and can be said to be brides, then / the groom is led to go to the bridal chamber accompanied by the sholawat of the prophet SAW, which is sung, then the implementation of the customary process called *motulok* which means requesting permission for the bride's family to open the door of the bridal chamber.
- e. the man is allowed to enter the room after the door of the bride's room is open, then approaches the Woman with the sign of dropping ablution water. Then the bride and groom come out of the room, crossing the so-called *Lumampan kon Uatoi Muna* or stepping over an *antique iron* that the customary leader guides.
- f. the surrender of the dowry or dowry.
- g. *Sighat taklik* or groom's promise.
- h. the signing of the marriage book by the bride and groom.
- i. than the normal process after that the surrender of the gu'at of the groom's biological mother with an atmosphere of emotion and joy and using the words in Mongondow.

Furthermore, enter the tradition of *the Mogama* marriage ceremony, the last marriage custom in Bolaang Mongondow, which will go through various stages at the groom's house.

This *Mogama'* custom contains the meaning of picking up the bride, which the groom's family holds as a sign that the family and the groom's parents sincerely accept the bride to be their child and part of their family by being witnessed directly by the government, religious leaders, traditional leaders, relatives, and guests.

The sequence of the *traditional procession of this mogama* consists of 13 stages, namely:

1. ***Tompangkoi in adat*** = basis of *Mogama* custom
This stage is when the groom's family sends someone to come to the bride's house to ask/ask the bride's parents for permission they can carry out the custom of *mogama* against the bride. If they allow/allow, the *mogama's* wedding ceremony can be carried out immediately. Then, the bride can be ready to stand up to carry out various *mogama* customary processes accompanied by the groom, and the traditional authorities guide the bride's family.
2. ***Lolanan kon tutugan in lanag*** = *crossing the roof*.

This stage is when the bride and groom Wanita walk to get to the groom's house and pass the roof of her house. When the bride walks, it will also be accompanied by *Sholawat*. The groom's family will guide the bride. That is, each family member shakes their hand with an envelope containing money and then is led to walk to the groom's house. The funds held in the envelope are around Rp. 50,000 (fifty thousand rupiahs).

The bride's k ethics are led to walk by the groom's family. The Woman stops every five steps, and other family members also come to show her and serve her stairs with envelopes until the bride reaches the groom's house.

3. ***Lolanan Kon Tubig*** = *Crossing the water/river*.
This stage is that during the bride's journey, there will be a traditional leader who will announce using a loudspeaker that every step of the way she has passed through the water/river so that the people and guests who are watching and the family who lead the bride can hear and know. Why is it said to cross the water/river? In ancient times they still crossed the river to get to the groom's house. And why the bride walked because on every journey, she would be led and still pass through the waters of the river, which is now no longer just her everyday language.

4. ***Poponikan kon tukad in baloi*** = *climb the household*.

This stage is when the bride has reached the front of the groom's house and will begin to climb the household stairs. Even though the house has no stairs, the customs authorities will still announce that the bride has risen the steps of the house and begins to walk into the groom's house. The family still leads the bride by serving her stairs with an envelope containing money.

5. ***Lampangan con tonom*** = *overstepping bendul*.
This stage is when the bride has arrived from her journey and has stepped over the door of the groom's house. Then enter the groom's house and be ready to do the next stage because the stages have not yet been completed. The bride is still accompanied by the groom and the bride's family. In this procession, the bride is still led by the groom's family until the bride sits down.

6. ***Pilat in siripu*** = *removing sandals*.
This stage is that, before entering and sitting inside the groom's house, the bride must take off the slippers. This is because the slippers she was wearing had been dirty. After all, they had stepped on dirt and mud when she walked towards the house. The bride is still accompanied by the groom and the bride's family and is still being led by the groom's family members and is still accompanied by *Sholawat*.

7. ***Kungkum in paung*** = *clenching the umbrella*.
This stage is when a person who has held an umbrella and swings the bride during his journey to go to the groom's house can re-clench his umbrella because the bride has arrived at the groom's house.

The traditional leader announces every stage the bride will complete until the last step so that everyone can hear and know that the bride has carried out every process.

8. ***Ilitu'an*** = sitting.

This stage is when the bride is welcome to sit by the family of the bride man as a sign that the bride has arrived at the groom's house. And having sat down as a guest should be welcome to sit down. Meanwhile, family members no longer lead the bride because the bride has arrived and has been sitting in the groom's house.

9. ***Pinogapangan*** = accompanied.

This stage is when the groom's mother will accompany the Woman sitting down earlier. The groom's mother sat beside the bride to accompany her to carry out the following stages until all the steps were completed.

10. ***Pomilatan kon kolubung*** = unscrewing the headgear fabric

This stage is when the bride counteracts the veil used and, at that time, the beauty of the bride is visible. The veil referred to here is not the hijab worn by the bride. Rather than the bride's face covering her face as long as she walked towards the groom's house, the face covering was transparent and white.

11. ***Pinomama'an*** = eating Sirih.

In this stage, the bride eats the betel provided and gives it to the groom's family. The Sirih used can be replaced with fried bananas, pastries, or other replacement foods because, in ancient times, when guests came to visit, they must have been treated to Sirih. Now it is no longer just a matter of traditional language because when eating betel nut later, the mouth will be red.

12. ***Pogiabawan bo polymumugan*** = eating and gargling.

At this stage, the bride will eat and drink the dishes the groom's family provided. The bride headed to the groom's house during the journey, and the bride felt hungry. From that, the groom's family has provided food and will eat together with the family. It is said to gargle because gargling is an ancient language that has now been replaced and clarified with the word drink. Hence the traditional language is to eat and gargle.

13. ***Pobuian*** = return home.

This is the last stage of the *Mogama'* marriage ceremony tradition, and all the processes have been carried out. First, the bride has been legally taken or *Gama'* by the groom's family. Then, the bride and groom have honestly become husband and wife religiously and traditionally, so the bride can already visit the groom's house whenever she wants.

kingdoms, and the period of entry of major religions such as the influence of Islam and Christianity in Bolaang Mongondow. The tradition of *the Mogama* marriage ceremony is a custom of mating Bolaang Mongondow carried out for generations. If you do not miss the practice, you will receive sanctions or what is called *poton* sanctions, which means that the bride is not allowed to visit the groom's house even though it is an important thing, after completing the tradition of *the mogama* marriage ceremony' then the bride and groom have legally become a married couple religiously and traditionally, and they can already live together.

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4 Conclusion

The tradition of *mogama's* marriage ceremony has been carried out for generations since ancient times until now. This custom is a marriage custom of Bolaang Mongondow, which was formed during the formation of