



The Existence of Oral Traditions in Indonesia: A Study of Pantun Singing in the Gorontalo Community

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Abstract

This article discusses oral traditions in Indonesia, especially in the Gorontalo community. The aim is to examine the extent of the process of maintaining and developing the oral tradition in Gorontalo, especially the form of reciprocal rhyme called Pa'iya lo hungo lo poli. This type of rhyme is sung by two young people taking turns, and the rhyme consists of four lines in each stanza, and each stanza is followed by a response to the rhyme which has the same rhyme and rhythm. This pantun can also be a means of social communication and fun entertainment for the people of Gorontalo. What is researched is the process of learning the Pa'iya lo hungo lo poli pantun, and what is the context of life values that can be learned from it through the behavior shown by the supporting community. The research results show that the pantun learning process is carried out non-formally, especially on a community basis through oral traditions passed down between generations, especially among families, and has an impact on the expression of a harmonious life based on the noble values found in the meaning of pantun poetry. This reflection is also part of efforts to preserve and promote the existence of the Pa'iya lo hungo lo poli pantun as part of Gorontalo's local cultural heritage.

Keywords: Oral tradition, cultural heritage, reciprocal rhyme, Gorontalo, existence, preservation.

Introduction

Indonesia is a country with a very diverse cultural heritage. Every ethnic group in Indonesia has a unique and distinctive culture. Cultural heritage has two different forms of cultural expression. The first is tangible culture, which refers to physical cultural heritage such as monuments, sculptures, and artifacts. The second is intangible cultures, which includes non-physical cultural heritages such as culture, folk stories, traditions, languages, customs, as well as natural heritage like the natural environment, flora, rare fauna, and biodiversity. The term cultural heritage has undergone a significant change in meaning in recent decades. (Noho dkk, 2018 : 182)

UNESCO (in Noho Dkk, 2018) explained that the world's attention to cultural heritage led more to efforts to preserve tangible culture, especially the physical buildings that were monuments of past human civilizations. While the cultural heritage of nothing has been touched

and no one has yet established it as a world cultural legacy.

In Koentjaraningrat's view, culture has three main entities, namely (1) culture as a complex of ideas, ideas, values, norms, rules and so on, (2) culture as the complex of human behavior in society, (3) culture as objects of human work. (1990:5-6). Through culture, humans can express their identity as individuals and as part of a group of societies. Culture is also a means of fine-tuning the survival of a group of people. Therefore, it is important for society to understand and apply the principles of cultural advancement, in order to realize an advanced and civilized society.

As explained in the Law of the Republic of Indonesia No. 5 Year 2017 Article 1:1 on Cultural Promotion states that "Culture is everything related to the creation, taste, nature and the work of society" (2017:2). Article 3 states that: "Cultural progress is based on: a. tolerance; b. diversity; c. localization; d. cross-territorial; e. participative; f. benefits; g. continuity; h. freedom of expression; i. unity; j. equity; and k.

gotong royong” (2017:4). Whereas in Article 5 on Cultural Objects of Promotion includes: a) traditional oral; b) manuscript; c) custom isti; d) ritus; e) traditional knowledge; f) traditional technology; g) art; h) language; i) folk; and j) traditional sports. (2017:5).

Nowadays, with the advancement of times, sometimes people prefer to adopt foreign or Western cultures, resulting in local cultures becoming less attentive. If this happens continuously, local cultures are potentially extinct over time. One example of Indonesian culture that still exists but is experiencing difficulties in its development, even in some areas is no longer implemented is the Oral Tradition. Tradition is a cultural heritage passing from generation to generation, consisting of values, norms, beliefs, and practices continued from the past to be guarded and preserved. Literature is a written or oral work that has the value of art and beauty in a particular language. Forms of literature are poetry, prose, drama, etc. Literature often used as a means to express ideas and emotions as well as as part of the identity and culture of a society. Meanwhile, Lisan refers to a form of communication delivered orally or verbally, without involving written or written documents. Lisan is often used to communicate information between individuals or groups in society.

Based on the view of Koentjaraningrat and the contents of Article 5 on Objects of Cultural Promotion described earlier, oral tradition is included in the object of cultural transmission as part of an idea or literary work that is passed orally from generation to generation without using written or written documents. Oral traditions, in particular, myths, legends, and fairy tales have lived in many places throughout this Nusantara. In the Oral Tradition, there are many noble values, both comforting and educational. Therefore, many researchers, both foreign and Indonesian, have undertaken research into the oral tradition of Nusantara. (Asmarini dkk, 1998:2)

One of the characteristic features of the oral tradition is the presence of elements such as poetry, rhythms, rytms, rimes, and repetitions. This literary form can be pantun, Malay poetry, gurindam, fairy tales, legends, myths, and others. This form of literature is found mainly in traditional communities living in remote areas of Nusantara.

Oral Tradition becomes important because oral Tradition is an invaluable cultural heritage

for a nation. Oral tradition is one way of a society to express its identity, history, and cultural values. Through oral tradition, a society can strengthen and preserve the culture and traditions that are passed on from generation to generation. In addition, the existence of Oral Traditions can also help people to understand the culture and social life that surrounds them. Oral traditions can be a source of inspiration to solve various social and cultural problems (Suryana, 2018) Thus, preserving the existing Oral tradition can help the community to build a sense of fellowship and love for the cultures and traditions that it has.

Oral tradition refers to the existence and continuation of oral tradition as part of the cultural heritage of a particular community or ethnic group. It covers all aspects relating to the life of the oral Tradition, such as the existing forms of oral Traditions, their functions and roles in society, as well as efforts to preserve and promote their existence. Efforts to preserve the oral tradition as a cultural wealth need to be carried out because the change and disappearance of the verbal tradition will never stop. That could lead to the extinction of oral traditions in a region. With the extinction of the oral tradition, the cultural wealth contained in it will be extinct. (Sariasih dkk, 2021 : 2).

There are some theoretical questions about the existence of oral traditions in Indonesia, such as issues of interpretation and issues of preservation. On the issue of interpretation, oral tradition often has an unclear origin and develops in society organically, it is difficult to understand the meaning and purpose of any oral tradition work accurately, while the problem of preservation occurs because oral tradition is often not documented in writing and is only transmitted orally from generation to generation. Therefore, there is a great risk that the oral tradition will disappear over time, if not properly inherited. This problem is increasingly happening in the modern era, where oral culture is often shifted by written and digital culture.

This is supported by some research that explains about oral traditions that have begun to diminish and be left behind by an age that is growing rapidly. The research carried out by Hamzah Aryati and Tahir Ismail with the title Existence of the Oral Tradition of Tinilo Gorontalo: A Study of the Heritage of the Tinilo in the Young Generation of the Gorentalo in the Era 4.0 shows that the lack of interest of young generations in the oral tradition of the Tino is caused by internal and external factors. Internal

factors include lack of knowledge of the language of the gorontalo and the customs of the tino, as well as the tendency of the young generation to modern things that make this tradition unwanted. Furthermore, the mystic impression of Tinilo's poem, which is presented at the customary ceremony of death, also makes the younger generation increasingly uninterested in studying it. (2021:202). In another study conducted by Fitriani, Fitriana and Nasir, N.H. in Title Threat of Extinction and Strategies to Defend Sinrili Traditions in the Makassar Society revealed that sinrili is part of the local cultural heritage of Makassar in the form of Oral Traditions containing rhythmic narratives containing advice and prayers from ancestors, delivered in poetry and rhythm, with or without musical instruments. However, today, younger generations tend to be more interested in the art of modern music that is easier to learn than the oral tradition. (2022:191-192)

The results of the above research show that the oral tradition has begun to decline and is lagging behind by an age of rapid development. This is due to internal and external factors, such as a lack of knowledge and encouragement from parents, educational curricula that do not include oral tradition as part of learning, and the mystical impression of oral tradition that keeps younger generations unattracted. The limitation of the ability to play a musical instrument and the doubt are also a threat to the sustainability of the oral tradition. Therefore, efforts are needed to preserve and develop the oral tradition as part of the local cultural heritage.

One of the areas that has a cultural heritage of both things and nothing is the Gorontalo area. Gorontalo is a region located in the North Sulawesi of Indonesia and has a rich cultural diversity, in the form of an interesting oral tradition to explore. Several non-material cultural heritage sites in Gorontalo Province have been certified by the Ministry of Education and Culture (Kemendikbud) between 2013 and 2016 for qualifying for the recording of non-materialistic heritage, such as Tumbilotohe, Binte Biluhuta, Palo Polo Games, Molapi Saronde, Lohidu, and others. Noho, Y, dkk. (2018). The following is the Table of Cultural Heritage of the Province of Gorontalo in 2017.

Table 1.

Cultural Works Name	Category	Year
<i>Pa'iya Lo Hungo lo Poli</i>	Tradition and Expression of Lisan	2017
<i>Tuja'i</i>	Tradition and Expression of Lisan	2017
<i>Wunungo</i>	Tradition and Expression of Lisan	2017
<i>Tidi lo Polopalo</i>	Tradition and Expression of Lisan	2017
<i>Palebohu</i>	Tradition and Expression of Lisan	2017

From the table shows that Pa'iya lo Hungo lo Poli is one of the traditions of oral non-object originating from the Gorontalo area. In the Encyclopaedia of the Literary Persons of the Gorontalo Region, written by Herman Didipu and published by the Gorontalo Language Office, there are 15 varieties of the Oral Tradition that can be grouped into six forms, according to Tuloli. (1995).

The first form is customary poetry consisting of a variety of poems such as Tuja'i, Palebohu, Tinilo, and Mala-mala. The second form is poetry related to philosophy, life view, and religion, such as Taleningo, Leneingo, Lumadu, and Bungga. The third form is the poetry of pergaulan, including the Lohidu and Pantungi pantun, as well as the repulsive pantun Pa'iya lo hungo lo poli. The fourth form is epic poetry that contains history, like Tanggomo. The fifth form includes a series of Piilu prose-shaped fairy tales, the narrative of certain kings and families of Wulito, and the Wungguli which are considered to be true stories. And the sixth form is a questionable story in the ceremony of the Isra and the Mikraj of the Prophet Muhammad SAW called Mi'raji. In this study, the researchers focused only on the responsive reaction of Pa'iya lo hungo lo poli. Pantun is considered important because it contains many life values that can be learned.

It can be interpreted as a word that contains meaningful messages and can educate. It can also be an elegant and delicate phrase that can be used as a means of expressing criticism or advice. In addition, pantun can be used as a form of social communication and fun entertainment for the community. As expressed by Wongsopatty (2020:16) Pantun has the meaning of orderly speech, guidance that educates and there is also curse. Asmarini (1998:2) explains that in the oral

tradition, there are many noble values, both comforting and educational. Asmarini (1998:70) also explains that "Pantun is a type of literature that is widely used by young people".

Pa'iya lo Hungo lo Poli is a part of the pantun or poetry of the youth that is in the form of a poem and is sung by two couples, male and female alternately. There are four rows in each temple, and every temple is followed by a response of the same rhyme and rhyme as the previous temple. The content of this response is a conversation between two people who give each other a response with a response that contains the elements of appeal in a funny atmosphere and a message that educates in it, so that invites laughter and entertains the audience who hears it.

Pa'iya lo hungo lo poli is derived from the three words of the Gorontalo language, namely "pa'ia", "lo hungo", and "lo poli". Pa'iya means throwing, lo in the Gorontalo language is a synonym for the next word or sentence meaning Dari, "hungo" means stem, while poli is a kind of tree with light fruit. The poli tree referred to in the phrase represents a way or method of communicating by throwing words without hurting each other or by using subtle and meaningful words, so that the listener does not feel offended. Thus, Pa'iya lo hungo lo poli has the meaning that communication should be done in a good way, without harming or harming the other party by using appropriate and meaningful words. Pa'iya lo hungo lo poli is usually performed in the wedding ceremony as entertainment.

Based on an interview with one of Pa'iya lo hungo lo poli, it is apparent that there are some kinds of musical and poetic differences that are introduced by the pa'iya. The distinction is adapted to the purpose of use such as guest reception, art stage, wedding ceremony or other entertainment activities. There are four rows in each of the temples.

The oral tradition of Pa'iya lo Hungo lo Poli has an important value in the social and cultural life of a society so it needs to be studied, preserved, and developed in the form of scientific research. They fear that the oral tradition will disappear and that future generations will lose their cultural heritage.

The aim of this study is to study the extent to which the process preserves and develops the oral tradition of Pa'iya lo hungo lo poli, both of its musical structure, its lyrical meaning and its function in writing.

Method

This research uses qualitative research methods. Data collection is done through data collection instruments, observations, interviews, and documentation. Research data consists of primary data and secondary data. In analyzing data, researchers use continuous observation techniques to observe the subject continuously. Authors analyze the data based on literature surveys from journals and articles. The data that has been collected will be combined with relevant theories, such as show packaging or cultural tourist attractions. In addition, the author conducted in-depth interviews with indigenous people, sanggar managers, the Cultural Branch of the Tourism Service, and the Development and Language Development Agency of the Gorontalo Provincial Language Office.

Result and Discussion

Oral Traditions in Gorontalo

The Oral Tradition of Gorontalo is an integral part of the rich cultural heritage of the region. In this tradition, oral art expressions such as lyrics, poems, songs, and folk stories are passed on orally from one generation to the next. The uniqueness of the Oral Tradition of Gorontalo can be recognized through the characteristics that distinguish it. According to Nani Tuloli's study (2003), such characteristics include the use of typical words in every literary range, repetition of sounds at the beginning and end, parallel consonant repetition, vocal repetition in parallel, as well as the existence of ragam or type of storyteller known to society.

Gorontalo oral traditions are usually performed by storytellers or poets, either individually or in the form of dialogues or retaliatory games. The show is not just for entertainment, but also contains the cultural and educational values contained in every story, message, or advice delivered.

Pantungi is a Gorontalo term that means Pantun. The term "cover" is used when a singing artist performs alone, whether it's a man or a woman. However, there is also a kind of reprisal that is performed in duet between a man and a woman called Pa'iya Lo Hungo Lo poli (Paisal, 2013: 279). Pa'iya lo Hungo lo Poli is a tradition that is frequently held in various events such as weddings, thanksgiving, religious activities, harvests, and art performances in educational institutions. This culture and tradition has strong roots in the Gorontalo area. Noho, Y., Dkk.

(2018) Usually, the tradition of repayment of Pa'ya Lo Hungo Lo Poli is carried out only by non-formally community-based communities through oral traditions passed down between generations especially among families only. But now it has become an activity that has begun to get the attention of the government of the Gorontalo region because many young generations have started to leave this tradition because it is less attractive to them.

One form of efforts by the government to defend and preserve the oral tradition of Pa'ya lo hungo lo poli in the Gorontalo region is to revitalize or revive the Revival and renew the oral traditions to become more attractive and there is a modern touch both in terms of artistic performance and preservation of the local language.

Before the revitalization stage of the oral literary tradition was carried out by the Gorontalo Provincial Language Office, the learning process of Pa'ya lo Hungo lo Poli among the pupils was conducted through several systematic and comprehensive stages. This process begins with a theoretical and practical approach. First, the students were given a basic understanding of the resonance, including its structure, type, and function in Gorontalo culture. This explanation is delivered by an expert or culturalist through workshops and training.

The students learned that the pantun usually consists of four lines with a-b-a-b rima, where the first two lines are called a pantun and the last two are called contents. They also studied various types of pantun such as counsel pantun, joke Pantun, and puzzle pantun as well as understanding the characteristics and purposes of each type. Having understood the basic theory, the students were invited to practice pantun. Through writing and reading exercises, they learn to stack words into good and meaningful words.



Figure 1. Documentation of the training of

participants in the oral literary tradition held by the Gorontalo Provincial Language Office



Figure 2. Documentation of the opening of the Revitalization Performance of the Oral Literary Tradition by the Head of the Gorontalo Provincial Language Office

This process includes routine exercises in which students write their own reviews, read them in front of the classroom, and receive input from teachers and their friends. A discussion group is also formed, where students can share the reviews they have made and give input to each other. These discussions help students develop critical and creative skills in hanging.

After the theoretical and practical learning is completed, a festival of oral tradition performances is held which is the culmination of the learning process. This performance is not only an occasion to showcase skills, but also as a form of appreciation for the effort and dedication of students in studying pantun.

Lisan Pa'ya Lo Hungo Lo Poli's traditional performance was held on August 29, 2023 in the Hall of Teachers' Hall of Movement, Gorontalo district. The event is part of the revitalization of Lisan Regional Literature in the province of Gorontalo with the theme of Lipu'u Festival. There are 34 participants from secondary school, high school, and SMK engaged in the competition.

The Lipu'u festival was opened by the Head of the Provincial Language Office of Gorontalo, Ahmad Nawari S.Pd., M.A. He stated that the revitalization of the oral literary tradition of Pa'ya lo Hungo lo Poli is a manifestation of their love for the region. They are very convinced that if this tradition is not preserved and passed on to the younger generation, this oral literature will be lost. The activities are aimed at supporting efforts to protect and preserve the language and literature of the region from extinction. He also added that in the oral literature

Pa'iya lo Hungo lo Poli contains important moral values and can be used as a guideline of life.

Oral literature will surely face many challenges to remain in existence. As expressed by Suwardi in Widiastuti (2021), one of the causes of change in oral literature is the dynamics that occur in society. Various types and varieties of oral literature will experience phenomena such as fading, mixing, almost extinct, or even disappearing altogether.

Amir (2013), also affirmed that in order for oral literature to survive, there needs to be room for improvisation and openness to adapt to developments in society. This openness applies not only to the core of the dialogue or the content of the story, but also to other aspects such as costumes, musical instruments, and lyrics that accompany the performance.

Speaking of "Revitalization" means renewing something that already exists to make it even better with the aim of attracting the interest of learners in order to preserve the cultural heritage and freely create according to their own creativity. As expressed by Hasta, Scientist, and Fajrie (2023: 2632) that creativity is the ability of a person to discover and create new things, new methods, as well as new ideas that benefit him and society, according to Hasta, scientists, and fajrie (2023: 2632).

What's interesting about the performance is the creativity of some school representatives who use modern musical instruments like guitars. Usually the musical instrument used to accompany Pa'iya lo hungo lo Poli is using only one musical instrument namely Gambus as its melody. There is also the initiative to add a few other traditional musical instruments namely marawis/marwas. In addition to the music instrument accompanied, there are also the contest participants who collaborate the performance of Pa'iya lo Hungo lo poli with a musical play, gambus and marwas that is combined with the traditional dances of the Gorontalo region. For his costume almost all the participants wore traditional customary garments of the Gorontalo district which added the beauty of the performance a show was presented.



Figure 3. Documentation of the contestants using traditional clothes of the Gorontalo region

Initially, Pa'iya Lo hungo Lo Poli raised only the theme of love but as time passed, other themes such as education, religion, counseling, and so on began to be raised.

Meaning and values of life in oral tradition Pa'iya lo Hungo lo poli

In accordance with the explanation of the Head of the Provincial Language Office of Gorontalo, Ahmad Nawari S.Pd., M.A., about the moral values contained in the oral tradition of Pa'iya lo Hungo lo Poli. Here is one example of a poem of Pa'iya Lo Hungo Lo Poli with a religious theme that brings moral messages to its listeners. Paisal in Darwis Abuna (2013: 279).

Byte 1

Male :

Bisimillah pomulai
Bisimillah polumulo
Dulolo po ambu mayi
Pantungi mulaiyalo

Means :

Bismillah begins
Bismillah begins
Let's gather together
Pantun will begins

Byte 2

Female :

Palemu tumu-tumulo
Uwanggu mali ngokoli
Bisimillah polumulo
Paiya hungo lo poli

Means :

Your Rice has grown
Like it could be one package
Bismillah begins
Pantun in return

Byte 3

Male

Poo piyohe hu hutu
Huhutumumu ode tamu
Tabiya utowakutu
Parenda lo isilamu

Means :

Be good in your conduct
Your Behavior towards God
Pray on time
Commandment of Islam.

Awasi mali pu lolo
Mongodulaa kawasa
Suhur ma bongulolo
Sarati liyo lo puasa

Means :

Be careful to be a sinner
The elder who is entitled
To Sahur will be raised
As a condition of fasting

Byte 4

Female :

Paotuluhe li hapusa
Amongiyo peya-peya
Motabiya mopusasa
Parenda liyo lo eya

Means :

Hafsa's Bad
Prayer Mat
Pray and Fast
It is the Lord's commandment.

Byte 8

Female :

Longola lali odiya
Longola bo odelami
Mopuasa motabiya
Hilawo sana-sanangi

Means :

Why has it become like this
Why only to us
Fast and Pray
The heart fill joy

Byte 5

Male :

Holontalo waw limutu
Bo tuwawa lo warisi
Quruani dutu-dutu
Pangei mao lo hadisi

Means :

And Limboto's
Is one inheritance
The Qur'an has been available
His partner is Hadits

Byte 9

Male :

Pomondo mayi hutiya
Mapohutuu balati
Mamolihara tabiya
Parenda lo sareati

Means :

Take the rattan
Will make it into a basket
Maintaining Prayers
As a command of Islamic law

Byte 6

Female :

Alimu dila obutu
Polihuwau suhuru
Quruani dutu-dutu
Uwito lali ukuru

Means :

Your well has no spring
For Bathing during sahur
The Qur'an has been available
That is the measure

Byte 10

Female :

Sambe damango hulu'u
Untungi ma ngobalati
Tabuyamu mauhusuu
Mootapu barakti

Means :

Really big hulu'u (a type of fish that lives in the lake)
The profit is already a basket
Your prayers have been khusyu'
Will get a blessing

Byte 7

Male :

Byte 11

Male :

Pohama mayi taniya

Poluwangau tamate
Harata bo to dunia
Amali delola mate

Means:

Get the place
To fill it with tomatoes
Treasure only in the world
Charity under the dead

Byte 12

Female :

Moti huloo to bangga
Hemogalipo kuyini
Harata ma banggabangga
Bagiya de misikini

Means :

He is sitting on his seat
He is reaping the fruits of the mangoes.
He has gathered up his wealth
Has given it to the poor

Byte 13

Male :

Malo sambe lo olohu
Monao umulo-mulo
Hale ma sambe piyohu
Modali tumu-tumu lo

Means :

Truly a diligent person
The walking that is begun
A truly good hearts
Is the capital for living

Byte 14

Female :

Dilaboti poorasa
Mali tuwanga lolati
Eyando tama kawasa
To dunia akherati

Means :

Don't overestimate
Will be possessed of satan
Our Lord is in power
In this world and in the Hereafter.

Byte 15

Male :

Polipu pomayi kando
Tubuwa wolo kamate
Isilamu agamando
Delola sambe u mate

Means :

Pick the water spinach
Cook it tomatoes
Islam is our religion
Carried to death

Byte 16

Female :

Pohama mayi popati
Mapomatiu oliyo
Mopuasa mo zakati
Uwoto parenda liyo

Means :

Take your clothes
And hold your arms
Fast and give your life
This is His commandment

Byte 17

Male :

Dipayi mayi labiya
Pohutuwo yilabulo
Mopuasa motabiya
Modali tumu-tumulo

Means :

Take your sagu
It will be given you a special meal
Fast and pray for your life
Is the capital for living

Byte 18

Female :

Pantungi mayilapato
Diyambagalo oato
Maafu tangoa-ami
Pohalinga de olami

Means :

It means, "The work is done
Put your feet down
Apologize to all
Return to us."

There are four shapes in each temple. There are connections between the first and the third, and between the second and the fourth. Through the rima pattern a b a b that lasts from the beginning to the end, this resonance radiates a charming beauty and rhythm.

In total, this baton consists of 18 bytes. Displays dialogue between men and women

alternating, creating a characteristic rhythm and bringing a more vibrant atmosphere.

The first temple describes the beginning of an activity with prayer (Bismillah), indicates the importance of starting everything with good intentions and asking for the blessing of God.

This second bait uses the symbol of a grown peach, symbolizing growth and maturity. The word "Bismillah begins" indicates that any activity must begin with good intentions. Responding pantun marks interaction and mutual giving in oral culture.

The third bait teaches ethics and morality, that is, the importance of improving behavior, especially in welcoming guests. The emphasis on timely prayers and obedience to the teachings of Islam indicates the importance of fulfilling religious obligations as part of everyday life.

The fourth temple connects everyday life with religious practices, suggesting that the bed could be a place to get closer to God, for example, like praying before bed. Solemnity and fasting are God's commandments to be carried out as part of devotion.

The fifth baptism emphasizes the importance of cultural and religious heritage. Gorontalo and Limboto are considered heritage to be guarded. The Quran and the Hadith are mentioned as a complete guide to life, indicating the importance of following the teaching of Islam in its entirety.

The sixth bait describes disappointment at something useless (sumur tanpa mata air). However, the Qur'an is mentioned as a valuable source and a measure in life. It emphasizes the importance of having the right guidelines in life.

The seventh temple reminds us of the importance of preserving guiltless behavior, especially towards the elderly to be respected. Sahur, as part of fasting, is reminded of a duty to be carried out well.

The eighth temple contains complaints about what has happened to them, followed by advice to keep fasting and praying. Showing that by performing religious duties, the heart will be calm and happy.

The ninth bait uses the metaphor of a rotan made into a basket to show the importance of using something wisely. Keeping the Sholat as a Sharia command shows the importance of obedience in the execution of religious commandments.

The tenth bastion depicts the great outcome of a venture carried out with a large fish in the

lake. Showing that the prayer of good will bring blessing, emphasizing the importance of focus and solemnity in worship.

The eleventh bait uses the tomato symbol as something of temporary value (harta dunia). It reminds us that wealth is only useful in this world, while charity is brought to death, emphasizing the importance of charity in the Hereafter.

Twelfth temple depicts a man enjoying his wealth. However, it was reminded that abundant wealth should be distributed to the poor, stressing the importance of sharing and social care.

The Thirteenth Temple appreciates people who are diligent and initiative, showing that a good heart is a vital capital in life. Teaches that goodness and diligence are the keys to success.

The fourteenth temple reminds us not to be arrogant and always beware of the temptation of the devil. Showing that only God is in power in this world and the Hereafter, emphasizing the importance of the awareness of God's power.

The fifteenth byte uses the symbol of the daily meal to indicate simple daily activity. Emphasizing that Islam is a religion to be adhered to until the end of life, demonstrating the importance of religious faith and obedience. Showing the importance of fasting and zakat as part of the Lord's commandment, emphasizing obedience and adherence to religious teachings.

The seventeenth temple connects special meals with worship practices, suggesting that worshipping is an important part of everyday life. It emphasizes that fasting and prayer are essential capital in life, both in this world and in the Hereafter.

Eighteenth Temple closes with politeness and respect, indicating the virtue in ending an event or activity. Apologizing is an important part of fine a good relationship, showing humility and a desire to remain in goodness.

Pantun Pa'iya Lo hungo Lo poli contains moral, religious, and humanitarian messages embodied in the dialogue between male and female spectators. This book invites readers to reflect on human behavior and reminds of the importance of fine a relationship with God and fellow human beings.

In the temple, this temple invites the individual to begin every step by invoking the name of God. ("Bisimillah pomulai", "Bisimillah polumulo"). This religious message shows the importance of relying on God in everything you do.

It also highlights social and human values. The moral message of religion is emphasized by exhorting people to keep their behavior, perform prayers on time, and follow the commandments of Islam. Pantun was also insulted about the consequences that would be obtained as a result of violating the religious prohibition.

Besides, this pantun pays attention to practical things in everyday life. Pantun calls for fasting, giving zakat, and keeping the habit in interacting with other human beings. Pantun also highlighted the importance of distributing wealth to those in need.

However, it is important to remember that Pa'iya Lo Hungo Lo Poli and other local traditions require good management in order to be shown or marketed in the tourism sector. Proper packaging and marketing are needed to ensure that this spectacle can be by tourists visiting the area. Besides, the experience of tourists during their stay in Gorontalo Province is also an important aspect to pay attention to. (Noho, Y., dkk : 2018) Pantun Pa'iya Lo Hungo Lo Poli is a gateway to enrich our understanding of the culture that Gorontalo has. With good management and introduction efforts to tourists, this reservoir can become an integral part of Gorontalo's cultural tourism. Through these measures, local cultural wisdom can be preserved and provide economic benefits that have a positive impact on local communities.

Conclusion

This article discusses the existence of the oral tradition of Pa'iya lo hungo lo poli in Gorontalo and the importance of preserving the local cultural heritage. Oral traditions are part of a non-physical culture and play an important role in expressing the identity, history, and cultural values of a society.

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However, oral traditions face challenges in the modern era due to the adoption of foreign cultures and the shift to written and digital cultures. This leads to a lack of interest in the younger generation in studying and practicing the oral tradition. Internal factors such as a lack of knowledge and encouragement from parents, as well as external factors like an educational curriculum that does not include the oral tradition as part of learning, also influence the decreased existence of oral tradition.

Several studies have been carried out to reveal a decline in the interest of younger generations in the Oral Tradition in Gorontalo and Makassar. Factors such as the lack of knowledge of local languages and customs, the tendency of the younger generation to modern things, an environment that rarely implements oral traditions, and the limitation of the ability to play traditional musical instruments are threats to the sustainability of oral tradition.

To preserve the existence of the Oral Tradition, preservation and promotion efforts involving education, the community, and the government are needed. The educational curriculum must include the oral Tradition as part of learning, parents need to encourage the younger generation to learn and practice the oral tradition, and society as a whole needs to appreciate and support the presence of oral Traditions as a part of the local cultural heritage.

By preserving the existence of the Oral Tradition, communities can build a sense of fellowship, love of local culture and traditions, as well as understanding the cultural values that exist around them. In addition, oral traditions can also be a source of inspiration in addressing social and cultural problems. Therefore, there is a need for sustained efforts to preserve and promote the existence of the oral Tradition as an invaluable part of the cultural heritage of a nation.

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