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’opu* is literally a traditional coronation ceremony. This ceremony was held for the coronation of *olongia* or a king in Gorontalo. However, due to a change in the government system after the independence of Indonesia, the title *olongia* is no longer exist; instead, titles, such as governor, regent, mayor, and district heads.

*Tuja’i* is 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’i* text along with its construction forms; this composition is also arranged based on theme sequences that is similar to repetition formula. Language aspect of *tuja’i* comprises diction, figurative language, and the context of the performance of *tuja’i*. By that, the schematic composition discussed in this present study is the thematic structures that construct *tuja’i* text. 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’opu* as 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’i* text 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 tiyombutiwu* (we as the traditional authorities), *amitaalondloLahuwa* (we as the representatives of Lahuwa Kingdom), *amimongotiyombundo* (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 Gorontalese 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 Gorontalese 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.
Schematic composition in Tuja’i Molo’opu ...

1. Wombupulu lo hunggia (Our) grandson is the nation's nobleman
2. Ami tiliotiymo We are the parents
3. Ami tiyombuti’uwa We are the heirs of (our) ancestors
4. Ami lipudowowo We are the traditional authorities of two nations
5. Wombuhulawagumala (Our) grandson is the man of nobility
6. Wombuluwalolomayi Ye (our grandson) may leave the venue
7. Wombupayubulayi (Our) grandson is the true nobleman
8. Wombutupalolomayi Ye (our grandson) may leave the venue.
9. Wombupulu lo hunggia (Our) grandson is the nation's nobleman
10. Wombutupalolomayi Ye (our grandson) may now enter the venue.
11. Wombu ma toduwolo We welcome ye, our grandson
12. Wombupulu lo hunggia (Our) grandson is the nation’s nobleman
13. Patihulawa lo wulu (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 is 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. Wombumaapudu’olo Ye (our grandson) will be escorted
2. Tambuluwa ta didiya Ye (our grandson) is welcome by our great customs
3. Wawu ma popohuliya Ye (our grandson) is greeted with the grand traditional ceremony
4. Tambuluwowundluwolo We welcome ye (our grandson) with honor
5. Wawu ma pohutuwolo And now the ceremony shall begin
6. Timihulumune’olo Ye (our grandson) may now stand and step forward
7. Lahe’ayitiliyango Ye (our grandson) are being invited
8. Lo hilawomolango with pure heart
9. Moleyowamodiyambango Ye (our grandson) may step forward
10. Lenggepolayio’po Ye (our grandson) may now come out
11. Lenggepoluwalopo Ye (our grandson) may now come out
12. Monombupumondu’o We invite ye (our grandson) with honor
13. Wombu ma toduwolo We welcome ye, our grandson
14. Aadati lo hunggia with the customs of (our) nation
15. Dila bolo hikati-katiya Without any gap
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 pohutuwolo', and the verse "wombumaatoduwolo". 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) Ami lipudowoluo We are the traditional authorities from two nations
(2) Monombupumonodu'o We invite ye with respect
(3) Monodu’omonombupu We invite ye with the greatness of our customs
(4) Tambuluwa to madala We shall begin the ceremony
(5) Polipoambuwalu Where people shall see
(6) Wombumaatoduwolo We welcome ye, our grandson
(7) Tambuluwowundluwo (Our) grandson is greeted with the greatness of traditional ceremony
(8) Wawummaapopohulo'olo And now the ceremony shall begin
(9) Timihulumune'olo Ye (our grandson) may now stand and step forward
(10) Ami tiyombutiyamo We are ye grandfather and father
(11) Yilaheayitiliyango We are invited to the ceremony
(12) Lo hilawomolango 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 "monombupumonodu’o" and third verse "monodu’omonombupu". 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". 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’ili is to direct the conduct of a ceremony. This also applies to tuja’iliMolo’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’ili, 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 interview 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) Wombu ma pohutuwolo And now the ceremony for ye (our grandson) shall begin
(2) Wawumaapopohulo'olo The ceremony shall begin
(3) Wawu ma todauwolu We welcome ye (our grandson)
(4) Timihulumune’olo Ye (our grandson) may now stand and step forward
(5) Molayowamodiyambango Ye (our grandson) may step forward
(6) Lenggepolayi'olopo Ye (our grandson) may now step forward
(7) Lenggepoluwalopo Ye (our grandson) may now come out
(8) Lumundlumomolopo Ye (our grandson) will shall step the stairs of greatness
(9) Monomupumonodu'o We invite ye (our grandson) with honor

*Interview conducted at April 20th 2016.
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(10) Wombu ma toduwolo  We welcome ye, our grandson
(11) Yilenggeyiuluwalopo  Ye (our grandson) may now come out
(12) Lumenggelumuwalopo  Ye (our grandson) may now come out
(13) Wawu ma popoluwalopo  We welcome ye (our grandson)
(14) Wawu ma toduwolo  We welcome ye (our grandson)
(15) Tuwotayitoo ladenga  Ye (our grandson) may now enter the house yard
(16) Wombutupalolomayi  Ye (our grandson) may enter the venue
(17) Tupalayi to dutula  Ye (our grandson) may enter through this line
(18) Lenggemotiyale  Walk across the path
(19) Lumonggialumondiale  With caution shall ye (our grandson) walk the path
(20) Malomayi to ladiya  And now shall arrive at the official house
(21) Wombutuwotalomayi  We welcome ye (our grandson)
(22) Wawumaapopohulo’olo  The ceremony shall begin

The above sequences contain twenty verses. It symbolizes the function of tuja’iMolo’opo to 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’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 Wombutuwotalomayi. The verses serve a function to welcome the new regent to carry out the responsibility to lead the regency.

Wombu ma toduwolo  We welcome ye, our grandson
Monombupumonodu’o  We shall invite and escort ye (our grandson)
Tambuluwa to madala  (Our) grandson is greeted with the greatness of traditional ceremony
Polipoambuwala  With agreement
Tambuluwowunduwolo  We shall start the ceremony to honor ye
Wombu ma pohutuwolo  And now the ceremony for ye shall begin
Timihulumune’olo  Ye (our grandson) shall now stand up
Yilenggeyiuluwalopo  Ye (our grandson) shall now come out
Lumenggelumuwalopo  Ye (our grandson) shall now enter the ceremonial chamber
Luwalayi to ladiya  Ye (our grandson) shall now leave the chamber
Wombutupalolomayi  Ye (our grandson) shall enter the venue.
Tuwotayi to dutula  Ye (our grandson) shall now “enter the vessel”
Wombutupalolomayi  Ye (our grandson) may now come out
Wawutuwotolomayi  We shall welcome ye (our grandson)
(15) Toduwolomothulu’o  Ye (our grandson) shall now sit
(16) Wombu ma toduwolo  We welcome ye, our grandson
(17) Timihulumune’olo  Ye (our grandson) may now stand and step forward
(18) Lenggepoluwalopo  Ye (our grandson) may now come out
(19) Wawumaapopohulo’olo  Ye (our grandson) may now sit
Wombutupalolomayi  Ye (our grandson) may now come out
Tuwotayi to dutula  Ye (our grandson) shall now “enter the vessel”
(22) Tuwotayi to madala  Ye (our grandson) may now come to the nation
(23) Wawumaapopohulo’olo  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 Gorontalesse 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 21Tuwotayi 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 Wombutuwotolomayi. 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., n verse three and five: Tambuluwa to madala, and Tambuluwuwonduwuolo. These verses emphasize that the traditional ceremony is addressed for the newly appointed regent. Another example of parallelism is on verse 11 and 13 Wombutupalolomayi ‘and Wombutuwotolomayi. 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’opuis 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
Eyaanggu my lord
(97)Wombupayubulayi (Our) grandson is the true nobleman
98 Ontade-ntadepohayi Ye (our grandson) shall now focus
99 Otile-tile pomayi Ye (our grandson) see this path
100 Otilepotowotayi see it and come out
101 Towotayitoladenga  Ye (our grandson) may now enter the house yard
102 Tuwotayi to madala  to come to the nation
103 Pilantangakabatala  with a greatness of decoration

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

The advices contained in Tuja'i from 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-hatijangansampaipterpengaruh’ 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’is 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) Wombupulu lo hunggia  (Our) grandson is the nation’s nobleman
(2) Tambuluwa ta didiya  (Our) grandson is greeted with the greatness of traditional ceremony
(3) Tambuluwa ta didiya  (Our) grandson is greeted with the greatness of traditional ceremony
(4) Donggoitotaailohundluwa  We put our hope to my lord
(5) Tombuluwa to madala  Ye (our grandson) is greeted with the greatness of traditional ceremony
(6) Wombupayubulayi  (Our) grandson is the true nobleman
(7) Oludoolimbunga  Decorated with trees and fences
(8) Patihulawasaala  Ye (our grandson) is a nobleman’s child
(9) Tambuluwa ta didiya  (Our) grandson is greeted with the greatness of traditional ceremony
(10) Olongiatajujuwa  A leader shall be respected
(11) Lipuduluwolumale  The two nation shall respect the leader
(12) To wombupulumula  Everything has been prepared
(13) Hulawa de tilihula  Resembling a big gold
(14) To katuluwajalolo  On a beautiful traditional chamber

The sequence is a fixed text, meaning that the text should be written in tuja’i regardless the position. This sequence seems to be hyperbolistic. 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,
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. Wombuhulawagumala (Our) grandson is the man of nobility
2. Olongiatombulawa The respected leader
3. Wu’uduulongia The rule for the nation
4. Tombuluwatadidiya Respected with great honor
5. Hulawa de tilihula Resembling gold
6. Wombupayubulayi (Our) grandson is the true nobleman
7. Patihulawaasala The best child of the nation
8. Didilohulasala The descendant of the nation’s guardian
9. Tilombulu to madala Being honored in this nation
10. Patihulawato wulu Ye the brave child
11. Didilo’ulondlohulu Ye (our grandson) resembles pure gold
12. U lipumolombulu We people are ready to serve ye (our grandson)
13. Mbu’ipayuhumolo The great empress
14. To huhulo’awajalolo Who is sitting on a throne
15. Wombupulu lo hunggia (Our) grandson is the nation’s nobleman
16. Womuhulawiyahu Ye (our grandson) resembles pure gold
17. Patiladulamulia Ye (our grandson) is respected with great honor

The verse seven (Patihulawaasala) and 10 (Patihulawato 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’i functions to warn or to give a good example in leadership. In this case, the leadership of Prophet Muhammad SAW is explained within tuja’i verses.

1. Taapobadari to rasulu Ye who continue the teachings of Prophet
2. Yilodua lo syukuru Pray and be grateful
3. Masigihulu-hulunga Mosque that protect us
4. Taapobadari to Allah The symbol of the majestic of Allah
5. Donggoeya ta kawasa The almighty of God that decide
6. Salallahualaihiwassalam 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. Donggoeya ta kawasa The almighty of God that decide
2. Taapobadari to rasulu Ye who continue the teachings of Prophet
3. Yilodua lo syukuru Pray and be grateful
4. Agama wawudati Religion and customs
(5) Wombunopotoguto no rahmati Ye (our grandson) has been blessed
(6) Lodu'awawudutoli Pray and hope
(7) Salallahualaihissalam 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 ‘cucundatelahberolehrakhmat’ 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’i by saying Bismillahirahmanirrahiim, 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) Donggoito ta ilohunduwa We put our faith to my lord
(2) Olayiduumuru We wish ye long life
(3) Lumune’olumundulu We wish ye the best
(4) Holimengoilomata We wish ye the blesses
(5) Li paidutupusaka From our ancestors
(6) To olandopothu mata 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) Olayiduumuru We wish ye long life
(2) Lumune’olumundulu We wish ye the best
(3) Alihuitootabiya We wish ye all the great respect
(4) Ami wawutimongoli We have reach to an agreement
(5) Lodu’awawudutoli Pray and hope
(6) Lo waltulibala We put our hope
(7) To’umopiyomadala 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’i 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’i recitation 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.
Malotoyunutamolapohutu lo ulipu
The ceremony has reached perfection

Timongoliyoeyangala’a
The authorities of the nation

Timongoliyoeyalodihuulipu
The government

Tetoteteya, teyateto
From all around the area

Maailomonuwa, maailomolanga
Every morning, every day

Motitingolepo
Now shall the time for recess

Timongoliyoeyatoyiladiya
The authorities of the nation in the chamber

Salallahualaihiwassalam
May the blessings and the peace of Allah be upon Prophet Muhammad.

Eyaaanggu
my lord

These 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.

Malotoyunutamolapohutu lo ulipu
The ceremony has reached perfection

Timongoliyoeyangala’a
The authorities of the nation

Timongoliyoeyalodihuulipu
The government

Tetoteteya, teyateto
From all around the area

Maailomonuwa, maailomolanga
Every morning, every day

Motitingolepo
Now shall the time for recess

Timongoliyoeyatoyiladiya
The authorities of the nation in the chamber

Salallahualaihiwassalam
May the blessings and the peace of Allah be upon Prophet Muhammad.

Eyaaanggu
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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’i 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 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’opuceremony 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’opuceremony 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, religious, 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’opuis to give the new regent some advices regarding the duties as a leader in Gorontalo.

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Reference


