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Schematic Composition in Tuja'iMolo'opu: Official Reception Ceremony in Gorontalo

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ABSTRACT

One of the oral literature which is still used in Gorontalo custom event is Tuja'iMolo'opu. Oral literature is uttered at the ceremonial of official reception in Gorontalo. As other traditions are changing, Tuja'iMolo'opu also along with the changes of the society. Therefore it needs to be held as the Foundation for preservation of the study of oral literature Tuja'iMolo'opu. Thus the ceremony Tuja'iMolo'opu this is not the complement of Molo'opu ceremony. It rather contains a moral messages, which as ancestors messages to the man who will lead in Gorontalo. The theory used in this research is the theory of oral literature Albert Bates Lord and Ruth Finnegan. The theory is applied by using structural and ethnographic approaches. The structural approach is used to examine the formula and schematic composition of the text tuja'iMolo'opu as oral poetry. While ethnographic approach is used to explore data on leadership message in performance of Molo'opu ceremony as the cultural aspects of the community of Gorontalo. The results of this research show that schematic composition of the Tuja'iMolo'opu is developed by the sequences, they are: 1) opening sequence, 3) report sequence, 4) directives sequence, 5) exhortation sequence, 6) praise sequence, 7) religion sequence, 8) the hopes sequence, and 9) the closing sequence. The leadership messages included in the Tuja'iMolo'opu as moral messages are: (1) siddiq/honest, (2) amanah/responsible, (3) fathonah/ intelligent, (4) tabligh/ communicative.

Keywords: Gorontalo Oral Literature, Molo'opu Ceremony, Schematic Composition.

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1. Introduction

Oral tradition possesses unique traits which characterize the performance of the tradition. Such uniqueness lie on the creation of the performers of the tradition. Furthermore, the performers of oral tradition do not memorize nor prepare the materials; instead, their creativities depend on their abilities. This condition also applies to the oral literature named *tuja'iMolo'opu*. Although the poems in the tradition are mostly fixed text, the recitation of the poems is different from one reciter to another. Constructing the text or the components of oral literature *tuja'iMolo'opu* is an intriguing topic to discuss.

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According to Lord (1976, p.17 - 18) in composing an oral literature, aspects, such as situation and audience influence the performer. In *tuja'iMolo'opu*, the higher the position of a person, the more solemn the ceremony is held. Such a situation also applies if more audiences are coming to the ceremony.

PohutuLo'uMolo'opuis literally a traditional coronation ceremony. This ceremony was held for the coronation of *olongiaor* a king in Gorontalo. However, due to a change in the government system after the independence of Indonesia, the title *olongiais* no longer exist; instead, titles, such as governor, regent, mayor, and district heads.

The terms of *PohutuLo'uMolo'opurefers* to the welcoming ceremony of the new leader of a region; this symbolizes that the new official moves to the official house. There are no traditional coronation ceremony during this procession. However, since *PohutuLo'uMolo'opuis* a ceremony for the newly appointed official hold by the local government, people in Gorontalo often call the procession a traditional welcoming ceremony (Tuloli, 1994, p.4). *Tuja'iis* an oral literature that holds a prestigious value because the performance of this art relates to the officials or government.

This study is intended to formulate the structure of the themes (which also serve as the parts) of the ceremony. Finnegan (1992, p.110-114) argues that schematic composition is a term describing a process of the creation of oral literature and the way the literature is performed in a particular event. The concept of composition is inseparable from the contexts underlying the creation process, e.g., its relation with individual or collective factors, its relation with the performance, and its relation with fixed and free text.

Schematic composition can determine the pattern of *tuja'itext* along with its construction forms; this composition is also arranged based on theme sequences that is similar to repetition formula. Language aspect of *tuja'icomprises* diction, figurative language, and the context of the performance of *tuja'i*. By that, the shematic composition discussed in this present study is the thematic structures that construct *tuja'itext*. The reciter of *tuja'i* memorize the text through reading the formula or the sequence constructing the structure of the text rather than read the text.

2. Research methodology

This research applied using structural and ethnographic approaches. The structural approach was used to examine the formula and schematic composition of the text *tuja'iMolo'opuas* oral poetry. While ethnographic approach was aimed at exploring the data on leadership message in performance of *Molo'opu* ceremony as the cultural aspects of the community of Gorontalo.

3. Discussion

3.1 Opening sequence

Tuja'itext contains its opening sequence in its structure. Both the opening and closing sequence has the same word “*Eyaaaannggu*” which means my lord. This word functions as the greetings of honor for the appointed officials in *tuja'i*. Moreover, the word is recited aloud every time the ceremony begins. The opening sequence also refers to the opening word in each stanza of *tuja'i*; the word used is pronoun.

The traditional welcoming ceremony consists of eight to twelve procedures. There are *Baateor* the ones who are responsible for the ceremony; these people work in a team. If the newly appointed official is a regent, the selected *baateis* from some sub-districts. The ceremony begins with the honorary greetings after reciting by using pronouns for the newly appointed officials; *baateis* also responsible for this process to help them starting the recitation of *tuja'i*. The example of the greetings are: *Ami tiyombutiwuwa* (we as the traditional authorities), *amitaalondloLahuwa* (we as the representatives of Lahuwa Kingdom), *amimongotiyombundlo* (we as the grandparents of our sons). The use of the word ‘*ami*’ (we) is used to address people who are older than the speaker; this is how the Gorontaloese express politeness which symbolizes that the people value manners the most. This also applies to the use of word ‘*wombu*’ (grandson) which addresses a person younger than and close to the speaker. The Gorontaloese consider every child attending the event as their own beloved child or grandson. Such affection is to promote the feeling of secure and comfort of the guests of the ceremony or the newly appointed officials in Gorontalo.

(1) <i>Wombupulu lo hunggia</i>	(Our) grandson is the nation's nobleman
(2) <i>Ami tiilotiyamo</i>	We are the parents
(3) <i>Ami tiyombuti'uwa</i>	We are the heirs of (our) ancestors
(4) <i>Ami lipudowoluwo</i>	We are the traditional authorities of two nations
(5) <i>Wombuhulawagumala</i>	(Our) grandson is the man of nobility
(6) <i>Wombuluwalolomayi</i>	Ye (our grandson) may leave the venue
(7) <i>Wombupayubulayi</i>	(Our) grandson is the true nobleman
(8) <i>Wombutupalolomayi</i>	Ye (our grandson) may enter the venue.
(9) <i>Wombupulu lo hunggia</i>	(Our) grandson is the nation's nobleman
(10) <i>Wombutupalolomayi</i>	Ye (our grandson) may now come out
(11) <i>Wombu ma toduwolo</i>	We welcome ye, our grandson
(12) <i>Wombupulu lo hunggia</i>	(Our) grandson is the nation's nobleman
(13) <i>Patihulawa lo wulu</i>	(Our) grandson is the true nobleman

The text of *tuja'i* contains the word 'wombu' (grandson) nine times, meaning that the traditional authorities appoint the official who they care for, and the official must follow the traditional customs from the authorities. On the other hand, the word 'ami' (our) is presented in the text three times. This word functions to introduce the traditional authorities as the elderly of a particular area. Furthermore, the word 'pati' (grandson) is used once; it is considered as archaic word or a word that is not used more than once.

That the verse '*Wombupulu lo hunggia*' in the opening sequence of *tuja'i* repeated in the three times in the first, ninth, and twelfth verse represents the respect of people to their leader. The repeated verse '*Wombutupalolomayi*' is repeated two times in the eight and tenth verse. These verses implies that the new leader starts the duties as the government, specifically in the customary area, by traditional authorities.

In this first opening sequence, there is an example of parallelism in the six verse '*Wombuluwalolomayi*' and eight verse '*Wombutupalolomayi*'. The meaning of these verses are different: it shows that the newly appointed regent to literally go out from their jobs enter a new workspace in the government area to serve the people.

3.2 Reporting sequence

In addition to the opening sequence, *tuja'i* also has reporting sequence to indicate the start of the recitation. This sequence contains the schematic composition of the mid sequence and the content of *tuja'i*. It depicts the how the Gorontalesse welcome their new regent as well as how the traditional authorities and the local government have attempted and prepared for the ceremony. Such preparedness covers aspects, such as time, venue, and supporting facilities.

Guests also play a significant role in the conduct of the ceremony. This explains the reason why the guests, specifically the traditional authorities and religious leaders, are expected to come in time to the venue.

(1) <i>Wombumaapudu'olo</i>	Ye (our grandson) will be escorted
(2) <i>Tambuluwa ta didiya</i>	Ye (our grandson) is welcome by our great customs
(3) <i>Wawu ma popohuliya</i>	Ye (our grandson) is greeted with the grand traditional ceremony
(4) <i>Tambuluwowundluwolo</i>	We welcome ye (our grandson) with honor
(5) <i>Wawu ma pohutuwo</i>	And now the ceremony shall begin
(6) <i>Timihulumune'olo</i>	Ye (our grandson) may now stand and step forward
(7) <i>Lahe'ayitiliyango</i>	Ye (our grandson) are being invited
(8) <i>Lo hilawomolango</i>	with pure heart
(9) <i>Molayowamodiyambango</i>	Ye (our grandson) may step forward
(10) <i>Lenggepolayio'po</i>	Ye (our grandson) may now come out
(11) <i>Lenggepoluwalopo</i>	Ye (our grandson) may now come out
(12) <i>Monombupumonodu'o</i>	We invite ye (our grandson) with honor
(13) <i>Wombu ma toduwolo</i>	We welcome ye, our grandson
(14) <i>Aadati lo hunggia</i>	with the customs of (our) nation
(15) <i>Dila bolo hikati-katiya</i>	Without any gap

(16) *Dila hi labo-labota* Without any difference

This reporting sequence is addressed for the new regent; it reports the responsibilities of the newly-appointed regent and the efforts of the traditional authorities and the society including the traditional customs of Gorontalo.

There are some repeated verses, e.g., *wawu ma popohuliya*, *wawu ma pohutuwo'lo*, and the verse *wombumaatoduwo'lo*. The verses infer the acceptance of the people to their new regent and represents that the ceremony for the regent is about to begin.

(1) <i>Ami lipudowoluwo</i>	We are the traditional authorities from two nations
(2) <i>Monombupumonodu'olo</i>	We invite ye with respect
(3) <i>Monodu'omonombupu</i>	We invite ye with the greatness of our customs
(4) <i>Tambuluwa to madala</i>	We shall begin the ceremony
(5) <i>Polipoambuwala</i>	Where people shall see
(6) <i>Wombumaatoduwo'lo</i>	We welcome ye, our grandson
(7) <i>Tambuluwowundluwo'lo</i>	(Our) grandson is greeted with the greatness of traditional ceremony
(8) <i>Wawu ma pohutuwo'lo</i>	And now the ceremony shall begin
(9) <i>Timihulumune'olo</i>	Ye (our grandson) may now stand and step forward
(10) <i>Ami tiyombutiyamo</i>	We are ye grandfather and father
(11) <i>Yilaheayitiliyango</i>	We are invited to the ceremony
(12) <i>Lo hilawomolango</i>	with pure heart

The above reporting sequence consists of twelve verses. Its content mainly reports the condition of the traditional authorities and people in welcoming their new regent; only one verse that is addressed for the regent. Furthermore, it represents the honor from the traditional authorities to the new regent.

The repeating of verse is absent in this reporting sequence, instead, there are two varieties of parallelism in the second verse *monombupumonoduwo'lo* and third verse *monoduomonombupu*. These verses implies that during the ceremony, the regent is welcome with respect. Another parallelism is in the fourth verse *Tambuluwa to madala* and seventh verse *tambuluwowundluwo'lo*. The verses shows that people show their respect to their leader by holding a traditional ceremony.

3.3 Directing sequence

One of the functions of *tuja'iis* to direct the conduct of a ceremony. This also applies to *tuja'iMolo'opu* where the directing sequence aims at the newly appointed regent, meaning that every action of the regent is started after the recitation of *tuja'i*, consisting of invitation and persuasion act. The examples of the direction are to allow the regent to stand up, to move, to step forward, and to sit. Muhtar Lanti, a traditional authority, in an interview² explains that the directing sequence represents the condition where a new regent is expected to be able to cooperate with traditional authorities and people.

This is in line with the criteria of the traditional custom in Gorontalo that every traditional ceremony has its procedures, from the beginning to the end of the procession (Tuloli, 2014, p.10). One of the example is the procession of welcome ceremony starting from receiving the new regent, welcoming the regent in the official house, procession of advising the regent, and the closing of the procession. The directing sequence is in accordance with the process of the ceremony.

(1) <i>Wombu ma pohutuwo'lo</i>	And now the ceremony for ye (our grandson) shall begin
(2) <i>Wawumaapopohulo'olo</i>	The ceremony shall begin
(3) <i>Wawu ma toduwolo</i>	We welcome ye (our grandson)
(4) <i>Timihulumune'olo</i>	Ye (our grandson) may now stand and step forward
(5) <i>Molayowamodiyambango</i>	Ye (our grandson) may step forward
(6) <i>Lenggepolayi'olopo</i>	Ye (our grandson) may now step forward
(7) <i>Lenggepoluwalopo</i>	Ye (our grandson) may now come out
(8) <i>Lumundlumomolopo</i>	Ye (our grandson) will shall step the stairs of greatness
(9) <i>Monomupumonodu'olo</i>	We invite ye (our grandson) with honor

²Interview conducted at April 20th 2016.

(10) <i>Wombu ma toduwolo</i>	We welcome ye, our grandson
(11) <i>Yilenggeyiluwalopo</i>	Ye (our grandson) may now come out
(12) <i>Lumenggelumuwalopo</i>	Ye (our grandson) may now come out
(13) <i>Wawu ma popoluwalopo</i>	We welcome ye (our grandson)
(14) <i>Wawu ma toduwolo</i>	We welcome ye (our grandson)
(15) <i>Tuwotayitoo ladenga</i>	Ye (our grandson) may now enter the house yard
(16) <i>Wombutupalolomayi</i>	Ye (our grandson) may enter the venue
(17) <i>Tupalayi to dutula</i>	Ye (our grandson) may enter through this line
(18) <i>Lenggemotiyale</i>	Walk across the path
(19) <i>Lumonggialumondlale</i>	With caution shall ye (our grandson) walk the path
(20) <i>Malomayi to ladiya</i>	And now shall arrive at the official house
(21) <i>Wombutuwootomayi</i>	We welcome ye (our grandson)
(22) <i>Wawumaapopohulo'olo</i>	The ceremony shall begin

The above sequences contain twenty verses. It symbolizes the function of *tuja'iMolo'oputo* steer the conduct of the ceremony. The newly appointed regent should follow the direction from the traditional authorities although some commands, e.g., stand up, step forward, and sit are common, the regent is, however, urged to do these actions after the authorities told him or her to do so. Such a condition is also the same in the implementation of the government duties, i.e., the regent should cooperate with traditional authorities and the society to achieve aimed by all the parties involved.

In this sequence, there are some repeated verses in the second verse *Wawumaapopohulo'olo* and the 22nd verse *Wawumaapopohulo'olo*. These verses shows that the new regent officially occupy the new position. In addition, other repeated verses are in the third and 14th verse *Wawu ma toduwolo*. The verses function to give supports for the regent to lead the regency.

The case of parallelism is also presented in the sequence; there are three parallelism examples, such as in the verse *Lenggepolayi'olopo*, the verse seven *Lenggepoluwalopo* and the verse 18 *Lenggemotiyale*. Such verses imply that the new regent to carry out the duty to lead and develop the regency. Another example of parallelism is on the verse *Wombutupalolomayi* and verse 21 *Wombutuwootomayi*. The verses serve a function to welcome the new regent to carry out the responsibility to lead the regency.

<i>Wombu ma toduwolo</i>	We welcome ye, our grandson
<i>Monombupumonodu'o</i>	We shall invite and escort ye (our grandson)
<i>Tambuluwa to madala</i>	(Our) grandson is greeted with the greatness of
traditional ceremony	
<i>Polipoambuwala</i>	With agreement
<i>Tambuluwowunduwolo</i>	We shall start the ceremony to honor ye
<i>Wombu ma pohutuwoolo</i>	And now the ceremony for ye shall begin
<i>Timihulumune'olo</i>	Ye (our grandson) shall now stand up
<i>Yilenggeyiluwalopo</i>	Ye (our grandson) shall now come out
<i>Lumenggelumuwalopo</i>	Ye (our grandson) shall now enter the ceremonial
chamber	
<i>Luwalayi to ladiya</i>	Ye (our grandson) shall now leave the chamber
<i>Wombutupalolomayi</i>	Ye (our grandson) shall enter the venue.
<i>Tuwotayi to dutula</i>	Ye (our grandson) shall now "enter the vessel"
<i>Wombutupalolomayi</i>	Ye (our grandson) may now come out
<i>Wawutuwootomayi</i>	We shall welcome ye (our grandson)
(15) <i>Toduwolomotihulo'olo</i>	Ye (our grandson) shall now sit
(16) <i>Wombu ma toduwolo</i>	We welcome ye, our grandson
(17) <i>Timihulumune'olo</i>	Ye (our grandson) may now stand and step forward
(18) <i>Lenggepoluwalopo</i>	Ye (our grandson) may now come out
(19) <i>Wawumaapopohulo'olo</i>	Ye (our grandson) may now sit
<i>Wombutupalolomayi</i>	Ye (our grandson) may now come out
<i>Tuwotayi to dutula</i>	Ye (our grandson) shall now "enter the vessel"
(22) <i>Tuwotayi to madala</i>	Ye (our grandson) may now come to the nation
(23) <i>Wawumaapopohulo'olo</i>	Ye (our grandson) may now sit

The direction within the sequence is varied, even though there are repeated verses. It also similar to the verse seven and 17, *Timihulumune'olo*, which is also a repeated verse. Regardless the literal meaning, i.e., asking the regent to stand up and move, this verse also holds another meaning that the regent should prioritize the duties rather than remain seated. The diction of this directing sequence is archaic word where the Gorontalo people find it difficult to memorize such a word. However, there seems to be no issue for the traditional authorities regarding the situation due to good vocabulary range; by that, the direction looks varied.

There are a total three repetition in the sequence; the verse seven is repeated in the verse 17 *Timihulumune'olo*. The verse asks the regent to stand up and move. It means that the regent should make the most of his or her time to work. Another example of repeated verse is on verse 12 and 21 *Tuwotayi to dutula*. The word *dutulameans* vessels in the context of the vessel, it is different from its literal meaning that is 'river'. It implies that the regent and the people to cooperate in order to promote the well-being of the society. The last repetition of verse in this sequence is in verse 13 and 20 *Wombutuwo to lomayi*. It has the same meaning with some previous verses that the regent is meant to enter the government and lead the regency.

There is some example of parallelism in the sequence, i.e., in verse three and five: *Tambuluwa to madala*, and *Tambuluwo wunduwo*. These verses emphasize that the traditional ceremony is addressed for the newly appointed regent. Another example of parallelism is on verse 11 and 13 *Wombutuwo palomayi* and *Wombutuwo to lomayi*. These verses symbolizes that the regent should affiliate with the society in a new government period.

3.4 Advice sequence

Newly grain rice crop is the metaphor for the newly appointed regent by which advises are essential for the regent. The advices are to guide the regent in dealing with obstacles concerning the member of the government and the new responsibilities. *Tuja'i*, in its whole structure, is a rhyme speech. The core content of *tuja'imolo'opus* about give advices to the new regent. The advices comprise suggestion and prohibition.

Furthermore, there is a difference in reciting the verse containing suggestion and prohibition; basically, the tone in expressing prohibition is louder than the suggestion. It implies that the regent must not act arbitrarily due to a set of regulations that should be followed. Some of the advices are to not differentiate people under the eye of law, to not easily be agitated by the rapid pace of the development, and other related advices.

The main idea of the advice sequence is that the Gorontalo customs are fixed, it cannot be integrated with regulations that do not follow the customs. One of the verses, i.e., like water flowing within a vessel, is explained using soft tone; this verse is a metaphor to the relationship of the regent and the society. It means that the regent and the society should cooperate to develop their nation, similar to the previous metaphor. There is no gap between each other, all of them take their own responsibilities. In addition, the regent should follow the rules and norms to be able to carry out the duties successfully by which such a condition results in a supportive society to the regent.

a. Advises

Hulalata lo hunggia	in a customs of a nation
Molunggumatoladia	in a set of orders
Adati lo hunggia	the customs of a nation
Dilahikati-katiya	have no different measurement
Adati lo tonggota	the customs
Dilahilabo-labota	have no difference
Bo ngopilopota	it is all the same and equal
Adatitomilito	Our ancestor passed it to us
Umalobuli-bulito	We are agree to that
Eyaaangu	my lord
(97) <i>Wombupayubulayi</i>	(Our) grandson is the true nobleman
98 <i>Ontade-ntadepohayi</i>	Ye (our grandson) shall now focus
99 <i>Otile-tile pomayi</i>	Ye (our grandson) see this path
100 <i>Otilepotowotayi</i>	see it and come out

101 <i>Towotayitoladenga</i>	Ye (our grandson) may now enter the house yard
102 <i>Tuwotayi to madala</i>	to come to the nation
103 <i>Pilantangakabatala</i>	with a greatness of decoration

b. Prohibition

149. <i>Dahayiumayango</i>	Always be cautious
150. <i>Ode botu to ipayango</i>	As similar to a stone in its place
151. <i>Dahayi u lumodu'o</i>	Do not be easily agitated
152. <i>To baleyangobitu'o</i>	By the wave of sacred sword
196. <i>Diduboli lilawuwo</i>	Do not mix that
197. <i>Iya'iyati lolumo</i>	Bear it in mind and be cautious
198. <i>Odelo hungolowungo</i>	As similar to the bud of flower
199. <i>Hiliya hilinggimo</i>	live from hand to mouth

The advices contained in *Tuja'ifrom* the traditional authorities serve to be cautious in carrying out the responsibilities as the government. Such a notion firstly begins by not distinguishing people under the law because equality is the major principle of the law. This efforts is represented in some verses explaining to not get easily agitated by the rapid pace of development to some extent, i.e., to keep following the customs. At the end of the verse is the pledge of two areas, namely Gorontalo and Limboto.

Verses containing parallelism are on the verse one and two *Dilahikati-katiya* 'tidakdengantakaran' and *dilahilabo-labota* 'tidakdibeda-bedakan'. These verses emphasize that the regent should not treat the people differently regarding the conduct of law. Another case of parallelism is on the verse seven and eight *dahayiumayango* 'hati-hatijangansampaiterpengaruh' and *dahayi u lumodu'o* 'hati-hatijangansampailengah'. These verses ask the regent to not easily be influenced by the negative impacts of the development and to always be cautious regarding this issue. The verse contains the word 'lumodu'o' which literally means 'sink'. In other words, the regent should be assertive in the conduct of the law.

3.5 Appraisal sequence

One of the characteristics of oral literature is that such an art contains praises, although some of the praises are beyond human's comprehension. Still, as a literature, *tuja'iis* made up of beautiful words. The praises in *tuja'imolo'opuis* addressed to the newly appointed regent by the traditional authorities; it was originally addressed to the prince in the coronation ceremony to be a king.

(1) <i>Wombupulu lo hunggia</i>	(Our) grandson is the nation's nobleman
(2) <i>Tambuluwa ta didiya</i>	(Our) grandson is greeted with the greatness of traditional ceremony
(3) <i>Tambuluwa ta didiya</i>	(Our) grandson is greeted with the greatness of traditional ceremony
(4) <i>Donggoitotailohundluwa</i>	We put our hope to my lord
(5) <i>Tombuluwa to madala</i>	Ye (our grandson) is greeted with the greatness of traditional ceremony
(6) <i>Wombupayubulayi</i>	(Our) grandson is the true nobleman
(7) <i>Oluduolimbunga</i>	Decorated with trees and fences
(8) <i>Patihulawaasala</i>	Ye (our grandson) is a nobleman's child
(9) <i>Tambuluwa ta didiya</i>	(Our) grandson is greeted with the greatness of traditional ceremony
(10) <i>Olongiatajujuwa</i>	A leader shall be respected
(11) <i>Lipuduluwolumale</i>	The two nation shall respect the leader
(12) <i>To wombupulumulia</i>	Everything has been prepared
(13) <i>Hulawa de tilihula</i>	Resembling a big gold
(14) <i>To katuluwajalolo</i>	On a beautiful traditional chamber

The sequence is a fixed text, meaning that the text should be written in *tuja'iregardless* the position. This sequence seems to be hyperbolic. There is also repeated verse in this sequence, i.e., in verse five and nine *tombuluwa to madala*. Although the ceremony is addressed for the new regent, the

word is still used to represent the honor for the new leader. All of the praises are to honor and respect the new leader.

There are no repeated verses in this sequence; instead, two examples of parallelism are found in verse one and six *Wombupulu lo hunggia* and *Wombupayubulayi*. The verses are a set of praises for the regent that represents the way the people respect and honor their leader. There are other cases of parallelism in verse two (*tombuluwatadidiya*), three (*tombuluwowundluwolo*), and five (*tombuluwa to madala*) showing the conduct of the traditional ceremony for the new regent.

(1) <i>Wombuhulawagumala</i>	(Our) grandson is the man of nobility
(2) <i>Olongiatombulawa</i>	The respected leader
(3) <i>Wu'uduolongia</i>	The rule for the nation
(4) <i>Tombuluwatadidiya</i>	Respected with great honor
(5) <i>Hulawa de tilihula</i>	Resembling gold
(6) <i>Wombupayubulayi</i>	(Our) grandson is the true nobleman
(7) <i>Patihulawaasala</i>	The best child of the nation
(8) <i>Didilohuluasala</i>	The descendant of the nation's guardian
(9) <i>Tilombulu to madala</i>	Being honored in this nation
(10) <i>Patihulawa to wulu</i>	Ye the brave child
(11) <i>Didilo'ulondlohulu</i>	The descendant of the nobleman
(12) <i>U lipumolombulu</i>	We people are ready to serve ye (our grandson)
(13) <i>Mbu'ipayuhumolo</i>	The great empress
(14) <i>To huhulo'awajalolo</i>	Who is sitting on a throne
(15) <i>Wombupulu lo hunggia</i>	(Our) grandson is the nation's nobleman
(16) <i>Wombuhulawaiyahu</i>	Ye (our grandson) resembles pure gold
(17) <i>Patiladulamulia</i>	Ye (our grandson) is respected with great honor

The verse seven (*Patihulawaasala*) and 10 (*Patihulawa to wulu*) in the above appraisal sequence is a parallelism. The archaic word *pati* (lit. "ye" or "you") is paired with the word *hulawa* (lit. gold), *asala* (lit. nation), and the phrase *to wulu* (lit. on the tip) will form a sentence where the whole meaning is different from each literal meaning from each word on the sentence. The meaning of the sentence further becomes 'the best son of the nation' and 'the brave son'.

3.6 Religious sequence

Religious culture has been the characteristics of the society in Gorontalo. The customs regulating the action, the behavior, and all the activities related to the customs of the society are in line with religious teachings and guidelines, specifically in Islam. *Tuja'imolo'opu* shares some similarities with other oral literatures where the value of Islamic teachings. The religious sequence in *tuja'ifunctions* to warn or to give a good example in leadership. In this case, the leadership of Prophet Muhammad SAW is explained within *tuja'iverses*.

(1) <i>Taapobadari to rasulu</i>	Ye who continue the teachings of Prophet
(2) <i>Yilodu'a lo syukuru</i>	Pray and be grateful
(3) <i>Masigihulu-hulunga</i>	Mosque that protect us
(4) <i>Taapobadari to Allah</i>	The symbol of the majestic of Allah
(5) <i>Donggoeya ta kawasa</i>	The almighty of God that decide
(6) <i>Salallahualaihiwassalam</i>	May the blessings and the peace of Allah be upon

Prophet Muhammad.

The religious sequence within *tuja'imolo'opu* is commonly used; it should be incorporated even though the ordering of the verse may vary. The newly appointed regent is expected to keep incorporating the sayings and teachings of Prophet Muhammad SAW. Furthermore, the new regent should make a mosque as a place to gather and meet the people.

In the religious sequence of *tuja'imolo'opu*, there is also an example of parallelism, i.e., in verse one *Taapobadari to rasulu* and verse four *taapobadari to Allah*.

(1) <i>Donggoeya ta kawasa</i>	The almighty of God that decide
(2) <i>Taapobadari to rasulu</i>	Ye who continue the teachings of Prophet
(3) <i>Yilodu'a lo syukuru</i>	Pray and be grateful
(4) <i>Agama wawuadati</i>	Religion and customs

(5) <i>Wombunopotoguto no rahmati</i>	Ye (our grandson) has been blessed
(6) <i>Lodu'awawudutoli</i>	Pray and hope
(7) <i>Salallahualaihiwassalam</i>	May the blessings and the peace of Allah be upon Prophet Muhammad.

The first sequence begins by explaining that the authority of the regent is significantly decided by the God. It implies that the regent shall not act arbitrarily as a leader. The verse *Wombunopotoguto no rahmati* 'cucundatelahberolehrakmat' follows the previous verse; it symbolizes the authority of the leader as a blessing and mandate.

In an interview with Mr. Nasir Ibrahim, a traditional authority, it is revealed that the authorities begin reciting *tuja'iby* saying *Bismillahirrahmanirrahiim*, even though they do not clearly say it and there is no guideline regarding this action. After the recitation, all of the authorities say *Alhamdulillah* to express their gratitude to the God for accomplishing the duties.

3.7 Hope sequence

The customary welcome ceremony is also a symbol of hope that the regent will perform a good governance. In addition, the hope is not only for the new regent, but also the society. All of the expectation of the society is expressed in *tuja'i*. In the sequence, the people expect a good governance by the newly appointed regent; such a good governance is not the only expectation of the people, they also expect that the regent is able to promote aspects, e.g., well-being and a peaceful area (in the sequence, the word *lipuu*, literally means nation is used).

(1) <i>Donggoito ta ilohunduwa</i>	We put our faith to my lord
(2) <i>Olayiduumuru</i>	We wish ye long life
(3) <i>Lumune'olumundulu</i>	We wish ye the best
(4) <i>Holimengoilomata</i>	We wish ye the blesses
(5) <i>Li paidutupusaka</i>	From our ancestors
(7) <i>To olandopotuhata</i>	The guidance is on my lord

The sequence is a message from the people to the new regent explaining that the regent is the one who can support the society. Moreover, the people also believe that the new regent is able to improve the well-being of the society; another expectation of the people is that the ancestors bless the newly appointed regent.

(1) <i>Olayiduumuru</i>	We wish ye long life
(2) <i>Lumune'olumundulu</i>	We wish ye the best
(3) <i>Alihuitootabiya</i>	We wish ye all the great respect
(4) <i>Ami wawutimongoli</i>	We have reach to an agreement
(5) <i>Lodu'awawudutoli</i>	Pray and hope
(6) <i>Lo walitula'ibala</i>	We put our hope
(7) <i>To'umopiyomadala</i>	To improve the nation

The text above contains a sequence of expectations similar to the preceding text; the difference lies in the beginning of the verse containing prayer that the leader may have long life. The next line explains the hope that people will be more respectful if the regent is able to rise the area in all aspects. The concluding section on the sequence explains that the people and regent have agreed to develop their regency together.

3.8 Closing sequence

Tuja'ih has a sequence that represents the last part of the verse. This sequence has the same verse *salallahualaihiwassalam* which means "may Allah honor him and grant him peace". *Tuja'irecitation* ends by prayers. It is expected that the prayer will be accepted by Allah SWT through the recitation of shallawat. As it is suggested to begin every pray or dua by reciting shallawat to Prophet Muhammad SAW. The content of the dua or the prayer depends on the imam (Islamic leader). The recitation also represents the significant influence of Islam on every activities in the society.

Prior to reciting the prayer, the ceremony is ended by reciting *tuja'imongabi* (lit. to end), meaning that the all procession is accomplished. *Tuja'imongabi* also remarks that the regent may leave the venue to take a rest.

(1) <i>Malotoyunutamolapohutu lo ulipu</i>	The ceremony has reach the perfection
(2) <i>Timongolijoeeyangala'a</i>	The authorities of the nation
(3) <i>Timongolijoeeyalodihuulipu</i>	The government
(4) <i>Tetoteya, teyateto</i>	From all around the area
(5) <i>Maailomonuwa,maailomolanga</i>	Every morning, every day
(6) <i>Motitingolepo</i>	Now shall the time for recess
(7) <i>TimongolijoeeyaToyiladiya</i>	The authorities of the nation in the chamber
(8) <i>Salallahualaihiwassalam</i>	May the blessings and the peace of Allah be upon Prophet Muhammad.
(9) <i>Eyaaanggu</i>	my lord

There are two verses, e.g., verse two and verse six, containing parallelism in the closing sequence. These verses explain the authorities in Gorontalo, such as the former regents, who are attending the ceremony.

(1) <i>Malotoyunutamolapohutu lo ulipu</i>	The ceremony has reach the perfection
(2) <i>Timongolijoeeyangala'a</i>	The authorities of the nation
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(8) <i>Salallahualaihiwassalam</i>	May the blessings and the peace of Allah be upon Prophet Muhammad.
(9) <i>Eyaaanggu</i>	my lord

The above sequence are longer than the previous closing sequence; the only different is that the explanation that the ceremony is now end and therefore, the regent and the former regents may leave the venue to take a break.

Furthermore, there are two verses, e.g., verse two and verse six, containing parallelism in the closing sequence. These verses explain the authorities in Gorontalo, such as the former regents, who are attending the ceremony.

Based on the above discussion, it is revealed that *tuja'imolo'opu* consists of nine sequences, e.g., opening, reporting, directing, advices, appraisal, religious, hope, and closing sequence.

The results of the analysis on the schematic composition of *tuja'imolo'opu* show that the reciter of *tuja'iis* unable to compose the verse on his own with a good structure since the words used are mostly archaic words, words that rarely used in daily life situations. Theories regarding the structure or the schematic composition of *tuja'imolo'opu* can promote an effective and efficient composing of *tuja'imolo'opu*.

4. Conclusion

Tuja'iMolo'opu is an oral literature recited in *Molo'opu* ceremony or the official welcoming ceremony for a newly-appointed regent in Gorontalo regency. Although this ceremony has been passed from generation to generation, its implementation is still relevant with the current, modern era. Furthermore, this traditional ceremony is valued by the people by conducting a traditional procession to welcome the newly-appointed regent; it is an example of the acculturation of local culture with the recent government model.

The ceremony also represents the ideals of every ethnic as well as possessing the "light" or appraisal to the regent. This is because that the people always praise their leader and so the regent where the people's needs become the priority. The regent and people is a unity, it complements each other.

Molo'opu ceremony is a cooperation where stakeholders, e.g., government, people, and traditional authorities get involved in the procession. This also serves as a character education for the society to gain insight regarding norms and justice. These values are the mandate from the ancestors so that the regent will heed the messages from the verse.

The structural convention of *tuja'iMolo'opu* consists of nine elements, e.g., title, opening, reporting, directing, advices, appraisal, religion, hope, and closing element. These elements emphasize

that the newly-appointed regent can cooperate with the people to further develop the regency. The notion of *tuja'iMolo'opu* is to give the new regent some advices regarding the duties as a leader in Gorontalo.

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