PHILOSOPHICAL STUDY ON AKE SANTOSA MYTH IN TERNATE COMMUNITY LIFE

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Abstract.*Myth is a form of education about the essence of morality and ways of life in society. Myth is not just a fairy tale without the essence of the message / philosophy in it, but the myth is the most effective way of delivering teachings and guidance about the ultimate truth. With this research it can become a place for scientific studies in understanding philosophies for the user community or for readers of the research. In its development, the people of North Maluku saw the myth of Ake Santosa only as a story / saga of the past in the name of culture. But there are also those who instill the myth of Ake Santosa as a truth which in fact actually dominates the system of thinking and forming the characteristics of the user community, especially the indigenous people in Ternate. So that the formation of dualism of views, this is feared to change the values of the message / philosophy which is the teachings and guidance for the community. So we need a scientific study, which is able to become a form of method in seeing or dissecting the philosophical meaning of a myth that exists in society. The application of the theory of transfiguration began with literature and literature studies related to the myth of Ake Santosa in Ternate society in North Maluku and became primary data. Then developed through a visual study approach. Furthermore, this final data is then analyzed and transferred into the form of visual objects that give rise to other meanings of the myth itself.*

Keywords— Myth Ake Santosa, Visual Studies, and Interpretation

INTRODUCTION

The Myth of *Ake Santosa* in Ternate, North Maluku is a small fragment of a large set of Myth 7 Princess in North Maluku. The Ternate community recognizes the myth of 7 daughters as the forerunner to the formation of four Islamic kingdoms in North Maluku, and from a large series of 7 princess myths there is the myth of Ake Santosa. This myth is one of the diverse cultures of North Maluku that is conveyed in the language of speech.

As a speaking community, it should have capabilities in preserving its culture, because cultural preservation is an important thing to do. In this era of globalization there has been erosion of philosophical values contained randomly, so that it is feared that it will eliminate the entire form and cultural value of the Indonesian nation. This requires a preservation effort in a scientific manner so that it can be accepted by various elements of society. The philosophical values contained in a myth are very diverse with various characteristics of messages and symbolic meanings, including the myth of Ake Santosa in Ternate, North Maluku. One way to understand the philosophical values contained therein is to bring it in the form of scientific studies / research. Because in principle scientific studies / research can be accepted as a logical

understanding and with in-depth analysis so that the appreciator (reader) can understand the message to be conveyed in the myth. Because scientific studies / research is one effective way so that it can be understood by everyone.

The philosophical meaning contained in the Ake Santosa Myth is as an interpretation of the relationship between language, culture, and cognition with the Cognitive Anthropology theory that is analyzed in a visual structure from the Ternate Community (North Maluku). In the Cognitive Anthropology Perspective of the people of North Maluku (Ternate) there is an Interpretation study of the myth of Ake Santosa, which departs from a background on the people of North Maluku (Ternate), as well as philosophies related to the ecology of the people of Ternate (North Maluku). In this study there are a number of components examined including; Ternate people's views, and the history of Ake Santosa, this is an interpretation of the meaning of the visual structure into the cultural structure of the people of Ternate (North Maluku). Based on the background above, we need a study / scientific research that is expected to help the community in understanding the philosophical meaning of Ake Santosa, becoming teachings and guidance for the community. From the description above, the researcher intends to conduct research with the title: **"Philosophical Studies on the Myth of Ake Santosa in Ternate Community Life"**.

RESEARCH METHOD

In this research, the use of theory becomes the most important thing where the use of Ethnographic and Folklore theories are used as a theory to study the structure of North Maluku society, especially Ternate, while cognitive anthropological theory and interpretation theory provide interpretations and analysis studies.

2.1. Ethnographic Research Theory

The study of communication ethnography is the development of linguistic anthropology which is understood in the context of communication. In ethnography, communication media is seen naturally in a certain time space that gives an overall effect and impact. This method looks at mass media and audiences as a whole (holistic), so that it functions as a means of information that can follow the behavior of the audience. It determines T-shirts to be mobile communication media (Mobile Information Media) following the audience's activities, and it can be understood comprehensively. (Kuswarno 2008, p.11)

2.2. Folklore Understanding

In this journal, the use of theory becomes the main thing where the use of Folklore theory is used as a theory of the study in the cultural structure of story. According to Indonesian folklore expert Danandjaja (1996), folklore is a part of a collective culture spreaded and passed down from generation to generation, among collectives of any kind, traditionally, in different versions, both in oral form and example accompanied by gestures or mnemonic device.

Besides that, Danandjaja also shared the main identifying characteristics of folklore as follows:
1. Dissemination and inheritance are usually done verbally, i.e. spreaded through spoken language (or with an example accompanied by gestures, and reminder aids) from one generation to the next.

2. Folklore is traditional i.e. distributed in a relatively fixed form in the standard form. It spreads among certain collectives over a long period of time (at least two generations).
3. Folklore exists (in) even different versions. This is caused by the way it is spread orally. It is usually not through printing or recording, so that by the process of human self-forgetfulness or the process of interpolation, folklore can easily change. However the difference lies only in the exterior, while the basic form can still survive.
4. Folklore is anonymous, that is the name of the creator is no longer known to anyone.
5. Folklores usually have a formulaic or patterned form.
6. Folklore has a function in a collective life.
7. Folklore is pralogical, which has its own logic that is not in accordance with general logic. This identifier is especially true of oral and partial oral folklore.
8. Folklore belongs to the collective of certain collectives. This is certainly due to the fact that the first creator is no longer known, so every collective member concerned feels that he owns it.
9. Folklore in general is plain and innocent, so it often seems rough, too spontaneous. This is understandable when considering that many folklore is the most honest manifestation of human emotions. (Danandjaja, 1996)

Meanwhile, according to William R Bascom as cited by Danandjaja (1996, p. 19) folklore has four functions as follows:
1. As a projection system (projective system), namely as a means of reflecting the imagination of a collective;
2. As an instrument of ratification of institutions and cultural institutions;
3. As a tool for children's education (pedagogical devise);
4. As a means of coercion and oversight that the norms of society will always be adhered to by their collective members.

2.3. Theory of Cognitive Anthropology

Cognitive Anthropology is a sub-field of cultural anthropology that examines the interrelationships between language, culture and cognition (Syam 2007, p. 49). In understanding Cognitive Anthropology, researchers try to connect the structure of language in this case the oral literature of Ternate (Myth), the cultural understanding of the Ternate people about the Myth Akosa Santosa, as well as researchers' efforts to recognize something through their own experiences (cognition), process, recognition, and interpretation of the environment in Ternate society, as well as the results of acquiring researchers' knowledge about Ternate culture. Cognitive Anthropology has a close relationship with the view that culture contains thoughts, moods, feelings, beliefs, and values called phenomenological perspectives, and also cultural analysis which views analyzing culture based on the contents of thoughts and feelings than behavior (Sham 2007, p.50).

2.4. Interpretation Theory

Interpretation of interpretation itself can refer to the ongoing interpretation process or its results. An interpretation can be part of a presentation or description of information that is changed to suit a specific set of symbols. The purpose of interpretation is usually to increase understanding, give a picture of the virtual state. The virtual state is a full manifestation of what happens in writing, that is, events taken from a choice of meaning, in lively speech, from something that arises and begins (Ricoeur, 2012, p. 62).

The concept of the Meta-linguistic model is; the first describes discourse directly not as a language residue, the second it describes a discourse structure and not just irrational events, and third, it subordinates the sign function under the role of communication connection. (Jakobson in Ricoeur,2012, p.42). While langue is a sign or rule that is based on the meaning of each conversation that produces a parole as a special message (Ricoeur 2012, p. 21) where this understanding can lead us to position ourselves as a researcher who is fused with the object of research being studied.

RESULTS AND DISCUSSION

3.1. Myth Spread

From the Myth of seven daughters which tells about the origin of the four sultanates in North Maluku is widespread in the North Maluku region. The story is believed and it is still stored in public knowledge in North Maluku. Although there are still minor differences or variations in the story, they are broadly very similar. The difference, as far as I know, is only found in the Bacan version, namely in the Saga Bacan.

From reality, the myth of the Seven Daughters is very widespread in North Maluku society. Because of the importance of the position of this myth in the culture of Ternate as well as in the cultural knowledge of the tribes in North Maluku, this myth is considered appropriate for research to see the culture of Ternate and the people of North Maluku in general.

In the initial structure of the Myth of Seven Daughter, there is the formation of sub myths which are the problem in this research study **"At the foot of the hill there is a small lake named Ake Santosa. One evening, when he was about to take a shower, Jafar Sadek saw 7 angels bathing in the lake. Jafar Sadek hid one of the 7 angels. After taking a shower, the 7 angels got ready to go home, but one of them, named Nur-Sifa, could not fly home because her wings were gone. Nur-Sifa is the youngest daughter among the 7 siblings. "** The sub myth of Ake Santosa, contained in the myth of the Seven Daughters, is believed by the people of Ternate as a meeting place between Sky Lady and Earth Men. So in his existence Ake Santosa is believed to have a connection with the philosophy of life in his community.

3.2.Story Structure

In the story of 7 Princess found in the culture of the people of North Maluku, especially Ternate, the narrator can be divided into three story structures or known as the 3-round structure; 1) beginning / opening, 2) mid / problem, and 3) ending / solving (Biran, 2010, p. 119).

The present time continuity describes the action that is taking place now (Mascelli, 2010, p. 119).

Half	Half	Half
I	II	III
Opening	Development	Settlement

Table 1: Gradual Forward Grooves

(Source : Author Documentation, 2019)

ATC 1	ATC 2	ATC 3
Setup	*Confrontation*	*Way out*
• Conflict • Character • Location	• Disputes • Difficulties • Obstacles	• Climax • A way out of trouble

Table 2: Dramatic Structures

(Source : Author Documentation, 2019)

No	Struktur Plot			Sub Plot
	Early	Mid	End	
1	A man who starts the story			- Appears from water - Live on the hill
2	Meet the princess			- See the rainbow - Found 7 princesses bathing - Steal the princess scarf
3	Has 3 children			- Married princess - Has 3 sons
4	Fly back to heaven			- Found a shawl - The weight left her child - Leave a message to her husband
5		Chasing his wife to heaven		- Cry for his wife - meet birds - Fly to heaven
6		Arriving in heaven and taking the sky test		- Meet the lord of the heavens - Confused choosing his wife - Take the exams
7		Helped by flies		- Agreement with flies - Determine wife
8		Having children in heaven		- Received by the lord of the heavens - Having a child with his wife in the sky
9		Down to earth		- With his wife leaving the sky - His son cried when he left the sky - Given a skullcap by his grandfather
10			Sharing power to all 4 children	- Designate the territory of the 1st child - Give area to the second child - bequeath area to 3rd child - Establish areas for the 4th child
11			Moral message	4 Sultanate of Maloko Kie Raha

Table 3: Structure 3 Rounds

(Source : Author Documentation, 2019)

No	Story Structure	half
1	North Maluku Folk Story "Myth 7 Princess"	I
2	*Syahdan*, landed in Gapi an Arab named Jafar Sadek (Jafar Noh). He went up a hill called Jore-jore and built his house up there. At the foot of the hill there is a small lake named Ake Santosa.	I
3	One evening, when he was about to take a shower, Jafar Sadek saw 7 angels bathing in the lake. Jafar Sadek hid one of the 7 angels. After taking a shower, the 7 angels got ready to go home, but one of them, named Nur-Sifa, could not fly home because her wings were gone. Nur-Sifa is the youngest daughter among the 7 siblings.	I-II
4	Because she did not have wings, Nur-Sifa was forced to live on earth and married Jafar Sadek. From this marriage three sons were born, and each was named: the oldest Buka, the second Darajat, and the third Sahajat. One day, when Nur-Sifa was bathing the youngest Sahajat, he saw the shadow of his wings reflected in Sahajat's bath water. She looked up and her wings slipped into the roof of her house, where her husband hid her	II
5	He then took his wings and tried to fly 3 times. But every time he flies, the youngest Sahajat always cries. He then collected his milk in a glass and told the eldest Buka for the member to drink his sister when she cried, and to inform her father when he returned, that his mother had returned to her original place. After that, Nur - Sifa flew without heeding Sahajat's cries.	II
6	When Jafar Sadek arrived at the house and heard the notification Buka, he cried. Jafar Sadek's cry was heard by a sea eagle (Ternate: guheba / goheba) who asked him what was happening. After Jafar Sadek told him everything, the bird offered to fly him to Heaven by riding on his back.	II
7	Arriving at Heaven, Jafar Sadek met Nur-Sifa's father and said to him: "My wife, your child." The ruler of the sky (heer van de hemel) then presented 7 angels who were outwardly similar, both face, body posture and stature. Jafar Sadek was asked to appoint his wife, one of the 7 similar angels, on the condition that if he could not appoint precisely, he would have to die. He may bring his wife home if he can appoint her correctly.	II
8	In a state of confusion, came a large green fly (Ternate: gufu sang) perched on his shoulder and offered services while asking for compensation. To the guaf Jafar Sadek promised all that stinks on this earth for him, and the gufu agreed with the message: "Look carefully, I will fly around all the angels, but to whom I alighted, that is your wife". Gufu Sang knew Nur-Sifa from her body odor as a breastfeeder. With the help of the gufu sang, Jafar Sadek correctly pointed his wife, and finally the heavenly ruler accepted Jafar Sade as a member of his family and blessed his marriage.	II
9	During their stay in heaven, Jafar Sadek and Nur-Sifa were blessed with a son named Mashur Malamo. After the son was 1 year old, they said goodbye to return to earth. But, every time he will return, the child always cries. Then the heavenly ruler said: "surely he will cover my head" (Ternate: skullcap). When the skullcap was worn on the head of the child he was silent. Then the family returned to earth, and Mashur Malamo with a skullcap underneath from the sky, given by his grandfather the lord of the heavens.	II
10	When Jafar Sadek and Nur-Sifa arrived on earth, they met again with their three children who had long been abandoned. Nur-Sifa gives certain signs as the seat for her 4 children.	II-III
11	The first child, Buka, was given a piece of the treetop (Ternate: *age*). Buka then went to Makian and became the forerunner of the Kingdom of Bacan.	III
12	The second child, Darajat, got a seat of a piece of floating wood (Ternate: *ginoti*). He left for Moti and became the forerunner of the kingdom of Jailolo.	III
13	The third child, Sahajat, obtained a stone (Ternate: *mari*) as a seat. He went to Tidore and became the forerunner to the Kingdom of Tidore.	III
14	The fourth child, Mashur Malamo, obtained a seat and became a forerunner to the Kingdom of Ternate. The skullcap that his grandfather brought from the sky was the crown of the kingdom of Ternate to the present.	III
15	Moral message	III

Table 4: Plot Structure

(Source : Author Documentation, 2019)

In this study only looks at the version of the story that develops in Ternate society, as told below. To focus more on the structure of this research study, the author only emphasizes on the initial part of the structure of the Seven Putri story. Where in the initial structure of the story, more emphasis on the existence of research sites. In the initial stages of the Seven Putri story the emphasis is on the appearance of the characters and the location of the story from the Myth *Ake Santosa*.

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Syahdan, landed on Ternate an Arab named Jafar Sadek (Jafar Noh). He went up a hill called Jore-jore and built his house up there. At the foot of the hill there is a small lake named Ake Santosa. One evening, when he was about to take a shower, Jafar Sadek saw 7 angels bathing in the lake. Jafar Sadek hid one of the 7 angels. After taking a shower, the 7 angels got ready to go home, but one of them, named Nur-Sifa, could not fly home because her wings were gone. Nur-Sifa is the youngest daughter among the 7 siblings.

3.3. *Cognitive Anthropological Analysis*

Cognitive Anthropology is a sub-field of cultural anthropology that examines the interrelationships between language, culture and cognition (Syam 2007: 49). In understanding Cognitive Anthropology, researchers try to connect the structure of language in this case the oral literature of Ternate (Myth), the cultural understanding of the Ternate people about the Myth Akosa Santosa, as well as researchers' efforts to recognize something through their own experiences (cognition) through the process, recognition, and interpretation of the environment Ternate society, as well as the results of acquiring researchers' knowledge about Ternate culture.

Cognitive Anthropology has a close relationship with the view that culture contains thoughts, moods, feelings, beliefs, and values called phenomenological perspectives, and also cultural analysis which views that analyzing culture looks more at the contents of thoughts and feelings than behavior (Sham 2007: 50).

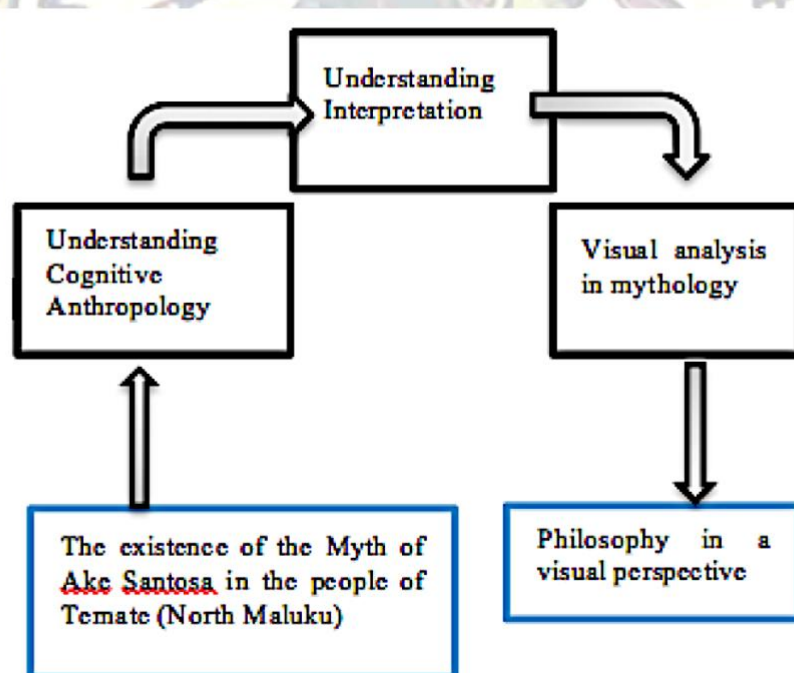Structure of Cognitive Anthropological Analysis in this study as follows:

Chart 1. Approach to Interpretation Analysis
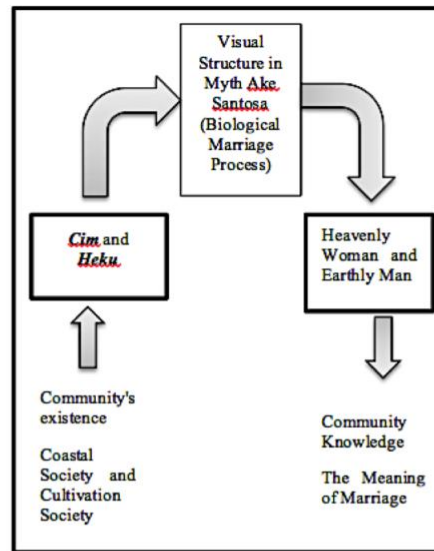(Source : Author Documentation, 2019)

Chart 2. Approach to Interpretation Analysis
(Source : Author Documentation, 2019)

In its existence in society, the myth of Ake Santosa is seen to be a structural forming element in reading the meaning implied in it. Because in the meaning of the myth Ake Santose is the meaning of the manifestation of women and men in the cultural status in the people of Ternate, North Maluku. The embodiment of women and men (*Cim* and *Heku*) on the cultural order of the Ternate community, this can be seen from the meaning symbolized in the symbol of the Sultanate of Ternate (*Goheba*).

Representation of women and men in the culture of Ternate society, in addition to the symbol of the Sultanate, its application can be seen in the order of social life. Such as the outlook on life and the structure of decision making in Ternate's customary laws. Also very clearly illustrated in the process of marriage in the customary community of Ternate, where women in their daily lives are highly glorified and given a special place as a provider of a strong foundation in the formation of character in a family.

The development of culture in the people of Ternate (North Maluku) which is a fishing and cultivating community, and is a general structure of North Maluku society. The myth of Ake Santosa as a mythological symbol in the structure of Ternate society, seems to have a philosophical meaning that is thick with the geographical existence of the Ternate community. As shown in the following picture:
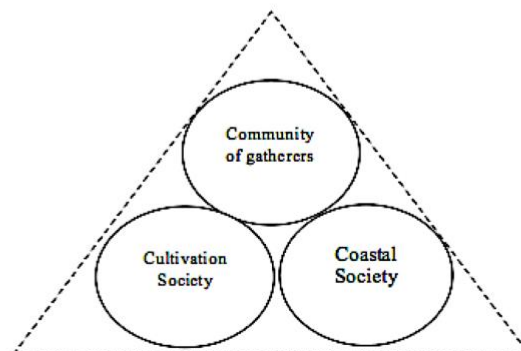shown in the following picture:

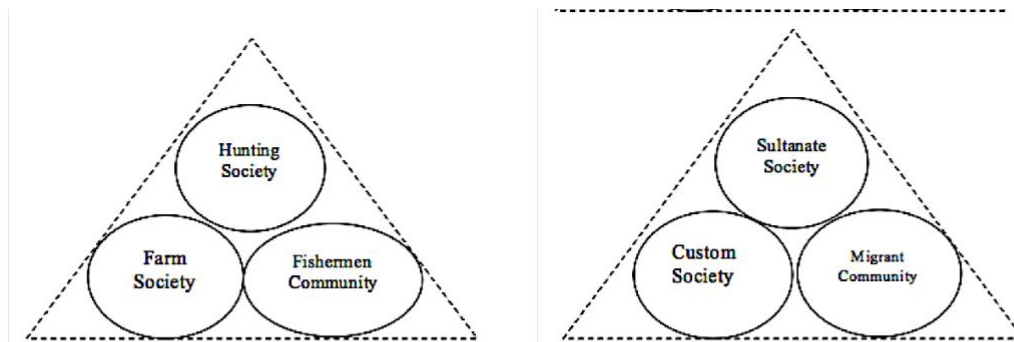Figure 1. Indonesian Community Structure
(Source: Jacob Sumardjo, 2003)

Figure 2 Indonesian Community Structure
(Source: Jacob Sumardjo, 2003)

Visualization of the structure of the community in Ternate, North Maluku, shows that there is a relationship between the structure of the community based on the pattern of livelihoods and the environment, which forms the same culture or shows the tendency of similar cultural similarities with each other. Cultural characteristics formed in synergy cause a similarity of values and paradigms. The concept of cosmology in Ternate society shows a unitary structure which becomes a similar philosophical dimension based on the location of the domicile and the community that influences the character of its human behavior.

The cosmological structure in Ternate society is formed from a structure understood as "*Jou se Ngofangare*" (me and you). The meaning of Jou se Ngofangare which is an interpretation of the symbolic meaning of *Goheba* (symbol of the sultanate of Ternate), has an element of sacredness that arises from human surrender to the Creator.

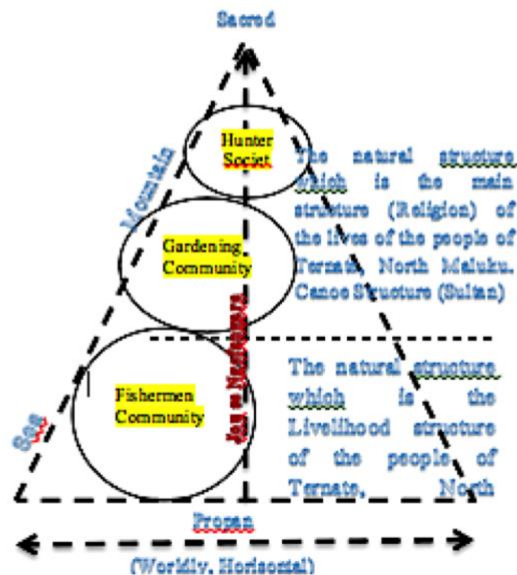Visual Interpretation OfEthnographic Forms and Functions with Community Cultural Structures

Figure 3. Concept of Ethnographic Structure of Ternate Community
(Source: Author's interpretation and visualization)

The visualization of the ethnographic structure of the Ternate community above shows the philosophical meaning that underlies the division of the location of a community's domicile. Philosophy '*Jou se Ngofangare* (Me and You) is a cultural basis that connects all elements of the community in Ternate which is divided into two major understandings, namely the community that sacred Mount as a large structure that has meaning as a place of silence and settling. Mountains are a purified area, which connects (*Jou se Ngofangare*) human beings with the Creator. As well as the Sea with the fishing community which is the land of life of the people of Ternate North Maluku who settled in the lowlands (Coastal Coast). The sea which is in the coastal area of the ocean, is a vast natural structure, can not be measured and endless, this is what has always been the cornerstone of researchers' thinking in analyzing philosophical studies that exist in the Myth Akosa Santosa. The meaning of the sea as a womb from the life of the people of Ternate in particular, and North Maluku in general is very interpreted by the philosophical visualizations that are in it.

The structure of interpretation that exists in the myth of Ake Santosa, cannot be separated from the process of meeting between the structure of *Cim* and *Heku* (Women and Men). Where in the concept visualization structure of the myth of Ake Santosa, the story of the arrival of an earth man (Jafar Sidik) came to the lake of Ake Santosa for bathing (self cleaning). In the lake he met a sky woman and took a shawl / wing from one of the princesses.

The process of the arrival of earth men to the lake for bathing, is interpreted by the procession of self-purification before making a struggle (Marriage).

Finding seven nymphs in the lake Ake Santosa, interpreted as finding happiness that exceeds seven layers of heaven and seven layers of earth.

Taking a shawl / wing from the youngest angel, interpreted as the nature of males who always choose the "*Ter*" among the many choices. Taking the most important thing from an angel (shawl = holiness), in this case the shawl / wing is interpreted as a symbol of holiness or virginity of a woman.

In this research there are also problems related to how the visual structure study of the Myth Ake Santosa in improving the understanding of the people of Ternate? from this problem the structure of visual analysis plays a role in fulfilling the embodiment, philosophical meaning contained in the Ake Santosa Myth. Philosophical structure which is interpreted through visual analysis of the meaning of speech in the myth of Ake Santosa, is expected to be a way out for the public in interpreting the philosophical Ake Santosa scientifically.

The process of dramatization that takes place in the Ake Santose lake is a visualization of the biological marriage process between men and women. Where in the process a man must come to a woman literally, besides that it is symbolized by a biological procession in which sperm cells find the ovaries. Whereas in the attitudes of the people of Ternate North Maluku, where in the procession of marriage a man and his family will come to the family's home to ask for his wife to become his wife.

In the geographical interpretation of Ake Santosa's lake, it is described as Yoni (Vagina), which becomes the first meeting place in a marriage procession. From the first structure (vagina), it flows into the uterus (sea) which is the second structure. The sea is the womb of a coastal community, and in this case the Ternate community in North Maluku. The depiction of the marriage procession is the philosophical structure of the Ake Santosa myth, both in terms of visual structure and cultural understanding interpreted by researchers. So that the meaning in the myth of Ake Santose is not just a mere mythological exposure, but it becomes an essential guide in social life in Ternate, North Maluku.
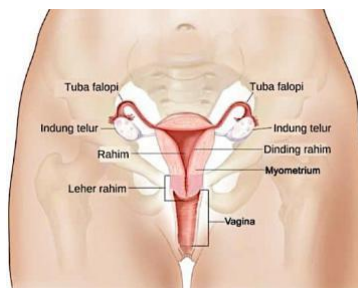
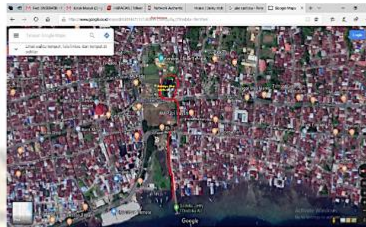Figure 4. Structure of Women's Reproduction
Source: Internet

Figure 5. Ake Santosa Lake Location Map
Source: Internet

CONCLUSION

Adequate natural conditions and cultural structures are objects of broad study. North Maluku in general and Ternate in particular, are areas that have a high wealth of artifacts and are very important to be explored and reviewed scientifically.

Philosophical meaning contained in the Ake Santosa myth that exists in the people of Ternate, North Maluku, can be examined in terms of the structure of visual meaning with the approach of interpretation, understanding of Cognitive Anthropology and ethnography that exist in the culture of the community. So this study can be concluded that the philosophical meaning contained in the Ake Santosa Myth is the representation of the marital structure. The marriage structure that exists in the myth of Ake Santosa can also be interpreted as a biological element of a marriage process, so that it can bring new meaning and new perspectives for science and thinking and cultural mindset of the people of Ternate Maluku Utara about the philosophy of Ake Santosa.

The philosophical meaning that is visualized in this research is an adaptation element that is produced from the structure of the lifestyle of the Ternate community, thus giving rise to a structured meaning related to the elements that exist in a marriage process. The results of this study can be adjusted to the views that exist in the people of North Maluku that they are descendants of the Celestial Women and Men of the Earth in accordance with the Myth 7 Princess who developed in their communities.

SUGGESTIONS

Research related to the cultural structure and cultural artifacts of an area, it is suggested to be able to understand in advance the study area. Because in determining the location of the study will experience problems and require considerable time and space. This is because research time is limited, and sources are increasingly limited especially those who understand the original meaning of a cultural problem in each region.

Constraints both scientifically and data directly related to the community, this is due to the distance of the research location with the researcher's domicile. So that in the

collection of field data needed qualified and capable speakers until the data needed can be effective again in order to achieve future research.

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