

## **MONGONDOW STRENGTHENING ORAL TRADITIONS: LITERATURE AND PERFORMING ARTS IN THE LOCAL LANGUAGE OF BOLAANG MONGONDOW**

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### **Abstract**

Oral literature is scarce. Hence, oral traditions research is important. Traditional wisdom research will promote Bolaang Mongondow's arts, culture, tourism, and creative economy. From 2022, Minahasa research continues. Literature and performing arts to preserve Bolaang Mongondow language and culture, 2023 study. The 2023 study goals are to (1) identify and define the strengthening of oral tradition: Literature and performing arts in folk songs, dances, music, and beliefs that are still strict in indigenous Bolaang Mongondow societies, and (2) explain it. This study describes qualitatively. Data collection involves document studies, interviews, focus groups, and observation. Data analysis for this study: Ethnographic studies examine ethnic society. This exam examines facts and interpretations. Research will be in Bolaang Mongondow. Indigenous people follow oral tradition, so researchers chose these areas. Strengthening Oral Tradition: Literature and Performing Arts to Preserve Regional Language and Traditional Cultural Values of the Bolaang Mongondow Community found Kabela and Kalibombang Dance still practiced.

**Keywords:** Strengthening, Oral Tradition, Bolaang Mongondow Society

### **INTRODUCTION**

Talking about oral tradition is inseparable from oral literature and folklore (Dananjaya, 2007). Oral literature and folklore are part of oral tradition. UNESCO in its guidelines formulates oral tradition as a tradition transmitted in time and space by speech and action. Folklore (Dananjaya, 2017). Thus, oral tradition includes (a) Oral literature, (b) Traditional technology, and (c). (d) Elements of folk religion and belief (outside the formal boundaries of significant religions); (e) Folk arts outside the boundaries of palaces and metropolises; and (f) Customary law.

The problems that will be researched are (1) Identification and classification of Oral Tradition Strengthening: Literature and Performing Arts as an Effort to Preserve Regional Language and Traditional Cultural Values of the Bolaang

Mongondow Community; (2) Explaining the strengthening of oral tradition is an art that chants the literary verses of the Indigenous people of Bolaang Mongondow in which there are meanings and moral messages, beliefs, and values and norms that the community must obey.

### **LITERATURE REVIEW**

#### **Oral Tradition**

The definition of oral tradition is (1) customs that are passed down orally; (2) the results of art and customary law that are sustainable in the cultural process; (3) various forms of traditional literary works that are conveyed orally and live in the context of historical aesthetics, structure, and social organization, philosophy, ethics, and moral values (Teew, A. in Endraswara, 2012).

### **Oral Literature**

Oral Literature is a message or testimony that is passed down from one generation to the next. The message is conveyed through speech and singing and can take the form of rhymes, folklore, advice, and so on (Vansina in Rahman, A., 2016).

### **Folklore**

Danandjaja (2017) argues that art as a cultural element is one of the components that form the culture of a society and 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, among any community, traditionally in different versions, both in oral form and examples accompanied by gestures or reminder aids. He also said that folk dances function as (1) a projection system, namely as a means of reflecting the wishful thinking of a collective; (2) as a means of validating cultural institutions and institutions; (3) as a child education tool; (4) as a supervisory tool so that the norms of society will be obeyed by its collective members (sundasemantic.blogspot.com uploaded February 2023). Danandjaja (2017) berpendapat bahwa kesenian sebagai unsur budaya merupakan salah satu komponen pembentuk kebudayaan suatu masyarakat dan di dalamnya termasuk folklore.

### **Performance Art**

According to Murgiyanto (2018) performing arts is a spectacle that has artistic value where it is presented as a performance in front of an audience. He said that performance studies is a new discipline that brings together the sciences of art (musicology, dance studies, theater studies) at one point and anthropology at another in one interdisciplinary study.

Furthermore, Murgianto's opinion is reinforced by Bagus Susetyo (2007) who states that performing arts are a cultural expression of a vehicle for conveying cultural values and the embodiment of aesthetic-artistic norms that develop

according to the times and regions where the performing arts form grows and develops. Folklore (ethnomusicology, dance ethnology and performance studies, uploaded February 2023).

### **Cultural Values**

According to Koentjaraningrat (in Warsito, 2012) cultural values are values that consist of conceptions of life in the minds of most citizens in things they consider very noble. The value system that exists in a society becomes an orientation and reference in action for them. Therefore, the cultural values that a person has influence in making alternatives, ways, tools, and goals of making available. Furthermore, Clyde Kluckhohn (in Warsito, 2012) says that cultural values as a general organized conception affect behavior related to nature, the position of humans in nature, the relationship between people and people and about desirable things that may be related to people's relationships with the environment with fellow humans. (dosensociology.com/values.culture downloaded February 2023).

## **RESEARCH METHODS**

### **Research Location**

The location chosen is Bolaang Mongondow area. The researcher chose these locations because indigenous people still strictly perform activities that have to do with oral tradition. Lokasi penelitian: Lokasi yang dipilih yaitu: daerah Bolaang Mongondow. Peneliti memilih lokasi-lokasi ini karena masyarakat adat masih ketat melakukan kegiatan yang ada hubungannya dengan tradisi lisan.

### **Research Time**

This research was conducted from March 2023 - October 2023.

### **Research Procedures**

The method used in this research is the descriptive qualitative method.

Data collection techniques and tools were obtained through direct observation

and recording. Document study: relevant textbooks, results of seminar reports, discussions, archives of the Center for Preservation and traditional values, and others related to this research.

The interview technique was conducted to Traditional elders, community leaders, elders, leaders of art and cultural studios and arts and culture teachers, education and culture offices, tourism and creative economy offices, preservation centers and traditional values, cultural experts, native speakers, and stakeholders related to this research.

### **Data Analysis**

There are two stages used in data analysis in this study, namely:

- a. Concept Analysis: Anthropological Linguistics which aims to study and investigate scientifically the relationship between language and sociocultural aspects based on ethnicity.
- b. Data analysis according to Sudikan (2012) can be grouped into stages of qualitative data analysis: (1) the axial coding stage. and (2) the selective coding stage is the classification of the data examination process for data categories, comparing, connecting and examining data then drawing final conclusions to make a general design.

## **RESULTS AND DISCUSSION**

### **Identify and classify oral traditions: literature and performing arts:**

Folk dance, folk singing and folk music that are still strictly performed.

#### **Folk Dance**

##### **a. Kabela Dance**

Kabela dance is a traditional dance of the Bolaang Mongondow people that has been very popular since ancient times until now. The kabela dance was created by an unidentified mother in the sixties, and is performed in about ten to fifteen minutes. This dance reflects the culture of eating

betel nut and areca nut among the people of Bolaang Mongondow from ancient times until now. The movement and lyrics come from those who come to visit the Bolaang Mongondow area. Hence, this dance became Kabela dance because the lyrics and areca nut served to guests are placed in Kabela.

In the beginning, Kabela was made from dried thatch fronds (kumbai/gaba-gaba), designed into a box shape with a frame of bamboo slats. The size varies, from small to large. On the outside and inside, it is wrapped or coated with red cloth and then coated again with silar leaves that are colored, woven and draped on the outside, including the cover. In assembling and making Kabela, it is done by women in the form of a home industry, which is why a Kabela can be expensive. In use, large kabela are used by adults while small ones are used by children.

Kabela dance is often performed in various forms of celebration of the Bolaang Mongondow community. Kabela dance is danced by three to 5 female dancers who wear traditional clothes of Bolaang Mongondow and three men complete with traditional clothes as well. While the musical instruments used in this dance: suling (a blown sound instrument made of metal with one hole at the top where it blows and six holes below that can be opened and closed with the tip of the finger. Gendang (a sounding instrument made of long round wood with a hole in the middle and covered with animal skin at the ends, which is beaten with wood or bare hands. Gong (a large canang or instrument that is beaten so that it makes a sound that organizes rhythmically. In addition, other tools such as Kolintang. When dancing, the accompaniment can also be equipped with vocals to sing song lyrics. The clothes used by Kabela dancers are covered to the knee for women, while for men who beat drums and play flutes use long-sleeved clothes and sarongs equipped with hats and scarves.

The colors of the clothes used are typical Bolaang Mongondow colors, namely yellow, green, blue, purple, white and black. The choreography of Kabela dance begins with entering the stage while styling (dancing) accompanied by music consisting of melody, namely flute and vocals, rhythm with drums and rama with gongs or large drums. When you are on stage, the core movements begin to be danced to the accompaniment of Kosilig-silig songs and imbalu songs (greeting songs). After the variation enters the stage, it begins with a sitting variation as a preparation for respect. In the mini raga the melody is replaced with a welcome song. The song is sung continuously, saluting, standing slowly, circling the kabela, sitting slowly and removing the kabela at the back. When the dance variety begins to decorate, berbedak, forehead lines and lipstick, combing and looking in the mirror, the kibata song is performed, then take the kabela behind, hold the kabela, stand slowly, walk, hold the kabela, sung on stage.

At the time of starting to open the label in a sitting position, the Kimball song is sung again. For the next variety is eating betel nut, arranging flowers, please sit, hambur flowers, close the kabela and respect. When Henda K leaves the stage, starting by standing slowly and leaving the stage, the song Begging for Yourself (mongumanpa) is sung, which is usually sung at the end of the Kalibombang dance. It should also be noted that in the movement of sitting slowly and standing slowly, the left hand holds the kabela, while the right hand dances (stylized) so that it is not rigid in view and the dancer can move smoothly.



**Figure 1.** Kabela Dance

#### **b. Kalibombang Dance**

The word Kalibombang is a symbol of a beautiful, smiling princess who has a graceful, motherly nature and is charming so that many men are attracted to her. This dance tells the story of young people in Bolaang Mongondow society. This dance is based on a folktale that tells the history of Bolaang Mongondow.

The story is based on the love story between a young man named Oyotang and Putrid Kalibombang. This dance is to commemorate sacred events so that they are not easily forgotten by the community, especially among young people. The story in this dance contains the value of romance accompanied by traditional music with songs and rhythms that can touch feelings, especially for those who are in love

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**Figure 2.** Kalibombang Dance

## 2. Bolaang Mongondow Regional Folk Song

### Lyrics

#### 1. Tano- tanobon

Tano tanobon anu  
In tongginaina boa ma

Sin bamononoi anu  
In kobo biagmu

Umpakabin toru ‘an anu  
Modapotkonkoboutan

Dika bin sin tontolan anu

Sin mobogoi bi  
In dalanbulawan

Singogtonggina

In dongogan

Dalan motulid

In tutuyan

Pia in kamang anu

Mosanang in kobiangan

Tagukongina anu

Sin bamopiakobayaan

Intro...

Tano tanobon anu

In tongginainabo ama

Sin bamononoi anu

In kobobiagmu

Tano tanobon anu  
In tongginaina boa ma

Sin ba ma noni anu  
In kobobiagmu

Umpaka bin toru,an anu  
Modapotkonkoboutan

Dika bin sin tontolan anu

Sin mobogoi bi  
In dalanbulawan

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In tutuyan

Pia in kamang anu

Mosanang in kobiangan

Tagukongina anu

Sin bamopiakobayaan

Ending...



**Tano- tanobon**

Tanotanobon anu'

'Remember remember *anu*'

In tonggina ina' bo ama'

'Old man's advice'

Sin ba' mo nonoi anu'

'So that it remains so'

In ko bo biagmu Umpaka bi' toru'an anu'

Mo dapot kon ko bo'utan Dika bi'

sintontolan anu' Sin mo bogoi bi' in dalan bulawan

'In life, even if you get scolded or beaten, don't take it personally because it will bring you golden acquaintances.'

**2.Kosilig silig**

'Derivation by derivation'

Da kotakod takod

'Uphill after uphill'

Kopikir pikir

'Thinking about'

Da kotanob tanob

'Longing for longing'

Bo akuoy

'Yes I am'

Koina subuh

'Earlier at dawn'

Bo inapat mai

'And visited'

In pongoi bu

'In my heart'

Noitorop mai

'And remembered'

In Totabuan ku

'My Totabuan village'

Palat nolabu'

'Tears fall'

Ule ule lua' ku

'How sad I am'

**3. Bolaang Mongondow Folk Music****a. Bansil Music**

The bansil wind instrument is a traditional musical tool that holds significant cultural value in various regions. Characterized by its elongated shape, the

bansil typically measures around 52 centimeters in length, or approximately two and a half inches in traditional units of measurement. This instrument's diameter, measured along its centerline, generally ranges from about 1.5 centimeters, though variations may exist depending on regional crafting practices and specific design preferences.

The bansil is constructed in two primary sections: the blowing part and the sound-producing part. The blowing part, located at one end of the instrument, is designed for the musician to blow air into, while the sound part, situated at the other end, is responsible for producing the musical tones. The overall shape of the bansil resembles that of a wind recorder, featuring a series of holes along its length. These holes are crucial for modulating the pitch and creating different musical notes.

Typically, the bansil is equipped with six to eight finger holes, which are strategically placed to allow the musician to control the airflow and pitch variations. The size of the bansil usually falls within a range of approximately 33.5 centimeters to 36 centimeters in length, while the diameter along the centerline generally measures between 2.5 centimeters and 3 centimeters. These dimensions ensure that the instrument produces a rich, resonant sound that is characteristic of traditional bamboo wind instruments.

The construction material of the bansil is predominantly bamboo, similar to that used for flutes. Bamboo is favored for its acoustic properties, as well as its availability and ease of crafting. The choice of bamboo contributes to the distinctive tonal quality of the bansil, which is appreciated in various traditional musical contexts. The bamboo is carefully selected and processed to ensure the instrument's durability and optimal sound quality.

Overall, the bansil is not just a musical instrument but a piece of cultural heritage. Its design, materials, and construction

techniques reflect the traditional craftsmanship and musical practices of the communities that use it. By preserving and continuing to play the bansi, musicians maintain a vital link to their cultural traditions and contribute to the ongoing appreciation of their musical heritage.

**b. Kolintang**  
**Picture of Kolintang**



**Figure 3.** Picture of a bansi or flute instrument

**1. Bamboo Music**  
**Picture of a blown clarinet bamboo instrument**



**CONCLUSIONS**

The findings of the research on "Strengthening Oral Traditions: Literature and Performing Arts as an Effort to Preserve Regional Language and Traditional Cultural Values of the Bolaang

Mongondow Community" reveal a rich tapestry of cultural practices that are actively maintained within the Bolaang Mongondow community. This research highlights the community's commitment to preserving their regional language and traditional cultural values through various

folk art forms. Specifically, the study identifies several key elements of the community's oral and performing traditions that remain integral to their cultural identity.

Firstly, the folk dances of the Bolaang Mongondow community are essential to their cultural heritage. Among the most notable dances are:

1. **Kabela Dance:** This traditional dance is characterized by its vibrant and rhythmic movements, which are performed to celebrate significant events or ceremonies. The Kabela Dance is a visual spectacle and a means of storytelling, conveying historical and cultural narratives through its choreography and accompanying music.
2. **Kalibombang Dance:** The Kalibombang Dance is another important folk dance in the Bolaang Mongondow community. This dance often involves intricate footwork and coordinated group movements, reflecting the community's social cohesion and traditional values. It is typically performed during communal gatherings or festivals, serving as a medium to strengthen social bonds and perpetuate cultural practices.

In addition to dance, the community's folk music plays a crucial role in preserving their cultural heritage. The research highlights several traditional musical instruments:

1. **Kolintang:** This is a traditional percussion instrument consisting of a series of wooden bars struck with mallets. The Kolintang produces melodic and rhythmic sounds central to the community's musical traditions, often used in ceremonial and celebratory contexts.
2. **Bamboo Instruments:** Various bamboo instruments, including flutes and other wind instruments, are prevalent in the Bolaang Mongondow musical repertoire. These instruments are valued for their distinctive, resonant tones that

contribute to the unique soundscape of the community's music.

3. **Bansi:** The Bansi, a type of bamboo flute, is another significant element of the community's folk music. This instrument is known for its simple yet evocative melodies, which are often used to accompany traditional songs and dances.

Furthermore, preserving traditional songs and lyrical compositions is crucial to maintaining the community's cultural identity. The research identifies two prominent examples:

1. **Kosilig-silig:** This genre of traditional songs is known for its lyrical beauty and thematic content, which often revolves around local folklore, historical events, and communal values. The Kosilig-silig songs are an important means of oral storytelling, passing down knowledge and cultural practices from one generation to the next.
2. **Tano-tanobon:** Similar to Kosilig-silig, Tano-tanobon songs are integral to the community's cultural expressions. These songs are performed during various rituals and ceremonies, reinforcing cultural norms and communal ties through their lyrical content and musical performance.

The research underscores the Bolaang Mongondow community's dedication to preserving their oral traditions, literature, and performing arts. By actively engaging with and maintaining these cultural practices, the community honors their heritage and ensures that their regional language and traditional values continue to thrive for future generations.

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