

STRENGTHENING OF ORAL TRADITION: LITERATURE AND PERFORMING ARTS IN THE LOCAL LANGUAGE OF TONSEA IN NORTH MINAHASA

Rosalina Rolany Raming

Faculty of Cultural Studies, Sam Ratulangi University, Manado, North Sulawesi, Indonesia

DOI: 10.46609/IJSSER.2022.v07i12.020 URL: <https://doi.org/10.46609/IJSSER.2022.v07i12.020>

Received: 7 December 2022 / Accepted: 27 December 2022 / Published: 31 December 2022

ABSTRACT

Research on Oral Traditions: Literature and Performing Arts in the Tonsea Language. in Minahasa Utara aims to (1) identify and classify the oral traditions: literature and performing arts in the form of folk songs and dances, folk music in Tonsea regional language in North Minahasa; (2) Identifying and classifying oral traditions: results of oral literature and performing arts in the form of folk songs and dances, folk music, and which are still strictly performed by community groups using the Tonsea regional language in North Minahasa; and (3) Explaining the cultural meaning contained in oral traditions, literature and performing arts in the form of folk songs and dances, folk music, and folk music, in the regional language of Tonsea in North Minahasa.

The method used in this research is descriptive qualitative method. Data collection techniques and tools: observation, interviews, focus discussions, document studies. There are two stages used in data analysis in this study, namely: (1) Anthropological Linguistic Analysis which aims to study and investigate scientifically about the relationship between language and aspects sociocultural based on ethnicity. (2) Data analysis according to Sudikan (2001) can be grouped into the stages of qualitative data analysis, namely: (1) the open coding stage is the researcher trying to vary what is related to the research object. Furthermore, the researcher carried out the process of detailing the data (breaking down), (conceptualizing) and categorizing (categorizing) primary and secondary data; (3) the axial coding stage is re-organizing data based on categories as a continuation of the previous stage. Then analyze the relationship between data / categories or data classification; and (4) the selective coding stage is the classification process of examining data on data categories, comparing, connecting and checking the intended data then draws final conclusions to make a general design.

The results showed that in Tonsea region of North Minahasa there are 3 types of dance that are

still strictly implemented, namely: Maengket Dance, Kabasaran Dance, and Tumatenden Dance. Furthermore, folk songs that are still strictly implemented are Maengket songs whose lyrics are usually sung together with the Maengket dance. Likewise, folk music that is still strictly performed by the people in the Tonsea region is only Kolintang music.

Keywords: Oral Traditions, Literature and Performing Arts, Tonsea Language in Minahasa North

PREFACE

Talking about oral tradition must always be associated with oral literature and folklore. Oral literature and folklore are part of the oral tradition. UNESCO formulates that oral tradition is a tradition that is transmitted in time and space with utterances and actions. Thus, oral tradition includes: (1) oral literature; (2) traditional technology; (3) folk knowledge outside palace centers and metropolitan cities; (4) religious elements and folk beliefs (outside the formal boundaries of major religions); and (5) folk art outside the palace and metropolitan city boundaries; and (6) customary law.

Furthermore, the guidelines for the Study of Oral Traditions (2010) covering oral tradition research as presented by UNESCO are formulated in five major topics, namely: 1) literature and performing arts; 2) religion, including traditional rituals and ceremonies; 3) history and customary law; 4) traditional wisdom, traditional knowledge, and other cognitive systems; and 5) Humans and their environment. (Hutomo in Wahyuni, Rai Ayu, 2018).

This study discusses some of the topics of oral traditions, literature and performing arts in the Tonsea regional language in North Minahasa. The oral traditions of literature and performing arts in question are folk songs, folk dances and folk music in local Tonsea languages in North Minahasa.

This study aims to (1) Identify and classify oral traditions: literature and performing arts in the form of folk songs and dances, folk music in the Tonsea regional language in North Minahasa; (2) Identifying and classifying oral traditions: results of oral literature and performing arts in the form of folk songs and dances, folk music, and which are still strictly performed by community groups using the Tonsea regional language in North Minahasa; and (3) Explaining the cultural meaning contained in oral traditions, literature and performing arts in the form of folk songs and dances and folk music, in Tonsea regional language in North Minahasa.

The literature review in this study is focused on an anthropological linguistic approach that examines the relationship between language and the socio-cultural aspects of a language community. This concept refers to the ethnicity of the guyuban who views himself and is

considered by others to have the same characteristics of origin (territorial), ancestry, language, religion, livelihood, social organization, and politics. This concept refers to the ethnicity of the guyuban who views himself and is considered by others to have the same characteristics of origin (territorial), descent (genealogical), language, religion, livelihood, social organization, and politics. These ethnic groups usually assume that they have the same identity (identity) collectively. Ethnic groups are usually characterized by high personal intimacy, emotional depth, moral commitment, social bonds or cohesion, and long-term solidarity. In linguistics, anthropology also refers to the study of language (language system) as a resource, as a social tool, and the study of speech (act of speech) as the main element of its analysis, Duranti in Djawanai (2011).

The meaning of oral tradition is (1) knowledge and customs passed down from generation to generation orally; (2) works of art and customary laws that are sustainable in cultural processes; (3) various forms of traditional literary works that are delivered orally and live in the context of historical aesthetics, social structure and organization, philosophy, ethics, and moral values (Banda in Wahyuni Ray Ayu, 2018). Likewise, oral tradition is an asset that needs to be preserved which becomes the identity of the community in all ethnicities. Oral traditions still exist in various corners of society (Teew, A. in Endraswara, 2011).

Oral tradition is an oral testimony that is passed on verbally from one generation to the next which is termed an oral tradition. Thus there is verbal communication and produces a tradition that only uses the mouth and ears (oral hear). Oral traditions can also use unique symbols. And it is passed down from generation to generation and not only as a time filler, but also as a channel for attitudes, views, reflections on group wishes and wills for the next generation as a way of life (Nashakardiani, 2013). Furthermore, oral literature is a variety of verbal utterances that have characteristics as literary works in general, such as poetry, prose, singing and oral drama. Oral literature is part of the oral tradition or usually developed in oral culture in the form of messages, stories, or testimonies that are passed down orally from one generation to the next. Types of oral literature include sayings, rhymes, incantations (Vansina in Rahman, A., 2016. Danandjaja (1997) argues that art as a cultural element is one of the components forming the culture of a society and this includes folklore. According to him, folklore is an element of the culture of a community that is spread and passed down from generation to generation, between any community, traditionally in different versions, both in oral form and in examples accompanied by gestures or reminder aids. Furthermore, Rusyana (1971)) said that folklore is part of the storyline that has long lived in the tradition of a society, which is the study of folk culture, in which there are people's beliefs, customs, folk songs and music as well as folk dances and drama. Danandjaja (1997) says dance the people function as (1) a projection system, namely as a means of reflecting the wishful thinking of a nation lective; (2) as a means of validating cultural

institutions and institutions; (3) as a tool for children's education; (4) as a supervisory tool so that community norms will be obeyed by its collective members.

Furthermore, performing arts that Havland (1975) stated that the elements contained in art include ideas, behavior, and form. These three things can appear in modern art, mass art, and traditional art. This traditional art comes from the traditions of the local community which have been passed down from generation to generation. Furthermore, according to Murgiyanto (1995) performing arts are a spectacle that has artistic value where the spectacle is presented as a show in front of an audience. He said that performance studies is a new discipline that brings together art sciences (musicology, dance studies, theater studies) at one point and anthropology at another point in an interdisciplinary study (ethnomusicology, dance ethnology and performance studies).

Murgianto's opinion is reinforced by Bagus Susetyo (2007) who states that performing arts are a cultural expression, a vehicle for conveying cultural values and the embodiment of aesthetic-artistic norms that develop according to the times and areas where the performing arts form grows and develops. Furthermore, Rusyana (1971) states that the show is part of the storyline that has long lived in a community tradition and is a study of folk culture in which there are people's beliefs, customs, folk songs and music, and folk dramas and folk dances as a supervisory tool so that the norms of society will be obeyed by its collective members. What types of shows are they? One characteristic of this type of performance is its dynamic nature. Performing arts can be found easily, for example organizing performances both annually, weekly and daily.

According to Haviland (1988) culture is shared property, not individual property. Furthermore, Koentjaraningrat (2005) state that culture can be grouped into seven elements of culture which are referred to as every culture in the world, namely: language, knowledge system, social organization, living equipment system and technology, livelihood system, religion and art. These elements form culture including traditional cultural arts based on local wisdom.

So, the aspects of language and culture are inseparable from one another. Language has a relationship with culture because language is a guide to culture. One cannot understand language and judge culture without understanding both. Kluckhohn in Koentjaraningrat (1990) says that language is part of culture. Language and culture are subordinate parts.

This understanding is in line with the opinion of Spradley (1979) who says that culture is a collection of knowledge that is shared by members of society. Knowledge is in the form of rules that govern how individuals communicate and interpret their environment. Luzbetak in Eilers (1995) defines culture as a pattern of people's lives to adapt to the physical, social and environmental patterns of thinking. He tries to find the common elements found in every definition of culture. According to him, the general elements include: how to live; general pattern

of life, something that is functionally arranged in a system, something that is learned, and the way of life of social groups. These aspects can be used as a benchmark in efforts to build community character in a better direction.

RESEARCH METHODS

1. Research Place

The research locations were: North Minahasa conducted at the office of the traditional value and preservation center, the tourism office, the office of education and culture, and other places that can provide information and data related to this research.

2. Research Time

This research was carried out for 6 months (2022). This research was conducted from April to October 2022.

3. Research Procedures

- a) The method used in this research is descriptive qualitative method.
- b) Techniques and tools of data collection were obtained through direct observation and recording, study of documents: relevant textbooks, results of seminar reports, discussions, archives of preservation halls and traditional values, North Sulawesi regional library, and others related with this research.

Interview techniques were conducted with: traditional elders, community leaders, elders, art and culture center leaders and arts and culture teachers, education and culture offices, tourism and creative economy offices, traditional values and preservation centers, humanists, native speakers, as well as stakeholders associated with this research.

According to Suharsimi (1985), interviews are dialogues conducted by researchers to obtain information from informants. The interview aims to find out everything that is in-depth as previously formulated in the form of a list of questions that are planned and arranged according to the problems discussed. The researcher uses a list of questions that have been determined and prepared beforehand based on considerations to make it easier to focus on collecting the necessary information and data from informants. This is specific and detailed about the issues discussed.

This directional interview was assisted by a recording device and used notes to maintain authenticity and simplify the process of data analysis. This is done through the stages of descriptive questions proposed by Spradley (1979), which consist of:

- (1) The main question (grand tour question) is a general main question, which relates to an object in a place as a whole from the general to the specific. This question prompted the informant to talk continuously;
- (2) Special Questions (mini tour questions) are more specific or in-depth questions.
- (3) Example questions are more specific questions by taking an example of an event or activity/action known to the informant, then being asked to give an example;
- (4) Questions based on experience (experience questions) are questions that require the informant to explain personal experiences and the experiences of other people that the informant has seen; and
- (5) Questions in local language terms (native language or local language questions) are questions in regional language terms used by informants in everyday life.

The selection of informants was determined as follows: main informants (key informants) were figures who held importance in oral literature, for example: puppeteers, community leaders, elders and other actors and additional informants (ordinary informants) were ordinary people who became supporters of oral literature (Endraswara, 2009).

4. Data Analysis

There are two stages used in data analysis in this study, namely: (1) Anthropological Linguistic Analysis which aims to examine and investigate scientifically the relationship between language and sociocultural aspects based on ethnicity. (2) Data analysis according to Sudikan (2001) can be grouped into the stages of qualitative data analysis, namely: (1) the open coding stage is the researcher trying to vary what is related to the research object. Furthermore, the researcher carried out the process of breaking down the data, examining, comparing, conceptualizing and categorizing primary and secondary data; (2) the axial coding stage is re-organizing data based on categories as a continuation of the previous stage. Then analyze the relationship between data / categories or classification of data; and (3) the selective coding stage is the classification process of examining data on data categories, comparing, connecting and checking the intended data then draws final conclusions to make a general design.

FINDINGS AND DISCUSSION

In the discussion section, namely. The poetry discussed is one of the poems sung in the Tonsea regional language, folk dances, and folk music which consists of three types, namely identification and classification of oral traditions: literature and performing arts in the form of folk dances and folk songs, and folk music, which still strictly carried out by community groups

using the Tonsea regional language in North Minahasa, namely:

1. Folk Dance in the Tonsea Regional of North Minahasa

a. Maengket dance

Image of Maengket Dance



The maengket dance performance is accompanied by songs performed by dancers sung in various regional languages, among others: Tounsea, Toumbulu, Toulour, Tountemboan, and Tounsawang regional languages. The musical instrument used is the drum.

The hallmark of the maengket dance is that there is a woman who leads the dance with a chapel. The leader wears clothes that are almost the same as the dancers, but looks more striking in terms of pattern and color. In addition, all dancers are equipped with accessories in the form of lenses and/or handkerchiefs attached to the left and right little fingers.

b. Tumatenden Dance

This traditional dance is a dance based on folklore in the Tonsea regional North Minahasa.

Image of Tumatenden Dance



Tumatenden dance is one of the traditional dances based on Minahasa folklore in North Sulawesi. This dance tells the love story of a farmer and an angel. This story is then packaged in the form of a distinctive dance movement accompanied by traditional music and performed without dialogue. The Tumatenden dance is one of the most well-known traditional dances among the Minahasa people and is often performed at events such as traditional weddings, art performances and cultural festivals.

2) Function and Meaning of Tumatenden Dance

According to its function, the Tumatenden dance is more often functioned as a performance dance or entertainment for the community. The movements in this dance depict life in the story, so that it can be interpreted that every movement in the Tumatenden Dance is a visualization of the story so that it feels more alive, easy to understand and can be enjoyed in the form of art.

C. Kabasaran Dance

Kabasaran dance is a dance that is lifted from the people of the Minahasa area. This dance is a war dance performed by male dancers holding weapons. The weapons used are swords and spears. The movement of the kabasaran dance is similar to the fighting of roosters. The kabasaran dance presents war stories that accompany important Minahasa traditional figures during traditional ceremonies (Cekja.com).

Image of Kabasaran Dance



The movements in the kabasaran dance are: the basic form of nine spear moves (wengkow) with a 4/4 stance consisting of two steps to the left and two steps to the right. Seapenari have a sharp weapon which is a legacy from their previous ancestors because kabasaran dancers are hereditary dancers.

II. Folk Song

Maengket folk singing in Tonsea regional language which has something to do with Owey Kamberu' harvesting new rice consists of three parts, namely:

a. Praise be to the Most High God

E si Wailan E owey, ni Mahalime wene daked

'E Most High God who is abundant, who brings much grain'

Mamusa-musang kala E

'Pray with the altar always '

Niko mo si tinundungan wo rinundungan owey

'Not that which is abundant is a covering'

Niko mo si ni antingan wo rinundungan owey

'You are abundant, have earrings and as a veil'

Niko mo si ni inoan wo rinundungan owey

'You are abundant, have beads for a veil'

Niko mo si linambungan wo rinundungan owey

'You are abundant as a blanket and a covering'

E si wailan E Owey.....E

'E Most High God who is abundant'

The meaningful expressions contained in Praise to the Most High God are:

E si wailan E Owey,ni mahalime wene daked 'E Most High God who is abundant, who brings much rice' is used as a cultural symbol to express the meaning that Allah Most High must be praised because He always gives many blessings to the farmers. what is always given to them is not only in the form of a lot of rice, but the health of the family is also maintained by the Most High God.

Mamusa-weasel kala E 'Pray with the altar always'. The term of altar referentially means a table made of wood where the mass sacrifice is made in the church; the altar, that is, the place for offering sacrifices. This term is used as a cultural symbol to express the meaning that as human beings who are His creations they always come to pray and offer sacrifices not only in the form of goods or rice that is harvested. But the humans themselves are living sacrifice.

Niko mo si tinundungan wo rinundungan owey 'You are the covering of abundance'. The terms of *tinundungan* and *rinundungan* are translated as hoods which referentially mean something used to cover or protect the upper part of the head.

Niko mo si ni inoan wo rinundungan owey 'You are the abundant one, have beads as a covering'. The term of beads referentially means small beads that are given holes and are suitable for jewelry. This term is used as a cultural symbol to express the meaning that Allah Most High has ornaments that represent abundant wealth. He is also a cover and protector for them.

Niko mo si linambungan wo rinundungan owey 'You are the one who is abundant as a blanket and a covering'. The term of blanket referentially means a cloth covering the body. Blankets and hoods are two terms that have a semantic relationship and are used as cultural symbols to express

the meaning that the Most High God always covers and includes farmers.

b. Request to the Most High God

The requests of the farmers are sung in a dance called maengket esehat padi. The poetry sung is in the form of questions and answers from male and female farmers, namely:

Question: *Kai wehan kane ndoontuu, wana wene daked wailan eowey* 'we ask to be given a lot of rice, oh God give it'

Answer: *Kai rapa-rapasan no kala in maiting um wene daked owey* 'we are full of itching because of picking a lot of rice and bestow it'

Question: *Tanu ni menoondo madness se makaria e owey* 'like a rainy day they e bestow'

Answer: *Timperas un sarongsong sere daked um wene away* 'spring forth a lot of rice like a fountain and bestow it'

As for the meaningful expression contained in the sentence as a request of the farmers to the Most High God, namely:

Tanu ni menoondo irascible se makaria e owey 'like a rainy day they e bestow'. The term *udanan* 'being rained on' referentially means deliberately walking (bathing) when it rains; let themselves be hit by the rain. this term is used as a cultural symbol to express the meaning that the farmers really hope and pray to the Most High God to give blessings like they are raining. The blessings they hope for are not just in the form of lots of rice or abundant food, but health for farmers and their families.

Timperas un saronsong sere daked um wene owey 'emits a lot of rice like a fountain, pour it out'. The term of *Timperas un sarons song* 'springs like a fountain' referentially means to emit, to spurt out profuse water. This term is used as a cultural symbol to express the meaning that the peasants praising to the Most High God asked that they be given food as much as water that was gushed or sprayed in torrents.

The requests of the farmers are sung in a dance called maengket picking the rice. The poetry sung is in the form of questions and answers from male and female farmers, namely:

Question: *Kai wehan kane ndoontuu, wana wene daked wailan eowey* 'we ask to be given a lot of rice, oh God give it'

Answer: *Kai rapa-rapasan no kala in maiting um wene daked owey* 'we are full of itching because of the picking a lot of rice, bestow it'

Question: *Tanu ni menoondo uda-udanan se makaria e owey* 'like a rainy day they e bestow it'

Answer: *Timperas un sarongsong sere daked um wene away* 'spring forth a lot of rice like a fountain and bestow it'

C. Have fun of Picking new rice

In this type of dance that there are poems that are sung in the form of Questions and Answers. These poems are:

Question: *Koloket eng koloket saenglot kamberu*

'koloket bird sings stating there is barley'

Answer: *Pinangelet lako in wuane se wana un pondol in wia in tampel en matali-taliyo um wene*

'Birds that sing to the end indicate a lot of new rice keep on going'

Tanya: *Kura mo un kakerotna wana warakis owey*

'How intact is the warakis wood, bestow it'

Answer: *Kinerotan nera in Wailan mengelei ikuame*

'They clean and the Most High God cleans them'

The *lalayaan kamberu owey* dance type 'happy picking the new rice' is the end of the new rice harvest *maengket* dance. The terms contained in the poem, namely: *Koleket eng koloket samengelot kamberu* 'the koloket birds make a sound declaring that there is new rice'. The koloket bird is a type of bird that makes a sound when it's time to pick new rice. Birds that ring give the meaning of joy. *Pinangelet lako ini wuane se wana un pondol* 'a bird that sings to the ends' is used as a cultural symbol to express the meaning that His creation rejoices and praises the Most High God from end to end. His creations, both plants, animals, and humans as farmers sing, express their joy for picking or harvesting rice.

Wua in tampel en matali-tali yo um wene 'signifies a lot of rice money in succession' is used as a cultural symbol to express the meaning that the blessings bestowed by the Most High God are continuous; meaning that the health and food that He provides is continuous.

Kura mo un kakerotna wana warakis owey 'as intact as the warakis wood' is used as a cultural symbol to express the meaning as intact as the warakis wood; likewise, the Most High God always gives blessings to the farmers in one piece and not in pieces.

Kinerotan nero ni Wailan mengalai ikuame 'they cleaned and the Most High God has cleaned them'. The term cleaning referentially means making clean; stay healthy. This term is used as a cultural symbol to express the meaning that the Most High God always gives good health so that they can work in the fields or in the fields.

4. Folk Music

Kolintang Music



CONCLUSION

The results of research about Oral Taradisi: Literature and Performing Arts in Regional Languages in Minahasa show that traditional folk dances are still strictly performed in the Tonsea area, namely: Maengket Dance, Kabasaran Dance, and Tumatenden Dance. Furthermore,

the folk songs that are still strictly sung by the people in the Tonsea regional, namely: The lyrics to the song are sung together with the Maengket Dance. Likewise, traditional folk music that is still strict is Kolintang Music.

REFERENCES

- Danandjaja, J. *Folklor Indonesia. Ilmu Gosip, Dongeng, dan Lain-lain*. Jakarta: Pustaka Grafiti.
- Eilers, F.J. 1995. *Berkomunikasi Antara Budaya*. Terj.J.Tondowidjojo. Ende: Nusah Indah.
- Endraswara,S.2009. *Metodologi Penelitian Folklor. Konsep, teori dan Aplikasi*. Yogyakarta: MedPress.
- Panggabean, M. Ed. 1981. *Bahasa Pengaruh dan Peranannya*. Jakarta: PT Gramedia.
- Rusiyana, Y. 1971. *Bagbagan Puisi Sawer Sunda Bandung: Proyek Penelitian Pantun dan Folklor Sunda*.
- Saussure, F. 1988. *Pengantar Linguistik Umum*. Edisi Ind. Yogyakarta: Gajah Mada University Press.
- Sapir, E. 1921. *Language: An Introduction to the Study of Speech*. New York: Harcourt, Brace and Company.
- Sigarlaki, J. 2003. *Analisis Semiotik Dalam Wacana Maengket Asli Subetnik Tonsea Suku Minahasa*. Penelitian Dosen Muda. Dirjen Dikti.
- Spradley, J. P. 1979. *The Ethnographic Interview*. New York: Holt, Rinehart and Winston.
- Sudaryat, Y. 2009. *Makna Dalam Wacana. Prinsip-Prinsip Semantik dan Pragmatik*. Bandung.Yrama Widya.
- Soedarsono, R. M. 1996. *Tari Tradisional Indonesia*. Jakarta: Yayasan Harapan Kita.
- Sudikan, Y.S. 2001. *Metode Penelitian Kebudayaan*. Surabaya: Citra Wacana
- Wahyuni, Rai Ayu. A.A., 2018 *Tradisi Lisan, Sejarah, Fungsi dan Nilai: Pemakalah pada Seminar Balai Pengelola Perbatasan Provinsi NTT Fakultas Ilmu Budaya Universitas Udayana Denpasar Bali*