

## Banunut As A Method Of Value Inheritance In The Banggai Tradition

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**Abstract: Research aim.** This research aims to discuss Banunut as a method of inheriting values in the Banggai tradition.

**Theory implemented.** The theory used in this research is theory of culture as Knowledge System based on Ward Goodenough.

**Method.** This research used ethnographic approach, through New Ethnography method.

**Research findings.** This research found that Banunut is one of the Intangible Cultural Heritages (IHC), which is still alive in the Banggai community, and is part of the value inheritance system in the Banggai tradition. Banunut is categorized as part of folklore. Banunut is usually told by Banggai parents to their children before napping or sleeping at night. Today, Banunut has been included in various cultural events and competitions, and is narrated in the Banggai language. The categories of stories in Banunut are: [1] Epic; [2] Myth; [3] Anecdote; [4] Fable. The uniqueness of the Banunut tradition is that some of the stories included in the myth category are only performed at certain times because they are considered taboo and will have a bad impact on the community as a whole.

**Novelty.** This research discusses Banunut as a method of inheriting values in the Banggai tradition using an ethnographic approach.

**Keywords:** Banunut, Value Inheritance, Banggai Tradition, Intangible Culture

### 1. Introduction

Before the independence of Indonesia, the archipelago had been known through kingdoms that had existed from 400 to 1400 AD (Hindu Buddhist Kingdom) (World Encyclopedia, 2023), and changed with the reign of the Islamic Kingdom replacing the reign of the Hindu Buddhist Kingdom that had existed for more than 1000 years. The existence of the Islamic Kingdom, starting with the existence of the Peureulak Kingdom (840 AD), struggled with the pre-existing Hindu Buddhist Kingdom, until finally the Hindu Buddhist Kingdom ended in the 13th or early 15th Century, and was entirely replaced by the Islamic Kingdom in the archipelago. One of the Islamic Kingdoms recorded in history is the Banggai Kingdom, which was established in 1571 (Madina, et al. 2012: 70), recorded as the First Sultanate in Central Sulawesi (Wikipedia, 2023).

Banggai today is a name used for a variety of meanings: the name for 3 districts: Banggai, Banggai Islands and Banggai Laut; the name of the islands: Banggai Island, the name of Banggai City, the name of the Banggai Ethnicity, and the name of the Kingdom, the Kingdom of Banggai, which had existed since the late 16<sup>th</sup> century (Madina, et al 2012), until after the Independence of the Republic of Indonesia, on December 12, 1959 (Banggai District Government Website, t.th.), and the issuance of Law Number 29 of 1959 on the Establishment of Level II Regions in Sulawesi, the onderafdeling area (administrative area at the kawedanan level) of Banggai, which includes the entire former Swapraja (self-governing) area of Banggai as part of the afdeling area (administrative area at the Regency level) of Poso, was declared to stand alone as a level II self-governing area, with the name "Daerah Tingkat II Banggai" with the center of government in Luwuk. On December 12, 1959, the government

was handed over from the last king of the Banggai Kingdom, Syukuran Aminuddin Amir as the Chief Government Officer of Banggai State in Luwuk to Bidin as the first regent of Banggai Region Level II (Banggai Government Website, T.th.). Thus, the center of government moved from Banggai City, which was located on Banggai Island during the Kingdom period for approximately 400 years, to Mainland Banggai, and Luwuk became the new capital of Banggai Regency, which since the 16th century had been called the Kingdom/Sultanate of Banggai (Madina, 2012). Since the transition, Luwuk City, which was once part of the Banggai Kingdom centered in Banggai City (currently the capital of Banggai Laut Regency), has become the new center of development of the former Banggai Kingdom, while the center of the Banggai Kingdom itself only became one of the Districts of Banggai Regency. During the time of the relocation of the capital, the center of Banggai's progress and civilization naturally shifted to Luwuk, and Banggai as the capital of the Banggai Kingdom, which existed for four centuries, was almost forgotten (Abdul Barry, FGD, 2022).

This transition has also caused various cultural heritages, both tangible and intangible to be neglected. For decades the Banggai people have struggled to restore supremacy (Mondika, Interview, 2023), both the center of power and the fading supremacy of ethnic Banggai. When in Luwuk, it is as if the Banggai ethnicity is no longer the pioneer ethnicity, and is only a part of it (Mondika, Interview, 2023). This shift has also led to the fading of various tangible and intangible cultures, and has been ignored by the government and Indigenous communities. Some traditions can still be found, but many cultures, especially intangible cultures, tend to fade away, receive no attention - especially from the government, and can only be found in the countryside, which is far from the center of government. In the villages, these traditions are preserved, serving as lullabies for the children of Banggai, who have yet to be influenced by technology.

Fairy tales, which used to have a less privileged place in society because they were considered an activity of the villagers, turned out to have important value for children's growth (Rukiyah, 2018), as in Shofwan's analysis (Shofwan, 2022), storytelling provides various benefits: [1] provide a sense of fun; [2] develop imagination; [3] learn language; [4] provide motivation and [5] foster courage and self-confidence (Shofwan, 2022).

Banggai, as an ethnic group, has various cultural heritages, both tangible and intangible. One of the intangible heritages in Banggai Culture is Banunut or storytelling, which is a storytelling activity that has become a habit in Banggai society, as a form of value inheritance. This research aims to examine the form of value inheritance in the Banggai society through storytelling or Banunut.

## 2. Literature Review

### 2.1 Intangible Culture

Intangible cultural heritage is intangible/abstract in nature, such as concepts and technology; and its nature can pass and disappear in time with the times such as language, music, dance, ceremonies, and various other structured behaviors (Sedyawati, 2000).

Intangible Cultural Heritage based on UNESCO 2003 Convention Article 2 paragraph 2:

"Intangible Cultural Heritage is the range of practices, representations, expressions, knowledge, skills - as well as the instruments, objects, artifacts and cultural spaces associated with them - that communities, groups and, in some cases, individuals are part of. This Intangible Cultural Heritage is passed down from generation to generation, continuously reinvented by peoples and groups in response to their surrounding environment, their interaction with nature and their history, and provides an ongoing sense of identity to appreciate cultural diversity and human creativity. For the purposes of this Convention, consideration will be given only to Intangible Cultural Heritage that is compatible with existing international human rights instruments, as well as with the requirement of mutual respect between different communities, groups and individuals, in the pursuit of sustainable development).

## 2.2 Intangible Cultural Heritage Domain in Indonesia

Referring to the 2003 UNESCO convention on Safeguarding of Intangible Cultural Heritage, Intangible Cultural Heritage is divided into five domains: a) Oral Traditions and Expressions; b) performing arts; c) community customs, rituals, and celebrations; d) knowledge and behavioral habits regarding nature and the universe; and/or e) traditional craft skills and proficiency. From this division, storytelling is classified as an Oral Tradition and Expression.

## 2.3 Oral Tradition and Expression

The Intangible Cultures included in Oral Traditions and Expressions are:

- 1) Language: dialects, speech acts, and language levels;
- 2) Poetry: the verse content, the rhyme of the verse, grammar, when it is recited, the rules of reading it, the location, who recites it, the purpose of reading it, in the form of poem, song, rhyme, pantun, hymns (religious praises), *syi'ir* (religious songs), ballad;
- 3) Folklore: story content, grammar, and the moral and meaning of the story contained within, in the form of fairy tales, myths, legends, epics;
- 4) Mantras (influenced by local culture): language spoken, when recited, rules for reciting, location, who recites, taboos and recommendations, purpose;
- 5) Prayers (influenced by religion): language spoken, when recited, rules for reciting, location, who recites, taboos and recommendations, purpose.
- 6) Folk Song: play, when, who (age, gender, class system), location, song lyrics, accompaniment and a cappella music, order of presentation.
- 7) Proverbs:
- 8) Folk riddles:
- 9) Dramatic performances: spontaneous theater arts such as *Dul Muluk*, *Lenong*, *Balatindak* in the *Banggai* tradition.

## 2.4 Fairy tales

Storytelling is a form of oral tradition as a means of communication (Rukiyah, 2018). This oral tradition continues to grow, and was once excellent as a lullaby (Rukiyah, 2018) for mothers or grandmothers in taking their children or grandchildren to bed. Fairy tales are one of the communication media that contains messages in the form of stories. A beautiful story will capture the soul and memory to form a good character. The message will be delivered by the storyteller. Storyteller is someone who tells stories in a fairy tale performance or can also be called a storyteller. In order for the message contained in the fairy tale to be conveyed, a storyteller must be able to convey the story well.

Fairy tales are collective short stories of oral literature. Fairy tales are also folk prose stories that are considered fables. Fairy tales are told mainly for entertainment, although many also describe the truth, contain lessons (morals) or satire (Danandjaja, 1991). Fairy tales usually have clichéd opening and closing sentences (Rukiyah, 2018), in accordance with the customs of the ethnic group.

The storytelling process is identical to the communication process. Communication is one of the most important elements in delivering messages, by communicating humans will receive various kinds of information. Communication in Mulyana's study, is an interaction between the communicator and the communicant so that it gives rise to an action and reaction (Mulyana, 2008). Communication as interaction, in a narrow sense interaction means mutual influence. The description of communication as interaction equates communication with a cause-and-effect or action-reaction process. In fairy tales, when the storyteller tells a heroic story, the listener will react solemnly. When the storyteller tells a humorous story, the listener will react by laughing. This is the cause-and-effect or action-reaction process in fairy tales.

Fairy tales are not only about people, but they can be about animals, plants, and so on. Basically, everything around us can be turned into a fairy tale. Whether a fairy tale is interesting or not depends on the creativity of the

storyteller. Some experts classify the types of fairy tales into several groups. One of them is the classification of fairy tales by Antti Aarne and Stith Thompson (in Danundjaja, 1994) who divide the types of fairy tales into four major groups, namely: 1) animal tales, 2) ordinary folktales, 3) jokes and anecdotes, and 4) formula tales.

### 2.5 Value Inheritance

Value is something abstract, but functionally has the characteristic of being able to distinguish one from another. If a value is lived by someone, it will greatly affect the way of thinking, the way of behaving and the way of acting in achieving his life goals (Ahmadi, and Ubiati, 1991). Scheler (in Franz Magnis Suseno, 2000: 34) says that value is a quality or trait that makes what is worthwhile valuable. For example, the value of "honesty" is an honest trait or action. So, value (wert, value) is not the same as what is valuable (gutter, goods). Therefore, value is always a measure in determining truth and justice so that it will never be separated from its original source, which is in the form of religion, logic and norms that apply in society in general. Yvonne Ambrose (1993) explains that value is an abstract reality. Values that are felt within function as driving forces or principles that guide life. Therefore, values occupy the most important place in a person's life. At some level, people will be readier to sacrifice themselves than to sacrifice values. Value being an abstract reality can be traced to the following three realities:

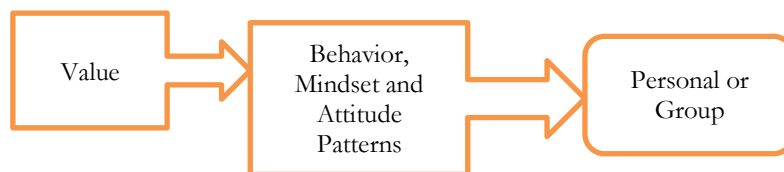


Figure 1: Value Reality

Source: Yvonne Ambrose, 1993.

In accordance with their nature as social beings, the values that a person has or believes in are generally a reflection of the shared values in which a person lives. This is not surprising, because any "abnormality" committed by a person in his or her environment will cause that person to be isolated. According to Koentjaraningrat (1977) each cultural value system in each culture is related to five basic problems of human life. The five basic problems are; (1) Problems related to the nature of human life; (2) Problems related to the nature of human creation; (3) Problems related to human position in space and time; (4) Problems related to human relations with others; and (5) Problems of human relations with nature. Cultural values are one of the elements and essence of culture. Therefore, the characteristics of culture are also attached to the following characteristics: (a) belongs to the community, (b) its ownership through the learning process, (c) is a configuration, and (d) can be transformed.

### 2.6 The Benefits of Fairy Tales as a Medium of Value Inheritance

Fairy tales have several benefits for children, which can be explained as follows:

#### 1. Teaching children ethics

Fairy tales that can provide examples for children and contain ethics, for example in Banggai fairy tales there are stories (myths that are told), about the origin of Banggai Sweet Potatoes, from a young Banggai woman during a famine then sacrificed herself, sinapal and dipidok, and then grew into a sweet potato, known as Banggai Sweet Potatoes, currently a typical Banggai food and a mainstay crop in Banggai. The ethics embedded include that children should not waste food, respect food because its existence is associated with the sacrifice of a Banggai princess to get the Banggai people out of the famine.

#### 2. Building a reading habit for children.

Children who like to listen to parents telling stories, usually when they are able to read on their own, they will look for various literature about fairy tales from various sources, and will awaken a reading habit from a young age. Because children who are interested in fairy tales that are often told to them before bed, will provide stimulation to continue to look for sources that can make them get new tales.

### 3. Developing imagination

One of the benefits of storytelling is that it builds children's imagination. An epic about the King of Banggai, or a tale about Boloki Toboson as part of a fairy tale or nunuton in the Banggai Tradition, will build a child's imagination about the might of the King of Banggai, and the strength and power of the Banggai women. The imagination that will be formed in children, is the formation of an imagination about their existence as a child of a Banggai, whose king is very powerful, socially minded, protected, and also a Banggai woman who is powerful and reliable. By internalizing through the fairy tale, children will learn good character and form good values in themselves.

## 2.7 Cognitive Cultural Theory

Cognitive Cultural Theory is included in the study of New Ethnography. In practice, this "new ethnography" is basically an assessment of the classification system of the local population (folk classification). One description of culture in the context of New Ethnographic studies, is a study by Ward Goodenough, referred to as Cognitive Culture Theory (Martin S. Roth, Martin S & Moorman, Christine, 1988) Culture is seen as a system of knowledge. As stated by Ward Goodenough (in Keesing, Roger M., 1974):

The culture of a society consists of everything that a person must know or believe in order to behave in a way that is acceptable to the members of that society. Culture is not a material phenomenon: it does not consist of objects, people, behaviours or emotions. Culture is more of an organization of these things. Culture is the form of things that exist in the human mind, the forms that humans have for receiving, connecting, and then interpreting the material phenomena above.

According to Goodenough (In Martin S. Roth, Martin S & Moorman, Christine, 1988), the basic of cognitive anthropology is the idea that culture is seen as a knowledge system. According to Goodenough (1981), a society's culture represents "what it must know, or profess to believe, in order to operate in a way that is acceptable to its members in any role they accept for one of themselves". That the study of culture cannot be separated from the mental processes of individuals, Keesing (1981) sees it as a central principle of cultural theory. In cognitive anthropology, the structure of cultural systems is created, shaped and limited by what individuals can think, imagine and learn. Therefore, to understand culture, one must be aware of the content and structure of knowledge learned by members of a society (Goodenough 1957).

## 3. Methodology

The method used in this research is the New Ethnographic Method (Samatan, 2018), through the Interpretive paradigm (Samatan, 2018). The core idea of interpretivism is that members of society mutually share a symbol and meaning which is called culture. The interpretivism perspective on science is: (a) that the basis for explaining social life and for understanding human beings is not science in the sense of positivism, but common sense which contains the meanings that people use to make their lives meaningful, (b) the approach is inductive, (c) it is historical and idiographic, (d) it explores knowledge derived from understanding meaning and interpretation, (e) it is not value-free.

The steps of this research, as Spradley (1997) points out, there are twelve main steps in the ethnographic interview technique. The steps are as follows: (1) establishing informants, (2) interviewing informants, (3) taking ethnographic notes, (4) proposing descriptive questions, (5) analysing ethnographic interviews, (6) conducting domain analysis, (7) proposing structural questions, (8) conducting taxonomic analysis, (9) proposing contrastive questions, (10) conducting component analysis, (11) finding cultural themes, and (12) writing an ethnography.

## 4. Result and Discussion

### 4.1 Result

Banunut in Indonesian means "storytelling", which is usually done during the leisure times, during the day before napping and also at night before going to bed. Storytelling is a tradition that exists in almost all ethnicities in

Indonesia, and also in overseas. Fairy tales are usually about heroism, kindness and good values.

### Types of Nunuton in Banggai Society

Based on research conducted in 2021, 2022 and 2023 by the Research Team of Gunadarma University, Jakarta, it was found that the types of Banunut in Banggai Tradition are categorized as: [1] Epic; [2] Myth; [3] Anecdote; [4] Fable, as stated in Samatan (2023):

#### 4.1.1 Epics:

The Epic forms of Nunuton are known:

- 1) Stories about the Prophet and his companions (associated with the preaching of the Prophet Muhammad SAW- because the Modern Banggai Kingdom is an Islamic Kingdom established by Adi Cokro who was appointed by Basalo Sangkap to prosper the Banggai Kingdom. The story of the Prophet Muhammad SAW and his four companions, Abu Bakr, Umar, Utsman and Ali, are his great friends. Stories about his birth, the life story of the Prophet Muhammad SAW, praiseworthy behavior, his marriage to Khadijah, the appointment as Prophet and Messenger, his meeting with Jibril, and the struggle of the Prophet Muhammad SAW in preaching Islam. In the history of the Prophet's struggle, he was assisted by his companions who were extraordinary in many ways. The Prophet's companions are a good example of how they embraced Islam, their struggle, and their defence of Islam. Nunuton's internalization and socialization of the Prophet Muhammad and his companions, can be seen in the naming of Banggai children, in addition to names taken from traditional Banggai, also the adaptation of the names of the Prophet Muhammad and his companions: Abu Bakr, Umar, Utsman, Ali, which became part of the choice of names for the children of the Banggai generation.
- 2) The epics that are widely told apart from the Prophet Muhammad, are about the Prophet Yusuf, the Prophet Musa, the Prophet Ibrahim along with his two sons, who became an inspiration about the struggle, persistence, fortitude, in the mission and struggle of the Prophets and Messengers in carrying out the mandate of Allah SWT.
- 3) The epic and myth of the King of Banggai (known as Raja Ali Banggai); the origins of the King of Banggai; the King of Banggai's powers, leadership, and the extraordinary moments that accompanied him. The story of King Ali Banggai also tells about the King's kindness to his people, helping and providing solutions to problems faced by his people, being a fair and wise leader, and brave in war when there were pirates or various forces who wanted to control the Banggai Kingdom which was known for its rich natural resources. Parents used to tell stories or banunut about King Ali Banggai, followed by verse (Abu Hajim, 2022, FGD), chanted in the Old Banggai Language, all describing the process of struggle when King Ali Banggai built the Kingdom of Banggai with all his powers and modesty. In the story of Raja Ali Banggai, one part of the story tells about his ability to fly - this indicates the high imagination of the Banggai ethnic community, which can describe how the King of Banggai "flew" low, so that the King could see the people in the villages, and the people could also see the King in his plane. At the time, there were no commercial airplanes. There are also indications that the story of the King of Banggai using an airplane or being able to fly across the ocean may have originated from Aladdin stories from the Middle East, which spread through the spread of Islam. This is because the Banggai Kingdom was one of the first Islamic Sultanates in Central Sulawesi. This shows that the imagination of Banggai's ancestors was very high, so that it could describe that King Ali of Banggai had used a vehicle that could fly in the air, while at that time, the ancestors of the Banggai Nation still used sailboats without motors to sail across the ocean, and were not at all familiar with air vehicles such as planes, or helicopters.
- 4) The most memorable and talked-about epic to this day is the fight of Raja Agama, one of the Banggai Kings who ruled between 1847 - 1852 (Wikipedia, 2023), recorded as Bugis Agama or in the Banggai Epic known as Mbumbu Doi Bugis, or the grandfather who was in the Land of Bugis. It is an Epic that tells the story of a war between the Tarenga (Brave Men) of Banggai led by Raja Agama and the Tobelo pirates, who attacked Banggai and a war broke out between the two armies. Under pressure, the Tarenga of Banggai took the initiative to retreat to the mainland, and then to rescue the then King of Banggai, Raja Agama, in order to gain political territory from the Bone Kingdom. The story of the heroism of Raja

Agama and the Tarenga, has become a legend, and part of the Epos-type nunuton in Banggai Tradition, the story of courage, bravery and perseverance in defending the land of Banggai.

#### 4.1.2 Myths:

- 1) The myth of the Boki Sea (Samatan, and Abdul Barry, 2020), is one of the myths, which in the Banggai tradition, is part of the pamali or taboo. The myth of Boki Sea or Sea Woman - referring to the oldest tribe in Banggai, and considered the origin of the Banggai People - who was descended by Temeneno (the Lord of the Universe) taking a lump of clay in a place called "Tano Kinombol" then made into a pair of humans, the man (Langkai) descended in Tokolong (one of the place names on Peling Island), while the woman (Boki) was descended in Lipubasal. The story goes that these two people met, became husband and wife, and later gave birth to four children, each of whom was: [1] Sulape, the eldest child, a girl, lived with her mother on inherited land in Buko and parts of Bulagi. Sulape was also given an inheritance in the form of agricultural tools and skills. [2] The second son, Tompudao, was given an inheritance of authority and weapons (Pandong) with vast lands in the eastern part of Seasea which was part of the Bulagi region, the whole of Liang, Totikum, Tinangkung, Banggai, Labobo, Bangkurung and Bokan. [3] The third son is Sama. He was not given an inheritance of land and was only given a woven bamboo, called a Polon or Bubu, used as a fishing tool, and was given free reign over the sea which was his inheritance and he could live anywhere from his share of the inheritance. [4] Samalangan, the youngest son, was given an umbrella and sweetened honey as an inheritance. He was asked to migrate across the sea. In one version, Samalangan migrated to Mainland Banggai, and became the ancestor of the Banggai, Saluan and Balantak tribes (Samatan, and Abdul Barry, 2020). In another version, Samalangan migrated to Java, and one of his descendants, Adi Cokro, returned to Banggai and established the Banggai Kingdom (Samatan & Abdul Barry, 2020). The uniqueness of the story of Boki Sea is that the center of the family is female, and there is no story of Langkai (male) Sea. Boki Sea has great power in the family, as she is the one who decides the distribution of wealth and the future of her children.
- 2) Boboloki Toboson, tells the story of a woman who is very diligent, can do anything, from cooking, preparing food and drinks, her needs at home, and also going fishing in the sea. Boboloki Toboson also works in the garden, and will also accomplish many things for her household, as well as earning a living. This is a portrayal of a strong Banggai woman, not only working inside the home, but also helping to earn a living outside the home for the family. Boloki Toboson, according to Tadeko (FGD, 2022), is one of the nunutons that depicts the empowerment of Banggai women. An independent woman, living alone, without a partner, preparing her own life, whether at home, in the garden and also catching fish in the sea. Not only that, Boloki Toboson is also an expert in war, mastering martial arts. This imagery, according to Tadeko (FGD, 2022), is a representation of the independence and strength of Banggai women, triumphant in everything: at home, on land and sea, and a formidable, invincible warlord.
- 3) Next is myths about the origin of Ubi Banggai, which is part of the Sasampe Ritual (Samatan, et al, 2022). The story begins when there was a long drought in the land of Banggai that left many people starving and unable to find a source of food. One family was forced to leave their home and enter the forest in search of edible food. However, on the way into the forest, the family found no foodstuffs. At this crucial moment, one of their daughters told her parents that she would sacrifice herself so that the people would have an adequate source of food. The young girl then asks to be sinapal (slashed), then dipidok (planted), in a certain way. He also asked, if the plant had grown, to prepare lambangan (a vine) so that the vine shoots were looped on it. Once the leaves have turned yellow and fallen, it is time to harvest it by digging it up and it can be consumed by the entire Banggai people. The plant that grows from the transformation of that young Banggai girl is known as Ubi Banggai, and became the part of the Sasampe Ritual-the ritual of delivering Ubi Banggai from Tonuson Village on Peling Island, to Kamali Banggai Lalolongo in Banggai (Samatan, et. al. 2022). The ritual, which is a symbol of appreciation for the sacrifice of a young Banggai girl, is held every August of the current year.
- 4) Myth about a giant (Alakasing) who eats children; a giant who has one eye; a child thief by the beach who likes to play on the beach alone. It is possible that this story is the creation of a person, or group of people, who associate the issue of child abductions in the past by people on the beach, or the Alakasing Giant who is described as one-eyed with eyes that glow at night, coming to abduct children who are still playing outside in the evening, before sunset (maghrib).

#### 4.1.3 Anecdotes:

- 1) Including in the anecdotal category is the story of an innocent young man who always misinterprets his mother's orders; when told to find a wife who is quiet, he marries a dead woman instead. Because for the young man, a quiet woman is a woman who does not answer when being asked, because if she answers, it means she is not a quiet woman. Finally, of the many women the young man met on his way to find a mate, he met a woman who had become a corpse, leaned against a banana tree. When he asked her name, where she lived, and other questions, she didn't answer at all. The young man thought that this was the woman whom his mother wanted, a quiet woman. Finally, because he felt that he had followed his mother's orders, this young man then carried his future wife - because she could not walk alone - to his house, and introduced to his mother that this was the woman who never spoke according to his mother's wishes. Because this woman was a dead woman, it caused problems - the corpse was rotting. In the end, his parents and neighbours told him that this woman was a dead person and should be buried immediately.

#### 4.1.4 Fable:

- 1) One of the most well-known fables in Banggai society is the story of a family of mouse which lose their father and seek the help of a talapu or soothsayer; complete with verses describing the mouse's father's condition. The story begins with a family of mouse, with the members of the father, the mother and mice. One day, the father mouse left to look for food, and as is the habit of a mouse, he always steals human food. So, human sets traps for the mouse who loved to steal food. The father mouse arrived at the place where he usually stole the food, and what happened was that he got into the trap, got pinched and died. The son and the mother mouse, then tried to find their father, after had not returned home for several days and brought food for them. Because they had not returned home for several days, the son and mother mouse decided to ask the talapu or soothsayer. Talapu then began to perform a ritual, and he later explained in verse as follows: "nye nye nye nye; tamamiu nda doya; bonggo bonggo pesayaomo; sulapit dapitemo; ngolingo tundengo; tau tabuno mbeeso" which means: "nye nye nye nye, your papa is there, the pestle has clamped down on him; his teeth are bared; his "bird" or genitals are droopy)". Although this story seems funny, it gives a moral message to children not to take things that do not belong to them, because it can be fatal like the mouse father who met his death because he took food that did not belong to him, stealing.

Some nunutons are adapted from other cultures, such as Malin Kundang, which is also often used as a lullaby for ethnic Banggai children, containing moral messages so that children do not disobey their parents, and do not forget where they come from. The story of Malin Kundang has been very popular for decades, especially after reading books from various regions, and also those in Banggai. International fairy tales are also known and available in Banggai through the book procurement of the Ministry of Education and Culture of the Republic of Indonesia. International fairy tales such as Cinderella, Snow White, Thumbelina or a tiny girl, and others, entered Banggai and the remote areas through the procurement of books from the Education Office in the mid-1970s. The story of Malin Kundang is very familiar to the people of Banggai, even though it originated from Minangkabau.

## 4.2 Discussion

### 4.2.1 Analysis based on Cultural Theory

Based on Goodenough's (1957) Cultural Theory, some things that can be analysed in the context of Banunut as a form of inheritance of Banggai Cultural Values are:

[1] Created and Shaped Culture system structure

It has previously been found that the structure of the cultural system is formed through rituals, related to nunuton or fairy tales that exist in the community. The structure of the cultural system is related to the system of the Kingdom or Sultanate of Banggai, which adheres to and implements an Islamic society system that is partly

adapted from the culture of the community long before Islam entered and was institutionalized into the Sultanate of Banggai. Epics about the Prophets are one of the known tales or Nunuton of the Banggai people, the purpose of which is to create a structure of the cultural system in the community, including the various religious festivals, which are also part of the culture of the Banggai people. Nunuton that falls into "myth" category, for example is the story of the origin of Banggai Sweet Potatoes that began with a young Banggai girl, who was willing to sacrifice herself to solve the famine that hit the Banggai society, is institutionalized in the Sasampe Ritual, a ritual process of delivering Banggai Sweet Potatoes from Tonuson Village to Kamali Banggai Lalongo, which is still carried out by the Banggai Indigenous community.

[2] Structure is limited by what individuals can think, imagine and learn;

In the Epic and Myth of Nunuton or the King of Banggai, the story of the King flying through the villages on an "airplane" was beyond what the people of Banggai could "imagine and think" at the time, as commercial airplanes were only used in the world in the early 20th century. The only "justification" for the story of the King of Banggai who can fly, is the adaptation of the story of the Prophet Muhammad SAW in the process of Isra and Mi'raj, from Masjidil Haram to Masjidil Aqsa, then to Sidratul Muntaha, the Seventh Heaven, in one night by riding Buraq. It is this adaptation of stories and beliefs in Islam that can justify something that the Banggai society as a whole could imagine and think about at the time.

[3] Knowledge Structure learned by members of society

The knowledge structure in each nunuton can be learned by community members. For example, in the Fable story about the mouse family, when the mouse's father is trapped, then the mouse family asks Talapu or the "soothsayer" for help to find the mouse's father who has not yet returned to bring food to his family. Talapu or "necromancers" or "shamans" are found in the Banggai community, and to this day, the "services" of Talapu are still used by various communities either secretly or openly.

## 5. Conclusion

One of the types of value inheritance in Banggai Tradition is Banunut. Banunut or storytelling, is an oral tradition of the Banggai Ethnicity that is still alive in the midst of the Banggai people and is one of the intangible cultural heritages of Banggai Culture. Banunut in Banggai tradition, is known in several ways: [1] Epic, which consists of the Epic of the Prophets and Kings of Banggai; [2] Myth; [3] Anecdote and [4] Fable.

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