

The Womanhood of *Roko Molas Poco* Rite in Manggarai's Patriarchal Culture: A Discourse on Simone de Beauvoir

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Abstract

This paper focuses on exploring the role of women in the *Roko Molas Poco* rite in Manggarai. This study applies a discourse approach by referring to Simone de Beauvoir's concept of feminism. She views women as "the Other," often an object in a patriarchal society. The patriarchal system adopted by the Manggaraians is deeply rooted and thus influences the treatment of women. Femininity has a very important meaning in this rite, because the wood called *siri bongkok* (main pole) is symbolized as virgin who will provide life, offspring, fertility for humans. It's a symbol that connects humans with nature and humans with each other and humans with the Supreme Being. This rite in itself affirms the high appreciation for the existence of women as Simone de Beauvoir. The concept of womanhood in the *Roko Molas Poco* rite is a living critique of the patriarchal system that oppresses and otherizes women.

Keywords: womanhood, *molas poco* rite, patriarchy, feminism.

1. Introduction

Womanhood is one of the most important aspects in understanding the social, cultural and life dynamics of society. In many societies around the world, the role of women is often trapped in a strong patriarchal scheme. One of the communities that adhere to a strong patriarchal system is the Manggarai community in Indonesia. In this context, Manggarai women are often bound by various patriarchal norms and values that impact on their daily lives (Candra, 2019).

The influence of the patriarchal system is so prevalent in Manggaraians treatment of women. Women are often presented as objects to satisfy the views of subjects, especially men. On its own, violence against women has escalated over time (Ilaa, 2021). In Manggarai, the treatment of women as objects is visible in the violence

against women that has never disappeared in the stretch of time (Lon, 2015).

It is concerning to the author that in the patriarchal Manggaraians, women are conceptualized in a very high and meaningful order of life values (Setiadi et al., 2022). This concept is found in the *roko molas poco* rite. This rite positions women in a majestic position, worthy of respect, cannot be alienated from the societal life system. *Roko molas poco* is a rite of carrying (*roko*) the main pillar (*siri bongkok*) which is symbolized as a beautiful girl (*molas*) coming from the mountain (*poco*) and then picked up at the village gate (*pa'ang*) to be paraded into the construction site of the traditional house (*mbaru gendang*) (Sinu et al., 2019).

Literally *roko molas poco* means to hold, bear, and carry a beautiful girl from the mountain. In the process, the carrying is done with one hand supporting and the other hand hugging the wood. *Roko molas poco* is indeed mesmerizing and builds mass militancy, by the demands of morality as an indigenous community, so that in the ritual, there must be several other events that are deliberately involved to enliven the process of building a *mbaru gendang*.

Roko molas poco is performed together, with a procession from the forest carrying a selected log on which a teenage girl sits. Along the way, they are accompanied by gongs and drums while singing folk songs called *danding*, *mbata*, *nenggo*. Before entering the village, the villagers involved in the *molas poco* procession stop at the village gate, and they will be received in a traditional manner. Before this event takes place, villagers usually make offerings to the ancestors in the form of offerings with the intention of asking for guidance, strength, and supervision of the spirits of the ancestors so that this rite can take place properly (Denar et al., 2021).

Several previous authors have explored the *roko molas poco* rite from various disciplinary approaches. Gabriel Nua Sinu, Fransina A. Ndoen, Archileus K. Prisarto, in their elaboration titled "*Roko Molas Poco* Ceremony in the Manggarai Tribal Community in Compang Laho Village, Poco Ranaka District, East Manggarai Regency" explained that the *roko molas poco* rite is described as a very sacred traditional ceremony in the Manggarai tribal community in Compang Laho Village (Sinu et al., 2019).

Maksimilianus Jemali, Rudolof Ngalu, and Adrianus Jebarus explored the *roko molas poco* rite in a paper entitled "The Roko Molas Poco Tradition in Its Relationship with Respect for the Dignity of Manggarai Women" (Jemali et al., 2017). They made a scientific effort

to create a description of what the *roko molas poco* rite is. Their elaboration was limited to a descriptive effort of this rite and concluded that Culture and women have a very close relationship.

Matias Jebaru Adon explored the *roko molas poco* rite in his article entitled "Exploring the Philosophical Concept of *Mbaru Gendang* as a Symbol of Identity and Cultural Center of the Manggarai Community, Flores, East Nusa Tenggara". He emphasized the philosophical meaning of the *roko molas poco* rite by giving a deep meaning of *siri bongkok* (Adon, 2022). He explains the position of *siri bongkok* as the central and most important part of the Manggarai traditional house. By itself, we can discover how the female symbol in *siri bongkok* has a very important position in Manggarai society.

The writers above have done a discursive and descriptive elaboration of the *roko molas poco* rite. They succeeded in describing the *roko molas poco* rite through a clear mapping of the rite process, the meaning of each process, and its purpose. They also discussed the rite with ecological and humanist concepts, especially the dignity of women, and human relations with nature, others, and God. However, it appears that their findings have not elaborated deeply on the practical implications of the womanhood of the *roko molas poco* rite in the reality and daily lives of the Manggaraians.

With this foundation, the author unfolds a contradiction in the Manggaraians that on the one hand, they have a noble concept that glorifies women as the giver of the gift of life, but on the other hand, the treatment of women in various forms of discriminatory actions colors their lives. Then, the author explores fundamental questions such as how the *Roko Molas Poco* ritual affects the identity of Manggarai women, how this ritual can reinforce or undermine gender norms in their society, and what can be learned from Beauvoir's perspective on women's liberation in the context of this rite.

2. Method

This research adopts a discourse study approach to explore and analyze the concept of womanhood, especially in the context of the *roko molas poco* rite that exists in the Manggarai society characterized by patriarchy. This approach is used with the aim of understanding how the concept of womanhood is constructed, understood, and represented in the text based on Simone de Beauvoir's views on feminism. The first step in this research is to understand the context and purpose of the paper. This research will involve a critical analysis of the text, especially previous writings on *roko molas poco*. Next, identifying the

main discourses in the paper becomes the main focus. This involves mapping the discourses that appear throughout the text in relation to the concept of womanhood and the *roko molas poco* rite. Using Simone de Beauvoir's approach, it will look at how the concept of womanhood is understood, and whether there is an emphasis on liberating or inhibiting women in the *Roko Molas Poco* rite.

3. Discussion and Result

3.1 Narratives and Concepts of Womanhood in the *Roko Molas Poco* Rite

The reason why the *roko molas poco* rite became a substantial element in the construction of a traditional house (*mbaru gendang*) has not been clearly identified. Different narratives, but with the same core message, can be framed in one narrative.

In short, *Roko Molas Poco* is the story of a beautiful girl who lived in a very lush and beautiful forest. The charm of the girl's beauty spread throughout the Manggarai region. A young man came to propose to her. The girl did not immediately accept his proposal, but gave a number of conditions, including being provided with two maids who would accompany her in the palace and would later replace her in the forest, a pick-up ceremony attended by all residents in mutual cooperation, given a place of honor in the family, respected and honored. After the first requirement is fulfilled, a pick-up ceremony is held for the girl which is carried out in mutual cooperation by all residents. The pick-up is accompanied by dancing, singing and various traditional music beats. After becoming a wife, she is placed in the main house where she is respected and honored as a wife and mother of her children. All family problems are always solved by her advice and guidance (Salamah, 2019).

Such a narrative privileges the nameless girl in several ways. First, she was a beautiful girl who lived in a lush forest. The charm of her beauty naturally made her adored by the people, especially the young men looking for love. Second, a young man came to propose to her. This young man is the chosen one, because in the context of a society that adheres to the royal system, there must be many young men both from among the common people, and especially from among the nobles who come to propose to the crown princess. Third, the young man's proposal was accepted and included several conditions such as: two court ladies were provided, invited festively through community cooperation, given a place of honor, and glorified.

These important points and the conditions in the narrative form the concepts of womanhood in the *roko molas poco* rite. When

ceremonies and rites are held, it is ensured that the one being paraded is a beautiful girl or a chosen girl from the village (Denar et al., 2021). The girl in the narrative comes from the mountain, which is a lush and beautiful forest. The symbolization of a lush forest reveals its own meaningfulness as a source of life. Thus, womanhood can be conceptualized as a source of life for the Manggarai people.

The main focus in the *roko molas poco* procession is not on the girl sitting on the wood, but on the wood. The wood is symbolized in the beautiful girl, who is paraded and sits on the wood. The wood has a very important and substantial function in the construction of a traditional house. The Manggarai people call it the term *siri bongkok* (main supporting pole) (Sinu et al., 2019).

Siri bongkok is located in the center of the *mbaru gendang*, and is the main support pillar. The pillars supporting the roof of the traditional house (*mbaru gendang*) always rest on one point, namely the upper end of the *siri bongkok* and form a cone. The number of pillars follows the number of tribes or clans of the house. This is to say the element of unity. Thus, the womanhood of the *roko molas poco* rite promotes womanhood as a source of unity.

Why is it that the one who is paraded and sits on the wood (*siri bongkok*) must be a woman and not a man, even though the Manggarai people adhere to a patriarchal system? There is a meaning implied. The procession is called *roko molas poco*. The wood used as the main support pole is then called *molas poco*, instead of *reba poco* (the word *reba* for men) (Jemali et al., 2017). This is inseparable from how the Manggaraians value or interpret the identity and values of women. By concept, respect for women has become the basic philosophy of life for the Manggaraians. Thus, the womanhood of *roko molas poco* promotes an appreciation of the noble dignity of women.

3.1.1 The Womanhood of *Roko Molas Poco* as the Source of Life.

The main supporting pole, called *siri bongkok*, becomes the central point in illustrating the important role of women in Manggarai society. However, *siri bongkok* is not just a piece of wood, but a symbol whose deep meaning refers to a beautiful girl who represents the beauty of nature and the fertility of the forest.

Siri bongkok, as the main supporting pole, is taken from a fertile and beautiful forest. The girl in this context is a forest virgin who symbolizes the source of life for the Manggaraians. The forest, with all its beauty and fertility, is considered a form of womanhood that gives life to humans. As a symbol of fertile nature, the forest expresses its

meaning as the main source of life, the unity of man with nature, and the relationship between man and his fellow man.

Womanhood in the *roko molas poco* rite goes beyond the physical concept of woman. It is a tribute to women as key holders for survival and posterity. The forest girl represents the essence of womanhood, a protector who enlivens and fertilizes life. Her role is not only as a forest dweller, but also as the guardian of all aspects of life in Manggarai. The connection between the forest girl and humans becomes very clear in this ritual. The forest girl is the intermediary that connects humans with nature and each other. She is a positive influence that brings abundance and happiness to the Manggaraians. Therefore, in this tradition, womanhood is seen as a source of strength, life, and blessings.

Womanhood in the *roko molas poco* rite also reflects a deep understanding of fertility. The forest girl is a symbol of fertility that bestows sustenance on humans. In this culture, fertility is not only limited to the physical concept, but also includes aspects such as happiness, abundance, and healthy offspring.

Apart from being the source of life, womanhood in the *roko molas poco* rite also reflects a strong and important role in Manggarai. Women are respected and considered as key holders for the family and community. They are the pillars in maintaining tradition, preserving culture and ensuring the continuity of community life. In a spiritual context, womanhood in the *roko molas poco* rite is the bridge that connects humans to the Supreme Being. Forest girls are spiritual intermediaries who help humans communicate with the spiritual world and obtain blessings from a higher source. Womanhood is respected, revered, and considered a force that brings abundance, fertility, and happiness to the Manggaraians, as well as connecting them to nature, fellow humans, and the Supreme Being.

3.1.2 The Womanhood of *Roko Molas Poco* as a Symbol of Unity in Manggarai Society

In the *roko molas poco* rite, the main focus is actually not on the beautiful girl sitting on the paraded wood, but on the wood itself called *siri bongkok*". This wood is symbolized in the girl who is the center of attention of this ceremony. *Siri bongkok* is an element that plays a major role in the *roko molas poco* rite. It is located in the center of the *mbaru gendang*, and acts as the main support pillar. The pillars that support the roof of the traditional house (*mbaru gendang*) always rest on a single point, namely on the upper end of the *siri bongkok*, forming a conical structure. The number of pillars also corresponds to the number

of tribes or clans associated with the *mbaru gendang*, creating a very strong sense of unity (Sinu et al., 2019).

In the context of the *roko molas poco* rite, *siri bongkok* wood is not just a building material, but a symbol of womanhood. It represents the essence of womanhood as the source of life and unity. As the structural center of the traditional house, *siri bongkok* plays a role similar to how women are the center of the family and community in Manggarai culture. She is the pillar that maintains the unity of the Manggarai community, similar to how women maintain family unity.

The *roko molas poco* rite clearly elevates womanhood as a symbol of unshakable unity. Women are considered as the glue that maintains harmonious relationships between individuals in Manggarai, given that the number of pillars and clans always reflects social unity. Womanhood is a strong representation of the power of unification in Manggarai culture, connecting various aspects of community life in an inseparable unity. Womanhood in this rite carries out the mission of connecting women with the wood of *siri bongkok*, the wood with the community, and the community with unity.

The girl who symbolizes *siri bongkok* is often associated with nature, especially the lush and beautiful forest. In traditional understanding, nature is the source of life. This girl represents the unity between humans and nature. Thus, it shows that the unity of the community with nature is very important, and women play a key role in maintaining this harmony (Lon & Widyawati, 2018).

The girl in the *siri bongkok* symbol also represents the concept of family and social unity. The Manggaraians believe that unity in the family is the foundation for wider unity. The girl as *siri bongkok* is a symbol of women who maintain unity in the family and more broadly in society, making her the backbone in maintaining peace and harmony.

3.1.3 The Femininity of *Roko Molas Poco* as a Tribute to the Noble Dignity of Women

Roko molas poco, while offering beauty and sacredness, also creates an interesting contradiction with the patriarchal system that dominates Manggarai society. Here, the *siri bongkok* is represented by a girl. A fundamental question arises: why is it a girl who is paraded on the wood, when the Manggaraians adheres to a patriarchal system that emphasizes the role of men? The answer is that in this culture, there is a deep and evocative meaning of respect for women and feminine values. In the *roko molas poco* ceremony, the main supporting wood is called "*molas poco*", not "*reba poco*". The use of the word "*molas*"

which refers to "women" instead of "*reba*" which refers to men, is an important symbol that illustrates the respect given to women. (Jemali et al., 2017).

The meaning behind the *roko molas poco* rite is that women occupy a very honorable place in the family and society. They are valued, honored, and seen as the guardians of cultural values. The Manggaraians understand that women are the social glue that maintains harmony and unity within the family and the wider community. Women are the guardians of balance and symbols of peace.

The rite highlights that the noble dignity of women is respected and championed. The girl paraded in the *siri bongkok* is a symbol of respect for women, and the ceremony promotes the idea that women are the main pillar in maintaining culture, values and unity. The Manggaraians understand that without women, there would be no continuity in their cultural heritage. Cultural continuity is not just the dominance of men.

The *roko molas poco* rite is one powerful way to convey this message to future generations and to the whole community. The femaleness of this ceremony illustrates the respect and recognition of women's important role in maintaining dignity, peace and harmony, and preserving the cultural values that form the basis of their existence.

3.2 The Womanhood of *Roko Molas Poco* in the Shadow of Manggarai's Patriarchal Culture

The concept of womanhood of the *roko molas poco* actually promotes the noble dignity of women in society, which is promoted as the foundation of life. Conceptually, *roko molas poco* promotes the combination of two main virtues in the life of the Manggaraians. One is associated with beauty and gentleness, while the other is associated with strength and resilience (Jemali et al., 2017). These two forces combine and complement each other, and are specifically symbolized in women.

At the level of daily life, the womanhood of the *roko molas poco* rite is confined to the level of values and concepts. Meanwhile, in the realm of reality, the treatment of women is inversely proportional to the concepts and values of womanhood. Concepts and reality move in opposite directions. In 2023, there was an escalation of violence against women in East Manggarai (Robert Ropo, 2023). This is what is recorded, but in fact there are many more that are not recorded. The Manggarai community often resolves family problems, such as domestic violence, within the family.

Womanhood in the daily life of the Manggaraians is shackled in a patriarchal cultural horizon. In reality, The Manggaraians adheres to a patriarchal system, and of course affects most aspects of women's lives in the societal sphere. The patriarchal culture has caused gender inequality and become a challenge for Manggarai women to actualize themselves. The concept of women who have noble dignity, must be respected, and glorified, struggles with masculine domination that causes symbolic violence against women. Women are seen as weak, and are affirmed as something that is given (Candra, 2019).

If in *roko molas poco* womanhood, women are subjects who must be glorified and have noble dignity, then in the Manggarai patriarchal frame, women are objects. This can be seen in the tradition of *belis* and *sida*. In *belis* or *paca*, if the groom and his family have proposed to a girl, they must pay *belis*. It can be in the form of money, goods or animals (Dewa, 2021). For the male family, the *belis* became a burden. The bride's family (*anak rona*) has the power to determine the value of the *belis* that must be paid by the groom's family (Erb, 1999).

Instead of honoring the noble dignity of women, *belis* actually "sells" women. It is considered "selling", because there is tough bargaining when the *belis* is discussed. Women become transactional objects because of their presence in the context of bargaining related to the size of the *belis*. Lon and Widwawati consider the practice of *belis* to have contributed to the marginalization of women (Lon & Widyawati, 2018).

One of her obligations after starting a family is to pay *sida*. Similar to *belis*, *sida* has a good purpose. Explicitly, *sida* means that the relationship between the groom's family (*anak wina*) and the bride (*anak rona*) is unbroken. But on the other hand, *sida* appears to be economically strangling the *anak wina* (groom's family). *Sida* is the responsibility of the *anak wina* in the event of death, marriage, or other customary affairs. According to the Manggarai philosophy of life, *anak rona* are the source of blessings and offspring, so whatever they ask for must be fulfilled. The amount of *sida* to be paid to *anak rona* is often determined by the "anak rona" (Mulya, 2022).

Belis and *sida* are actually a systematized embodiment of the Manggarai patriarchal cultural concept. In the informal setting of daily life, such as at the level of social relations, Manggarai women still face restrictions in terms of their rights and freedoms. Strong customary traditions and values encourage traditional roles that emphasize women's obedience to men.

In many cases, women are given little authority in family decision-making. Existing policies and social norms often limit women's access to proper education, employment or positions of influence in society. It is the boys who are favored in a family for higher education. There is a breath of fresh air as this situation has begun to change. Opportunities for girls to continue their studies to a higher level have begun to open up.

In terms of the economy, many Manggarai women work on farms and in households, but they often have no control over the farm produce or the income they generate. In addition, women's access to economic resources such as land is governed by customary rules that favor men. Land inherited from parents is specifically for sons. In addition, women do not have sufficient representation in politics. Often, they are not involved in decision-making processes at the local or national level, leading to inequalities in political influence and policy determination that can affect their lives (Lon, 2015).

3.3 Beauvoirian Criticism of the Patriarchal System

Criticism of the shackled role of women in society came from feminists, such as Simone de Beauvoir. During her life, Simone de Beauvoir was part of the Existentialist Feminism movement. She was a philosopher, writer, and activist who helped understand and describe the role of women in society and culture. Her major work, "The Second Sex," investigated the basis of gender inequality and its impact on women's lives. Beauvoir emphasized how important it is for women to become self-aware and have their own freedom (Beauvoir, 2003).

Beauvoir assumes that the patriarchal system produces gender injustices that harm women. In her formulation of existentialist feminism, Beauvoir points out that women are objects and not subjects in female-male interpersonal relations. This happens because women are often considered as weak and inferior beings compared to men. Beauvoir argues that patriarchy creates an unfair division of gender roles. Women are often placed in traditional roles as mothers and wives. According to her, this limits women's potential to achieve true autonomy and freedom. Her thinking encourages us to question why women should be confined to roles that have been determined by society (Amin, 2015).

Simone de Beauvoir also emphasized how women are dependent on men in a patriarchal context, including economic and social dependence. Women are often dependent on men in many aspects of

their lives, which leads to inequality. That dependency is a derivative of the patriarchal system that positions women as inferior to men.

Furthermore, according to Beauvoir, gender stereotypes derived from the patriarchal system affect women and lead to a narrow view of women's roles and responsibilities in society. For example, women are often considered only suitable for caring for children and doing household chores, while men are considered more suitable for working outside the home (Heriyani, 2018).

Beauvoir points out that women are subordinated in society by the patriarchal system. This happens because women often do not have the same access as men in terms of education, employment, and public policy. This subordination makes it difficult for women to achieve equality with men in various aspects of life. The patriarchal system burdens women with additional workloads as they often have to care for children and do household chores, while men have equal access. In the context of wage distribution, despite working the same number of hours as men, wages for women are lower than those for men.

Beauvoir not only sees the patriarchal system as a stronghold of inequality, but she also emphasizes that true equality can only be achieved if the patriarchal system is completely abolished, an idea that is of course very difficult to implement. She makes us think about how important it is not only to talk about equality, but also to do something to remove the patriarchal system that still dominates society (Beauvoir, 2003). She also encouraged women to achieve independence in their lives. This includes things like decision-making and financial independence. She claims that women should strive to achieve independence so that they are not dependent on men or the current patriarchal structure.

3.4 The Womanhood of Roko Molas Poco in Manggarai Patriarchal Culture in Simone de Beauvoir's Feminism Framework

Womanhood in the Manggarai philosophy of life appears contradictory. The contradiction is found in the difference between the concept of womanhood in the *roko molas poco* rite and the patriarchal system that considers women as *ata pe'ang*. There is a great distance between concept and daily practice. Women are recognized for their noble dignity, as promoted by the *roko molas poco* rite. However, this recognition is asymmetrical with the patriarchal understanding of women. The daily treatment is more inclined to follow patriarchal understanding than the concept of *roko molas poco* women.

The narrative of the girl from the mountain who symbolizes fertility, from which life flows for the Manggaraians, in the *roko molas poco* rite triggers women as subjects. She is the giver of life for the society. She gives strength for the sustainability of the society. Thus, she is the key holder for human survival. In line with de Beauvoir, this understanding wants to echo an affirmation to society about how important the role of women is. In Beauvoirian perspective, this reflects that women should be seen as individuals who have a strong and unique role in society, not just as "imitators" of men.

Substantially, the womanhood meaning of *roko molas poco* is found in the *siri bongkok*. This main support pole is not just a symbol identified with women. Being in the center of the traditional house (*mbaru gendang*), it wants to tell the depth of its meaning. It is the support, the main support, and also the meeting point of the pillars that form the cone of the *mbaru gendang*. The Manggarai philosophy of life from there can be described as seeing women as a symbol of unity (Hadut et al., 2023).

More than just a building material, *siri bongkok* illustrates how Simone de Beauvoir's concept of feminism has a symmetrical meaning in this culture. The importance of maintaining unity and balance shows that women are not only objects but also people who participate in society. Therefore, *siri bongkok* in the *Roko Molas Poco* Rite serves as a powerful symbol that reveals the important role of women and womanhood in Manggarai culture. Beauvoir's view of women as subjects who play an important role in the formation of society is in line with this (Ilaa, 2021).

In the *Roko Molas Poco* rite, the basic concept that women occupy a very honorable place in the family and society is promoted. They are valued, glorified, and seen as guardians of cultural values. The Manggaraians understand that women are the social glue that maintains harmony and unity within the family and the wider community. Women are the guardians of balance and symbols of peace. This rite highlights that the noble dignity of women is respected and fought for.

This concept is in line with Simone de Beauvoir who emphasized the importance of understanding women as independent and equal subjects, not as secondary objects. Viewing women as guardians of culture and unity emphasizes the active role of women in shaping society. This highlights that cultural continuity and social harmony do not solely depend on male dominance, but also on the contribution and dignity of women. Thus, the *roko molas poco* rite illustrates the concept of "The Second Sex" that women should be respected and recognized

in their role as important subjects in the social structure (Agustin et al., 2022).

The Manggarai philosophical concept of womanhood in *roko molas poco* is in turn subject to the Manggarai patriarchal culture that positions women as "the other". According to Simone de Beauvoir, women throughout history have often been considered as "the other" or "the second sex" by male-dominated societies. She argues that women are often made objects dependent on men's views and expectations, as well as traditional roles defined by patriarchal culture.

Simone de Beauvoir questioned social structures that view women as "other" or as objects defined by men. For Beauvoir, women have long been discriminated against. That is, women are actually persecuted, imprisoned, expelled from all recognition of noble and beautiful equality. A woman's body no longer belongs to her, but to society. She must act according to the wishes of the society, which in the context of a patriarchal society is men, for good manners, maintaining lust, and the like (Riyanto, 2018).

Beauvoir argues that women should seek their own freedom and autonomy, and that they should be active subjects in creating the meaning of their own lives, not just objects viewed from a male perspective. It is because the patriarchal system produces violence against women. This violence can take many forms, such as sexual harassment, domestic violence, and discrimination in the workplace. This violence results in women feeling unsafe and uncomfortable in various situations (Riyanto, 2013).

Beauvoirian's analysis rebukes Manggarai society. Women have long been in bondage. Under the shadow of a deeply rooted patriarchal culture, women are meant by society to be human beings who must immediately seek men. Furthermore, they are human beings who are forbidden to be independent, but rather human beings who must be dependent and bound. They exist as if on the margins of everyday life. From there they become vulnerable to all forms of domestic abuse and other treatment that tramples on humanity.

4. Conclusion

This study successfully addresses the contradiction between the concept of womanhood and its treatment in Manggarai society. In Manggarai society, women are placed in a very honorable position in the *roko molas poco* rite, which reflects cultural values that glorify women as the guardians of harmony and unity in the family and

community. This provides a contrasting picture to the patriarchal paradigm commonly found in these societies.

Simone de Beauvoir's concept of women as equal subjects in society has found its place in the *Roko Molas Poco* rite. Women are considered the main pillar in maintaining cultural continuity and social harmony. Therefore, the importance of preserving cultural values that venerate women and recognize their role as equal subjects should be the cornerstone of larger change efforts to address gender inequality and patriarchy.

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