

# THE VALUE AND MEANING OF MOANGGO IN TOLAKI SOCIETY IN SOUTH EAST SULAWESI

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**Abstract:** *Moanggo*, an oral literature of Tolaki people is currently at risk of being wiped out as it is now only rarely played at traditional wedding ceremonies in Tolaki. It is among the identity markers of Tolaki people loaded with messages for private, family and social lives. On this basis, this study aims to (1) Describe the meaning contained in *Moanggo* as a local literature of Tolaki people. (2) Describe the values contained in *Moanggo* as a traditional oral literature of Tolaki people.

This research is a qualitative descriptive study. To achieve the objectives, this study applies the theoretical framework of Paul Ricœur's hermeneutics. Data sources to be examined in this investigation comprise some informants and the *Anggo* text itself. The data are also obtained from observations, interviews and documents. The data are then analyzed using Milles and Huberman's technical data analysis, namely: 1) Data collection, 2) Data reduction or simplification of data, 3) Presentation of data, and 4) inference / verification.

The results indicate that the meaning of the *Anggo* text in oral narrative of *Moanggo* cannot be separated from the socio-historical cultural context when it is narrated.

Therefore, every text has been linked with the socio-cultural context of Tolaki people at present time, and it is of course a representation of the history of life of Tolaki people in the past. The values contained in the *Anggo* text comprise the value of education, moral values, cultural values and philosophical values. *Moanggo* as an oral literature of Tolaki people is an identity marker for Tolaki people, and it is presently at risk of extinction due to its lack of use in wedding customs and other cultural activities. Therefore, the preservation of the oral literature *Moanggo* needs to be maintained by both the government and the Tolaki society.

**Keywords:** Moanggo, Values, Tolaki People

### **Introduction**

Oral literature is among the cultural elements found in both literate and illiterate societies. Its variety is numerous, and even in each single variety the variant is also plenty. The contents may cover events that occurred or the culture of the people who own the literature (Finnegan in *Tuloli*, 1990:1). In terms of form, oral literature shows regularities existing in any particular oral literary variety in addition to a number of variations in the storytelling. Talking about oral literature is not complete when it only talks about literature, as it is supposed to be related to the narrator, the storytelling, and the listener or the audience. Finnegan points out that to be able to fully appreciate an oral work, it would not be sufficient to merely refer to the results of analysis through interpretations of words, tones, stylistic structure, and the story contents. The description of oral literature, in addition to discussing the structure of the literary works, should also discuss about the composer or the narrator, the

variations that occur because of the audience and the certain moment of the story telling, the audience's reaction, the contribution of the musical instruments, and the social context of the story (Finnegan in *Tuloli* 1990: 1).

Oral literature grows and develops in almost all regions of the archipelago, including the Tolaki community. The oral literature of the Tolaki is among the local literatures that still exist and remains preserved among Tolaki people. The Tolaki community is accustomed to speaking verbally in all aspects of life, including in daily communication, traditional ceremonies, ritual ceremonies, and also in art performance such as vocal art, literary arts, or even in poetry, which is generally of oral literature. One of the oral literatures surviving within the Tolaki community is *Anggo*.

*Anggo* is in essence a text of oral literature chanted by narrators. When chanting, the narrator will focus on the situations surrounding him at the moment, and the theme he raised is in fact concerning the occurring situation. In chanting the *Anggo*, a narrator does not necessarily have to learn by heart the verses to be chanted. Rather, the *Anggo* will flow naturally in accordance with the circumstances or situation taking place, for example at the moment of opening a new farm (*mosalei*) (Rahmawati, 2007: 131).

Although surviving as an oral literature, as mentioned above, *Anggo* chanting has become less and less commonly performed. This is because there have been so many alternative media available, such as the increasing popularity of pop songs, the use of media devices such as mobile

phones and the internet, and also the availability of a great number of game choices among the community. These all bring about reluctance to study the literary treasures belonging to the region.

The main reasons considered by the author in conducting research on *Moanggo* in Tolaki society include: (1) the reason of cultural uniformity, in this case younger generation has been increasingly avoiding to examine the values contained in ancient literature, including the values contained in *Moanggo* (2) up to the present time oral literature has not been established in the curriculum as local content, (3) the lack of accomplishment to pass down the tradition from one generation to another both in the family environment and the Tolaki public environment in general, and (4) the lack of research and scientific publications on regional literature.

### **Method**

This research is of qualitative and descriptive nature. The data sources referred to in this research comprise informant and the text of *Anggo*. The data are obtained through observations, in-depth interviews, and document studies. The data obtained are analyzed using Milles and Huberman's data analysis techniques: 1) Data collection, 2) Data reduction or data simplification, 3) Presentation of data, and 4) Conclusion / verification.

## **Theoretical Framework**

### **1. Oral Literature**

Oral literature is spoken words (oral communication of words), 1) the result of oral culture in traditional societies bearing contents that can be aligned with written oral literature in modern society, 2) literature that is orally transmitted, such as rhymes, folk songs, and stories of the people (Zaidan, et al, 2007: 182).

In line with Hutomo's assertion (1991) that oral literature is literature that accommodates the expressions of the citizens's literature, a culture passed down orally by words of mouth, Arifin (1990: 11-12) correspondingly suggest that oral literature is ancient literature passed on through spoken words. This is generally delivered through chanting either with a companion of musical instruments (such as *kecap* - a sort of harp-, and so forth) or without any instruments.

According to Hutomo (1991: 3), the characteristics of oral literature comprise: (1) it is spread by mouth, that is, the cultural expressions disseminated, in terms of both time and space, is through oral transmission; (2) it was born in a village-patterned society, out-of-town society, or a society that has not been acquaintance with letters, (3) it portrays the cultural features of a society, for oral literature is a cultural heritage depicting the past, in addition to mentioning new circumstances (in accordance with the social change). For this reason, oral literature is also called a living fossil; (4) the author is anonymous, and therefore it

belongs to the community; (5) it is patterned poetically, regularly and repeatedly, intended to strengthen memories and to preserve the authenticity of oral literature so as not to change quickly; (6) it does not concerned with facts and truths, emphasizing more on the aspect of fantasies that are not accepted by modern society, yet the literature has an important function in society; (7) it consists of various versions; (8) the language applies oral language style, containing dialect, and sometimes it is pronounced incompletely.

Vansina (in Hutomo, 1991: 11-12) mentions that there are three types of oral statements, namely: (1) testimony, (2) oral traditions (in particular), and (3) word of mouth.

Endraswara (in Rafiek, 2010: 53) writes that oral literature is works of literature that is spread through spoken words or word of mouth for generations. The characteristics of oral literature are: (1) it was born from an innocent, illiterate, and traditional society; (2) it describes a culture of certain collective property, whose the creator is not clear; (3) it emphasizes more on the imaginary aspect containing satire, humor, and educational message; (4) it often depicts certain collective traditions. In addition, there are also other characteristics such as: (1) oral literature often expresses words or phrases of cliches, and (2) oral literature is often patronizing.

Hutomo (in Rafiek, 2010: 54) explains that oral literary material can be divided into three parts, namely (1) materials with story pattern such as (a) ordinary stories, (b) myths, (c)

legends, ) efik, (e) oral story, and (f) memory; (2) materials with non story pattern such as (a) phrasing, (b) singing, (c) proverbs, (d) puzzles, (e) oral poetry, (f) sad funeral songs, (g) laws or customary rules; (3) materials with action pattern (drama) such as (a) stage drama, and (b) the arena drama.

Sedyawati (in Rafiek, 2010: 54) explains that oral literature contains stories delivered orally, and they vary from genealogical descriptions, myths, legends, tales, to different heroic stories. Meanwhile, according to Pudentia (in rafiek, 2010, 55), oral literature includes stories of the society, puzzles, proverbs, folk songs, mythology, and legends.

Oral literature is a part of folklore, that is, everything that is covered in the life of folk culture such as customs, beliefs, fairy tales, and Webster's expressions (in Rafiek, 2010: 55).

In the Indonesian dictionary, the definition of oral literature is literature passed down through oral communication, such as rhymes, folk songs, and folklore (Depdikbud, 2001: 102).

Oral literature is a work of art that employs spoken language, which is expressed through words, containing the meaning of life as well as noble values and teachings. The author of oral literature is anonymous as it is a product of a society (Tinambunan, 1996: 7). The function of oral literature is generally as a source of entertainment. It is the source of wisdom of life and it is an integral part of the national literature

In terms of the storytellers, such as in the case of folklore, oral literature can be classified into two types, namely: (1) oral literature that carries literature values (containing aesthetic, beauty); (2) oral literature that is not of a literature value. The first type is generally delivered by professional storytellers, such as the *kaba* person (Minangkabau), the *jobang* person (Minangkabau), the rhyme person (Sundanese), *dalang*, *kenprung* (Java), *Jemblung* (Java), the entertainer (Malay), and so forth. The second type is spoken by ordinary people who happen to have the capability to tell a story (Hutomo, 1991: 4).

Referring to the assertions of some experts mentioned above, the propositions and definitions suggested has been clear. Hence it can be concluded that oral literature is among the various regional literature passed on by oral transmission for generations either by using musical instruments as a companion or without any instrumental support.

### **1. Values in Literature**

By reading literary works, readers will obtain some accomplishment to enrich their knowledge and to enhance the dignity of life. In other terms, there is something beneficial for life in literature. Fine literature works always contain values. These values are packaged in the form of a literature work structure, and are implicitly carried in the plot, setting, characters, theme and mandate or in arrays, couplet, rhyme, and rhythm. The values contained in the literary works comprise such as the following:

1. Hedonic value, which is the value that can give pleasure directly to the reader;
2. Artistic value, namely the value that can manifest an art or skill in conducting a work;
3. Cultural value, which is value that offers or contains close relationship with a society, civilization, or culture;
4. Ethical, moral, and religious values, namely the values that can provide or give out advice or teachings related to ethics, morals, or religion;
5. Practical value, a value that contains practical aspects that can be applied in daily real life (Semi, 1993: 10).

The values contained in the literary works are values or teachings that can be employed as reference in daily life behavior, covering aspects such as:

- a. Social value: pertaining to human relations.
- b. Psychological value: relating to human psychological aspect.
- c. Religious value: relating to religious matters.
- d. Philosophical value: relating to philosophy in human life.
- e. Historical value: relating to historical events.
- f. Moral (ethical) value: relating to the moral of human behavior.
- g. Educational value: relating to the problems of human education.
- h. Legal value: relating to legal issues.
- i. Cultural value: relating to culture / custom / tradition that take place within the society.

- j. Economic value: relating to trade, economic status / economic problems of the society.
- k. Value of struggle: relating to the circumstances of human struggle (Suseno, 1998: 21).

## 2. Classification of Value

In the theory of value proposed by Spranger in *Allport* (1964), there are six value orientations often used as reference in going through human's life. In its emergence, these six values have a tendency to bring out typical characteristic in one's personality. These values comprise as follows: 1) theoretical value, 2) economic value, 3) aesthetic value, 4) social value, 5) political value, 6) religious value.

According to Max Scheller in *Kaelan*, the value hierarchy consists of (Sofyan and Herlan, 2010: 9):

1. The value of pleasure, which is the value of satisfaction or unsatisfaction. This is related to human sense perceptions, which bring about pleasure, happiness or suffering.
2. The value of life, the value that is essential to life.
3. Psychological value, the value that is not dependent on the physical condition and environment.
4. The value of spirituality, the morality of value of holiness and unholiness.

## 3. The Hermeneutics Theory

In terms of etymology, the word hermeneutics is derived from the Greek root □□□□□□□□□□

(*hermeneuein*), which means to interpret, and from ἑρμηνεία (*hermeneia*) as a derivation that means interpretation (Palmer, 1969: 13). In terms of terminology, the Latin term *hermeneutica* itself was first introduced in the 17th century by a theologian from Straußburg, Germany, Johann Konrad Dannhauer (1603-1666). Later on, the term has developed into different subject matters (Bowie 1998: viii), comprising those of theology, jurisprudence, and philosophy.

In its development, hermeneutics is often referred to as the practice of *aletheia* (ἀλήθεια), the Greek word indicating “concealment and unfolding” (Caputo 1987: 115). *Aletheia* takes place when an object which was once covered has now become open and in such manner allows others to have a look at the underground lying beneath. More precisely, *aletheia* is a revelation of the objects that lie behind the mystery, a sort of “sustainable process ... through which objects will emerge from concealment by means of a disclosure” (Caputo 1987: 177).

Hermeneutics is then perceived as a thoughtful reflection with regard to “the whole of our understanding of the world ... to all varieties of constructions wherein this understanding manifests itself” (Gadamer 1976: 18). With this understanding, the task of hermeneutics is to mingle into the world of word contextuality, searching here and there on “what is said, what is expressed, but at the same time also highlighting what is unspoken” (Gadamer 1975: x)

The adventure to the “unspoken” webs will involve a series of speculative dimensions in the circle of language. It also preserves a sort of belief that the reflection of meaning or what is said has always been linked to the unspoken. A text cannot be understood in the context of a blank and autonomous space. Therefore, for Gadamer (1975: 370), we can understand a text only if we have understood the reason for addressing it.

Hermeneutics itself can be defined as “the art and science of interpreting especially authoritative writings; mainly in application to sacred scripture, and equivalent to exegesis”. (Leidecker, 1976: 126). Another definition suggests that hermenutics is a set of rules and patterns that must be followed by an interpreter in understanding religious texts (Abu Zayd, 1994: 13; Bertens 1981: 255).

The ultimate goal of the hermeneutic approach is capability to understand authors more than comprehending one’s own self. A historian who writes historical events not far from the time in which he lives, would have no clearer view compared to historians who live centuries later. However, this kind of view can also be considered mistaken. As long as prejudices and subjective involvement can be avoided, the writer can see all events in their objective reality or as they should be. In a hermeneutical approach, one places himself in the context of space and time, and accordingly his vision also undergoes a range of changes. He will employ whatever is possible to interpret. This is

relatively different from the scientific method, which concerns more with phenomena. (Sumaryono, 1999: 63-64).

In this study, hermeneutic reading, in addition to heuristic, is a method of reading with a semiotic model (Riffaterre in Nurgiyantoro, 2007: 32-34). The relationship between heuristics and hermeneutics can be perceived as a relationship of gradation, since the hermeneutic reading or hermeneutic work must be preceded by a heuristic reading. Hermeneutic work, which Riffaterre also calls retroactive reading, requires repeated as well as critical readings (Nurgiyantoro, 2007: 33).

Heuristic reading is reading based on the structure of the language or semiotically based on the convention of the first level semiotic system. The realization of the heuristic reader can take the form of a synopsis, a disclosure of the story, and the style of the language used. Hermeneutic reading is a literary reading based on a second level semiotic system relating to interpretations outside the literary texts (Pradopo 2000: 135).

Nurgiyantoro (2007: 33) explains that heuristic work produces understanding of the literal, explicit, or actual meanings. However, in many cases of literature works, the real meaning intended to be conveyed by the author is only expressed implicitly, and this is also referred to as intentional meaning. For that, the work of the interpretation of literary works must come to the hermeneutic work, which is the understanding of the work on the level of semiotic second level. That is, based on the meaning of the works of

heuristics as mentioned above, its implied meaning as well as its significance is then interpreted. At the level of heuristic work, knowledge of other codes, especially those of literature and culture, are surely required.

Teeuw (in Nurgiantoro, 2007: 33) describes that hermeneutics is a technique of understanding literature works and expressions of language in a broader sense in accordance with their intended meaning. Hermeneutics, both as a science and a method, plays a very important role in philosophy. In literature, its extent is limited as a method. Compared to other methods, hermeneutics is the most frequently employed in research on works of literature (Ratna, 2007: 44). Related to the main function of hermeneutics as a method for understanding religion, this method is considered appropriate to understand literary works on the grounds that in terms of texts, literary works are the closest to religion. At certain point religious texts are comparable to literary works. The difference is on the point that religion is the truth of belief while literature is the truth of imagination. Religion and literature are both a language, either spoken or written (Ratna, 2007: 45)

Teeuw (in Nurgiantoro, 2007: 34) explicates that the procedure of hermeneutic in the interpretation of literary works is conducted with an overall understanding based on the whole elements, and vice versa, the comprehension of the elements based on the whole. It was from this point then emerged, among others, the term hermeneutic circle. Understanding literary works with such technique can be

implemented in a scaffolding structure, beginning with an overall understanding even though it is only in a temporary mode. Then, based on the acquired understanding, analysis and comprehending of the intrinsic elements are performed, that is, part by part. Furthermore, the result of understanding these intrinsic elements is implemented, and this will further enable us to comprehend the whole work in question more accurately, more broadly and more critically. Such is the scheme forth with repeated readings until finally we can interpret the connections of the whole meaning and its parts as well as their intentional meaning in the most advantageous way.

## **Discussion**

### **Literary Works of Tolaki People**

Variety of literature also applies within the society of the Tolaki tribe. Broadly put, the literature variety of the Tolaki tribe consists of two types, they are, the literature in the form of prose and of poetry. The art of literature in the form of prose (narrative) comprise as follows:

- a. *O nango* (tale). Tolaki people define it as a story that describes the origin of natural elements, the nature and good as well as bad behavior of animals, and these traits are often exemplified by humans, such as the tale of *Kolopua rongga O bada* (turtle and monkey).
- b. *Tula-tula* (story) is a story that tells about the twists and turns of life of community leaders, for instance is the story of *Obeo* and *Onggabo*.

- c. *Kukua* (genealogy) is a story about a kingdom or the names of kings, for example is the story of *Langgai Saranani*.
- d. *Pe'olimi* (messages) is a story that conveys moral teachings, advice, and guidance in family as well as community lives, such as, *Iamo iebe mondoiehe ine suere ndoono* (you should not take advantage of or be violent towards others), *iamo uteroraroramba* (you should not take belonging of others by force), *), piarai raimu, pombeotooriamino ariamu* (being cautious about your attitude and actions is a sign of your descent from a civilized nation).

Furthermore, the literary arts in the form of poetry that developed in the Tolaki social environment include:

- a. *Taenango* (epos of heroism) is a rhyme sung to convey the story of heroism. Tolaki people know some stories of *taenango*, such as the story of *Tebaununggu* (the story of the spreading of Islam from Aceh to East Indonesia) and the story of *Isara* (the story of a total war on land, on the ocean, and in the air in the fight against all the evils befalling Tolaki people).
- b. *Huhu* is the rhyme or lullaby chanted to soothe children, and the nature is actually entertaining. An instance for this type is such as: *peturu ule-ulenggu, mbarai masusa, lia masukaraa/ torondo masusa taebe sanaa/pehawaaku ombu au pokomondotuikona/au poko ari-ario koona tibono ananggu deela bulelenggu/ bulelenggu mobewu bara taakadu/ keeno laanggi pokawasa tuara/ teora masagena bende ine walinggu/ keno ine*

*banggonanggu /aku sukuru rongga tarimakasi*. The chant is intended to describe the hardship of life the parents have to go through, and in such manner the parents are hoping that it would not be made more complicated with the cry or sadness of a child.

- c. *OAnggo* is a rhyme that is chanted to express the sense of respect and admiration of a leader. *OAnggo* consists of some types, each of which is adapted to the atmosphere, the place, and they can only be chanted at certain time. The types of *OAnggo* recognized acknowledged within the Tolaki community comprise such as: *Anggo meteia* (rhyme of guardian), *Anggo mosawa-sawa* (rhyme of entertainment), *Anggo mondau* (rhyme of farming), *Anggo mombeperiri* (rhyme of mercy), and *Anggo ndula-tula* (rhyme of genealogy). An example of *OAnggo* taken from one of the *OAnggo* types above is as follows, *Ho tia motia toonomeohai* (O brother of ours), *Leu ari mondae binda irorawua* (coming from faraway), *Leu nggomolelu timba nggomoretei* (who come to visit), *Moreteimetiamondulumeohai* (visiting relatives) *Tabea nggomasima limba moko dunggui* (we are asking permission), *Onggo leu wawei limba mokodunggui* (to present), *sala rerekomami mokohe-ehe mami* (a sign of our joy), and so forth.
- d. *Kinobo* or *lolama* is a rhyme that is often delivered in different occasions. *Kinobo* may convey praise, mockery, and sarcasm directed against a person of the opposite sex among young adults as well as the elderly. *Kinobo* or *lolama* consists of several types, including: *kinobomesadalo* (*kinobo*

of the youth), *kinoho* of religion, *kinoho sara* (of culture), and *kinobosinggu* (offensive or satirical). An example for *kinoho sara* is as follows: *koro bite batakō* (do not hesitate), *ineabata-bata* (and have no doubt), *kumokeamatakō* (I have determined), *matakulanggitaku-taku* (and I do not dare to break promises).

- e. *O doa* (spell) is an utterance recited by Tolaki people who possess some power of magic. *O doa* expresses praise, worship, hope, and request to spiritual beings, gods, both as thanksgiving and asking protection from disaster. *O doa* comprise some types, such as the spell of *mesosombakai*, *o manu*, *ni'isi*, *o pali*, *nabi baka*, and *oloti*. For example, *udo o manu uleno i Landundusera* (you're a little cock of Landundusera descendant), *sosorono i Landundusera sosorono mami pake'i* (the relationship of Landundusera, our relationship is covering you), and so on.
- f. *Singguru* (puzzle) is a sentence recited and presented in the form of a puzzle to test one's intelligence. *Singguru* is often interpreted as a play of words usually delivered in the morning or afternoon at the time of rice harvest. *Singguru* is performed by two parties, replying to each other. Examples of this sort of puzzle are such as: *mbetala nosorodadu oki, oki mobotuki no panaapi* (they march but they are not the army, they explode but they are not guns), and the answer is *ogandu* (corn); *ingoni upahoe, ingoni nolumele* (once planted, it directly grows spreading), and the answer is *o'eme* (urine); *u'indii morini, ukai mokula* (it feels

cold when it is held, it is hot when it is tasted), and the answer is *osaba* (chili), and the like.

- g. *Bitara ndolea* (parable) is a composition of words constructing patterned expressions. It is normally performed in many kinds of sacred ceremonies. *Bitara ndolea* usually contains specific meaning as well as social philosophy. For example, *satabuluno teboto patudu meduhu une-une, labirai mate mengkokoro ano amba monduka bunggu* (if the wish and aspiration have been determined, death is a better choice than stepping back); *topelimba todagii karendo, topetulura todagii pondundo* (when you walk watch your step, when you speak watch your mouth). (Rusland, 2011; Yasmud, 2011: 21).

### **Values in Oral Literature**

As part of the culture, the Tolaki oral literature (*Moanggo*) represents a form of community life statement in the ancient times passed down orally from one generation to another in the society practicing it. In this regard, Teeuw (1994: 22) argues that there is a direct connection between oral tradition and a strong sense of collectivity in the traditional culture, wherein members of society equally have relevant information for their survival, both independently and part of the society as a whole. In this kind of society, oral narrators have a very important role, as within the story performed or delivered there are information and value system that are precisely relevant with the community concerned.

According to Berry (1999: 103), values are perceived to be the characteristic of relatively more stable individuals and society and hence are related to personal character and cultural attitudes. In straight line with this, Bascom (in Danandjaya, 1991: 19) argues that the function of oral literature comprise: (a) as a projective system, that is, as a reflector of illusion of a collective; (b) as instruments of authorization of cultural institutions and organizations; (c) as a pedagogical device for children; and (d) as a tool of force and supervisor in order that the society norms will always be obeyed by their collective members. Thus, oral literature has an important function in life as it can reflect people's lives and to inspire a sense of love in their own culture.

Meanwhile, Spranger (1928) equates value with the concern of life, which is closely related to culture, for culture is perceived as a value system. Culture is a collection of values arranged in the scheme of certain value structures. Values of life are among the personality determinants for the reason that they become the objective or ideals to be achieved, realized, and supported by individuals. On this basis, according to Spranger, the pattern of an individual's lifestyle is determined by the dominant value of life, that is, the value perceived by individuals as the highest or the most valuable.

In the context of *Moanggo*, a number of values can be identified to be included in its teachings, such as the value of education, particularly concerning family education, moral

values, cultural values and philosophical values or those concerning the worldview of Tolaki people.

**a. Educational Value**

Education is human efforts to nurture man's personality in accordance with the values maintained in a society and a culture. Values are general guidelines implemented in selecting among some possible options. Values are applied to determine the purpose of an action or endeavor and to determine whether or not something is good. According to Bertens (1996: 149) a value is something that is approved or supported. Values are something beneficial and practical to humans as a reference of behavior.

The value of education in literature, especially oral literature, is explored based on the aspect of the literary work itself. Educational values comprise efforts of a person or a group of people through teaching and training to change behavior and attitudes on the way to achieve maturity to obtain a balance between the relationship of mind and feeling so as to create a balance of interaction within a society. In a variety of oral literatures that develop in Indonesia, many contain educational values, such as character education. The issue of character education is a subject frequently discussed by many people. Morality or ethics is the only aspect that is fundamental in life, in terms of both individual and social lives. People who are

knowledgeable about good and bad will not necessarily do what is right (Ahmadi and Uhbiyati, 2007: 16).

Character education aims to train children to distinguish between good and bad, between the praiseworthy and the blameworthy. Character o ethics identifies positive behaviors expected to be manifested in the actions, sayings, attitudes, feelings and personality of an individual.

The *Anggo* text, especially those commonly delivered at weddings, comprises some educational values, especially family education for couples who will go through household life. The following quotation provides clues to how to live a domestic life in Tolaki society.

*Tano ina inau tano ene enepo  
Ano sinukabako noninaa me'ita  
Taboringgu pelonggo dunggu nggo momberahi  
Momberahi nggo mbule masima nggo mowabe  
Laa'i pongoninggu inoorimaminggu  
Keno onngo tewali laa peruku'ano  
Owose'i unenggu wangga'i penaonggu  
Aki pedulu nggare meronga rongga mbule  
Watukee walino mo'ia taroano  
Iyamo bata bata ruo ruo mbenao  
Akiki umindo'i dunggu mabe mabe'i*

Translation:

Before asking permission to return home

Climbing down the stairs and take steps

To get back to residence  
An appeal needs to be submitted  
Hopefully greeted and permitted  
By the host  
Especially by the parents of the bride  
With regard to our bride  
We are truly delighted  
To take her home  
To the groom's residence, the residence of her husband.

This quote presents a verse from the text of *Anggo* delivered by Tolea. It contains some messages of family education to the parents to not only consider the bride as their daughter-in-law but also as their own child, a part of their extended family.

In the marriage system of Tolaki people, there is a concept known with the term *merapu*. Literally, the word *merapu* is a combination of two words: they are *me*, a verb that means to make or to do, and the word *rapu*, which means cluster. When the two words are combined (*merapu*), it means making or uniting clusters. (Koodoh et al, 2011: 43).

According to Koodoh et al. (2011: 44), the word *merapu* for Tolaki people ultimately means making a new family. Further exploration will show that the meaning of *merapu* for Tolaki people is expanding the family cluster (*momboko mberapu*), bringing back kinship or blood relationship (*momboko merambi peohai'a*) and especially the

union of two clusters of families to establish an extended family in the sense that the families of the groom and the bride have been united through marriage. In the same concept, Tarimana (1993: 142) interpret the term *merapu* as *merumpun* (to cluster), bond state of husband and wife, children, parents in-law and children-in-law, uncles and aunts, brothers and sisters in-law, nephews, cousins, grandparents, as well as grandchildren, which as a whole construct a flourishing and shady tree. By this term it is intended that a married person has been united in close ties with all members of his relative, from the part of both the wife and the husband, and he is expected to give birth to many offsprings who will enlarge the clump as a flourishing tree. This cluster bond is called *Asombue* (a family bond originating from one ancestor), which is a family tree.

In addition to the term *merapu*, according to Tarimana (1993: 142), Tolaki people also use the term *medulu*, which means to gather, to unite; and *mesanggina*, which means eating together in one plate. In the researcher's view, the manifestation of this term is in the form of union of the soul or the hearts of husband and wife (*aso mbenao*), being prepared to enter into a family life, and being prepared to go through the ups and downs or the waves of the family life. Thus marriage (*perapu'a*) is not merely physical and spiritual union of married couples. Even more, it is the union of two clusters of extended families.

That is why, as a form of embodiment of the term *merapu*, *mesanggina* and *medulu*, traditional leaders and marriage

advisors usually remind that a married couple have obtained new parents and have added more relatives, brothers, cousins and so forth. On this basis, the verse from the *Anggo* text above is a form of reminder and advice, by referring to the term *merapu*, to the bride and groom who are getting married in order to form a family on the basis of the advice and philosophy of *perapu'a* in Tolaki society.

The value of family education is very obvious in the text: “*Owose'i unenggu wangga'i penaonggu, Aki pedulu nggare meronga rongga mbule, Watukee walino mo'ia taroano, Iyamo bata bata ruo ruo mbenao, Akiki umindo'i dunggu mabe mabe'i*. From this quotation of the text it is reflected that before leaving the wedding party, the family of the groom, through the *Moanggo* chanted by Tolea, initially ask permission to take the wife or the bride to visit the groom's house. This means that even if the bride has officially become a wife, the family of the groom still concern with the social ethics pertaining to the relationship principles of Tolaki people, through a polite request of permission to take the wife later on to the residence of the groom.

In different *Anggo* verse, the value of family education also appears as in the following quotation:

*Kei laa moia mowawo rumah tangga*  
*Iyamo penobo nobo peopuribi une*  
*Noulaa tomba'i auto'orikee*  
*Noki toro maranu deela marasai*  
*Asokaa dadio toono meobai*

*Mokapa'i metia toono meobai*  
*Keemoloro lausa mosala ivoimu*  
*Keilaa mowano rumah tangga*  
*Iyamo ebe mouba penao baratando*  
*Iyamo motudi tudi modiku diku nggae*  
*Iyamo umonge nge umokeba nggebai*  
*Keeterengga orapu nggo teposinggalako*  
*Mano ruuru o'ana tebanggona wulele*

Translation:

In submitting yourself to the future life  
Let there be no regrets holding back  
As from the beginning it has been well understood  
The people of our family are of the lacking  
Relatives are our only belongings  
Brothers are all we have  
When gathered there is no gap or opportunities for  
slippery stairs  
Kitchen resource is never enough  
In sailing the ocean of the family life  
Give no room to blind jealousy  
Never be reluctant to carry out works  
Never complain and avoid greetings  
Divorce and splitting houses are there threatening  
Regardless the number of children

The above verses convey advice and message to the  
bride and groom who are getting marriage to firm up their

hearts in sailing the ocean of the household. In the verse it is said: *Kei laa moia mowawo rumah tangga, Iyamo penobo nobo peopuribi une, Noulaa tomba'i auto'orikee, Noki toro maranu deela marasai*. This is meant to warn the bride and groom in order that they will not be drifted with regret when facing problems or disputes in living the household life. In other words, it is expected that both the bride and the groom have been physically and mentally prepared prior to marriage in order that they can cope with turbulences in their family life. In addition, the *Anggo* text gives message and advice to the bride and groom to understand the family circumstances both from that of the wife's and the husband's, especially regarding the economic situation so as not to cause disappointment or regret in the future. In this way, it is expected that the new couple can understand and accept the situation of their in-laws' families.

The following verse, *Asokaa dadio toono meobai, Mokapa'i metia toono meobai, Keemoloro lausa mosala iwoimu*, conveys the message regarding the importance of maintaining good relationship with families and relatives. This is considered important so as to maintain economic stability and family harmony. Provisions will be easily obtained when companionship as well as family relationship is kept firm. In Tolaki family education, there is always a message, that is, if one wishes to prolong life and to open the doors to provisions, then he should strengthen relationship with relatives and companions.

**a. Moral values**

The term moral comes from the Latin word *mores*, derived from the syllable *mos*. *Mores* means customs, behavior, character, or morality, which then develops to mean a habit in behaving well (Darmadi, 2009: 50). In line with Darmadi's proposition of moral, Kaelan (2008: 93) argues that morals means teachings or standards, a collection of oral and written rules about how humans should live and act in order to be good human beings. Thus it can be concluded that morality means both written and oral rules which make man live and act well.

Literary work is a structure of meaningful signs. It is work written by an author, who is inseparable from the history of literature as well as the cultural background. Everything is reflected in an author's literary work. However, literary works will also be meaningless without a reader who gives meaning to it. Therefore, the whole situation relating to the literary work must be considered in concretizing or in digging meanings from literary works (Pradopo, 2010: 108).

Literary work is a reflection of cultural values and is inseparable from the social culture and community life it describes. Literature presents a picture of life, and life itself is largely composed of social reality. In this sense, life involves interpersonal relationships between society and people as well as between events that occur within one's mind (Noor, 2011: 27). It can be concluded that literary works are writings on authors' imagination that contain

meaning and is a reflection of social values in providing a picture of a life.

A good literary work, in addition to having beautiful aesthetic value, also bears the function as a message to readers to perform good deeds. The message is clearly mentioned with expressions relating to positive and negative values or ethics. Thus the message is called moral, as it encourages readers to uphold moral norms. Accordingly, literature is considered as a means of moral education for it is a reflection of people's lives.

Noor (2011: 64) argues that the moral in a literary work usually reflects the author's world view. His view on values of truth is the point he intends to convey to readers. A literary work is written by the author with the intention, among others, to offer an idealized life model. It contains moral application in the attitude and behavior of the characters in accordance with the author's moral view. Through the stories, attitudes, and behavior of the characters, readers are expected to take the wisdom of the moral messages suggested.

*Moanggo* as a literary work of Tolaki people is an expression of cultural values, especially Tolaki people's morality, which mostly serves as a guidance in living life, whether as individuals, families or as members of the community. In the *Anggo* text people can find messages or moral values suitable for family or kinship lives.

In the verse from the *Anggo* text, the word '*iyamo*' represents a form of prohibition from conducting anything

contrary to the morality and cultural values adopted by Tolaki people. An instance of this is in the verse *Iyamo penoho nobo peopuribi une, Iyamo ebe mouba penao baratando, Iyamo motudi tudi modiku diku nggae, Iyamo umonge nge umokeba nggebai, Iyamo bata bata ruo ruo mbenao*. The morality of Tolaki people revealed in some of the excerpts of the *Anggo* text is a cultural expression deeply rooted in the life of Tolaki people. In addition, the excerpt represents ideal values to be preserved by Tolaki individuals. In certain contexts, the Tolaki ideals of life as suggested by *pande Anggo* in the text reflects a desire to continually maintain harmony or balance of Tolaki life, in terms of both family life and social lives.

#### **b. Cultural Value**

Culture is one of the main sources of a society's value system (Alfian, 1985: 17). This value system will shape and determine one's mental attitude, which is furthermore reflected in daily behavior with regards to various aspects of social life, economy, politics, law, science and so on. This mental attitude or cultural mentality will then create a social system, political system, economic system and so forth.

The value system that has long lived in the local community then functions as a guide for the society's daily behavior. This value system often occupies the highest hierarchy compared to other values. This is because the society's perception about the value places it as a very essential element that becomes a local wisdom continuously preserved. This value system comprises aspects such as

traditional customs and political systems. The latter is still maintained in order to regulate the local community relations.

Relating to the values preserved within the local community, which is called culture or customs, Koentjaraningrat (1984: 8-25) suggests that the cultural value takes the first place in terms of ideal culture or customs. Cultural values are the most abstract and wide-ranging layers representing ideas that conceptualize the most valuable element in people's lives. He additionally explains that a system of cultural values consists of conceptions of life in the minds of most citizens on matters to be considered most valuable in life. Therefore, a cultural value system usually serves as the ultimate guide to human behavior. A human behavior system at the more concrete level such as specific rules, laws, and norms are all guided by the cultural value system.

Koentjaraningrat more specifically refers to Kluckhohn's framework indicating the core of the cultural system comprised in all cultures. This framework shows that the system in all cultures is in essence related to five basic issues in human life, as follows:

1. The essence of human's life (to be referred to as MH)
2. The nature of human's works (to be referred to as MK)
3. The nature of human's status within time and space (to be referred to as MW)
4. Human relationships with the natural surroundings (to be referred to as MA)

5. The nature of human relationships with each other (to be referred to as MM). (Koentjaraningrat, 1984: p.28; Ihromi, 1987: xx).

As an ideal conception of the social order, cultural values can be identified in every symbol of culture, art, traditional objects, and oral literary texts. In the context of the Tolaki community, this cultural value is expressed in the symbols of *Kalosara*, various traditional folk arts, as well as oral literature (*taenango*, *Moanggo*, etc.). Tolaki's ideal values of life and culture are often expressed in every occasion, both in cultural events and family life.

A concept that is filled with cultural values of Tolaki people can be found in expressions such as *inae Kosara ieto nggoo pinesara*, *inae lia sara ieto nggoo pinekasara* (anyone who knows the customs will be respected, anyone who violates the customs will be punished), *inae-nae merou*, *nggoieto Ana dadio toono ibanuno* (whoever is polite to others, then surely people will be polite to him). These expressions bear cultural values, especially those regarding social interaction and harmony among people in Tolaki society.

Appreciation of customs existing in Tolaki society and being polite or friendly to the community environment is essentially crucial in Tolaki social interaction. The term *pinesara*, which means to be respected, implies a very deep value relating to good social relations. In the text of *Anggo*, the form of honor to the customs as well as to the positive behavior practiced in Tolaki society can be implicitly found. An instance is in the text: *He ... he..Tabea nggomasima mongoni*

*paramesi / Paramesi hamesi paralu onose ira'iro mokole woiro /  
Anakia Metia olono toono meobai / Lala teporombu leu  
mbendeposua / Sara pondaraoa pomboko mberapu'a /  
Powindabako'a powadaa'a popolo / o sara beono Tepoleno peowai /  
Tinotoki osara hinue peowai PandeAnggo.* As this opening text shows a high respect towards the custom figures, it implies similar respect to the custom itself.

The term *merou* (polite attitude) is a cultural value of Tolaki people that serves as the major message often passed down from ancestors to the descendants. An example of this is in the sentence: *keulako mondae, meoana motu'o au merou*. This means that manners and politeness are very principle in the social life of Tolaki people. The good manners shown by *Pande Anggo* in the *Anggo* text is a common expression in the life of Tolaki people.

#### **D. Philosophical Value**

As mentioned above, *Moanggo* contains particularly intrinsic and fundamental values in Tolaki life, that is, philosophical values. The philosophical value is the value that represents the world view or the wisdom of Tolaki people to control and to guide human beings in behaving or performing conduct in a better direction.

As with many other ethnicities in the country, Tolaki people also possess a world view. The diverse ethnicities that inhabit this country have different world views. The essence of the difference lies on dominant factors such as culture,

religion, social value system, and so forth. A world view is a benchmark to distinguish between one civilization and another. It even indicates that the world view involves epistemology as it is an important factor in human reasoning activities (Zarkasyi, [www.fajarislam.com](http://www.fajarislam.com)).

Dilthey, as quoted by Bulhof (1980: 82), suggests that a world view is the way human understands the world more broadly in the sense of understanding or interpretation of the reality. Moreover, a world view is never composed of the imitation of the reality itself but rather a symbol or reference to the reality. A world view is also a hypothetical construction, in constructing the image of a reasonable formula based on human experience, which is only a little, in perceiving the whole coherence of an object to reality resembling an interpretation of that reality.

In addition, a world view is also defined as knowledge of the world as well as of human beings and a product of an interaction between the inner world and the outside world, in the form of an ideal practice of life that provides guidance on human actions and as an image of the world's form and one's position in that world (Bulhof, 1980: 83-84). Hadot argues that a world view is the wisdom of life based on reason or man's thought in his social life (Piere Hadot, 1999: 270). Smart, as quoted by Olson (2002: 144), also argues that a world view means values and beliefs that are united in practice and are expressed in actions, laws, symbols, organizations, etc. in the life of a society capable of solving the social conflicts occurring in the environment. In line

with this, Alparslan (1996: 6) proposes that a world view is constructed in the minds of individual human beings in a gradual manner beginning with the accumulation of mental concepts and attitudes developed by man throughout his life, which are then referred to as guidelines, reference, and direction in conducting activities in this world.

In the context Tolaki people, their world view or philosophical value, conveyed in a number of legends, *taenango*, folk art, and the oral literature of *Moanggo*, is gradually undergoing a shift, and there is a fear that it is going to vanish. Although on one hand certain elements of this Tolaki's view are still well preserved, on the other, due to the development of science and civilization, as a whole it actually begins to experience a shift and is even gradually entering a process of transformation. The shift is in other terms attributed to the emergence of social facts undertaking transformation at all levels of values. Accordingly, some members of the Tolaki society today do not have sufficient understanding of the world view existing within their social environment and therefore raise a lot of questions relating to the subject. (Idaman and Rusland, 2012: 269).

Nevertheless, the philosophical views or philosophical values of Tolaki people can still be found through an in-depth review of the *Anggo* text. The following passage from the *Anggo* expresses Tolaki's world view that is still well preserved and referred to as primary guidelines:

*Asokaa dadio toono meobai*

*Mokapa'i metia toono meobai*  
*Keemoloro lausa mosala ivoimu*  
*Keilaa mowawo rumah tangga*  
*Iyamo ebe mouba penao baratando*  
*Iyamo motudi tudi modiku diku nggae*  
*Iyamo umonge nge umokeba nggebai*  
*Keeterengga orapu nggo teposinggalako*  
*Mano ruuru o'ana tebanggona wulele*

There are some philosophical values or world views expressed in the text above, among them are such as: the principle of brotherhood and unreserved hard work. This philosophy of brotherhood (*meobai*) and unreserved hard work usually comes from the inspiration of *Kalosara*. This concept of *kalo* in Tolaki culture comprises a very wide scope, including its specific customs, *Sara Owoseno Tolaki* or *Sara Mb'uno Tolaki*, that is, the core of all customs employed in all aspects of social life (Aswati 2000: 1).

As mentioned previously, *kalosara* or *kalo* as a symbol of Tolaki culture has an important role in the life of the Tolaki community. *Kalo* does not only function as a tie that binds the unity of Tolaki people but also as a reference for all principles of social life, social relations, and social behavior. Tarimana (1989: 293) argues that to create social and moral order in the life of their people, Tolaki people use the teachings of *kalo* as life guidelines. The implementation of *kalo* as life guidelines is apparent in attempts to restore many kinds of hardship such as hunger, natural disasters,

death, persecution, and hostility among groups and communities. In fact, Tondrang (2000: 4) mentions *kalosara* to play a role in the character building of the Tolaki community. In everyday life the most prominent role of *kalo* is in providing the society members with teachings of humbleness, compassion, kindness, consideration and respect towards others.

The terms *meohai*, *mepaekombo* and *kotukombo* represent Tolaki's life philosophy, which mainly concerns about brotherhood and strengthening the social ties among the community members. A form of expression of this principle of brotherhood among the Tolaki people is reflected in the close personal relationship and familiarity among the community members in a village. They have a sort of group personality that is maintained and developed constantly. The members of this community live with the custom of practicing mutual assistance among themselves. They are in habit of collaboratively working to gather in activities such as, building house, working at the farm/ rice field, taking care of the village, building construction and so forth. Each member of the society takes part in participating in significant life-related events such as birth, marriage, death and other related ceremonies (Lakebo et al. 1977/1978: 122). Such behavior developed in this society is a manifestation of the values of *kalo* or social structures and customs in Tolaki society. Hence, individuals or groups of people who are unwilling to engage in such patterns of social relationships are considered to be violating the tradition (*lia sara*), arrogant

and high-minded, selfish and thus regarded as being useless to the society. Normally such person can be excluded from the social activities, or he can also be alienated from the community wherein he resides (Lakebo et al., 1977/78: 133).

Another point that appears in this concept of brotherhood is helping one another (*mete'alo-alo* or *meteo'alo*) in the preparation of a family celebration. For example, in the preparation of a wedding ceremony, residents of the surrounding community come together to work for the preparation details or to donate materials such as rice, firewood, etc. This implies a deeper meaning that Tolaki people are socially bound by a philosophical symbol, that is, *Kalo*.

Meanwhile, the principle of unreserved hard work is reflected in the philosophy of *medulu mepokoaso*. The concept of *medudulu mepoko'aso* in Tolaki society bears profound and principle meaning. Tolaki people describe a united society as a society wherein the relationship between individuals, families, and groups is constantly preserved with the atmosphere of *medudulu* (being united), *mete'alo-alo* (mutual help), *samaturu* (mutual contribution to fulfill public interest), *mombeka pona-pona ako* (mutual respect), and *mombekamei-meiri'ako* (mutual love and care) (Tarimana, 1993: 190).

*Medulu mepoko'aso* is also regarded as the most valuable concept in Tolaki society life, in addition to the concept of *ate pute penao moroha* (purity and justice) and *morini mbu'umbundi monapa mbu'undawaro* (wealth and prosperity).

These concepts reflect embodiments of the *Kalo* function (Tarimana, 1993: 284)

### **The Meaning of *Moanggo* for Tolaki People**

Understanding of the meaning of *Moanggo* for Tolaki people can be accomplished through interpreting the text. The meaning of a text cannot be separated from the role of the reader as a giver of meaning in accordance with his horizon of hope. Jaus (1974: 12-13) argues that the first reader's appreciation of literary works will be continued and enriched through further responses from one generation to another. Similarly, Isser (1978: 20) states that a text can only give meaning when it is read. Thus, the description above shows that *Moanggo's* text can be analyzed using the hermeneutic framework.

Hermeneutics is a science that develops methods of understanding meaning through interpretation. In principle, hermeneutics rejects scientific approaches of both inductive and deductive, each one of which works one direction. Hermeneutics aims to understand a text, for example, by understanding not only the words in it, but the entire text as a work. However, this alone is not enough. Hermeneutics should furthermore understand the relationship between the text and the producer, that is, the whole mentality and development of the producer of the text in its historical perspective or, more precisely, diachronic. Hermeneutic sees text as to be polysemic, hence interpretation becomes a central issue. Accordingly, hermeneutics aims to understand

(*verstehen*) through the method of abduction, not merely interpreting. Interpretation always means a reconstruction of meaning of a text, or in Ricoeur's terms, a reproduction (*Nachbildung*) (Ricoeur 1982: 152).

Ricoeur's hermeneutical framework is placing texts at central place. The text is the manifestation of what he calls "speech" (spoken language), which is a concept that can be semiotically embodied into a text. Furthermore, the text must be comprehended by understanding its relation to the author (text producer), the environment (physical, socio-cultural), and with other texts (intertextuality). The meaning of the text should also be understood in the context of the dialogue between the reader and the text he reads. Thus, what stands out in hermeneutics is the notion that the text is essentially polysemic so it is impossible to have only one meaning (Hoed, 2004: 61). Eco (1990: 41) even views the text as an "open work" that allows multiple interpretations. It is in this context that *Anggo* as a text should be interpreted by implementing the hermeneutic framework of Paul Ricoeur.

*Anggo* is a traditional song of the Tolaki community that contains praise and adoration. *Anggo* serves as a lesson of character or mental formation and of a spirit of heroism. The person who creates the *Anggo* is called *pande Anggo*. Generally, *Anggo* contains elements of custom and culture, therefore it is more commonly found in traditional ceremonies or parties. It is also often chanted in free situation outside the traditional events. The lyrics of the

songs varies according to their functions. There is a form of praise, idol, or flattery, which functions as a lesson in forming the spirit of heroism. Other forms comprise satire, grieve, and romance, which function as a revelation of affection to someone (Rahmawati et al, 2007: 129-130).

Rahmawati et al (2007: 130) write that *Anggo* is often presented in different occasions, especially of those related to the field of agriculture. Some examples of these are such as the occasions of opening the land (*mosalei*), spreading the seeds (*motasu*), planting the seeds (*morabu*), or at the peak of the farmer's activity, the harvest party (*monabu nd'u*). In Rahmawati's explanation, the position of this kind of *Anggo* is almost the same as that of the *mantra* because it is in the form of a request to the Almighty to give His blessings so that there will be no trouble with the work and people will get the results as expected. Unlike *mantra*, however, the performance of this type of *Anggo* is usually accompanied by musical instruments. *Anggo* is also believed to serve as a medium connecting the spirits of the ancestors with the people singing it (*Moanggo*).

As for the types of *Anggo*, Rahmawati et al (2007: 131-132) explain that *Anggo* can be classified into several types. Each type is adapted to the atmosphere, place and can only be sung at certain times. The types commonly known in the Tolaki community comprise as follows:

1. *Anggo meteia*, the type of song chanted at the moment of taking care of a child. This is commonly practiced by

the Tolaki community for the purpose of entertaining a child to make him comfortable and thus behave well.

2. *Anggo wa mosawa-sawa*, is a song to entertain people who are undergoing unhappy situation. This is usually performed to provide entertainment for those who are overwhelmed with grief, be it a grieving for losing a lover, a distressing disappointment due to an unfulfilled desire, or a tearing pain of a brokenheart.
3. *Anggo mondau*. This is regularly chanted by farmers' community of the Tolaki. This kind of *Anggo* is usually presented at the initial stage of opening a farming land. In practice, this type of *Anggo* is equivalent to *mantra* as it serves as a link connecting to the power in beseeching blessings and conveniences. Therefore, this *Anggo* has some magical force with the energy to affect the atmosphere as intended by the theme of the song.
4. *Anggo mombeperiri*, the type that has the sense of compassion. This kind of *Anggo* is presented in a reunion with someone who has been longed for. It includes a meeting with a loved one, a long-gone family, or an element of the country's authorities visiting, as reflected in the composition of the lyrics.
5. *Anggo ndula-tula*, which means the *Anggo* of genealogy. It describes the family tree of kings or royal heroes. This type of *Anggo* is classified into two kinds, namely *Anggo no sangia* and *Anggo no mokole*.

In addition to the *Anggo* types mentioned above, there is still another type which is still often chanted after a

wedding ceremony, called *momboko sala Anggo*. This type of *Anggo* consists of two forms, namely, *Anggo no sara* delivered by *Tolea* and *Anggo no sara* delivered by *pabitarā*. Some instances of the two sorts of verses are as follows:

1. *Anggono osara ari ine Tolea*  
*He...he..Tabea nggomasima mongoni paramesi*  
*Paramesi hamesi paralu owose ira'iro mokole woiro*  
*Anakia olono metia toono meohai*  
*Lala teporombu leu mbendeposua*  
*Sara pondarōaa pomboko mberapu'a*  
*Powindahako'a powadaa'a popolo*  
*Tepoleno o sara beono peowai*  
*Tinotoki osara hinue peowai*  
*Tano ina inau tano ene enepo*  
*Ano sinukabako noninaa me'ita*  
*Taboringgu pelonggo dunggu nggo momberabi*  
*Momberabi nggo mbule masima nggo mowabe*  
*Laa'i pongoninggu inoorimaminggu*  
*Keno onngo tewali laa peruku'ano*  
*Owose'i unenggu wangga'i penaonggu*  
*Aki pedulu nggare meronga rongga mbule*  
*Watukee walino mo'ia taroano*  
*Iyamo bata bata ruo ruo mbenao*  
*Akiki umindo'i dunggu mabe mabe'i*  
*He...he..nggo tetoronggeeto umari 'aringgee*  
*Powukuno.Anggonggu posala susuanggu*  
*Kenolaa tesala baara taakaduno*

*Ai pokonggadui, poko ndekono'i*

translation:

A request is presented  
Respect and greetings are delivered  
To prominent figures and elders  
Relatives and friends  
Who now have time to meet  
    In a lively party atmosphere  
    At the wedding ceremony  
    At the moment of presentation of marriage  
    customs  
Traditional marriage rituals have been approved  
The ceremony is completed  
Nothing is up and exceeded  
Now custom devices are set in high place  
    Before asking permission to return home  
    Climbing down the stairs and take steps  
    To get back to residence  
    An appeal needs to be submitted  
    Hopefully greeted and permitted  
    By the host  
    Especially by the parents of the bride  
    With regard to our bride  
    We are truly delighted  
    To take her home

To the groom's residence, the residence of her  
husband.

This is the end of the chanting  
Of these modest *Anggo* verses  
Let this be forgiven

2. *Anggono osara ari ine Pabitara*

*He...hee ela metia toono meohai*

*Tole motau limba mesinua*

*Ileu ari mondae bindani rorawua*

*Laa leu popolo hende mowindahako*

*Ine anamorenggu keno waipodenggu*

*Tebua moko hondo leu meoko'uko*

*Tebuu mokolema leu meokongango*

*Kei onngo wowabe mondaboli'ako*

*Ai onngo wawe'i popo peronga nggee*

*Iyamo nomenggau lalo monggolili'a*

*Akito meoriri meoko'aunggee*

*Kei laa moia mowawo rumah tangga*

*Iyamo penoho noho peopuribi une*

*Noulaa tomba'i auto'orikee*

*Noki toro maranu deela marasai*

*Asokaa dadio toono meohai*

*Mokapa'i metia toono meohai*

*Keemoloro lausa mosala inoimu*

*Keilaa mowawo rumah tangga*

*Iyamo ebe mouba penao baratando*

*Iyamo motudi tudi modiku diku nggae*

*Iyamo umonge nge umokeba nggebai*

*Keeterengga orapu nggo teposinggalako*

*Mano ruuru o'ana tebanggona wulele*

*Kei dunggu mowabe timba mbule mbendua*

*Mbera sawino o raba ibi laikaminu*

*Iyamo osakami aukolupekamami*

*Oruki timba mbule aileu mbendua*

*Mano laila'ipo keno nunulaiiki*

*Mano lipa wilapo ano tudu wulaki'ato meobu obu tombepoko'aso*

Artinya:

O brothers and relatives

Knowledgeable and skillful delegates and  
representatives

Coming from far away, bringing along the dowry

To our grand daughter

Appearing sweaty and seem rather weary

Wishing to take our daughter away upon returning  
home

But make it not too long

As we will bear the longing

In submitting yourself to the future life

Let there be no regrets holding back

As from the beginning it has been well understood

The people of our family are of the lacking

Relatives are our only belongings  
Brothers are all we have  
When gathered there is no gap or opportunities for  
slippery stairs  
Kitchen resource is never enough  
Unfriendly greetings are avoided

A husband who takes pleasure in dealing with kitchen  
matters  
Is a sign of his miserliness  
Household for all time clashed  
Divorce threatens  
In spite of the number of children

When it comes to the time to return home  
To enjoy reunion with family and relatives  
May we not be forgotten  
Further visits will be carried on  
Though faraway back home minds should stay here  
Although not present here memories will remain on us

Both of these *Anggo* verses are still commonly presented or chanted after the completion of a marriage ceremony of Tolaki people in Konawe. In fact, it has become a standard that *Moanggo* must always exist in every marriage ceremony of Tolaki people, thus the *Anggo* chanting is often regarded as part of the Tolaki marriage tradition.

Soemardjo (www.bentarabudaya.com) states that oral literature in various ethnics is a pure imagination that represents a symbol of reality. Soemardjo furthermore argues that this oral literature arises from the reality of a society, becomes literary symbol, and is in turn returned to the reality. This rural society is sensitive to art symbols. They live by the symbols and do not bother whether it is historical or imaginary. Literature is reality concerning with their social or personal life.

In the context of *Moanggo* as a symbolic expression of Tolaki's cultural life, it has a meaning related to the reality of the socio-cultural life. At certain level, the world view and behavior of Tolaki people can be found through the *Anggo* text. On this basis, understanding Tolaki culture can be pursued through the interpretation of the texts of oral literature, such as legends and chants (*Moanggo*). In other words, through the methods of hermeneutics a number of meanings related to cultural reasoning in Tolaki society can be identified. Thus, it can be said that the *Anggo* text itself is a representation of most, if not all, of the major world views (*weltanschauung*) of Tolaki people with regards to their socio-cultural environment, especially within the family environment.

The verse “*He ... he... Tabea nggomasima mongoni paramesi / Paramesi hamesi paralu owose ira'iro mokole woiro / Anakia olono Metia toono meoba*” reflects politeness and respect for traditional leaders and elders of people who attend the traditional marriage ceremony of the Tolaki. The cultural

realities of the Tolaki people today still pay tribute to the aspect of *anakia* or nobility. The sentences *nggomasima mongoni paramesi* seems to have similar meaning to *palalo*, a polite request for permission to perform certain actions. *Paramesi* and *palalo* are words of a high language loaded with literary meanings, hence their usage in official and sacred ceremonies is a commonplace.

Furthermore, the sentence *Anakia olono Metia toono meobai* indicates that the *pandeanggo* considers it necessary to pay respect and to honor the audience attending the wedding ceremony. Although not all of the wedding guests are of noble family, this satire language serves as a general tribute without taking into account the social class differences in Tolaki society.

In the next verse, “*Lala teporombu leu mbendeposua / Sara pondarooa pomboko mberapu’a / Powindahako’a powadaa’a Popolo / o sara beono Tepoleno peowai / Tinotoki osara binue peowai*” suggests that the traditional procession of indigenous marriage ceremony of Tolaki people has been completed according to the procedure of the local custom (*tengga tenggano osara*). The sentence “*Tepoleno o sara beono peowai / Tinotoki osara binue peowai*” can be interpreted as an indication that conduction of the traditional ceremony has been completed and can be proceeded with the next action to accompany the implementation of customary marriage ceremony.

The verse “*ina tano inau ene enepo / Ano sinukabako noninaa me’ita / Taboringgu pelonggo dunggu nggo momberahi /*

*Momberahi nggo mbule Masima nggo mowabe / Laa'i pongoninggu inoorimaminggu / Keno Onggo tewali laa peruku'ano / Owose'i unenggu wangga'i penaonggu / Aki pedulu nggare meronga rongga mbule / Watukee walino mo'ia taroano / Iyamo bata-bata ruo ruo mbenao / Akiki umindo'i dunggu mabe mabe'i*" is actually an expression from the heart of the groom or of his family represented by *pandeanggo* to take home the bride he had married. This text reveals the vow of a man to look after and to love his wife, so, for the bride's family, there is no need to be concerned that their daughter would be having some hardship. This is furthermore confirmed in the verse "*Iyamo mbenao / Akiki umindo'i dunggu mabe mabe'i*", which is in essence intended to reassure the bride's family in order not to worry and doubt (*bata bata ruo ruo mbenao*), and that later on in her life the bride will be taken care of and be loved (*umindo'i dunggu mabe mabe'i*). It is an assurance to the bride's family, and even to all guests in the party that the groom will develop a family that is *sakinah mawaddah warahmah* (happy and filled with love and care).

As a response to the meaningful allusions the *pandeanggo* expresses, the other *pandeanggo* would reply with verse such as "*He ... hee ela metia toono meohai / Tole motau limba machineua / Ilea ari mondae bindani rorawua / laa leu popolo bende mowindabako / Ine Anamorenggu keno waipodenggu*". This text can be interpreted as a form of acceptance or appreciation for the determined exertion from the part of the groom to visit the bride in order to relate kinship through establishing a marriage bond. After the procession

of exchanging vows by the groom and the bride, the bride's family will give permission to take along the bride to live with her husband, as expressed in the verse "*Iyamo nomenggau lalo monggolili'a / Akito meoriri meoko'aunggee*"

As for the verse "*Kei Moia mowawo household laa / Iyamo penobo Nobo peopurihi une / Noulaa tomba'i au to'orikee / Noki toro maranu deela marasa'*", it can be interpreted as a reminder notification to the groom's family and the groom to openly accept the situation of the bride's family. This is confirmed by the sentence "*Iyamo penobo nobo peopurihi une*", which is literally interpreted as "do not keep disappointment and unhappiness in mind". This means that it takes openness and honesty in living a household life.

Furthermore, the verse *Asokaa dadio toono meobai / Mokapa'i Metia toono meobai / Keemoloro lausa mosala inoimu* conveys cultural messages for both the bride and the groom in running the household life to concern about close relatives by supporting them. However, this should be done wisely to avoid excessive spending, which will result in *Keemoloro lausa mosala inoimu* or being wasteful. In other words, they should not act *meopokosea*, excessively supporting relatives while ignoring the condition of one's own family.

In the context of Tolaki culture, there is a term of *mombeka-meimeiri'ako* to close relatives. This is accepted as a common practice provided the extensiveness of the kinship ties among the Tolaki community. Nevertheless, the person practicing *mombekamei-meri'ako* should not ignore the interests of his own family, that is, his children and wives.

The verse *Keilaa mowawo household / Iyamo ebe mouba penao baratando / Iyamo motudi tudi modiku Diku nggae / Iyamo umonge bold umokeba nggebai / Keeterengga orapu nggo teposinggalako / Mano ruuru o'ana tebanggona wulele* can be defined, among other: 1) do not get jealous often, 2) do not pick up fight that leads to a conflict between husband and wife, and 3) do not often get sad. This message provides moral teachings to the new family to act on the basis of religion and culture. When the three prohibitions often occur in a family life, it will open the path to divorce *Keeterengga orapu nggo teposinggalako*.

The verse *Kei dunggu mowabe timba mbule mbendua / Mbera sawino o raba ibi laikamiu / Iyamo osakami aukolupekomi / Oruki timba mbule aileu mbendua / Mano laila'ipo keno nunulaiki / Mano lipa wilapo ano tudu wulaki'ato meobu obu tombepoko'aso* can be interpreted as a notice to the newly established family to always make wise decisions upon any occurring predicaments. The most important point to keep in mind is to consult with both parents when it turns out that the new family experiences difficulties in finding a way out from a problem.

The interpretation and explanation of the *Anggo* text follows the hermeneutical framework of Paul Ricoeur, who argues that interpretation cannot be separated from the context when the text belongs to the readers. This means that *Anggo* text should be interpreted by referring to the socio-historical background of the Tolaki culture. Thus, the *Anggo* text is a cultural narrative or a narrative of the real life

context of Tolaki people. This heritage is passed down from one generation to another by the elderly. In fact, according to the author, the messages contained in the text are derived from the ancestors' experiences, which are then narrated in the form of songs with the intention of providing awareness to affect family lives.

### **Conclusion**

Moanggo as a principle element of Tolaki culture and as an identity marker is no longer commonly played at every wedding ceremony of the Tolaki in Konawe. It is even more rarely presented in the living rooms as a means of family entertainment, whereas in the past, when modern music instruments had not dominated this country, *Moanggo* certainly had a central position in the pulse of the traditional music life of Tolaki people. In many ways, the *Moanggo* that is brought by *pandeanggo* is loaded with positive messages for personal, family and social lives. With reference to this, the research conducted revealed a number of values and meanings contained in the *Anggo* text. These comprise the educational, moral, cultural, and philosophical values. The value of education contained in *Moanggo* relates to messages to both the groom and the bride to honor their parents and their parents in law. Other messages contained in *Moanggo* is for the bride and groom to maintain family relationship, to accept whatever the conditions of both parents are like, and to always love and care for each other in the household life. While the moral values contained in the *Anggo* text are

related to prohibition from conducting acts that contradict the propriety and values of the Tolaki culture. The moral affirmation in the text is indicated by repeated mentions of the word '*iyamo*', which literally means don't do anything. In addition, there is also the word *merou* as a form of moral affirmation concerning the importance of being polite and well-mannered to spouse, parents and parents and in-law, and relatives. The cultural value in the *Moanggo* is related to the positive habits of the Tolaki ancestors. The attitudes and manners of Tolaki people are actually derived from the symbol of *kalo*. This cultural symbol binds the whole attitude, behavior and thoughts of the Tolaki people. The philosophical values in the *Anggo* text are associated with world view derived from cognitive concepts that are of course inherited from the ancestors. This world view (*weltanschauung*) can be found in the *Anggo* text. The *Moanggo* performed by a *pandeanggo* is actually a narrative of the Tolaki's life principles in the form of song lyrics.

Efforts to reveal the meaning embodied in the *Anggo* text are conducted by implementing Paul Ricour's hierarchical framework as well as structural semiotics. This framework highlights the connection between text and context. In other words, textual interpretation should not ignore the context or reality. At the same time, there should be no ambiguity between the text and context and there should be no domination upon each other. In the context of *Moanggo* as an oral literature of Tolaki people, the interpretation is made by referring to the *Anggo* text as their

cultural narrative. This means that in order to understand the *Anggo* text, it should be related to the cultural reality and the life of Tolaki people. The production of the *Anggo* text is indeed an inherent part of the Tolaki culture. In a variety of narrative of the *Anggo* text different cultural realities of Tolaki culture are found, such as *anakia olono metia toono meobai, tano ina inau tano ene enepo ano sinukabako noninaa me'ita, owosei unenggu wanggai penaonggu aki pedulu nggare meronga rongga mbule, iymo bata-bata ruo ruo mbenao, iyamo nomengggau lalo monggolilia akito meoriri meokoauunge, keilaa mo'ia mowawo rumah tangga iyamo penobo nobo peopurihi une, asoka dadio toono meobai mokapa'i metia toono meobai, keemoloro la'usa mosala invoimu, iyamo ebe mouba penao baratando, iyamo motudi tudi modiku-diku nggae, iyamo umongenge umokeba nggebai*, and so forth. The meaning of some narrative texts of this tribe can be understood by looking at the reality of the Tolaki's daily life coming from the noble values of the culture.

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