

Formula in Tuja'i Molo'opu Custom Speech Procession of Leaders Acceptance in Gorontalo Community

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ABSTRACT

One of the oral literature which is still used in Gorontalo custom event is Tuja'i Molo'opu. Oral literature is uttered at the ceremonial officials' reception in Gorontalo. As other traditions are changing, Tuja'i Molo'opu also along with the changes of the society. Therefore, it needs to be held as the foundation for the preservation of the study of oral literature of Tuja'i Molo'opu. Thus, the Tuja'i Molo'opu ceremony does not complement the Molo'opu ceremony but contains moral messages, which as ancestors, messages to the man who will lead in Gorontalo. The theory used in this research is the theory of orality Albert Bates Lord and Ruth Finnegan. To apply this theory used two approaches, namely, structural and Ethnographic approaches. The structural approach is used to examine the formula composition of the tuja'i Molo'opu text as oral poetry. While the ethnographic approach is used to explore data on leadership the cultural aspects in the Gorontalo community. The results of this research show that formula tuja'i Molo'opu has the formula (1) repetition of a sentence, (2) repetition of the word group/phrase, (3) formula of word repetition, (4) formula of suffix, (5) formula of varied repetition, (6) parallelism.

1. Introduction

Tuja'i molo'opu is one of the traditional ceremonies of the people of Gorontalo that until now grow and develop in the supporting community. Like other oral traditions, every staging of *tuja'i molo'opu* in Gorontalo society results from an already existing modification. There is no new staging because the lyrics and texts are repeated, but the audience is different. In view of the staging of the oral tradition, Lord (1981: 31) says that every oral tradition performance is an authentic performance. Lord's opinion can be found in *tuja'i molo'opu*, because each staging *tuja'i molo'opu* has uniqueness. This uniqueness is due to each staging *tuja'i molo'opu* influenced by the context that supports it.

Different contexts will affect the formula *tuja'i molo'opu*. Based on experience, the singer's knowledge, the singer's intimacy with the audience, and the staging situation will affect the formula *tuja'i molo'opu*. A professional singer will try to find out the background of the audience. Then from the knowledge of the singer, the background of the audience will affect the *tuja'i molo'opu* formula system in the play.

2. Methodology

The theory used in this research is the theory of orality Lord (1976) and Finnegan (1979). To apply this theory used two approaches, namely, structural and Ethnographic approaches. The structural approach is used to examine the formula composition of the *tuja'i molo'opu* text as oral poetry. At the same time, an ethnographic approach is used to explore data on leadership the cultural aspects in the Gorontalo community.

3. Results and Discussion

3.1 The formula in '*Tuja'i Molo'opu*'

Foley states that the formula is the result of a formulaic system (Tuloli, 1991: 143). Further, Foley explained that a formulaic system is a group of arrays that follow the same rhythm and syntactic patterns and have at least one common semantic element. The formula can not be explained by formulaic expression.

According to Lord (1981, p. 30), formulaic expression is an array or a part of arrays arranged on the basis of formulas pattern. Thus, according to Lord (1960: 101, 1976: 4, 1981: 30), the formula is "a group of words which is regularly employed under the same metrical conditions to express a given essential idea".

From the definition, it can be understood that a formula can be words, phrases, clauses, or arrays and appear many times in the story. In addition, there are formulaic expressions that can be utilized, namely word groups based on skeleton or pattern formula (Lord, 1976: 4). According to Ong (1982: 35), the use of formulaic expression can help the formation of rhythmic discourse so that it becomes one of the tools to recall easily, quickly, and precisely and become a fixed expression that can survive orally.

Another important thing that Lord expressed was the absence of memorization by the speaker of oral tradition. The words and lines in the composition of the oral story are composed or created by the narrator using the formula pattern. Speakers of the oral tradition have the freedom to choose and place formulas on the composition of the story at the time of the performance. The technique of the formula was developed to serve himself as an expert or artist (Lord, 1976: 54). The narrator tries to remember the phrases he or she heard from other narrators and who have been used many times in telling a story. They use memories (remembering) as we unconsciously use expressions in ordinary conversation, rather than memorization (Lord, 1976: 55-56). The two ways in which the narrator makes the repetition is to recall and recreate it through the analogous repetition of existing words, phrases, clauses, and arrays. As Lord (1976: 25) says "word means an utterance". By arranging rows based on pattern formulas, there is a process of replacing, combining, modeling, and adding new words or phrases to the formula according to need. Further, Lord (1976: 34) states that every traditional poet presents his story by recreating spontaneously and using a number of available and ready-to-use language elements (words, compounds, phrases). The supply of such formulas is called stock-in-trade.

With reference to the concept, *tuja'i molo'opu*, a sacred text that became the object of study of this study, including oral poetry that only has the orality aspect limited in the technical sense. Nevertheless, this oral poetry has a form or pattern that is dominant enough to be worthy to study the formula.

The following analysis discusses the features of *tuja'i* as an oral poem. A common feature of oral poetry is the presence of formulas and formulas. According to Lord (1981: 47), no oral poetry is not formulaic. Discussion of the features of *tuja'i* trivialism is limited only to prominent elements of prominence, i.e., syntax, parallelism, and repetition patterns.

Beginning from the idea of the formula, the *tuja'i molo'opu* has a repetition and parallelism system or formula based on (1) array, (2) word group, and (3) word, and (4) suffix through the repetition and parallelism system that later facilitate the *tuja'i* representative or *utolia* as well as his performances in the ceremony reception of new officials in Gorontalo government. They can speak *tuja'i* from one stanza to the next verse without taking too long to think about it, but it will flow away. They perform the text composition of *tuja'i* through line repetitions by using schematic as sequences that form the *tuja'i molo'opu* text path.

Besides that, *tuja'i molo'opu* also has a system of parallelism that allows the singers to compose or compose *tuja'i molo'opu* when staging in a traditional ceremony of leader acceptance of government because parallelism is two or more parts of the whole sentence of the same form so as to give the pattern certain. In *tuja'i molo'opu*, parallelism can be seen as a pattern or formula used by all *tuja'i molo'opu* speakers to compose *tuja'i molo'opu*. Various kinds of parallelism in *tuja'i molo'opu* is a rhetorical device with aesthetic value and space that contains sequences of content, direction, and advice in *tuja'i molo'opu*.

Thus, it can be said that only by understanding the repetition system and parallelism, a singer or even an audience can be directly involved in the staging process of *tuja'i molo'opu*. By understanding the patterns of repetition and parallelism that exist in the *tuja'i molo'opu*. So someone will get even greater in having the opportunity to participate in a play.

3.1.1 Lines formula

The formula of the sentence is a formula in the form of repetition of the lines. The forms of the formula are used to express one essential idea, meaning the form of formula in *tuja'i* is used to assert the existence of a central idea. The idea is convenient with the meaning or meaning of the formula form. In *tuja'i* there is a line consisting of one word and there are four words. The words in this *tuja'i* also come with the addition of prefixes, suffixes, and reduplications as well. Reduplication in this *tuja'i*, has a repetition of the same line pattern in some places. To discuss this formula, it will be described in the categories of formulas in *tuja'i* in this study consisting of 1) repetition of lines, 2) repetition varies, and 3) parallelism.

Table 1. Full repeat lines formula

Lines	Gorontalo Version	Translation
(1)	<i>Wombu pulu hunggia</i>	Grandson of a noble country
(170)	-----	Grandson of a noble country
(201)	<i>Tambuluwa wunduwolo</i>	welcomed and upheld
(9)	-----	welcomed and upheld
(78)	<i>Timihulo lumuneo'lo</i>	stand up and move up
(11)	-----	stand up and move up
(57)	<i>Pati hulawa lo hulu</i>	brave son
(34)	-----	brave son
(88)	<i>Taa pobadari too rasulu</i>	proclaimer sunnah al-rasul
(144)	-----	proclaimer sunnah al-rasul
(145)	<i>Olayidu umuru</i>	Wish you long life
(38)	-----	Wish you long life
(40)	<i>Tambuluwa too madala</i>	is celebrated with the country's customs
(149)	-----	is celebrated with the country's customs
(51)	<i>Tambuluwa tadidiya</i>	is greeted with the greatness of custom
(142)	-----	is greeted with the greatness of custom
(159)	-----	is greeted with the greatness of custom
(203)	-----	is greeted with the greatness of custom

The quote in the table above shows the formula equation in each *tuja'i* for example, there are 12 recurring rows. In the pattern of sentence formula in the *wombu puluh puluh hunggia* 'grandson of a noble country' repeated 3 times, namely: in arrays 1, 170 and 201. This reveals the traditional leaders are very respectful of leaders. In *tambuluwa wunduwolo*'s row, 'rededicated with greatness' is repeated 2 times in arrays 9 and 55. This line emphasizes respect for leaders. The next line is *wawu maa toduwolo* 'and is now welcome' repeated 2 times in lines 10 and 78. This line is to honor and invite. The line *timihu lumune'olo* 'Please stand and go' repeated 2 times that is on lines 11 and 57. This sentence directs the leader to move. Then the phrase *Pati hulawa lo wulu* 'grandson noble true' is repeated 2 times ie in the 34 and 143 arrays. This line emphasizes praise to the leader. The next line of *wombu payu bulayi* 'grandson of aristocracy' repeats twice in lines 88 and 100. This line also emphasizes respect and praise for the leader. Furthermore, the phrase *taa pobadari to rasulu* 'that continue *sunnah al-rasul*' repeated as much as 2 times, namely in lines 36 and 145. This line implies the new leader is required to continue the leadership of the Prophet Muhammad. On the line of *yilodu'a lo sukuru* 'pray and give thanks' is repeated 2 times on lines 38 and 147. This line implies as a religious person, leader, and society should be grateful and pray.

Then, the phrase *olayidu umuru* 'may long life' repeated as much as 2 times, namely in the array 39 and 148. This line is the hope of the community for leaders given a long life. Furthermore, in the *lumune'o tumundulu* line 'increased in every way' repeats twice, in lines 40 and 149. This array is also hope and prayer to the leader. The next line *Tombuluwa too madala* 'is celebrated with the country's customs' repeated as much as 2 times, namely on lines 51 and 142. This line also expresses respect for the leader. As well as the *Tombuluwa tadidiya* line 'is greeted with the greatness of custom' repeated 3 times, namely in the arrays 5, 159, and 203. This line also a report and praise to the leader.

3.1.2 Various repetition formulas

This repeatable pattern of variations consists of four parts, namely repetition at the beginning of the first word, being the final word on the second word, usually, this line has only two words. The essential idea of the repetition formula varies like this is to give affirm.

(5) *Lo uwito lo utiya* That one and this one

(156) *Eya, teeto-teya, teya-teeto* God, here and there, herein in order to build respect for the leader.

The next pattern of repeats is that the initial word repetition in the first line is repeated on the third and fifth rows. Similarly, the beginning of the second line is repeated at the beginning of the fourth and sixth lines. Although this one stanza consists of four lines, there are five lines.

(151) *Dahayi umayango* Be careful not to be careless

(152) *Ode botu to payango* Like a rock in its bedding

(153) *Dahayi lumodu'o* Be careful not to drown

(154) *To baleyango bitu'o* On the kris wave

The pattern of repeating varied lines such as the above quotation is generally a prohibition and is contained in the elements of advice in each *tuja'i* variant, i.e. in the lines (61, 63, 66) and (62,64,). The three lines contain the word *Aadati* (custom), *diila* (not) and *umalo* (already agreed). The word *umalo* 'has been agreed upon' is in line 67. These three words have the same essence, so he forms a formula with a varied repetition pattern.

3.2 Formula parallelism

Parallelism is a style of language formed on the basis of repetition and seeks to achieve parallels in the use of two words or phrases that occupy the same function in the grammatical form (Keraf 1996: 126). In this selected *tuja'i*, parallelism is quite prominent in these three *tuja'i*(s). In many instances, the style of parallelism becomes a ready-made formula. Based on this understanding, the parallel form in *tuja'i* can be divided into three types, namely: a). Parallelism in the row of two lines, and b) parallelism varies.

3.2.1 Parallelism in the row of two lines

Adati lo hunggia Provisions of local customs

Dila hikati-katiya Not with the dosage

Observe the customary members of the Customs

Dila hilabo-labota Not discriminated

Adati tomilito Our ancestors

Umalo buli-bulito It has been agreed and taken

Lengge polayi'opo Worship and move on

Lengge poluwalopo Seems to exit

Lo uwito lo utiya With it and with this

Lo utiya lo uwito With this and with it

Pati hulawa asala Son of noble generations

Didi lo upstream aradha Coming from the center of the country

Pati hulawa lo wulu Son of noble generations

Didi lo'u londlo upstream Coming from a high place

Dahayi umayanggo Be careful not to be careless

Ode botu to payango Like rock in its bed

Dahayi u lumodu'o Be careful not to be affected

To baleyanggo bitu'o On carving of kris



Figure 1. Parallelism in the row of two lines

3.2.2 Parallelism Varies

<i>Lengge ahi motiyale</i>	Go on
<i>Yilengge ilo alopo</i>	Would be happy to quit
<i>Lumengge lumuwalopo</i>	Towards a customary hearing
<i>Wawu polengge lomayi</i>	And please move on
<i>Polengge lomayi odiya</i>	Go for a ride

Variations on the stanza above with the word *lengge* 'go on'. In the second line *yilengge ilo alopo* "would be happy to quit" and in the next line *lumengge lumuwalopo* "towards a customary hearing". From these three lines, in terms of tenses, the first and third lines are the time of the present tense and in the second, fourth, and fifth line, the time of the future tense.

<i>Wombu luwalo lomayi</i>	Grandson is welcome out
<i>Luwalayi to ladiya</i>	Get out of the palace
<i>Wombu tuwoto lomayi</i>	Grandson are welcome to enter
<i>Tuwotayi to dutula</i>	Enter through this path
<i>Wombu tupalo lomayi</i>	Grandson are welcome to enter
<i>Tupalayi to dutula</i>	Enter through this path

The syntactic parallelism formulas that form the framework of the schematic compositions lie in the elements of praise, direction, and counsel in the *tuja'i molo'opu*. These lines are, in fact, formulas in a syntactic parallelism pattern, the pattern of parallel sentences.

3.3 Formula 'Tuja'i Molo'opu' based on word group repetition

In his explanation of the formula, Lord said that one of the repetitions in the Yugoslavia people's song was the repetition of word groups in the singing. However, the model of this formula can also be found in the tradition of the *tuja'i Molo'opu*. It is because in addition to using the formula with the pattern of repetition of words or syllables as mentioned above, the tradition *tuja'i Molo'opu* also has a formula based on group repetition words. The formula with this model is found in the repetition of word groups present at each end of the first line and repeated on the second line of each stanza.

The first-word repetition model on the first line is repeated on the first word of the second, third, and even fourth lines. This model of repetition is similar to the model of parallelism. The number of lines in the stanza is not fixed. Therefore open the opportunity *tuja'i* speaker to improvise or add to the existing temple—for example, repetition of the initial word on the first line, as below.

Table 2. Word group repetition

Lines	Gorontalo Version	Translation
1	<i>Wombu pulu lohunggia</i>	Grandson nobility of the country
3	<i>Lo'u limo lohunggia</i>	Which occupies the five countries
5	<i>Lo adati lohunggia</i>	With the customs of the country
18	<i>Wawu maa toduwolo</i>	And will be welcome
56	<i>Wawu maa pohutuwolo</i>	And it will be implemented
72	<i>Wawu maa popohuliya</i>	And it will be implemented
89	<i>Wawu polengge lomayi</i>	And go here
31	<i>Wawu maa popohuliya</i>	And it will be implemented
182	<i>Wawu maa popohulo'olo</i>	And will be seated
186	<i>Wawu tuwoto lomayi</i>	And come here
5	<i>Wawu maa popohuliya</i>	And it will be implemented
55	<i>Wawu maa pohutuwolo</i>	And it will be implemented

87	<u>Wawu</u> polengge lomayi	And go here
60	<u>Molonggumo to ladiya</u>	The order in the palace
71	<u>Luwalayi to ladiya</u>	Get out of the palace
168	<u>Malo mayi to ladiya</u>	It has now arrived at the palace

3.3.1 Repetition formula based on word repetition

Speakers of the oral tradition have the freedom to choose and place formulas on the composition of the story at the time of the performance. The technique of the formula was developed to serve himself as an expert or artist (Lord, 1976: 54). The speaker tries to remember the phrases he or she heard from other speakers and who have been used many times in telling a story. They use memories (remembering) as we unconsciously use expressions in ordinary conversation rather than memorization (Lord, 1976: 55-56). Furthermore, Lord (1976: 34) states that every traditional poet presents his story by recreating spontaneously and using a number of available and ready-to-use language elements (words, compounds, phrases). The supply of such formulas is called stock-in-trade. Here is a pattern of repetition of words in *tuja'i molo'opu*.

- (94) Pange wali pange Be empty and be empty
 (95) Pange oduta'a Be empty to stirrup
 (96) Pange otihula Be empty for standing place
 (116) Ode timo ipitalo Like a portable luggage
 (117) Ode tumula popalo Like a filled bamboo
 (118) Ode pini buo'alo Like a washed cotton
 (119) Ode hulawa putalo Like pure gold

Tabel 3. Word repetition

Lines	Gorontalo Version	Translation
1	<u>Wombu pulu hunggia</u>	Grandson nobility of the country
8	<u>Wombu malo pudu'olo</u>	Grandson will be crowned
50	<u>Wombu hulawa gumala</u>	Grandson nobility true
54	<u>Wombu banda ilata</u>	Grandson the best son
84	<u>Wombu payu bulayi</u>	Grandson noble nobles
88	<u>Wombu maa toduwolo</u>	Grandson will be welcome
100	<u>Wombu tupalo lomayi</u>	Grandson come here
110	<u>Wombu tupalo lomayi</u>	Grandson come here
180	<u>Wombu tuwoto lomayi</u>	Grandson come here
181	<u>Wombu li Tongohula</u>	Grandson of Tolangohula
4	<u>Malo to dula botiya</u>	Today
113	<u>Malo liyatuwa</u>	Unified and integrated
168	<u>Malo mayi to ladiya</u>	It has now arrived at the palace
189	<u>Malo payu humalo</u>	It has been set in the custom

3.3.2 Repetition formula of the name of the character

In addition to repeating the word at the beginning and end of the line in the stanza, the *tuja'i molo'opu* text also has a formula for repeating the name of the character. The figures in the text of this *tuja'i Molo'opu* are only two. The first or *ami 'us'*, is the *tuja'i* or traditional leaders representing the Gorontalo people, and the second is the second person in the text, is the person

being crowned. In the *tuja'i molo'opu* texts, this crowned person is usually called *wombu* 'grandson'. Other figures in this text such as *tiyombu*, starch, *mbu'i* and *rasulu* are just as accompanists. Here is a repetition of the name of the character in the *tuja'i Molo'opu* text.

The word *wombu* 'grandson' is a word commonly used in *tuja'i* to greet the envoy person, whether *tuja'i* marriage, *tuja'i* cemetery, *tuja'i* giving the traditional title or *tuja'i* acceptance. This word *wombu* is a tribute and appreciation to the man who did the *tuja'i*. This word *wombu* has 14 times using this word. This word seems to dominate in *tuja'i*. This word is usually at the beginning of the line.

Furthermore, the word *ami* 'us', here the customary leaders introduce themselves. This word is usually at the beginning of the line. Repeating this word 3 times. As a person representing the community, this adat figure considers or declares himself as the *tiilo-tiyamo* 'parent', or grandpa '*tiyombu*'. Thus, giving adat leaders' advice to this beloved man is considered the advice of a grandfather to his grandson.

Here is the word 'son'. This word is also regarded as a tribute to the man who did *tuja'i*. This word includes the word archaic or is no longer used in the daily narrative. Besides the word *mbu'i* 'madamme' or maybe a word that approximates its meaning is '*puan*' or lady. This word is used for a respected woman or a girl, on the use of this word repeated twice. So the words *wombu* 'grandson', the word *ami* 'us', 'son' starch, and *mbu'i* 'madamme' are schematic compositions on the opening element.

Furthermore, the word *olongia* 'king', although now Gorontalo area is no longer a royal form, this word is still used as penggan said leader or people in power. Then the word *rasulu* 'rasul' this word belongs to the religious element. The purpose of the use of this word of the apostle in order to run the government, the leader can follow the leadership of the Prophet Muhammad.

Other words as a figure in the *tuja'i Molo'opu* texts are *baate* 'custom figures'. This word only repeats twice. Furthermore, the word *bandla* 'son', this word as a substitute for *wombu* 'grandson'. This word appears only once.

3.3.3 The repeat place name formula

Although *tuja'i* is only a monologue of the adat figure to the sought-after person, and the *tuja'i Molo'opu* texts are definite texts but no similar *tuja'i* texts. This *tuja'i molo'opu* text contains the name of the place where the repetition becomes a formula in composing *tuja'i*. The names of the places are like *hunggia*, *madala*, *ladiya* / *yiladiya*, *lipu* and upstream. The word *hunggia* 'land' was once said to be a small kingdom. This word includes the word archaic and is commonly used in *tuja'i*. Repetition 8 times. The name of this place dominates the name of the place in *tuja'i*.

Furthermore, the word *madala* 'country' is similar to the word *hunggia* (used to call the small kingdom). Repetition of this word 4 times. The word to *ladiya*, *yiladiya* 'palace', because the palace is no longer there, so until now this word is used for the home of the new leader's office. This word repeats 3 times. The word *lipu/ulipu* 'land', now this word is used for village or village. This word repeats 7 times.

The word *hunggia* 'country', the word *madala* 'country', to *ladiya/yiladiya* 'palace', and the word *lipu/ulipu* 'land' is a schematic composition of the opening element, the steering element, and on almost all elements present in the *tuja'i Molo'opu*.

3.4 Formula Tuja'i Molo'opu based on the repetition of suffix word

According to Lord (1981: 30), a formula is a group of words that are regularly exploited under the same dimensional conditions to express one essential idea (subject). Formulas can be phrases, clauses, and rows. There are rows or half rows that can be entered in formulated rows as arranged according to the system or pattern of the formula (Tuloli, 1990: 143). On these lines, there is at least one same line (Lord, 1981: 47). To further clarify the concept of the formula, Tuloli refers to the concept of Niles that emphasizes the formulaic system as a row group that follows the same rhythm and syntactic patterns and has at least one common principal semantic element (Tuloli 1990: 143).

In the tradition of *tuja'i molo'opu*, the concept of the formula is divided into several types. Formula *tuja'i molo'opu* tradition uses reps based on word or syllable. This repetition or repetition becomes important, as it will give space for the variation of the tone that exists in the *tuja'i molo'opu* tradition. Based on existing data, the oral tradition of *tuja'i molo'opu* has some form of repetition of words or syllables that can be categorized as one of the formulas in the *tuja'i tradition* of *Molo'opu*, i.e., repetition of syllables at the end of the line in each verse, the repetition of such syllables *olo/alo*, *ulu/uru*, *iya/ia*, *ale*, *ula*, *ata* and so on almost every stanza in the *tuja'i molo'opu* tradition. The sound equation at the end of this line is also called rhyme. Rhyme on *tuja'i*, especially at the end of the line, marking stanzas, episodes, or episodes. The rhyming element, which is at the end of this line, has a function to create the beauty of sound in the listener. The listener is not solely interested in the content and advice of *tuja'i*, but also the beauty that rhyme creates in *tuja'i*.

The repetition of syllables/word endings that are almost present in every line on the *tuja'i molo'opu* is categorized as a kind of indirect necessity before entering the text that exists in each stanza. This can be seen in the *tuja'i molo'opu* tradition text as follows.

Table 4. Suffix *iya/ia*

Lines	Suffix <i>iya/ia</i>	Translation
1	<i>Wombu pulu lo hunggia</i>	Grandson nobility of the country
2	<i>Lo lipu duluwo botiya</i>	In these two countries
3	<i>Lo'u limo lo hunggia</i>	Which occupies the five countries
4	<i>Malo to dula botiya</i>	Today
5	<i>Tombuluwa tadidiya</i>	Greeted with admirable greatness
6	<i>Wawu maa popohuliya</i>	And it will be celebrated
7	<i>Lo adati lo hunggia</i>	With the customs of the country
59	<i>Hulalata lo hunggia</i>	The customary provisions of the country
60	<i>Molunggumo to ladiya</i>	Domestic order
61	<i>Adati lo hunggia</i>	Provisions of local customs
62	<i>Dila hikati-katiya</i>	Not by dosage
71	<i>Luwalayi to ladiya</i>	Get out of the palace
72	<i>Wawu maa popo huliya</i>	To be celebrated
73	<i>Lo adati hunggia</i>	With the ancestral customs of the country
74	<i>To'U wito to utiya</i>	It's over there and it's here
75	<i>Eyaaaanggu.....</i>	My Lord
170	<i>Wombu pulu hunggia</i>	Cucunda son of the land
171	<i>To lipu duluwo tiya</i>	In these two countries
172	<i>To'u limo lo hunggia</i>	Which occupies five countries
173	<i>Malo todula botiya</i>	Today
174	<i>Timbuluwo botiya</i>	Greeted and honored
175	<i>Lo'uwito lo utiya</i>	About it and this
176	<i>Layi'ayi deladiya</i>	Please go to the palace
177	<i>Bilulo'a maa sadiya</i>	Traditional guarantees are available
178	<i>To wombu pulu mulia</i>	Prepared for grandson noble
179	<i>Eyaaaanggu.....</i>	My lord ...

Tabel 5. Suffix *olo/alo*

Lines	Suffix <i>olo/alo</i>	Translation
8	<i>Wombu malo pudu'olo</i>	Grandson will be picked up
9	<i>Tombuluwa wunduwolo</i>	Widely and upheld
10	<i>Wawu maa toduwolo</i>	And will be welcome
11	<i>Timihu lumune'olo</i>	Stand up and move on
12	<i>Eyaaaanggu.....</i>	My Lord
54	<i>Wombu maa toduwolo</i>	Grandson will be picked up
55	<i>Tombuluwo wundluwolo</i>	Celebrated and glorified

56	<i>Wawu maa pohutu<u>wolo</u></i>	And will be implemented
57	<i>Timihu lumune'<u>olo</u></i>	Please stand up and go
58	<i>Eyaaaaanggu.....</i>	My lord.....
76	<i>Wombu maa popoluwa<u>lolo</u></i>	Grandson is welcome out
77	<i>Mondlo yiladiya mu<u>lolo</u></i>	From the ancient palace (private house)
78	<i>Wawu maa tod<u>wolo</u></i>	And will be welcome
79	<i>Molaahu moluh<u>utolo</u></i>	To down the traditional stairs.
80	<i>Eyaaaaanggu.....</i>	My lord.....
114	<i>Lotutayi lo<u>popalo</u></i>	Without worry and doubt
115	<i>Dilohe yind<u>lalo</u></i>	Worry and fear
116	<i>Ode timo ipit<u>alo</u></i>	Like a carry-on
117	<i>Ode tamula pop<u>alo</u></i>	Like a cleaned bamboo
118	<i>Ode pini bubo'<u>alo</u></i>	Like a washed cotton
119	<i>Ode hulawa put<u>alo</u></i>	Like pure gold
120	<i>Eyaaanggu.....</i>	My lord.....

Tabel 6. Suffix Ulu/uru

Lines	Suffix Ulu/uru	Translation
34	<i>Pati hulawa lo w<u>ulu</u></i>	The true noble son of
35	<i>Didi lo'u londlo h<u>ulu</u></i>	Which comes from upstream
36	<i>Taa pobadari to ras<u>ulu</u></i>	The proponent of the sunnah of the apostle
37	<i>Ulipu motomb<u>ulu</u></i>	Customary stakeholders make a speech
38	<i>Yilodu'a lo syuk<u>uru</u></i>	Pray and be grateful
39	<i>Olayidu um<u>uru</u></i>	Hopefully, live longer
40	<i>Lumene'o tumund<u>ulu</u></i>	Rising in everything
41	<i>Toduwolo motihuloo to kat<u>ulu</u></i>	Seated on the mattress
42	<i>Eyaaaaanggu.....</i>	My Lord.....
143	<i>Pati hulawa lo w<u>ulu</u></i>	True noble son
144	<i>Didi lo'u londlo h<u>ulu</u></i>	Which comes from upstream
145	<i>Tombuluwa to madala</i>	Honored by customary stakeholders
146	<i>Taa pobadari to ras<u>ulu</u></i>	The proponent of the sunnah of the apostle
147	<i>Ulipu motomb<u>ulu</u></i>	Adat stakeholders carry out
148	<i>Olayidu um<u>uru</u></i>	Hopefully, live longer
149	<i>Lumene'o tumund<u>ulu</u></i>	Rising in everything
150	<i>Eyaaaaanggu.....</i>	My Lord.....

Tabel 7. Suffix *ale*

Lines	Suffix <i>ale</i>	Translation
160	<i>Lengge ahi motiy<u>ale</u></i>	Going on
161	<i>Taluhi mbu'i Bung<u>ale</u></i>	Following Mbu'i Bungale's mother
162	<i>Wali binde lol<u>ale</u></i>	The true noble race
163	<i>Talude'o timbuw<u>ale</u></i>	With no exception
164	<i>Lipu duwolu lum<u>ale</u></i>	Both countries glorify
165	<i>Lumonggia limondl<u>ale</u></i>	Carefully walk
166	<i>Lumondlale lumonggia</i>	Walk carefully
167	<i>Tolipu duduwo tiya</i>	In these two countries
168	<i>Malo mayi to ladiya</i>	It has now arrived at the palace
169	<i>Eyaaaaanggu.....</i>	My lord

Tabel 8. Suffix *ula*

Lines	Suffix <i>ula</i>	Translation
182	<i>Tuwotayi to dut<u>ula</u></i>	
183	<i>Panggeta lalande bu<u>la</u></i>	Enter through this path
184	<i>Mbu'i wawu huhund<u>ula</u></i>	The curtain had been uncovered
185	<i>Wali limato lo du<u>la</u></i>	Mother with escorts sultan of Matolodula
186	<i>Wombu li Tolangoh<u>ula</u></i>	Grandson of Mbu'i Tolangohula
187	<i>Hulawa de tilih<u>ula</u></i>	It's like big gold
188	<i>Eyaaaaanggu.....</i>	My lord

Tabel 9. Sufix *ala*

Lines	Sufix <i>ala</i>	Translation
7	<i>Wombu hulawa gum<u>ala</u></i>	Grandson true son
8	<i>Tombuluwa to mad<u>ala</u></i>	with the customs of greatness
9	<i>Poli poo ambuw<u>ala</u></i>	Already with agreement
10	<i>Lo udula'a kim<u>ala</u></i>	By customary stakeholders
50	<i>Wombu hulawa gum<u>ala</u></i>	Grandson true son
51	<i>Tombuluwa to mad<u>ala</u></i>	with the customs of greatness
52	<i>Poli poo ambuw<u>ala</u></i>	Already with agreement
53	<i>Lo udula'a kim<u>ala</u></i>	By customary stakeholders

Table 10. Sufix Ata

Lines	Sufix Ata	Translation
81	<i>Hiambuwa hipadata</i>	All the people gathered
82	<i>Molimengo ilomata</i>	Expect grace
83	<i>Wombu bandla ilata</i>	Grandson becomes leader
84	<i>Donggo eya ta kawasa</i>	God is decisive
85	<i>To olandlo potuhata</i>	On my master's instructions
86	<i>Eyaaaaanggu.....</i>	My Lord

From a table of syllable repetitions at the end of this line, the prominent feature in this *tuja'i* is the use of the most "o" sounds, as in the "po", "alo", "mo/ngo" suffixes. This is in accordance with what is stated by Tuloli (1991: 199) Gorontalo language is a vocalist language so that every syllable is covered with vowels. Of the five main vowels in Gorontalo, it turns out that "o" is more dominant in the formation of the final rhyme. Other sounds are used with low frequencies. In addition to the "o" sound, the sound "a" includes those used as the final rhyme in *tuja'i*, for example: "iya / ia", "la", "ata", "ala", "uwa", and so on. So the sound element used to build rhymes in *tuja'i molo'opu* can not be separated from the Gorontalo language phonetic system.

4. Conclusion

This study aims to find the characteristics of the formula as the identity of Gorontalo oral literature, especially *Tuja'i*. Formulas in *Tuja'i* can reveal how much vocabulary the speaking community has, and how they express it. *Tuja'i Molo'opu* is oral literature delivered at the *Molo'opu* ceremony or the reception ceremony of officials who rule in Gorontalo district. This ceremony is a relic of the past that the system of appointment or acceptance of its leader is still relevant to this modern era. *Molo'opu* traditional ceremony is inseparable from the performance aspect as an important part of oral tradition. Every movement on the performance of the *Molo'opu* ceremony, accompanied by oral literature *tuja'i*. The *tuja'i Molo'opu* text at each performance of this ceremony follows or mimics some of the earlier texts, but the *tuja'i* can develop or reconstruct the *tuja'i* text with its own formula. Thus there is no similar *tuja'i* text from any performance of the ceremony. Composing this formula is done by replacing, combining, forming models, and adding new words or phrases to the formula according to needs spontaneously. This research shows that formula *tuja'i Molo'opu* has the formula (1) repetition of lines, (2) repetition of word group/phrase, (3) formula of word repetition, (4) formula varied repetition, (5) parallelism. This study is hoped to be a complement of literature about Gorontalo oral literature. However, many things cannot be studied in this research, such as the dominant consonant sounds and other aspects of oral poetry. Therefore, it is hoped that further studies could be conducted using other theories and other aspects of oral literature.

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