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Educational Values of Munanese Folksong: A Literary Anthropology Study

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ABSTRACT

Munanese folksong is chanted by Munanese people in daily life. Munanese community is an indigenous ethnic in South East Sulawesi besides Tolakinese, Butonese, and Moronene. The folksong is classified into three types, namely (1) *kau-kaudara*, (2) *lagu ngkodau*, and (3) *kabhanti*. They are distinguished by rhythm and tempo, text organization, and word choices. Rhythm of *kau-kaudara* is similar to cha-cha song with a quite fast tempo, *lagu ngkodau* resembles pop song with a slow tempo, and *kabhanti* is like country song with a medium tempo. The text of *kau-kaudara* is organized as a poetry; *lagu ngkodau* as a lyrical poetry; and *kabhanti* as a *pantun karmina* (a two-line traditional verse). The most word choices in *kau-kaudara* songs are animal, game, and non sense categories, but in *lagu ngkodau* and *kabhanti* are marine, environment, and cosmos phenomena.

Due to Munanese community status before the middle of 20th century as a illiterate society, the folksong was treated as a social medium. Members of the community used it to express every thing both individual and collective affairs. Related to the collective one, Munanese ancestor used folksong to convey morality messages that aims at making all members of the community well behaved. This circumstance endorses the existence of folksong as a medium of character building that contains educational values.

Keywords: Munanese folksong, pedagogic aspect, and literary anthropology study

1. Introduction



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Munanese folksongs are various traditional songs chanted by Munanese people in daily life. The Munanese community is one among hundreds ethnic groups in Indonesia. It is an indigenous ethnic in the Province of South East Sulawesi besides Tolakinese, Butonese, and Moronenes. Munanese community inhabits Muna island that is administratively Muna region located at Southern part of South East Sulawesi.

Most of Munanese people are fond of chanting folksong; in leisure, while they are working in the garden, trading in traditional market, guarding crops from animals attack, rocking child in a cradle, taking rest after working, feeling sad, disappointed, happy, etc; they chant certain songs. The elected songs are not determined by situation or activity they are doing, but depend instead on what songs they want to chant.

Aderlaepe (2014:3-4) classifies Munanese folksong into three main kinds, namely *kau-kaudara*, *lagu ngkodau*, and *kabhanti*. They are distincted by melody and tempo, text organization, and word choices. Most of *kau-kaudara* songs are chanted in rhythmic melody with a quite fast tempo, similar to cha cha. Texts of the song are organized as poetry. The most word choices are animal, game, and non sense categories. The songs are usually chanted by children while they are playing games or guarding crops from animal attacks in the morning or afternoon.

Lagu ngkodau songs are chanted in rhythmic melody with a slow tempo. Texts of the song are organized as lyrical poetry that can be identified by the presence of singer as a subject in the first person. Culler (1997:71-75) asserts that lyrical poetry is the one in which the narrator speaks as the first person and contains a fictional imitation of 'real world' utterances. Text of *lagu ngkodau* songs do not contain continuous stories, but a reflection of Munanese people's daily life. The most word choices in the lyrics of the songs are categories of marine, environment, and cosmos phenomenon. *Lagu ngkodau* songs are chanted by adults or old people.

Kabhanti songs are chanted in metric melody with a medium tempo resembling country song. As the metric melody, accented voice are placed constantly at certain syllables. The accented syllables are the second and the seventh in every line of the lyrics.



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Texts of *kabhanti* songs are organized as *pantun karmina*, a two-line traditional verse. The texts of the songs are short, two lines only, and every line consists of eight syllables. The words choice are used selectively to represent meanings, mostly are in categories of marine, environment, and cosmos phenomenon. *Kabhanti* songs are usually chanted by adults or the old ones.

Munanese folksong meets the characteristics of folksong in general as stated by Dananjaja (1997:141). He argues that a folksong consists of words and melodies, transmitted orally in a community, traditionally shaped, and has many variants. Every song of *kau-kaudara*, *lagu ngkodau*, and *kabhanti* is built up by lyric and melody, transmitted orally in the Munanese community, and the lyric is quite varied. One or more words in the lyric of certain song can be different from one place to another in the community, but the meanings and ideas exist in the same aims. This circumstance is an evidence that the folksong is a collective expression in the community, not a personal one.

Before the middle of 20th century, the Munanese community was an illiterate society. Every aspect of life was done based on the principles of oral tradition or oral culture. Ong (1982:34) asserts that thinking in an oral culture takes place in mnemonic patterns, shaped for ready oral occurrence. Folksong was an appropriate medium to Munanese community to accommodate their expression. It was an unwritten discourse as a base concept of thought-utterance-behavior pattern in the community. This circumstance made Munanese folksong treated as a social medium that was used by Munanese people to express their ideas, religious and morality advices, critics, hopes, wishes, disappointment, sadness, etc.

Related to the topic of this article, the writer emphasizes attention to functions of Munanese folksong as a medium to build character in order that all Munanese people behave well. The focus of discussion is educational values existing in the folksong as a character building device. The folksong is treated as a historical document produced by Munanese ancestors before the middle of 20th century when Munanese community was still an illiterate society.



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Educational values evoked in the lyrics of *kau-kaudara*, *lagu ngkodau*, and *kabhanti* songs are discussed by employing literary anthropology approach. Principally the approach is not an anthropology, but a literary study on the folksong as oral poetry. Implementation of the approach in the discussion is done by connecting the analysis to social life of Munanese people in the past. Ratna (2011:359) argues that literary anthropology is employed in a literary study to explore cultural aspects existing in oral literature and the analysis is connected to the past social life.

2. Theoretical Concept

2.1 Educational Value

Educational value according to Wikipedia is the process by which people give values to others. It is from social or religious rules or cultural ethics that are conveyed and taught by a group in position of authority or more experienced, by transmitting or gradually doing in their own realization of what is good behavior for themselves and their community. Referring to this concept, educational value of Munanese folksong is pedagogic elements evoked in *kau-kaudara*, *lagu ngkodau*, and *kabhanti* including moral education and citizenship education taught by Munanese ancestors as more experienced people.

Educational value is principally a cultural value defined by Jayawati et.al. (1997:4) as an abstract concept that covers a large scale of culture that contains ideas or the most valuable things in social life, from the emotional parts of human spirit. By exploring Malay folktales in North Sumatera, Jayawati concluded that cultural values of Malay folktales are hard working, be honest, low profile, sincerely to help, be patient, be polite, be cooperative, be appreciative, environment conserve, and prior to country's sake than individual's. All these items can be grouped into moral education and citizenship education.

The educational value of Munanese folksong is related to the existence of folksong in Munanese community as oral literature functioning as pedagogic device. Bascom (1965:250) asserts that one of the four functions of oral literature is as a pedagogic device. To Munanese people, chanting folksong is inspired by various goals, one among others is



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expressing morality messages to build Munanese people character. Merton (1967:84-86) argues that all social and cultural activities have positive functions and each type of civilization, idea, and customs meets some important roles. Based on Merton's argument, chanting Munanese folksong as intangible Munanese cultural heritage has positive functions, including to build character.

2.2 Literary Anthropology Study

Literary anthropology is a new interdisciplinary approach in a literary study particularly on oral literature that emphasizes on cultural aspects in the literary works. The study is different from the one issued by Fernando Poyatos (1988) and G. Winner (1988) as an anthropology study on literary works. In this article the writer adopts the one that is proposed by I Nyoman Kutha Ratna (2011) as a literary study aims at exploring cultural aspects existing in oral literature.

Munanese folksong as a sub part of Munanese folklore is a source of information concerning sociocultural life of Munanese community in the periods before the middle of 20th century since written manuscripts were not found due to their status as a illiterate society. According to Dundes (2007:53), folklore (includes folksong) is a mirror of culture that can be treated as an information source to explore cultural aspects of certain community. Referring to this concept, literary anthropology is an appropriate approach to be employed in exploring cultural or educational values of Munanese folksong.

3. Research Methods

This research is designed descriptive qualitatively. Data of the research were taken and analyzed according to their characteristics. A descriptive qualitative research aims at understanding certain phenomena comprehensively that is found by a subject in a special natural context (Risidi, et.al, 2000:162; Maleong, 2007:6).

Lyrics of *kau-kauara*, *lagu ngkodau*, and *kabhanti* songs as primary data were taken in Muna regency South East Sulawesi, particularly at Watopute District. The data were taken from informants and story tellers through in-depth interview. The informants gave the



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song lyrics, whereas the story tellers gave information about sociocultural aspects of Munanese community long time ago. Secondary data were taken from library source especially the reports of relevant studies. The main instrument in collecting the primary and secondary data is the writer himself (as the researcher) since the research is a qualitative one (Sunaryo, 1997:25). Then, the obtained data were analyzed by employing heuristic and hermeneutic readings. The first step, heuristic reading is emphasized to comprehend linguistic conventions and the second one, hermeneutic reading is focused to comprehend literary and cultural conventions (Ricoeur, 1981:43). Since the lyrics of *kau-kaudara*, *lagu ngkodau*, and *kabhanti* use symbolic words or phrases to state meaning, the writer employs Pierce Triangle technique to interpret the meaning. Principle of the technique is that every symbolic word or phrase has three aspects, namely *representament*, *object*, and *interpretant* (Riffaterre, 1978:5-6). The first one, *representament* is a represent element as a signifier; the second one, *object* is a represented element or a signified; and the third one, *interpretant* is a comprehension to the symbol or meaning.

4. Discussion

Educational values which are conveyed through morality messages as character building device in Munanese folksong are grouped into six, namely (1) honesty, (2) sincerity, (3) politeness, (4) patience, (5) appreciative, and (6) discipline.

4.1 Honesty

Honesty is an honorable character of human being. It is a coherence between something to say and something to think. It is also a coherence between statement and behavior. The utterance of an honest man is in accord with his behavior. The honest does not negate the principle of the universal truth, the real fact, and his empirical experience, also never tells lie and falsehood. He/she confesses his/her mistake as well as his/her emotional feeling such as falling in love, sympathy, sad, anxious, and disappointed.



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The message of honesty are found in *kabhanti* and *lagu ngkodau* songs. The followings are *kabhanti* and *lagu ngkodau* containing honesty. Pay attention to *kabhanti* songs bellow.

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|----|---------------------------|-------------------------------|
| 1. | <i>Amaangko hae mpada</i> | I can give you nothing |
| | <i>Amande lalo miina</i> | Since I do not know the heart |

Kabhanti number 1 above is usually chanted by a woman. The honesty is directly addressed to someone, it is a man. Symbolic word is *lalo* 'heart' at line two. It is a *representament* of symbol with an *interpretant* of "love". The singer states her emotional feeling that she wants to give the man something, that is love, but she honestly confesses that the man is not yet recognized well. Since she does not know yet the background of the man, she can not accept his love. However she needs enough time to receive the love of the man. Implicitly, this song is preceded by another one that is chanted by the man previously and contains the expression of love. To give the man love means the respects and acceptance of his love. In Munanese community, one who states love is a man, not a woman. The educational value existing in *kabhanti* number 1 above is stated implicitly. A woman should not accept man's love before knowing him well, before knowing his background, and the woman should state honestly about it.

The honesty evoked in *lagu ngkodau* bellow is stated by a man who claims the coming sheep is his.

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|----|-----------------------------|----------------------------------|-----|
| 2. | <i>Awatua bhangkakumo</i> | That is my sheep (<i>ship</i>) | (1) |
| | <i>Atandai pelantono</i> | I recognize its leeboard | (2) |
| | <i>Pelantono ndawi-dawi</i> | The leeboard is made from wood | (3) |
| | <i>Kakumbuno ngkoidawa</i> | Its sheep mast is made from teak | (4) |

Symbolic words in *lagu ngkodau*, song number 2 above are *bhangka* 'sheep' in line (1), *pelantono* 'its leeboard' in line (2), *ndawi-dawi* 'wood' in line (3), *kakumbu* 'sheep mast' and *ngkoidawa* 'teak' in line (4). These words are representaments of symbols refer to interpretants or meanings. *Bhangka* 'sheep' refers to "fiance", *pelantono* 'its leeboard' refers to "dress", *ndawi-dawi* 'wood' refers to "unluxurious dress", *kakumbu* 'sheep mast' refers to "hair bun", and *ngkoidawa* 'teak' refers to "noble".



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The meaning of honesty in *lagu ngkodau*, song number 2 above is stated implicitly. A walking woman is symbolized by a coming sheep that honestly confessed by the singer (man) as his fiance. The singer chooses the woman because she is low profile in her appearance. She wears unluxurious dress although she is a noble one. Her bun is symbolized by teak, means she is from a noble family. Teak in Muna region is the most luxurious and expensive timber.

Educational value found in the song of *lagu ngkodau* number 2 above is addressed to men. Finding a girl friend for a wife should not be viewed from her family background, but from her simplicity in utterance and appearance.

4.2 Sincerity

Sincerity is derived from root of sincere. Literally, sincere means “willing to do or to give something without expecting return”. One has sincerity if he/she does or gives something willingly without expecting praise or payment. In Munanese folkong, the meanings of cincerity are found in *kabhanti*. Pay attention to two *kabhanti* songs bellow.

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| 3. <i>Amaangko langkamuda</i> | I will give you something easy | (1) |
| <i>Koana dopongkahali</i> | In order that we do not treat hard each other | (2) |
| 4. <i>Idi itu ngkoihimo</i> | I my self, do not give anything | (1) |
| <i>Somano bhaindo itu</i> | Give priority to the others | (2) |

The word *langkamuda* in line (1) of *kabhanti* song number 3 above is a symbolic *representament* that refers to the *interpretant* of “sincerity of love”. The singer of the song is a woman who states her decision not to make someone (a man) disappointed. She accepts the man’s love since she recognizes him well. Sentence of *Amaangko langkamuda* ‘I will give you something easy’ in line (1) is a declaration uttered by the singer (a woman) who sincerely accepts the man’s love. Sentence in line (2) *Koana dopongkahali* ‘In order that we do not treat hard each other’ is an impact of sincerity of love. The sincerity of love is regardless of job, wealth, and family background. The educational value in *kabhanti* song number 3 above is love that should be free from pressure. To love someone should be sincere, thereby life is a joy.



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The message of sincerity in *kabhanti* song number 4 above describes the willing of the singer to get nothing for the sake of a great affair. Lyric of the song in line (1) is a negative sentence. The singer neglects himself/herself of getting something. The word of *ngkoihimo* 'forget' in line (1) is a symbol of *representant* that refers to *interpretant* of "sincerely succumb". The sentence of *Idi itu ngkoihimo* 'I my self, do not give anything' in line (1) means the singer sincerely neglect himself/herself, prior to the others for getting something. It is supported by sentence in line (2), *Somano bhaindo itu* 'Give priority to the others'. Lyric of the song reflects the sincerity of the singer, after doing certain activity, he/she did not expect retaine. Through the lyric, Munanese ancestor implicitly taught all Munanese people not prior to individual necessity in certain affairs. For the sake of togetherness and social unity, individual necessity should be avoided (La Ode Imbo in interview, 22 August 2014).

4.3 Politeness

Politeness is derived from root of polite. It is a character viewed from the way of speaking and behaving. One is claimed as a polite person if he/she speaks and behaves well according to social norms. La Niampe (in interview 15 November 2014) asserted that social norms is a legitimate law in Munanes community. The norms are not written, but people of Munanese use as a parameter assessment of politeness.

Lyrics of Munanese folksong are arranged by using polite words to express morality critics. The polite words are symbolic ones which state the meaning not explicitly, but implicitly. The use of symbolic words is perceived more convenient to express the critic. However, woman or man as the addressee of the critic does not feel embarrassed. Song of *lagu ngkodau* bellow uses symbolic words as a realization of politeness in expressing critic.

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| 5. <i>Sora-sora kaisalalo</i> | Walk close to the main home pole | (1) |
| <i>Bhahita sala mondawu</i> | Be careful you can fall down | (2) |
| <i>Bhe kahalino polangku ngkeda</i> | A ladder is so hard to be stepped, honey | (3) |
| <i>Polangku kainsepele</i> | It is a single wood ladder | (4) |
| <i>Bhe kakodohono dhandi</i> | The promise is so long | (5) |
| <i>Podhandi naomba wula</i> | Promise when the moon appears | (6) |



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<i>Podhandi naomba wula</i>	Promise when the moon appears	(7)
<i>Gara tanoomba ghua</i>	But the appearing thing is gray hair	(8)

The meaning in the song number 5 above is stated symbolically. Point of the lyric is a critic on bad moral of a woman. She delivered her honor to a man as a wife who served her husband, but not yet getting marriage. She trusted the man for uncertain promise. The man promised to marry her next month. Unfortunately the man did not keep the promise. Sentence *Podhandi naomba wula* ‘promise when the moon appears’ in line (6) and (7) and *Gara tanoomba ghua* ‘but the appearing thing is grey hair’ in line (8) describes that the woman was waiting for the promise, but she was befooled (by the man). Indeed she was waiting a falsehood and she did not get married until getting old for being disappointed. The word of *ghua* ‘grey hair’ in line (8) is a symbol *representment* that refers to *interpretant* of ‘getting old’. The words of *katisa lalo* ‘the main home pole’ in line (1) and *polangku kainsepele* ‘a single wood ladder’ in line (4) are also symbol *representments* that refer to *interpretant* of ‘penis.’ Sentence of *Sora-sora katisa lalo* ‘walk close to the main home pole’ in line (1) contains critic to the woman’s moral who has done a sin. Sentence in line (2) *Bhahita sala mondawu* ‘be careful you can fall down’ contains a warning to the woman that what she has done can drop her prestige down. The warning then continuous in line (3) *Bhe kahalino polangku ngkeda* ‘a ladder is so hard to be stepped, honey’. The warning emphasizes how hard the woman passed her daily life if such condition. In line (6) and (7) the sentence of *Podhandi naomba wula* ‘promise when the moon appears’ means that the man had promised to marry her next month. In line (8) the sentence of *Gara tanoomba ghua* ‘But the appearing thing is gray hair’ means the man never kept his promise, until the women was getting old. It is symbolized by *ghua* means “grey hair”.

The educational value in the song number 5 above is the necessity to be careful in loving someone. Particularly a woman should not trust a promise of a man who is not recognized well. It is a danger in loving somebody too much before knowing him well.

4.4 Patience



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Patience is a high capable attitude to control emotion not to get angry. One is categorized as a patient person if he/she is able to restrain his/her anger and able to endure suffering from despotism or unfortunate thing. The patient one also is not easily to be hopeless when a worse thing happens to him/her such as failure or injustice.

Song of *kabhanti* bellow contains meaning of patience.

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| 6. <i>Dhunia ngkodhuniano</i> | The world is theirs (1) |
| <i>Alamu ngkoalamuno</i> | The universe is theirs (2) |

The expression of meaning in the song number 6 above is shown in two layers. Firstly, word of *dhunia* 'the world' and *alamu* 'the universe' are *representments* of symbols that refer to *interpretant* of "power of authority". Secondly, *dhunia* 'the world' and *alamu* 'the universe' refer to the *interpretant* of "beloved girl friend". At the first layer, the song states condition of the singer patiently faces bad attitude of self-oriented men in the authority who govern in tyranny. The meaning in the second layer states the patience of the singer who was disappointed since his beloved girl friend married other man.

Through the lyrics of the song number 5 above the ancestor of Munanese conveyed advices. Firstly, we should be patient to face tyranny of government authority. It is not necessary to struggle alone to face the tyranny of authority since it is only a boomerang. Their authority however will end at a certain time and the good fortune is possible at our side. We have to be patient in waiting the chance to hold the authority. Secondly, one is not necessary to get angry if his beloved girl friend married another man. In the situation like this, we get nothing except embarrassing ourselves if we can not restrain the anger, although we are disappointed.

4.5 Appreciative

Appreciative is one of good character built through Munanese folksong besides honesty, sincerity, politeness, and patience. An appreciative man always appreciates and recognizes the achievement obtained or work done by anyone. He is also respectful to good ideas, plans, utterances, behavior, invitation, and expectations, of others.

The appreciative meaning in Munanese folksong is found in *kabhanti* bellow.



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| 7. <i>Ainia ntaratomo</i> | Here we come | (1) |
| <i>Somo mesuruno mbadha</i> | Who will accompany the bodies | (2) |

The word of *mesuruno* ‘who accompany’ in line (1) is the *representment* of symbol that refers to the *interpretant* of “people who are ready to work together”. The song of *kabhanti* number 7 above contains the willingness of a group of people to work together. The word of *mbadha* ‘the bodies’ in line (2) is a metaphoric expression that refers to a group of people. The song is usually chanted by a group of women to state their willingness to do a certain activity together with a group of men. The activity is chanting reciprocally all night long. The statement about the willingness to chant reciprocally that is uttered by the group of woman is a form of appreciative. They appreciated and respected the group of men who had invited them to chant reciprocally.

The message found in the song of *kabhanti* number 7 above emphasizes the importance of respecting and appreciating others who behave well to us. The invitation of working together is good and should be appreciated. In Munanese community, the main entertainment long before the end of 20th century was *kabhanti* performance. It was done in the night, starting from evening and ending in the morning. The performance was namely *modero*. The performing of *modero* was done by two groups, men and women groups. Both groups sang *kabhanti* songs reciprocally, one group was the opponent of the other one.

Modero performers dance simply while they chant reciprocally. They hold hands among others and swing their hands into front and behind. They move from left to the right side to form a cycle. The group who began to compose *kabhanti* song and chanted together was the men. While the men group were chanting, the opponent (women group) analyzed the meanings and messages conveyed, then they composed an appropriate song to reply the men. As the men finished chanting, the women immediately chanted their song that had been composed. Therefore each group analyzed the meanings and messages of the opponent’s song, composed a new song to be a suitable reply, and chanted the song that had been composed. Pictures bellow are men and women groups in *modero* performance.



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Modero Performers of Women Group were Chanting *Kabhanti* Song They Had Composed. Aderlaepe's documentation, 2013.



Modero Performers of Men Group were Analyzing Women's Song and Composing a New One to Reply the Women's. Aderlaepe's documentation, 2013

An amazing competence owned by both groups makes us asking a question, how they could produce a new song in a short time? When Milman Perry observed a *Guslar*, a story teller in Yugoslavian Moslem community, *Guslar*'s competence to told epic story in one or more hours without reading scripts amazing him. Albert B. Lord who continued Perry's study was sure that a singer as the story teller used certain device. Actually the singer used theme and formula as the devices which enabled him to tell story without opening the scripts (Lord,1988:30-68).

However *modero* performers in Muna and *Guslar* in Yugoslavia were different. *Guslar* recreated the texts by combining theme and formula devices. The singer adopted some important points of the story and rearranged the points by using formulaic structure. The formulaic structure enabled him to develop and adapted the story based on audience's interest. On the other hand, *modero* performers had to compose new songs in short time as the reply of the opponent's. Since *kabhanti* song had no scripts, *modero* performers did not recreate the texts. They indeed created new texts. The interesting question is what patron they had? The most important aspect in oral tradition is memory. They had adequate vocabulary of the song in their mind. Lord (1981:451) asserts that memory is very important to traditional singers. They remember words or phrases they have heard from other singers or they ever used previously. Memory is a very vital device that enables *modero* performers



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create the new texts or composed the new songs in a short time.

Two different groups in *modero* built a discourse together. Although they placed themselves in different groups and became the opponent each other, they actually worked together to build a unity of coherence. Their involvement in the same discourse and the memory are two devices enable them analyze the opponent's songs as well as create the new ones in short time. Since both groups built the same discourse, they easily knew the meanings and messages of the opponent's song. They also did not need long time to compose the new song since they had adequate song vocabulary in their mind.

4.6 Discipline

Discipline means the obedience of anyone to legitimated law or social norms. Discipline to Munanese people is using time efficiently in accordance with the situation. One uses the night time to take a rest and the day time to work, or starts working on time is a discipline. Munanese folksong containing an advice to be discipline is found in *kahanti* bellow.

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|-----------------------------|---------------------------|-----|
| 8. <i>Alo itu nobhalamo</i> | The night is far-advanced | (1) |
| <i>Nodhulu ne kamintae</i> | The down is coming | (2) |

Symbols which state discipline in the song number 8 above are *alo* 'night' and *nobhalamo* 'is far-advanced' in line (1), also *kamintae* 'the down' in line (2). They are *representemants* of symbols that refer to certain *interpretents*. *Alo* refers to "time", *nobhalamo* refers to "rest time", and *kamintae* refers to "end". Lyric of the song reminds of the situation of night that is far-advanced and the down is coming. Implicitly the lyric contains suggestion that it is the time to take a rest and the activity must be ended. Therefore, the meaning of discipline in *kabhanti* number 8 above is a warning that doing certain activity must follow the schedule. Especially performing of *kabhanti* by chanting reciprocally, the performers have to end it when the down is coming although the audience prefer the performance is continued. When the down is coming, most of Munanese people have to pray *shubuh* 'pray before the sun rises'. Therefore, an activity that is done in the night time must be ended.



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5. Conclusion

Munanese people as a illiterate society before the middle of 20th century treated Munanese folksong as a social medium that was used to express many important things both individually and collectively. Due to this circumstance, the folksong has various functions. One of the various functions of folksong is a character building device. The folksong contains morality messages in order that all Munanese people behave well. The messages are real forms of educational values of the folksong, encompassing (1) honesty, (2) sincerity, (3) politeness, (4) patience, (5) appreciative, and (6) discipline.

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