

Oral Literature *Iko-Iko*: The Remains of the Oral Tradition of Bajo Ethnic in South Sulawesi

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Abstract

This study explores the Bajo ethnic which has a relatively old history of graduation. This gypsy ethnic life in spreading in some parts of the world. In South Sulawesi, this ethnic is found to live in two areas, namely in Bone and Selayar Regency. In the ethnography of South Sulawesi, Bajo ethnic belongs to one minority ethnic marginalized by several factors, one of which is the factor of education and accessibility in politics and government. As a minority ethnic, this maritime community deserves attention as a form of common concern for the threat of extinction of the cultural heritage. The purpose of this research is to (1) explore the cultural potentials found in Iko-iko oral literature for conservation efforts; and (2) find defense models that can protect oral literature Iko-Iko from the threat of extinction. The results of the study indicate that the Bajo ethnic's cultural attitudes towards Iko-iko oral literature began to shift due to the influence of surrounding cultures and other global cultures. It needs a continuous inheritance from generation to generation experiences psychological barriers. There is now a need for an appropriate method of rescue in the form of an inventory of problems, recording, and reconstruction of the cognate story so that the roadmap of defense and re-actualization. In this way, the protection, promotion, and utilization of culture can be reached

Keywords: oral literature; Bajo ethnic; gipsy; Iko-iko; acapela; extinction; preservation

INTRODUCTION

The oral literature of Iko-iko is an epic story sung by acapella, which a single singer memorized by heart. The Iko-iko story is generally sung at night to enliven or welcome a celebration such as launching a new boat, entering a new house, wedding night, going to sea, parents putting their child to sleep, and a newborn child. Iko-iko is also sometimes sung by someone when fishing in the sea overnight. In general, Iko-iko is sung for one hour to two nights. It is sung with a spiral model; some are repeated according to the style of the storyteller.

Iko-Iko is lyrical literature that is constructed with metaphorical, parable, narrative, and parallel-composed parallelism styles, a unique uniqueness often found in oral literature in Austronesian languages. Iko-iko is now one of the common threads showing that the Bajo tribes spread across several parts of the world (especially in the archipelago) and came from the same origin (although it is still debated by ethnologists). Iko-Iko (whatever its meaning) is a collection of oral literature owned by the Bajo tribe community. Literature is a part of the culture, and according to Letlora [1], literature can represent human cultures.

Iko-iko tells various aspects of the life of the Bajo ethnic; the story of a group of valiant seamen confronting pirates and/or enemies, or the love story of how a man captured a woman's heart. When listening, inadvertently, we can dissolve with the story and then can trigger the spirit or the fear of the ruthless pirate. A beautiful iko-iko can be a story of consolation for its listeners (muffling tension within the community, easing the fatigue of fishers working all day and night, cultivating a love for others, nature, and creators). While listening, Iko-Iko's rebound can cause sadness, pity,

excitement, overwhelming feeling, and even annoyance, all depends on the plot of the story. In addition to being a symbol of identity, the story in Iko-Iko can be an inspiration for the Bajo ethnic who generally work as fishermen and sailors.

The characters in the story of Iko-Iko, for the Bajo ethnic, they labeled them as real historical figures who can restore the sense of pride as a social community in a plural society. By revitalizing the iko-iko as a symbol of identity as well as the rescue of cultural heritage, it can reinforce the Bajo Ethnic, cultural identity.

This research focuses on discussing the relief of Bajo oral literature along with the birth of the concept of literary oral literature preservation as one of the essential elements of culture accepted in the cultural life of the stakeholders, in this case, the Bajo ethnic. One of the most popular oral literature in Bajo is Iko-iko. No one knows exactly what the real Iko-iko means. Iko-iko is a collection of oral literature that tells much about the culture and social life of the Bajo ethnic in many aspects.

Iko-iko is folklore that contains elements of everyday life, life struggles, livelihoods, socio-culture, perseverance, food, respect for the sea, and even the lives of young people not spelled out here. This illustrates that the tradition of speaking for the Bajo ethnic community has long been established. This formation is still a legacy of their ancestors from their homeland. Each community always keeps its history in its origin. Modern societies write their history through print or electronic media. For the Bajo ethnic, they have established the history of civilization through oral literature (folklore). In other words, Iko-iko is an attempt to store in the collective memory of Bajo Ethnic history orally in story form by using folk language based on the Same Baong (Bajo local language).

Iko-iko is an oral tradition, as well as oral literature, as it is spread from one person to another verbally, and the process of making or the creative process is heard and seen by the audience. Oral traditions, such as iko-iko can be an essential cultural and resource force in the formation of the identity and civilization of Bajo society. The oral tradition of iko-iko has grown among Bajo ethnic before they know about writing civilization (even only with the letter of credit). Wherever the Bajo ethnic is spreading, they practice Iko-iko even in different versions.

Iko-iko or sung singing is a picture of Bajo's cultural wealth. In the iko-iko poem it contains the richness of language in the same baong concept (Bajo language). The oral tradition of Iko-iko has the nuances of knowledge and customs passed down from generation to generation through grace that includes knowledge of the sea. Its contents include moral knowledge and teachings such as history, customary law, and medicine. The matter contained in the oral tradition of iko-iko is a contemporary phenomenon and tradition in Bajo society which is an ancestral heritage. Traditions in oral literary form, including iko-iko are said/expressed in a melodious voice (by the speaker) and heard (by the audience/others).

BAJO ETHNIC IN SOUTH SULAWESI

Two places in the South Sulawesi region are known as the place of Bajo ethnic settlements in Bone and Selayar districts. Both districts are known to have a vast coastal area and the fisheries sector is a key sector of their economy. The economy of the Bajo ethnic is catching fish or making dried fish and selling them to collectors. Bajo people do not sell fish in the market, they trade in the middle of the sea or at auction, or even they are employed by the owners of capital with a wage system. Fishing (mattasi') is their life [2].

Estimates of the population of the Bajo ethnic (2018) and their residential areas are shown in the table below;

Table 3 Bajo Ethnic Areas in South Sulawesi

No	Districts	Areas	Population 2018	Remarks
1	Bone	BajoE	621	semi settled
		LonraE	590	semi settled
		Bene'	458	semi settled
2	Selayar	Pantai Panrang Luhu	239	Unsettled
		Benteng	392	Unsettled
		Takabonerate	281	Unsettled
		Pulau Rajuni	197	Unsettled

Concerning this research, six important aspects must be explained to get closer to the Bajo ethnic in South Sulawesi: 1) Social Life, 2) Settlement, 3) Livelihood, 4) Religion, 5) Language, and 6) Oral Tradition. However, it should be emphasized that the oral tradition (oral literature) is the center of the topic of this discussion.

Furthermore, the maintenance meant here is the preservation of something. Conservation is a grounded effort that needs support from both inside and outside the unit. Therefore, a process or conservation action recognizes strategies or techniques based on the needs and conditions of each [3].

THE FUNCTION OF IKO-IKO FOR THE LIFE OF THE BAJO PEOPLE

Based on several series of Iko-iko, it reinforces the hypothesis that the ethnic of Bajo has contributed both from the social and cultural aspects as well as other aspects in gluing the harmony of the life of the nation. Furthermore, Iko-iko as Bajo ethnic folk story, contains five things related to everyday life, livelihood, socio-culture, including the life of teenagers was told. The five aspects are summarized as follows:

First, everyday life, such as stories depicting daily activities of women Bajo ethnic who are settling in on stilts, and always down the stairs, and wooden bridges for their home on the sea, so they must walk cautiously in every step foot. They also keep this manner in their social activities on the broader society.

Second, livelihood describes the joys of making a living in the sea as the main livelihood of the Bajo Society. Under no circumstances, they left their relatives at sea, but not least, they also include all the members of the family. So happy to find a place of fish, but on the other hand, not a few they find the challenge of wind and big waves with heavy rain, this condition causes them accustomed to facing the challenges of life, even have to deal with death. This experience is often sung by the parents when singing to their child or during travel to the sea.

Third, the story of young people, looking at each stanza in the story illustrates Malay literature ending with the same pair of words/letters. The sublimity of their language, although using Bajo language, but the Malay literary characteristics still appear clearly both in terms of verse, as well as from some syllables using words from Malay.

Fourth, the story of heroes, the stories that describe the cruelty of certain circles to the life of the Bajo people somewhere. They are often mistreated and marginalized. Their role in society is often underestimated, and is seen as a low-ranking tribe, ordered and put in the poor.

Fifth, social culture tells about the socio-cultural life of Bajo people who sail and build relationships with other nations. It also reveals the importance of the affection of parents to their

children. Hence, the child's desire will always be considered by parents, as long as they fit the customs of society Bajo.

The functions of Iko-iko in strengthening Bajo Community include four things, namely: 1) Education Function, there is some wisdom, values, and attitudes conveyed by speakers to the listener through Iko-iko. In this context, there is a concept of honesty, discipline, right to wrong, good to bad, suggestions for diligent work, doing something beneficial to self and others. 2) Social Gluten Function, the disclosure of a character in acting out a relationship with his or her citizens and establishing relationships with other community members. Social relations include interrelationships with peaceful social communication or communication through conflict. On the other hand, the narrative of Iko-iko involves a minimum of two people, speakers, and listeners. 3) Patriotism is reflected by a character of Bajo man in the battle against the Dutch imperialists. They are struggling against the Dutch, as happened in the Kingdom of Bone, and the last, 4) Aesthetic Functions, Iko-iko's narrative began the way of telling with interesting sounds and songs, followed by a funny storyline, thus inviting the laughter of the listeners.

IKO-IKO RESCUE FROM EXTINCTION

The rescue of Iko-Iko from extinction is a must. Based on field facts, Iko-iko has an important role in the cultural structure of the Bajo tribe. In fact, as an oral tradition, Iko-iko exists among the Bajo ethnic as they: a) make a living in the middle of the sea, b) face adversity in the middle of the sea, c) wedding events, d) birth of infant children, e) visit the sick, and f) experience grief. This is a fact of the relationship between life with literature, literature present in times of joy and sorrow. With this argument, there is no reason to not confirm Iko-iko as part of the strategic cultural aspects of the Bajo tribe to be preserved.

On the other hand, the attitude of the younger generation towards iko-iko shows that Iko-iko is already at a critical point. Sooner or later, it will be experienced by the Bajo ethnic. It can be seen from the perception of young people toward the function and meaning of Iko-iko in the life of the Bajo ethnic. In short, the oral literature of Iko-iko is run into extinction, and it needs to be preserved.

Conducting defense efforts is one attempt to save the oral literature of Iko-iko from the threat of extinction. Culturally, a good model of defense is a defense based on the aspirations and interests of cultural stakeholders, the Bajo people themselves. The top-down defense model is very vulnerable, not working properly. By encouraging the consciousness of the Bajo tribe to save their cultural heritage because of keeping the ancestral heritage, maintaining the identity, and preserving the content of moral messages is the most appropriate reason. The Bajo tribe should realize for themselves why this Iko-iko should be maintained.

Some steps of protection include 1) Bajo oral literature taught in elementary schools, including Iko-iko, 2) digital storage, 3) creating regeneration of Iko-iko singers, 4) yearly performance to encourage tourism, and 4) Policy based on the government's commitment to rescue Iko-iko.

The strategies mentioned above should be implemented by gradual planning, not done sporadically, because in this way it can cause a cultural shock for those who lead to suspicion, what's behind all this. Or instead of expecting funding for the activities because they suspect there is a greater interest behind it. In this way, the defense, promotion and utilization of culture can be achieved.

CONCLUSION

Oral literature of Iko-iko should be saved from the threat of extinction. This principle is not only the responsibility of the Bajo but the joint responsibility of all Bajo people (as cultural stakeholders) and the government. Some of the symptoms of extinction were indicated by a) the diminish of the storyteller, b) Iko-Iko oral is not well-documented, c) the attitudes of the Bajo tribe's language and literature had been diminished, and d) Iko-iko oral literature is only carried out on certain strata of society.

If there are no real and appropriate steps and systematic planned efforts to protect the Iko-iko, it is impossible that the Iko-Iko oral literature will disappear, especially in Bone and Selayar Districts. The best step to protect the Iko-Iko is to find a model of defense that corresponds to the dynamics of Bajo life.

One of the keys to preserving Iko-iko is to maintain the Bajo Language as the medium of the Iko-Iko. And this is only possible if there is an internal awareness of the Bajo tribe itself. The attitude of the Bajo language to the language is the key to saving the oral literature of Iko-iko. It is highly recommended that the Bajo tribe in their inter-ethnic interaction prioritize using the Bajo language (the same language) than other languages. The implication of this study is to raise awareness of the importance of saving oral literature from extinction.

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