

***Kontala* in the Context of Muna Culture**

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This article contains the results of the study conducted in Muna Regency, Southeast Sulawesi, in 2010. This study aims at revealing and analyzing the form, function, meaning and value of the *kantola* using intrinsic and extrinsic approaches. The *kantola* was processed in such a way that it became a particular material so that its aesthetic effects could be obtained. The intrinsic approach was used to observe the structural aspect. The aspects of the study range from style, image, metaphor, symbol, and myth. The extrinsic approach was used to discuss the setting and environment. In addition to the structural theory, the functional theory was also used in this study. The functional theory of a text covers all the natures which collectively refer to or have the main and additional functions. Besides, the pragmatic approach was also used in this study. Descriptive analytic method, which could reveal and analyze the content, form, function, meaning and value of the *kantola* was employed. The results of the study show that the *kantola*, which is in the form of several poems, contain (a) satire, (b) criticism, (c) romantic love, (d) advices, (f) suggestion, (g) invitation with family and unity as the themes. The *kantola* functions to amuse, unify, pacify sorrow for its fans. The values contained are (a) sportiveness, (b) skill, (c) ethics and morality, (d) togetherness, (e) education, (f) religiosity, (g) patience, (h) intelligence (intellectual intelligence, emotional intelligence, social intelligence, and spiritual intelligence). Based on the values contained, the *kantola* needs to be learned, developed and performed again in every public party as the real steps to preserve it in daily life with high creativity; its form and performance are modified and adapted.

Keywords: *Kantola*, kabhanti, form, function, meaning and value

Muna is an ethnic group having many types of arts. Among the arts which used to exist and to be performed by the Muna ethnic group was what was referred to as *seni pantun kantola* (hereinafter referred to as *kantola*). Etymologically, *kantola* is derived from two morphemes; they are *ka-* and *tola* meaning ‘panggil’. The morphem *ka-* in the verb of the language spoken by Muna language has grammatical derivational function. The morpheme *ka-* changes into *kan-*, as the nasalization influence of the language of arts on Muna language. In addition to the morphem *ka-*, there are other words of arts as exemplified by *kadidiki* → *kandidiki* ‘too small’; *katiarasi* → ‘being loved’. Nasalization also takes place in the initial part of a word such as exemplified by *pedamo* → *mpdedamo* ‘as/like’: *bungaedha* → *mbungaedha* ‘a type of flowers’; *sumolo* → *nsumolo* ‘will come to see someone’ (Sidu, 2008: 1). This means that *kantola* means ‘summon’, ‘invitation’ or ‘instruction’. Summon or invitation or instruction is addressed to the public

to come to take part in a performance or to come to listen to the song referred to as *kantola*.

Kantola is one form of the people’s arts which was highly loved by the Muna community in the past. It was performed in almost all the public parties such as wedding ceremony, *nazar* ceremony, and so forth. Now it has been scarcely performed and has almost become extinct; it has almost been the past; it has almost never been heard in Indonesia in general and in Muna Regency in particular.

The language used in *Kontala* was the standard Muna language and its particular dialect. It used the rhythmic prose language with similes. If viewed from the relationship between its form, content and meaning, it looks like the lyrical prose or the poems used in the Malay literature, or it looks like the Sangir Talaud oral literary works such as *sasalamate*, *sasambo*, and *bawono*. The language ambiguity in expressing love, invitation, satire and

insult symbolizes similarity in language behavior among the Malay people all over the archipelago. Malay has excellent figurative expressions and poems and language spoken by Muna people does too. The languages spoken all over the archipelago have refined forms and deep meanings. The Malay people is characterized by their language politeness and; similarly, the language politeness features the Muna people, who always avoid uttering snake, crocodile, evil spirit, pig, and the like. *Wood root* is used to refer to the snake; *telinga tungku* (the fireplace ear) is used to refer to the crocodile, and *tuan* (master) is used to refer to the evil spirit, and so forth.

In the language spoken by the Malay people, *bahasa daun* (leaf language) is used to refer to the love addressed by a young man to a young girl. The young Batakese people use *sitarak*, *kedung-dung*, *sitata*, *sitangis*, *podom-podom* and *pahuyang*, which belong to the leaf language, meaning *getting divorced/separated, I cannot sleep, always crying*, to express their love. The sound similarity among these leaves can be quoted from the hypothesis introduced by Van Ophuysen (in Soetarno, 1967: 19) as follows.

<i>sitarak</i>	pronounced almost similar to <i>marsarak</i>	'getting divorced'
<i>kedung-dung</i>	pronounced almost similar to <i>dung</i>	'after'
<i>sitata</i>	pronounced almost similar to <i>hita</i>	'we/us'
<i>sitangis</i>	pronounced almost similar to <i>tangis</i>	'crying'
<i>podom-podom</i>	pronounced almost similar to <i>au</i>	'I/me'

Actually, the Malay literature is classified as a regional literature (Riau, East Sumatra, and Semenanjung). Many experts such as Gonda, Hooykaas, Windstedt, Emeis, Joyodiningrat, and so forth, have conducted research in the Malay literature.

The Malay literature resembles the Muna literature in regard to their legends, the tabooed words, *kutika*, physiognomy, *katurangan* and so forth. In addition, the Muna people are familiar with *pawing* (tamer), consoler, magic formula, poetry, figurative expression, proverb, simile and so forth. The Malay people resemble the Muna people in regard to the fact that they like using figurative expressions. It seems that the Malay people in particular (and the Indonesian people in general) used to like using symbols and words containing speech sounds related to particular words.

This is proved by the examples provided by Hooykaas (in Soetarno) in his book entitled *Over Maleise Literatuur* as follows:

a. From the symbolic point of view:

Bunga kemboja (a type of flowers) symbolizes death

Delima (another type of flowers) symbolizes lips

Peria (bitter) symbolizes disappointment

Jeruk asam (a type of sour oranges) symbolizes refused application

Similar symbolic words are also commonly used in the language spoken by the Muna people as can be illustrated by the following examples.

Katogha 'gagak' (crow) symbolizes black people

Dhini 'jin' (evil spirit) symbolizes big and fat people

Paria 'peria' symbolizes disappointment

Wula sungku 'the full moon' symbolizes the beauty of a girl

b. The words containing related sounds :

selasih, meaning lover

padi, meaning heart

1. Forms of *Kantola*

The form of *kantola* is similar to the form of lyrical prose in the Malay literature; it is made up of parts as the stages of its performance; the non lyrical part referred to as *runtete* or *ruu-ruunte* and the lyrical part referred to as *kabhanti* (poem). The non lyrical part serves as the introduction or the initial part as the warming up before the *kantola* lyrics are performed as the *kabhanti*. The forms are as follows.

a. The *Runtete* form

a a a a a a a a a , e e e e e e e e e e e e e e e e e e
 e e e , la a a a a a a a a a a a a a a a a a ; la a a a
 a a a a a a a a a a a a a a a a a . Such forms are sung with beautiful voice to penetrate the deep recesses of the heart. The soft strains inspire love and lively happiness. The *runtete* is sung repeatedly within 5-7 minutes. The *runtete* or *ruu-ruunte* is followed by the *kabhanti* (poem), as can be seen from the following form of *kantola*.

b. The forms of *Kantola*

wantila-ntila maleno

'a hen with beautiful feather'

nokolesigho seghulu

'having one cock'

tasaama-amaramo

‘endless anger’

noneati naebhantu

‘the intention contained booms out’

bhe nasebhondu-sebhondo

‘than occasional booming out’

2. The Content of *Kantola*

In general, *kantola* contains many things related to matters pertaining to human life; and in particular, it contains all types of its people’s feelings. Specifically, it contains a) satire; b) criticism; c) advice; d) suggestion; e) revenge and hatred; and f) loving affection. In the next part, the *kantola* forms and lyrics are fully presented. It uses figurative, poetic and beautiful expressions, which sometimes sting, incite, amuse, insult, love, mock, persuade, refuse love, accept love, submit to fate, and so forth.

LITERATURE REVIEW

Recitation of *kantola* (a type of traditional poetry) is one of the oral traditions owned by the Muna people living in Muna Regency, South Sulawesi. Such an oral tradition has been inherited from generation to generation, although it has been occasionally performed. The cultural transmission of *kantola* from the old generation to the young generation has taken place naturally. Transmission means an attempt made to spread and bequeath a performance orally. Finnegan (1992: 114-115) states that the concept of transmission cannot be separated from memory. In other words, memory develops into transmission. The initial model of memory is passive and then gets active. Memory is not defined as learning by heart but as a creative activity which is organized and done by what is called a *pande kantola*. The transmission of *kantola*, as an oral literary work, has developed naturally, although less fluently.

Kantola is not in the written text. Its lyrics are composed at the same time when it is performed headed by the *pande kantola*. Although its lyrics, which are in the form of couplets, are composed within about five minutes, those who take part in it can perform it skillfully with perfect songs.

If viewed from the figure of speech used, the *kantola* lyrics belong to the lyrics used in the prose. The lyrical prose is well known as part of the old

literature; as the other oral recitation of poetry. Atmazaki (1986: 82) states that old literary work belongs to the old literature which is presented orally, from mouth to mouth by a narrator or a poet for one or a group of listeners. Furthermore, Gafar (1990: 5) states that oral literature is a particular type or class of literature orally and anonymously narrated from mouth to mouth and presenting the past life of a community.

Kantola may also be defined as an oral folklore. From semiotic point of view, Dananjaya (1997: 2) describes several characteristics of an oral folklore; they are a) it is usually orally transmitted; b) it is spread in the form which is relatively constant; c) it is anonymous; d) it is useful to the collective life; and e) it is part of collective belongings. *Pantun* is one of the oral original Indonesian poems which is famous enough all over the archipelago and is widely spread. Therefore, it is well-known in every part of the archipelago such as in Aceh, Java, Banjar, sunda, Toraja and Bugis (see Fang (1993: 199)). As it has a lot of fans in the archipelago, it is considered the people’s poetry or the traditional poetry (Rangkuto, 1982: 95). A poem contains at least a) rhythm; b) sound; and c) content. Furthermore, Alisyahbana (1996: 13) states that in a poem three things are prepared; they are a) a rhythm which is useful to obtain stronger power; b) sounds which are useful to prepare the listener’s heart to accept feelings and thoughts; and c) the content contained.

Kantola cannot be separated from rhyme elements as generally found in the other types of poetry. However, the rhyme in it is not restricting. The most important element is its rhythm. Most experts state that a poem is a pattern based on the sounds which are beautifully repeated. The beauty in *kantola* is also determined by adequate rows. In this case, rows are the lyrical lines specified by rhythms or number of syllables generally restricted by syntactical units. In *kantola*, rows are highly important as the substitution of sound units and soft stress may add particular meanings.

Kantola, in addition to containing various meanings, contains the life values of the people supporting it reflected by a set of beautiful words in the form of symbols. The symbols presented in the set of words forming *kantola*, actually reflect the personalities of those taking part in it and of the people listening to

it. The language symbols used in *kantola* is one of the semiotic studies. Semiotics is a study focusing its analysis on the use of symbols and their meanings (see Leech, 1983:8; Zonest, 2001: 26; Lyons, 1977). The values *kantola* contains constitute the totality of the behaviors of the players. Therefore, it is necessary to observe from the theory of values. Such values are related to the good, bad and beautiful behaviors. Basically, the life values are related to ethics and morality (see Sumarjo, 2000: 6).

Kantola can be categorized based on the rhythms used. Based on the rhythms, La Mokui (1991: 6-8) classifies it into four types; they are a) *kabhanti kantola*: the '*pantun*' (traditional poetry) which is sung with standard rhythm while playing *kantola*; b) *kabhanti watulea*: the *kabhanti* sung with the *watulea* rhythm (*watulea* is the name of a village); c) *kabhanti gambusu*: the *kabhanti* sung with *gamabus* rhythm; and d) *kabhanti modero*: the *kabhanti* sung following the *modero* rhythm; *modero* is an area in Muna Regency.

KONTALA IN THE CONTEXT OF MUNA CULTURE

1. *Kantola* performance

Kantola is usually performed at night starting from 8.00 p.m to 07.00 a.m (the following day). It is performed with rhythmic and long songs, and regular intonation and tempo that characterize it. In its performance, it is divided into two. The first stage is the stage without lyrics termed as *runtete* as described above. The *runtete* is performed by two parties; the females and males. They act alternately. The songs are sung by each group several times.

Then, the second stage, termed as *kabhanti*, is performed with lyrics. The first opportunity is usually provided to the male group. When the male group performs the *kabhanti*, the female group observes its content and meaning; what it means and to whom it is addressed. When the females understand its content and meaning, the females launch their *kabhanti* as the reply to that performed by the males. When the *kabhanti* performed by the males is finished, the females reply to it with their accurate, proper, and perfect *kabhanti*.

As an illustration, look at the following picture:



Picture 1. *Kantola* Performed by the male

Kantola 2 (performed by the males)

Ane pae ngkahalino

'hopefully, nothing is complicated'

Melentu kasami sintu

'you design us'

Nsaidi kawule mani

'we are exhausted'

Taerergaroo harendesi

'doing what is instructed'

Tataga te kansibulu

'going uphill on the slope'

Kakombano wanasara

'the depths of *wanasara*'

Bhe dua ghuseno timbu

'related to the east season'

Kandeli dasingkiramo

'being slippery makes something smooth'

Ane pae sendaighoo

'if nothing'

Raghanosau ndumadi

'branch of living wood'

Mbalimo kafintaraha

'it is there the place for holding on'

Herughoo lalomu hae

'what makes sad,

Taotari-tarimamo rotino tuampetoro

'Tuanpetoro bread flows continuously'

Kantola 2 describes the love landing on a micro hill resulting from a love made by a male and a female. The meanings are deep. Such meanings are symbolized by figurative expressions as the package of such deep meanings. *Raghano sau ndumadi* 'the branch of living wood' actually symbolizes the woman's breast as their most precious belonging. Similarly, *rotino Tuampetoro* 'the bread of

Tuanpetoro' actually symbolizes the man's most precious belonging. However, the language used is packaged in such a refined way that those to whom *kabhanti* is addressed to will not become offended and angry.

The following illustration is performed by the females.



Picture 2. *Kantola* Performed by the females

Kantola 3

Atumola-tolaangko

'I get continuously interested'

Ne Kumasano Ompu

'in the Almighty'

Sangia kono waangko

'hopefully not provided'

Kembali meda bhaindo

'as other people'

Padaghoo kawu lalomu

'in order to be satisfied'

Mandeno pobandingingo

'being good at making comparison'

Kabua takapalenda

'inducing for analogy'

Bhemua dhe lau cinta

'love is not reached'

The process of replying to one another takes place until late at night and even to the following day. The two groups stop replying to one another after the community leader taking part in the *kantola* gives instruction that the performance is finished. It is closed not with ceremonial words but by the final *kabhanti* containing beautiful words meaning *it is in the morning, the songs are finished; please accept our apologies, we will continue it in another opportunity.*

Example 1

O alo siraramo

'the dawn is coming'

Sihaku dolindomana

'it's better for us to break up'

Example 2

Kamintae noraramo

'the dawn is coming'

Dopongapa-nggapa mana

'let's get separated'

Madaho tora elae

'we'll meet again later'

2. Objectives of the *Kantola* performance

Kantola is performed with various objectives, one of which is keeping a promise, which is made for several reasons. As an illustration, someone who was safe from an accident. Another illustration is that one of his/her family members was seriously sick, and the other member promised that if his/her relative who was seriously sick recovered, he/she promised that *kantola* would be performed. The next example is that someone who is poor promises that if he/she is economically better, he/she will perform *kantola*. In addition, *kantola* is also performed to amuse people. Therefore, it is one of the art products performed to entertain the Muna people after, for example, peeling cassava during day time, *kantola* is performed at night. Or their agricultural products are burned together using the ember produced with stones called *tunuha* 'bamboo which is filled up with grated cassava, then it is put on the ember before it is heaped up again'. The *tunuha* is heaped up at eight p.m. before it is dug up again at six the following day. The *tunuha* is watched over all night. To be able to stay up late, amusements are created, one of which is *kantola*. So many viewers usually come to see it that the yard where it is performed is crowded with them.

3. *Kantola* participants

The participants who take part in *kantola* are adults, teenagers, males and females. *Kantola* is divided into two groups; the female and male ones. It is sung in a standing position. The distance between the male group and the female group is not too far. (See the following picture).

Before *kantola* is sung, every group determines who will be the leader. The leader should be someone



Picture 3. *Kantola* participants are adults, teenagers, male and female

who is good at connecting the songs and interpreting the *kabhanti* meanings. The members follow or complete the *kabhanti* lines already connected. The *kabhanti* is spontaneously connected and is learned by heart by every member at that time as well. The break between the *kabhanti* performed by one group and the one performed by the other group is not too long. If the break is too long, the group responsible for it is stated to be the loser and then the other group may continue the performance. However, if there is no other group, the performance is discontinued.

Actually, in the *kantola* performance there is neither the loser nor the winner. However, the performance is stopped by the community leader; the group responsible for it is the loser. In this case, it is necessary for every group to be good at connecting the *kabhanti*. Connecting the *kabhanti* needs intelligence, skill and cohesiveness.

4. The time when *Kantola* is performed

Kantola is performed at a particular time. It is usually performed during dry season. The time selected based on the season. Generally, during dry season the Muna people are not bound to their daily activities such as the work in their plantations. During dry season, they usually pick their agricultural yields such as cassava and sweet-potatoes. The cassava is usually peeled during day time. As an entertainment, the *kantola* is performed at night.

5. The place where *Kantona* is performed

The *kantona* may be performed wherever. The important thing is that it is strategic, safe and comfortable. The distance between the female group and the male one is not too far for several reasons; they are a) the identity of every group should be clear; b) the costume worn by the group members

should be clear; c) the marital status of the members should be clear (single, married, widower, widow, sharing one husband, engaged, not engaged, and so forth); d) the profession of every member should be clear; and e) the characteristics of every member should be clear. If the identity, status, costume, profession and characteristic of the members are clear, it will be easier to identify whom the *kabhanti* will be addressed to.

6. The duration during which *Kantola* is performed

The duration during which a *kabhanti* is performed ranges from three to five minutes. During such a duration, the rival can arrange the *kabhanti* so well, accurately and properly that the target will be reached. Therefore, they should be highly intelligent as the *kabhanti* arranged in verses is only arranged within 3 or five minutes.

7. The target of the *kabhanti* of *Kantola*

The target of *kabhanti* depends on the desire of the team or group. If the target of the *kabhanti* is a woman, a selection should be made whether the woman who is a widow, single, married or who is engaged or jealous. If the target is a man, a selection should be made whether the man who has many wives, is greedy, madly in love and so forth. The target may also be based on someone's profession. In short, the *kabhanti* target depends on identity, status, characteristic and so forth as described above.

Those who are severely teased, hated and so forth as revealed from the *kabhanti* become motivated to revenge using the same intonation. However, this does not influence the kinship and brotherhood. They sometimes get offended when severely teased through the *kabhanti*; however, the revenge does not grow in their hearts. Their hatred and frustration disappear when the groups break up. Everybody goes home with beautiful memory; none goes home with bad memory. It is that which characterize the *kantola* performed in Muna Regency.

8. The *Kantola* meaning

a. Aesthetic meaning

As the other types of arts, *kantola* also has aesthetic values, which appear from the irregularities in form, sound, intonation, song and intonation. This means that its aesthetic values are related to its beauty in form, song and language.

Pay attention to the following *kantola* opening lyrics.

Kantola 4

O mbadha ngkoalomamo
 'we are bathed in dew'
Mai deruntete mana
 'let's start the *runtete* (the song without lyrics)'
Daeruntete sokaawu mpehulai
 'we sing as memory'
Sokaawu mpehulai
 'for memory'
Damate ngkawu mpaemo
 'after passing away everything will disappear'
Daeruntete tama bhe damalenda
 'we sing while analogizing'

The *kantola* lyrics may be sung by the male or female groups. However, they are usually sung by the male group before the female one. *Kantola 3* contains refined invitation and sign that it is getting dark and it is better to start the *kantola*. As the *kabhanti* of *kantola* 'reply lyrics', the reply is as follows.

Kantola 5

Sikatumpuno laloku
 'I thank you'
Dopoghawa-ghawa tora
 'we will meet again'
Dawu-dawaghoo fekiri
 'Share feeling and thought'
So kaetaahano namisi
 'as something for polishing feeling'
Palenda tapalendamo
 'let's analogize'
Sumano palenda mokesa
 'Analogizing with beautiful heart'

This is the *kantola* used as the reply made by the female group. *Kantola 4* contains cheerful welcoming meaning and appreciation of the invitation. The *kantola* starts immediately; however, everybody is recommended to listen to the meaningful figurative lyrics so that the audience will feel amused and cheerful.

b. Connotative meaning

Pay attention to *kantola 6*

Kowala te Wakauma
 'a palm tree grows at Wakauma'

Amombeane idi

'a sign is leaned on by me as the owner'
Amekataa wangkuno
 'highly artistic'
Bhahi kawu sala-sala
 'hopefully it will give advantage'
Sala-sala nokooe
 'it will give wine'
Mulughoo kalasi satu
 'not calculated as class one'
Ane okalasi dua
 'if that is class two'
Wintohano kakebhaha
 'certainly art of sharpening knife'
Toka nohafalaemo
 'it seems highly good at'
Oeno tongku nosampu
 'when the palm wine comes from the leaf bone'
Oeno paraka nofoni
 'when the palm wine comes from the root'
Poghawa welo kantaghoo
 'they meet in the jar'
Toka nembali ngkonau
 'the original palm wine will be produced'

The connotative meaning is related to the feeling provided by a word. Additional meaning is added to the denotative meaning. Basically, the connotative meaning is based on the denotative meaning. Chaer (2007: 292) explains that the connotative meaning is the other meaning added to the denotative meaning related to the feeling someone or a group of people has using the word itself. In the language used in the *kantola* many connotative meanings are found, as can be seen from the following quotation.

Amekataa wangkuno
Poghawa welo kantaghoo

The word *wangkuno* denotatively has the same meaning as *pepeno*. However, *pepeno* means 'hit' and *wangkuno* means 'hit softly'. The word *kantaghoo* denotatively has the same meaning as *kataghoo*. However, the word *kataghoo* means 'penada'; the word *kantaghoo* also means 'refined penada'.

c. Associative meaning

Kantola is full of associative meanings. Many words expressed are associated with the nature or characteristic of an object associated with the human nature. Chaer (2007: 293) states that associative

meaning is the meaning of a lexeme or word which is associated with what is outside the language. For example, the word *melati* (jasmine) is associated with what is holy or holiness and the word *merah* (red) is associated with *braveness*.

Pay attention to:

Kantola 7

Kowala te Wakauma

‘a palm tree grows at Wakauma’

Amombeane idi

‘a sign is leaned on by me as the owner’

Amekataa wangkuno

‘highly artistic’

Bhahi kawu sala-sala

‘hopefully it will give advantage’

Sala-sala nokooe

‘it will give wine’

Mulughoo kalasi satu

‘not calculated as class one’

Ane okalasi dua

‘if that is class two’

Wintohano kakebhaha

‘certainly art of sharpening knife’

Toka nohafalaemo

‘it seems highly good at’

Oeno tongku nosampu

‘when the palm wine comes from the leaf bone’

Oeno paraka nofoni

‘when the palm wine comes from the root’

Poghawa welo kantaghoo

‘they meet in the earthen cooking pot’

Toka nembali ngkonau

‘the original palm wine will be produced’

The word *kowala* ‘*enau, aren*’ is associated with *kalambe* (the girl). Why? The reason is that the Muna people like the *kowala* tree. They love it as it produces ‘nira’ (wine) and the people like drinking it. Therefore, the word *kalambe* is associated with *kowala*, as the people love them. The expression *kalasi satu* (class one) is associated with the young man who is not experienced in managing his family. The expression *kalasi dua* (class two) is associated with the man who is experienced in managing his family. He is already certainly good at managing his family. The word *kantaghoo* is associated with the word woman’s ‘perut’ (stomach) which can accommodate something. The word *kantaghoo* (earthen cooking pot) or the container used for catching the ‘nira’ (wine) also has the same

function, that is, it accommodates something during pregnancy. The word *ngkonau* is associated with the baby.

9. *Kantola* values

a. Moral and aesthetic values

Kantola is full of values as described above, which can be directly seen from its lines as follows.

Kantola 8

O mbadha ngkoalomamo

‘we are bathed in dew’

Mai deruntete mana

‘let’s start the *runtete* (the song without lyrics)’

Daeruntete sokaawu mpehulai

‘we sing as memory’

Sokaawu mpehulai

‘for memory’

Damate ngkawu mpaemo

‘after passing away everything will disappear’

Daeruntete tama bhe damalenda

‘we sing while analogizing’

If we pay attention to line (1) of *kantola 8* (we are bathed in dew), it is clearly seen that highly polite words are used. It is a polite invitation informing or blaming the other group, as the rival, that it is already late at night. The invitation is highly pragmatic; however, the rival understands what is informed, but it is indirectly expressed using a poem, as can be seen from the following poem.

Kantola 9

Sikatumpuno laloku

‘I thank you’

Dopoghawa-ghawa tora

‘we will meet again’

Dawu-dawaghoo fekiri

‘Share feeling and thought’

So kaetaahano namisi

‘as something for polishing feeling’

Palenda tapalendamo

‘let’s analogize

Sumano palenda mokesa

‘Analogizing with beautiful heart’

In line (1) of *kantola 9* it is stated that we thank you for the invitation; it is time for us to meet again to unify what we feel and what we think about through poems which are full of analogies.

b. Solidarity value

The solidarity value is highly reflected in how solidly the *kabhanti* of the *kantola* is sung. The *kabhanti* is composed at the time when the *kantola* is performed within a very short period of time. The *kabhanti* sung by one group is replied by another and vice versa without any caesura. This takes place all night and until the following morning. When the poem is arranged, every member takes part in planning the sentences in such a way that the words used are highly aesthetical. Without contribution provided by the members, such a complete and perfect form will never be created.

c. Educational value

As described above that the participants of the *kantola* are adults, young people and sometimes children. The young people and children are involved as an attempt to regenerate it. They will bequeath it to the next generation. The young people and children are the participants who are not obliged. They participate to directly listen to and watch how to reply to the poem sung by the rival, how to give meaning to the poem, and how to organize the poem quickly and accurately so that it achieves the target. Therefore, *kantola* is a means of education of forming intellectual, emotional, social and spiritual competences.

d. Religious value

The religious value is reflected by *kantola 10* as follows.

Kantola 10

Gara mpedamo aini
‘finally like this’

Late dotunggu dhunia
‘life as the earth’s caliph’

Satoka tondari henga
‘what is intended by Him approaches’

We fonintono adhala
‘at the gate where the predestined hour of death takes place’

Manu-manu dopohio
‘the birds cry hysterically’

Defetondo langgumogo
‘it keeps quiet at once’

Pisibhela nobhoaka
‘thunder trembles’

Nefohansuru kamboi
‘cheerfulness is gone’

Nefekiriku inodi

‘moves quickly across in my mind’

Damekatangkamo dharangka
‘the belief should be strengthened’

Fontaamo kabhoseha
‘wisdom for going to the midst of society’

Bhahi kawu sala-sala dosalama
‘while praying for safety’

Welombosekihano undalo
‘in going through the struggle’

It is clear that *kantola 10* is full of self consciousness as human beings. When the predestined hour of death takes place, nobody can prevent it or retain it. Everybody submits their fates to Him.

d. Values of firmness and patience

The *kantola* lyrics and lines also reflect the values of firmness and patience. The strong and sharp content of *kantola* irritates the participants. Their patience and firmness are examined; they are examined whether they are patient or not. The strong satires or even blasphemies from the rival should be sincerely welcome; all the satires should be patiently instead of angrily and emotionally accepted. Anger and emotion cannot be separated from human beings, but they should be expressed through *kantola* using analogies and figurative expressions. Although the meaning is impolite, the language used should be polite and not rough. It is there that emotion is examined; whether we are successful or fail.

Pay attention to *kantosa 11* as follows.

Hingga tanakondokemo
‘leave it full of monkeys’

Galuku Taesandana
‘my garden located at Sandana’

Taatumunggu-tumggumo
‘I still look after it well’

Kona kawu aosina
‘to make it not contaminated’

Amora ngkoboughouno
‘by those who have the young corn’

Although the poem contains the word ‘monkey’ in it, the listener or those to whom it is addressed will not get angry for the reason that the word ‘monkey’ (ndoke) is related to the garden, which symbolizes someone’s wife. Furthermore, the young corn symbolizes the young wife. The listener or those to whom the poem is addressed will certainly not

get angry as the lyrics of the poem are beautified by analogical words.

f. Justness value

When replying to any poem in the *kantola* performance, attention is highly paid to balance or justness. If there five male members, then the female ones should be five as well. The second balance is the balance in the opportunity taken to recite the poem. What is meant is that although we have many poems, we should not recite them more than one at the same time. They should be alternately recited. More than one than poems may be recited at the same time in the event that the other group is not able to arrange its poem at that time. If this takes place, the group concerned will get embarrassed and their self confidence will get weaker.

10. The *Kantola* perspective in the future

Kantola is one of the local and national cultural pivotal strengths. The character education provided in the current era may choose *kantola* as the character learning material. The reason is that it contains educational values. If it is considered the cultural root, then it should be preserved by the nation.

Maintaining, developing and preserving it are not easy as the number of people taking part in it is getting less. In addition, the technological advancement currently achieved has also been responsible for causing the local arts, including *kantola*, to shift or to get extinct. Therefore, if the Muna people wish to maintain, develop, and preserve it, they and the government should synergize to find out the solution. The government should create policies, prepares the facilities and infrastructure needed, establish studios for the local arts, motivate the people to support the policies created by giving training courses, modify the *kantola* in such a way that it matches what is desired by both the old generation and young generation. Therefore, it is necessary for the government to plan, program, and execute the policies regulating this. Art studios should be established in the villages as the pillars supporting the preservation the local arts. In addition, adequate art buildings should be built as well as the places where the local arts, including *kantola*, are performed.

CONCLUSIONS

The form of *kantola*, namely, the form of *runtete/ruu-ruunte* has not changed up to now. It is still in the form of lyrical poem. *Runtete* is the warming up stage before the analogical poems are alternately recited and replied. What *kantola* contains has not changed; it contains love, satire, invitation, application, and so forth.

From the meaning point of view, *kantola* is rich in meanings. It has connotative, associative, symbolic and metaphorical meanings. Such meanings cannot be separated from the values it contains. One of the interesting meanings *kantola* has is high self control, which is related to high ethics and morality. When *kantola* is performed, nobody is usually made to get angry by the poem which is considered impolite. Such a self control is reflected by the patience and firmness of the participants. They sincerely welcome what is addressed to them through the poem; in addition, it is performed for hours, from 8 p.m to 7.30 a.m. the following day. However, they are patiently and firmly faced with high enthusiasm. Through *kantola* the supporting people may enhance their intellectual, emotional, social and spiritual competences.

In relation to the four competences described above, it is necessary to maintain, develop and preserve *kantola*. Hence, the government with its employees and the supporting community should synergize to plan, program and execute the policies issued by the government. The government policies regulating the *kantola* learning may be executed through the department of education and arts studios in every village and sub districts.

The concrete steps which can be executed are 1) revitalizing *kantola* by establishing arts studios; 2) involving the people in every training course conducted; 3) performing it in every event such as (a) the public party, (b) the praying party, the wedding party; and 4) building arts buildings in which the local arts, including *kantola*, may be performed.

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