

THE CONSTRUCTION OF SOCIAL VALUES IN THE ORAL LITERATURE TRADITION “OLO” LANGGUDU MBOJO-BIMA

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ABSTRACT

This research aims to explain the meaning and social values contained in Olo's oral literary traditional. This research is a type of qualitative descriptive research, and includes field research. The data collection uses closed interview techniques. The validity of the data using resource triangulation, data analysis using the techniques of data collection, selection and reduction, presentation, analysis, data crosscheck and drawing conclusions. The results of this research are that Olo is an oral literature sing using bamboo gongs and flutes as accompanying traditional musical instruments. The social values in it contain the social values of love, mutual cooperation and solidarity in the social life. The social value of love is in the form of feelings of mutual love between a man and woman in the bonds of marriage, and the value of mutual cooperation where there is unity in working together to achieve common goals in the implementation of Olo literary tradition. The social value of solidarity in social life is the presence of fraternity, brotherhood and social relations in the life of society.

Keywords: *Literary Tradition; Olo; Social.*

INTRODUCTION

“Olo” as a local wisdom has interesting values. However, this tradition has begun to become extinct as most of Bimanese society is not very fond of learning history and the meaning of it even though Olo is an identity and uniqueness that other regions or countries do not have. This certainly shows that the cultural literacy as the important element not implemented properly. It is because a lack of awareness of diversity and culture caused by a pragmatic practical attitude to meet basic needs such as food, shelter, clothing and information. As a

consequence, there will be cultural penetration from other regions or countries that leads to the superiority of one culture and the exclusion of others. On this basis, world organizations such as UNESCO and the Non-Aligned always provide resolutions for every country to preserve its culture (Sedyawati, 2015). The study and retrieval of extinct cultures such as the 'olo' oral tradition is an effort to care for and keep the literature maintained and known by generation to generation.

Olo is an oral literary rhyme known as patu¹ olo which is hummed

¹ Bima language which means rhyme.

between men and women using traditional musical accompaniment instruments, namely the Katongga O'o² (bamboo drum) and Jelitu³ (flute) on Mount Langgudu (Alan Malingi: 2021). Olo literature is *kancabi* (rhymed), and is used for *sodi angi* (questioning each other) and *cambe angi* (answering Olo). The language used is not everyday language, but a language that is not used to be heard. The level is subtle and has deep meaning values (Jaleha: 2021). Based on this statement, Olo can be said to be a high-valued literature. Its form is regular and is classified as literature that is not bound to any rules. This kind of literature tends to have a high level of difficulty to be created. Even when the current generation listens to the language, it sounds foreign and requires interpretation from village elders. From its rhyming form and high-valued language meaning, Olo is joyful when it is hummed. The meaning of *sodi angi* in Olo is that it is used as a medium of communication between men and women. Specifically, the intended communication is to ask each other and express things that occur in a love relationship, either rejection of acceptance of love. Meanwhile the meaning of *cambe angi* is communication between two people who convey their intentions and goals.

Only a few people can compose Olo verses and sing them. If one is not able to do it to express their feeling to a loved one, they have to pay someone else to do it. This is done as a form of appreciation for the intelligence or work of others in olo (Jaleha, et al: 2021). Based on the arguments of this source, it can be understood that Olo is as same as other literatures such as writing novels, poetry, short stories and so on which not everyone is good at writing it. The ability

to create works of Olo is only owned by certain people.

Oral literature is not only a subtlety of meaning and richness of regional literature but also noble values of community culture in it. Moreover, it can be seen as the history of human life (Endraswara, 2018). Judging from the substance of its value, oral literature can be considered as a participation form in restoring the ancestral values of a nation that is degraded, this can be applied by: (1) reviving human awareness through literary works that contain cultural values as it transforms values to the readers; (2) researching and retracing the extinct cultures in order to maintain their existence because the matter of culture is very important to know and understand, not just enjoy its representation, (3) special regulations from the central government to the regions to emphasize the importance of maintaining, respecting, and preserving the nation's ancestral culture.

According to Jan Vansina, a historian and anthropologist from Belgium, oral literature is part of the oral tradition, such as the form of stories, messages, songs and the like that are passed down from generation to generation. However, this was denied by Prof. Suwardi with his rationalization that oral literature is a literary work. Whereas oral tradition is the process or method of producing literary works (Endraswara, 2018). Seen from the contextual meaning, both of them show that oral tradition and oral literature are two interrelated elements. The existence between the two is inseparable and goes hand in hand in the reciprocal scope. If there is no literary work there will be no oral tradition, and vice versa.

Literature is not jonly about the beauty of language or imaginary world in

² Bima language which means bamboo drums.

³ Bima language which means flute.

general but also about human behavior in various aspects, one of which is the social one. As a consequence from this phenomenon, a scientific discipline called the sociology of literature was spawned. In the sociology of literature, the subject of the study is examining social phenomena in literary works, whether in the form of novels, short stories, poetry, rhymes or songs. This shows that literature and society are closely related. Plato said that literature and social reality are inseparable as literary works cannot be separated from social reality in people's lives. Plato's statement is reinforced by the argument of Sapardi Djoko Damono who stated that literary works involve the relationship of writers as social actors, literature and society as readers of literary works (Wiyatmi, 2013). From the description above, literature and social are elements that are integrated. Due to the close relationship between literary works and social phenomena, this study aims to explain the social values contained in Olo with the formulation of the problems: (1) how is the history of the birth of Olo literature?, (2) what are the social values contained in the oral literature of Olo?.

Regarding the research on social values in the oral tradition, the researchers found several previous studies, including Susianti Aisah with the title "Nilai-Nilai Sosial Yang Terkandung Dalam Cerita Rakyat Ence Sulaiman Pada Masyarakat Tomiah" which discusses the social values contained in the folklore 'Ence Sulaiman'. The forms of social values are affection, helping each other, cooperation, harmony, giving advice, cares about the fate of others (Aisah, 2015). Luluk Ulfa Hasanah and Novi Andari with the title "Tradisi Lisan Sebagai Media Pembelajaran Nilai Sosial Dan Budaya Masyarakat" which discusses oral traditions used as a learning medium of

social and cultural values. The form of learning social values is the existence of education and advice in oral tradition texts as character building for students (Hasanah et al, 2021). Agus Suprojo with the title "Kontruksi Sosial Siswa SMA Terhadap Mitos Buyut Cili Sebagai Tradisi Lisan Sejarah Blambangan" which discusses the social construction of high school students, as for the form of social construction, namely the oral tradition that is used as a source of learning historical, religious, cultural, social and economic values (Suprojo, 2013).

Referring to the previous research above, the researchers found similarities and differences. The similarity is that they study social values, while the difference is the form of social values and the object of the study. Some of the social values contained in previous studies are not the same as the forms of social values studied in this study. The novelty value of this research lies in the object studied, namely 'Olo' which has never been studied before.

RESEARCH METHODOLOGY

This research is a descriptive qualitative research and includes the type of field research, where the sources and data collection are obtained in the field. The data sources in this study include primary data sources and secondary. The primary data source is 'Olo' oral literature. While the secondary data sources are several books, journals, previous research, or other matters related to oral literature, especially 'Olo' oral literature. Furthermore, the data collection technique is interview conducted on 5 - 7 August 2021. The interviewees interviewed are those who live in Karampi village, Langgudu district, Bima, West Nusa Tenggara. They understand 'Olo' oral literature and the actors of it, namely Ms. Jaleha, Ms.

Baiti (village elder who is an expert on Olo oral literature) Wa'i Ca, Ompu Ca, and Mr. 'Imoh (public figure who knows the meaning of Olo literature).

Furthermore, to require data accurately, the researchers triangulated on August 29, 2021, by interviewing Bima culturalist Mr. Alan Malingi at the Asi Mbojo-Bima Museum. The interview was conducted using closed interview techniques, the researchers prepared several questions beforehand. In addition the interview instruments include: (1) what the meaning of the word "Olo" is and its example; (2) what is the purpose of Olo; (3) what the history of the birth of Olo is; (4) The kind of involvement the society has in the Olo oral literary tradition. Then the data from the interview was processed and analyzed with the following steps: (1) collecting all the data contained in the voice recordings and interview notes; (2) sorting, selecting and reducing data by mapping them into the basic needs of the study; (3) presenting and analyze the data, (4) re-examining the suitability of the analyzed data with the results of the interview; (5) draw conclusions.

FINDING AND DISCUSSION

The History of the Emergence of 'Olo' Oral Literature Langgudu Mbojo-Bima

Based on folklore and the results of interview with the informants, the history of the 'Olo' oral literature has a

connection with Langgudu whose name is now immortalized for the mention of one of the sub-districts in the Bima district of West Nusa Tenggara. Langgudu is the name of a mountain near the coast. The name Mount Langgudu (Doro Langgudu)⁴ was given because there were several stones collected (Kanggudu) and neatly arranged on a mountain. Therefore the local people call it Doro Langgudu or Mount Langgudu.

Mount Langgudu is a historic mountain; therefore, to perpetuate this history, it is used as a reference to one of the sub-districts in Bima Regency. The historical event that occurred on Mount Langgudu was the discovery of a child from the palace during the reign of king Ma Wa'a Paju Longge. The child was carried away by the waves, until finally stranded on Mount Langgudu. At that time, there was a man who was already married and was fishing. The man saw the golden glow of the baby's crib. Then, the man visited the place by muttering "Au ma kalea do doro langgudu ka, ka lao tio wauku".⁵

Arriving at Mount Langgudu, precisely in Sarae Ruma,⁶ he found a baby stranded on the sidelines of a rock. Full of joy and happiness, the man took him to be his son. When the man carried him he said "Ka weha ka na'eku e, na ana human si na lao pa ndadi human, na ana jin si na lao mbali pa dei ndaina"⁷ Finally the child was raised with love and affection by a couple husband and wife who do not have a child. Since the child

⁴ Bima language from Mount Langgudu.

⁵ In the Bima language which means: what is burning on Mount Langgudu there, it seems I have to go there to see it..

⁶ Bima language which means: Sarae Sangaji or King or ncuhi (tribal chief, advisor to the king). Named

with Sarae Ruma because of the stranded place of Ncuhi or a little child who was a child of sangaji mbojo.

⁷ In Bima language which means: I will take this child to be raised, if this child is a human child then he

will become a human, if the child of a jinn then he will return to his origin (jinn).

was found on Thursday and his residence is in Sasangga, he was named Hami

Sasangga. This story is contained in the rhyme of Olo, as for the story as follows:

“Olo e... wancuku senggena la hami sasangga e. Ra oro waa ba mbolue awa hela wadu mboloe. Hina wearu patae ade rangki petie. Wara ompu labo wa’i dei ma weha wa’anae. Ra mai losana na ara sarae rumae”

Translation: “O Olo... Hami Sasangga looks so dashing. He was carried away by the waves and stranded between the round stones in the beach sand. So he was found in the condition of the coffin that became his bed, still intact and inseparable from him. And at that time, a husband and wife took him to be raise.”

When he was about 16 years old, he went to explore the land of Bima on his horse. Until he arrived at a kingdom where he came from, namely the kingdom of Asi Mbojo. At that time, there was a brave man from Wera⁸ who could not be defeated because he was a hero. Hami Sasangga came and managed to defeat the hero. Seeing this, the palace called Hami Sasangga to recognize him; maybe this was the child who had been carried away by the waves. The palace asked his origin. Finally he was recognized by Ina Ru'una⁹ by the mark on his face. To confirm the truth, the courtiers ordered him to pick up his parents to come to the palace for interrogation; whether he was born by his current parents or not. Hami Sasangapun returned to Sasangga to pick up his parents by horse. After being tried it was proven that he was the son of a royal family.

In the midst of that incident, Sangaji Ma Wa'a Paju Longge (Mbojo), Sangaji Dompou and Sangaji Gowa had held a deliberation or in Bima language is mbolo ra dampa. In the deliberation,

they discussed places to stay in touch, share stories and sightseeing or in Bima language is ndiha ra kandano language. They do this in order to make the people know each other from various regions to strengthen the ties of brotherhood and kinship. After the deliberation was over, Sangaji mbojo himself held an internal deliberation to then ask the opinion of palace officials regarding a beautiful, spacious, high, breath-taking and comfortable place.

In order to follow up on the origin and place where Hami Sasangga was stranded, the palace went to the place to see it in person. After searching, they found that place. Finally Sangaji Mbojo decided and announced to his people to come enliven and stay in touch in this place. Apart from its beauty, it became the place where Hami Sasangga was stranded. Thus, after each of the three sangaji found a place to bring their people together, an agreement was made between the three sangaji (Mbojo, Dompou and Gowa). Sangaji Mbojo chose the headland / Mount Langgudu (Where Hami Sasangga was stranded),

⁸ The region under the leadership of Ncuhi Bangsa pupa.

⁹ In Bima language, this means: The mother who takes care of him, not the one who gives birth to him.

sangaji dompu chose the springs (mada prama, sonco tengge, mada pangga, mada rabaka) and sangaji gowa himself chose to make some animist and dynamism offerings.

After Sangaji Mbojo gave the announcement, people from various villages in Bima were happy to go to Mount Langgudu. However, before going there certainly, there must be preparations such as food and drinks. To prepare supplies, they have to wait for harvest first. After that, everyone brought food. The food menus consist of rice, chicken, goat, local specialties, and all kinds of harvested food to be eaten together. After eating, everyone do Olo or singing between men and women. Then questioning and answering each other, telling stories and getting to know each other by humming Olo. To make it more joyful they make a accompaniment musical instrument by using bamboo. The musical instruments are Katongga (Bamboo Drum) and Jelitu (Flute).

Meanwhile, based on the results of an interview with Mr. Alan Malingi, the history of Olo oral literature is not known for certain. However, this tradition has been around for a long time and done by young people in Tanjung Langgudu to find a mate. Young people reciprocate Olo's poetry, so that when there is an agreement, they will return to their hometown and tell their parents that they have found a mate. Then, the parents marry their children.

Based on the historical description above, there are two versions of Olo's history. The first is the emergency of the Olo tradition and the second is that there is no definite historical event of this tradition, by mean that it was practiced because local people want it. Moreover, there is no information about the year when Olo began to emerge. However, it is clear

that Olo has a purpose and is present on the basis of basic . The aim is to bring together and strengthen brotherhood among Bimanese people who are in various villages and specifically in terms of trying to find a mate. Since the resource persons have limited memory in terms of years, the researchers traced the kinship between the King / Sangaji Gowa and Sangaji Mbojo and the result proves that the event of the start of 'Olo' is estimated to have occurred in the 15th century AD or during the reign of Sangaji Ma Wa'a Paju Longge. It is because there was a strong kinship between Sangaji Mbojo and Gowayakni in the 15th century AD based on the history (Malingi, 2021).

The Meaning of Olo and Social Values in Its Tradition

Etymologically and ethnolinguistically Olo means to let go, to take out and to pull out. In Olo's terminology, it means letting go of being single (Alang Malingi: 2021). Meanwhile, according to Jaleha et al, Olo is Rawa (song), which means poetry or rhymes that are sung, so they are called Olo. Contextually, the meaning of the two opinions are equally true because the meaning of the word 'Olo' in Bima language is "to make a sound", there is a term for it, namely "Olo eli" which means "Olo" = emit "Eli" = sound. Furthermore, in the Olo literary point of view, when you want to sing Olo, you are required to release your voice in humming it and the contents of the hum are discussing about finding and choosing a mate to be married. After that, they are out of parental responsibility and no longer live with their parents, but in their own household.

Attached to Olo tradition, Cape Langgudu is called the Cape of a Match because this is the place to meet your soul mate (Alan Malingi: 2021). During the

interview, the village elder said "If you have been done Olo in Langgudu, you do not have to get married." This is what makes this tradition unique. The

following is an example of an Olo poem that is sung by men and women reciprocally:

"U Oloe... nikah amancawa ndai wati loa da nikah. Ala wali campo si amancawae. Ndai ta wati loa da campoe. Londo pako oma amancawae. Ndaita kacua lair a uma. Nggori si pako. Ndai mbaru di buba paki"

Translation: U Oloe... We have to marry, lady. We will unite to live together. Build a household. And let go of singleness"

"U Oloe... poda sih maimu ara weki mada amaniae. Sadiapu nahi labo u'ae ndi mama kaina nahue. Ti si wa'amu nahi amaniae ma rugi kaiku nahue. Ti si wa'amu u'a ma dula hampa a'ue"

Translation: "U Oloe... If you truly wants to propose and marry me. Provide betel leaves and areca nut. If there are no betel leaves, you will lose and if there are no betel nut, then brother will come home in the middle of the road".

U Oloe... Uripu be di ne'emu uri arie be dei ne'emu urie.... Nahu ma kanggini na arie. Nahu ma sanggu wea sura ndadi nggomi weha kawei.¹⁰

Translation: "Ask for whatever you want. Anything you ask, I will do. Whatever it is, as long as you become my wife"

Olo illustrates that there is a sense of love between a man and a woman. In it there is an agreement process, namely sodi angi which means asking each other about readiness in terms of applying to marriage. This is the essence of this tradition, namely an agreement through Olo then continued to marriage process. Before marriage, parents give advice "*anae adema nikah kai ra kalai uma mori ra woko, aina nefa sambea ra ibadah dei uma mu anae, loaku edamu ma taho, mori ma taho. Sambea ra ibadah ana e, aiana nggadi ra ncao, aina kandede kandake ana, aina mpanga ra poku, aina cowa ra ku keko. Sambea ra ibadah ana e, kapoda ku ade dei kanggihira kanggama*". Translation: "My son, when you are get married and

have a household, do not forget to uphold prayers and worship, so that you will be given blessings and goodness in building a household. Uphold prayer and worship, son, do not fight, be patient, educate your children well and teach good religion, whatever happens, prioritize honesty, do not lie. Uphold prayer and worship, son, be persistent and earnest in earning a living". Judging from the meaning of his advice, it is certain that Islam has entered this phase.

Based on the customs of Bimanese, the marriage process does not only take place between the two brides and grooms. But there is a tradition of kabuju karawi (mutual cooperation) in terms of preparing for a celebration because it is also believed as a joint event

¹⁰ The last olo rhyme is taken from a website that is managed personally by Alan Malingi.

or known as rawi rasa. Rawi Rasa means people in the village are being responsible for making the wedding event successful. In the ceremony, there will be a series of customs in a wedding that involves the local community such as eating together. This is certainly contains social and cultural values. After the wedding, they will live together and build a household, as stated in the song olo above “Ndai mbaru di buba paki”. No longer a single person but has become a husband or wife who essentially lives together.

Thus, the social value in one of the Olo poems is the relationship between individuals in the form of love and affection. Regardless of that, it also unites the family or campo nu'u¹¹; therefore, a sense of brotherhood is build in family ties. Moreover, there are also social values in the wedding process such as mutual cooperation, togetherness and friendship. Therefore, the formation of good relationships between individuals and groups through the marriage procession has implications for the realization of forms of social value in which there are good relationships between human beings (Dozan, 2020).

Values of love and affection, mutual cooperation, togetherness and friendship describe a life that has social value as stated by Paul B. Horton, he said that society is a group of social beings who live together, have the same culture, and do most of the activities together. Paul also suggests that humans have a relationship with one another in social life. The characteristics of social life include (Sudariyanto, 2019): (1) living with at least two people, (2) gathering or hanging out for quite a long time, live to continue each other's descent as well as the existence of communication and

regulations or norms that regulate human life, (3) being aware of living as a unit, (4) live together which then gives birth to culture, this is because they have a relationship with one another, (5) socializing to the next generation. With regard to Olo tradition, in the view of sociology, humans are creatures created by God who have the awareness to act for their survival and feelings. Humans think and act for their needs (Ponirin, 2019). These two views, both sociology and the theory of Paul B. Horton are also related to the desire of the Bima-Langgudu community to create and carry out the 'Olo' tradition because it is a necessity of his life in socializing individually and in groups.

Olo tradition is held on the 14th or 15th night after harvest. The implementation is carried out after harvest because the yields are what become foods that are being served for Olo on Cape Langgudu. Foodstuffs are gathered together to be put and eaten together on Mount Langgudu. The young people of kasabua ngahi ra eli (agree and agree) to go together and other people come in droves from various villages on foot while bringing food. The distance traveled is very far, but I do not feel it because I am very happy to carry out Olo tradition (Jaleha et al, 2021). This statement was later strengthened by Alan Malingi by mentioning the exact time, namely in April or May. As it is synonymous with energetic young people, there is a form of unity in terms of gathering lodging needs and so on.

From these two statements, it can be understood that there are other social values in the process of implementing Olo. There is a social value such as Gotong royong (karawi kaboju/sia

¹¹ Bima language which means uniting two different families.

sawa'u/su'u sawale). Karawi means "to work", kabuju means "together", sia sawa'u means "to bear the burden as much as possible" and su'u sawale means "to bear the burden as hard as possible". This philosophy of language illustrates that Bimaneese have a culture of mutual cooperation. An Indonesian anthropologist Koetjaraningrat divides the types of mutual cooperation, namely mutual cooperation in the fields of mutual assistance and mutual work. Usually the mutual assistance is done in agriculture, household activities, celebrations, disasters or death. Whereas mutual work is included in the

classification such as for the public interest and this is coercive because of circumstances, not on the basis of initiative and conscience (Irfan, 2017).

Based on this classification, the value of mutual help in the Olo oral literary tradition is mutual assistance in terms of helping, especially in agriculture and celebration activities (going olo) to Mount Langgudu to collect food from the harvest, to be eaten together during the Olo tradition. This shows the value of togetherness. Through this also, the researcher found Olo's poetry which describes the values of togetherness, the lyrics are as follows:

"Oloe... auku rawi awa Langgudu. Mai ta doho tongguku eli katonggae. Raka si mango wo'o e. Tangaha kampoi li'i waue. Langgudu ma lakoe ma kampoi ohaleke".

Translation: "Oloe... What will be done on Mount Langgudu is listening to the hum of Olo accompanied by Kentungan bamboo, a musical instrument made of bamboo which, when struck, has certain signs such as gathering mass and so on, and when we are hungry, we will eat the provisions we have brought together. Langgudu is different from the others, making us not aware that we will run out of food".

The diction "mai ta doho tongguku eli katonggae" shows that there is an invitation to listen to the humming of Olo accompanied by the strains of the traditional Kentungan bambu, a musical instrument made of bamboo which, when struck, has certain signs such as gathering mass and so on. "Ta mai" means let's all. From this it can also be understood that togetherness exists and is inherent. As for the diction "Tangaha" which means let's eat together and food

that is eaten together is a form of mutual cooperation. The number of enthusiastic people as described in the word "Tangaha" indicates that the local spirit and love of tradition were deeply embedded in the people at that time. In this regard, the researcher found an Olo poem that tells about the great love of the community in preserving it, the form of the poem is as follows:

"Oloe... maita kawaraku rawi wa'i ra warooe. Ra wi'i ina ntua ra ama ntuae. Ra karawi na ndiha ma nto'i e. Tip loa di turu wi'i rawi ina ra wa'i e"

Translation: "Oloe... let us recall the traditions of the ancestors and the events that followed. We cannot just forget it"

The quote from Olo's poem above has a social value which is to invite the community to always maintain and preserve the heritage of their ancestral traditions because maintaining culture is the same as maintaining character and self-identity, both as a society that has traditions and areas that become places of tradition.

Then the next social value is solidarity in social life. According to Indonesia Dictionary, solidarity is a form of togetherness. The word "Solidarity" comes from the word solid which means strong [because of the togetherness in it]. Emile Durkheim said solidarity is a condition of mutual trust among members of groups. Everyone trusts each other and is compact to become one and respect each other, be responsible, and help each other in meeting the needs of each of them. Solidarity is divided into two types, namely mechanical and organic solidarity. Mechanical solidarity is solidarity that occurs because of strong

similarities between one individual and another. While organic solidarity is solidarity that occurs because of the dependence between individuals on one another. So the most basic difference is mechanical solidarity because of convenience, while organic because of interest or pseudo (Alfaqi, 2015).

Of the two types of solidarity, the Olo oral literary tradition is categorized as mechanical solidarity because it can be seen from the statement of the informants that there is a mutual walk in which people come from various villages. There is a common opinion to achieve common goals and the strength of a complete unity. Solidarity was born because of the strength of unity and togetherness no matter how far the distance traveled. Apart from the Olo tradition and looking for a mate, Cape Langgudu has a very beautiful charm. The beautiful charm of Langgudu is contained in the following Olo poems:

"U Olo e... nahu ra laoku aka Langgudu ma na'e kalaue. Teka la doe butu ma dese deie. Teka kafioe dodo oi kafo. Oi kafo ka oa ede ngara baba be di oue"

Translation: "U Oloe... I have gone to Langgudu which is known to be a beautiful and spacious place. I ascended towards a very high Mountain, looked at the rustle of the Kafo water in the middle of the rocks, sit on the rock while looking at the seashore around. However, what name do you want to call?"

"U Oloe... Langgudu ruapa nahu ma ulue. Ake ka wa'ura eda totoe ba kaipa isi mada tutae. Pala si langgudu malingie ma lai labo lengae"

Translation: "U Oloe... before coming here Langgudu was mentioned many times by the people. Now, I have seen it with my own eyes. It turns out that the charm of Langgudu is so beautiful and different from the others".

"U Oloe... Langgudu wadu si ka wa'ura widi e. Ala mpori ntadae ka wa'ura tondae. Oi ka fo ka oae ede ngara cou di oue"

Translation: "U Oloe... I have seen the Langgudu rock. I have set foot on the grass that towers above the hill. There is a rustle of Kafo water. However, whose name should be called".

"U Olo e... nahu ra laoku aka Langgudu ma na'e kalaue. Teka la doe butu ma dese deie. Teka kafioe dodo oi kafo. Oi ka fo ka oa ede ngara baba be di oue"

Translation: "U Oloe... I have been to Langgudu which is known for its beautiful and spacious place. I ascended towards a very high Mountain, looked at the rustle of Ka fo water between the rocks, sit on the rock while looking at the seashore around him. But, what name do I have to call?"

One of these Olo poems are sung while climbing Mount Langgudu simultaneously. The diction that describes walking solidarity is "Teka la doe butu ma dese deie". Teka means uphill, "lao do e" means towards the hills of Mount Langgudu, "butu ma dese dei" means the shape of a high and deep headland. The quote of the poem indicates that the people at that time walked on foot when they went to Langgudu cape. In addition, the phrase "mpori ntandae kawaura tondae" means that there is a tread of grass that towers above human height. "Tondae" which means stepping on the foot, it indicates an event of walking activity. Then, the sentences in Olo's poetry that describe the charm of Langgudu's beauty, including: "Langgudu ma nae kaloe" which means the wide and beautiful headland of Langgudu mountain, "Langgudu ma lingi, ma lai labo lenga e" which means the cape of Langgudu which is far away and charming. Its beauty is different from other mountains.

In addition to solidarity in terms of walking together, there is pata angi (knowing to know) then from getting to know it is immediately considered family (Wa'i Baiti, 2021). In general, a person is considered a family when there is a biological blood relationship. Meanwhile, the family values that were built during and after the implementation

of the Olo oral tradition unite the differences from various village areas. The meeting at Mount Langgudu became a momentum to get to know each other. As was the initial goal of Sangaji Mbojo, namely when conducting deliberation regarding the determination of places to travel (ndiha ra kandano) to get to know each other to form a sense of "angi ndai". "Ndai" means that in essence we are human beings who really live to join hands, help each other, be familiar, grow love and have a sense of brotherhood among others.

The growth of social values which are the goals of Olo's literature such as kinship, affection and brotherhood among human beings is a reflection of Islamic values. Ibn Qayyim said that the Shari'a is entirely mercy (compassion), regardless of Muslims and non-Muslims (Nurdin, 2015). Indirectly, the process of getting to know each other from various villages in the Olo oral tradition is contained in Q.S Alhujurat verse 13. This is the value of Islam, even though Islam itself at that time (15th century) had not yet entered. And Islam entered Mbojo-Bima on 15th of Rabi'ul Awal 1030 H or in 17th century, 1619 AD (Hamzah et al, 2017).

Over time, this tradition does not practiced until now. This was caused by a boat sinking accident that killed nine people. The accident occurred around

the 1980s. Since the accident, the Olo tradition is closed. Now, the Olo is only hummed on certain occasions, such as the Bima Cultural Festival and other events and the Olo poetry is different. The current purpose and nature of Olo is to collect promises from local governments such as building schools, repairing roads or building bridges (Jaleha et al, 2021). Then, Alan Malingi said that the accident killed about eight people in 1984, therefore, the local government closed this tradition and abolished it in Tanjung Langgudu. Now the Olo can only be hummed at celebratory occasions and the like. From these two versions, it can be concluded that since the accident the occurred in 1980 or 1984, the Olo tradition has

changed in terms of its function and content.

The form of the change in function is that it no longer mentions love of young people, but social values. Society is a group of people who live in groups with various forms of personality and culture. On the basis of this, mutual agreement in the form of norms is needed; therefore, the life process takes place regularly and has guidelines. The substance of the applicable norms must regulate community needs, such as education, places of worship and work needs (S, 2020). Regarding community needs such as education and so on, the researchers found the latest Olo hum that contains these values, the form is as follows:

“Oloe... saeku umi dae waura doho mbali dua periode. Samena ra pehenae tipu wara eda wea ta pahunae. Samena ra kabuanae watipu ra eda ra kabae. Ncai ra rahona kabuae tipu wara eda tanda kasi kai na ade”

Translation: “Oloe... my lady Umi Dinda (The regent of Bima) has returned to office for two terms. But something that became a promise has not been cashed. Everything that wants to be repaired and built is not yet in sight. The highway that was promised to be repaired has not been realized”.

“Oloe... kabune weara laona sakola mada doho ke ama leoe. Na wancuku darere na sakola kai darurae. Ma nee ja uma sakola ma nae ma wa ’u ngganti ulu kai ro’o ni ’ue. Kasi kaipu ade ta sabedu raka kaita edae”.

Translation: “Oloe... Mr. Dahlan, how is the construction of the school in our village. We are very troubled about the school building facilities. We also want proper school construction, no need for luxury at least with a coconut leaf roof. We ask for help as much as Mr. Dahlan can do.”

“Oloe... kabune pa ra laona sakola mada doho ama leoe. Mada doho ma ipi jar a ne’e mue tu’u uma sakola ma ncewi nae. Ta loa to’i sih iyu ta karicu toi’pu kalondo SMA e”.

Translation: “Oloe... how is the construction of the school in our village Mr. Dahlan. We really need school. If you can understand the situation, please speed up the construction of the schools”.

“Oloe..kabune wea pa ra laona jembata mada doho sae ama leoe. Mada doho ma raho jembata kae. Ndadi sakola kai ana sakola ma ipi Mboto e. Mai si

mbere ana sakola ra rai mbaru mburae. Oi ta do ta da na sara'a maim boa ake dei e".

Translation: "Oloe... what about the condition of our bridge Mr. Dahlan (Deputy Regent of Bima). We asked for a bridge for students to cross of. When the flood comes, they run away and are not able to go to school because the left and right of the road are already flooded".

The form of the Olo poetry is very different from the Olo poetry which is a tradition in Mount Langgudu. Furthermore, its functions already have changed in terms of intent and purpose. What was previously a marriage poem turned into a social poem. Specifically, the social values are asking the local government to build educational facilities, bridges and repair roads. Some of these facilities and infrastructure are necessary for the survival of the community. Some of these requests were realized by the Regent of Bima, including the construction of bridges and high schools (Jaleha et al, 2021). Even though the original Olo tradition in Tanjung Langgudu has been abolished and the newest Olo poetry has been created, old poems with historical memories must be hummed in order to remain known and preferably at every wedding. This is done to preserve local wisdom.

CONCLUSION

Olo means letting go, uprooting and emitting. "Letting go" means letting go of singleness, removing what is meant by making the single period disappear in a young person and "emit" means making a voice in rhyming and rhyming Olo verses which contain an invitation to marry or mutually agree between men. Men and women are about readiness for marriage. The center of the occurrence of Olo oral literature is on Mount Langgudu, precisely in Sarae Ruma Village, Langgudu District, Bima Regency. Olo literature is hummed with

a beautiful voice then accompanied by the strains of traditional music made of bamboo. The beginning of Olo was because Sangaji Mbojo wanted his people to gather, tell stories and stay in touch in a place that was wide, beautiful, cool, high and unique. Therefore, Mount Langgudu was found that met the criteria for the destination. In addition, the incident of the stranding of Ncuhi Hami Sasangga was one of the reasons for the emergency of this oral literature. It was occurred in the 15th century AD, precisely during the reign of Sangaji Mbojo named Ma Wa'a Paju Longge.

The social values in Olo literature are the value of love and compassion, mutual cooperation and solidarity in social life. The value of love and affection in it is the union of two different souls to get married, and the manifestation of a sense of brotherhood and affection between two families. The value of mutual cooperation is the occurrence of good cooperation in terms of providing food to be eaten together, equality of opinion, unity and working hand in hand to prepare all needs during the implementation of the Olo tradition, both heavy and light are carried. Then, the values of solidarity in social life are the existence of togetherness to uphold tradition and also choose to walk together. The sense of kinship as a social community is formed because Mount Langgudu is a place to meet and get to know each other. Thus, a sense of brotherhood and kinship (Angi ndai) emerges. The Olo tradition which has changed in terms of function and poetry

has social values that are adapted to the needs of the times, such as asking for the construction of schools, bridges, roads and the like, all of which are for the survival of society.

SUGESTION

For Bimanese, the researchers hope this research is useful to gain knowledge about the oral literary tradition of 'Olo' which is currently being unknown by the generations. Furthermore, for the researchers, there are still many other values to be studied regardless of what represented in this research. Something that can be seen today is a cultural representation of the ancients and it is a duty for young generation to maintain and preserve this cultural wealth.

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