ANTHROPOLINGUISTIC APPROACH TO STUDY
OF KOLINTANG ORAL TRADITIONS

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ABSTRAK

This paper discusses the way an anthropolinguistic study can dissect the kolintang oral tradition and produce a slick analysis of their relationship. In this discussion, there are three main approaches, namely performance, index, and participation, which have proven to be effective in examining the relationships introduced by Duranti (2001). The structure of texts, co-text, and context (culture, ideology, society, and situation) of the kolintang oral tradition is based on cultural elements and various aspects of human life. Concerning Duranti's theory, it was concluded at the end of the discussion that the emphasis was on exploring the meaning, function, values, norms, and local wisdom of the kolintang oral tradition. More than that, the anthropolinguistic approach can formulate a model of revitalization and preservation of the kolintang oral tradition.
Keywords: *anthropolinguistic approach, oral traditions, kolintang, local wisdom, revitalization*

INTRODUCTION

Linguistic anthropology is an interdisciplinary field studing relationships between language and intricacies of human life, including culture as a core of human life. In various literature, there are also terms of anthropological linguistics, cultural linguistics, and ethnolinguistics. Although there is a certain emphasis distinguishing the four terms, in essence, studies of the four terms cannot be separated, because they are complementary, often even overlapping. This means that the four terms refer to almost the same study, although it must be admitted that the term linguistic anthropology is used more frequently between the terms. Analogous to sociolinguistics, psycholinguistics, and neurolinguistics, a more neutral term to use is anthropolinguistics (Sibarani, 2004: 50).

People who are experts in the field of anthropological linguistics are called "anthropological linguists" and in the field of linguistic anthropology are called "linguistic anthropologists". People who are experts in the field of ethnolinguistics are called "ethnolinguists", in the field of cultural linguistics are called "cultural linguists", and in anthropolinguistics are called anthropolinguists. In this paper, the term anthropolinguistics is used and the person is called an anthropolinguist, referring to the terms mentioned above.

Language studies in the field of anthropolinguistics are associated with the role of language in subtleties of human life. Because culture is the most dominant or most core aspect of human life, all hierarchies of language studies in the anthropolinguistic field are more often analyzed in the framework of culture. This study of language is called understanding language in a cultural context. Cultural studies in the field of anthropolinguistics mean understanding intricacies of culture from language studies or understanding culture through language from a linguistic point of view. Other aspects of human life besides culture, such as politics, religion, history, and marketing also be studied through language, so that it is also interesting in anthropolinguistic studies.

On that basis, anthropolinguistics does not only study language, but also culture and other aspects of human life. However, when studying culture and aspects of human life, anthropolinguistics learn from language or lingual texts. The "entry point" of anthropolinguistic studies is language, then it "explore" culture and other aspects of human life as a whole. When anthropolinguists study politeness as part of the culture, they study the practice of politeness in language. When anthropolinguists study kolintang traditional music as an oral tradition of Minahasan people's lives, they learn languages in performances and communicative languages.

METHODOLOGY

Anthropolinguistic Concept

The understanding of anthropolinguistics as an interdisciplinary science has received attention from anthropologists or linguists who link the relationship between language and aspects of human life, including culture. Hymes (1964: 277) defines linguistic anthropology as the study of language and language in an anthropological context. Anthropolinguistics distinguishes processes of language (speech) from the language as parts of the study of the ins and outs of human life. In anthropolinguistic studies, the language process as the essence of language in the form of orality and language itself as a language tool are both objects of study. In this case, the distinction of language as performance and language as a means of communication becomes very important.

Concept of Performance, Index, and Participation

In studying language, culture, and other aspects of human life, the center of attention or the main attention of anthropolinguistics (Duranti, 2004: 14) is emphasized on three important topics, namely performance, index, and participation. Through the concept of performance, language is understood in the process of activities, actions, and communicative performances, which require creativity. Language as a lingual element that stores cultural resources cannot be understood separately from these language performances or activities. The concept of index originates from the thought of an American philosopher, Charles Sanders Pierce, who distinguishes signs into three types, namely index, symbol, and icon. The index is a sign indicating that there is a natural and existential relationship between what marks and what is marked. The concept of the index is applied to linguistic expressions, such as demonstrative pronouns, personal pronouns, temporal expressions, and spatial expressions. The concept of participation views language as a social activity that involves speakers and listeners as social actors. According to this concept, the study of social activities is more important in the study of the text itself.

Anthropolinguistics Parameters

In examining the use of language, anthropolinguists hold and apply three parameters, namely (1) interconnection, (2) valuability, and (3) continuity. The relationships may be vertical linear relationships or horizontal formal relationships. The formal relationship about structure of language or text with context (situation, culture, social, and ideology) and co-text (paralinguistic, gestures, and material elements) concerns to the language and its processes, while the linear relationship concerns to the structure of flow, like performance. Valuability shows the meaning or function, the values, or norms, and finally to the local wisdom of aspects studied. Sustainability shows the state of the object under a study, including its cultural value and inheritance to next generations (Sibarani, 2014: 319).

Oral Tradition Concept

Before understanding the meaning of oral tradition, it is better to first understand a concept of tradition. The word "tradition" comes from Latin *traditio*, a noun formed from verbs *traderere* or *trader* 'transmit and secure'. As a noun, the word *tradition* means a habit that is passed on from one generation to the next for a long time, so that the habit becomes a part of the social life of the community. There are three characteristics of tradition. First, tradition is a habit (lore) and at the same time a process of activities that are shared by a community. This definition implies that the tradition has the meaning of continuity (sustainability) of material, custom, and verbal expression as a common property which is continued to be practiced in certain groups of society. Second, tradition is something that creates and confirms identity. Choosing a tradition reinforces the values and beliefs of forming community groups. When there is a process of traditional ownership, that is when the tradition creates and reinforces a sense of group identity. Third, the tradition is something that a group knows and recognizes as its tradition. The other side of creating and affirming identity by participating in a tradition is that the tradition itself must be known and recognized as something meaningful by the group. As long as the community of groups claim the tradition as their own and participate in the tradition, it allows them to share the values and beliefs that are important to them (Sims, Martha and Martine, 2005; Sibarani, 2014).

ANALYSIS

Understanding a relationship between text and elements outside is clarified by Fairclough (1999: 1987). Analysing a model of *Kolintang* oral tradition considers a textual study as the analysis of text as a part of discourse analysis. Three things are considered in the critical discourse analysis model of *Kolintang* oral tradition, namely text, discourse, and sociocultural practice. The text of *Kolintang* oral tradition is a verbal element of discourse, discourse practice is a process of production, distribution, and consumption of text, while sociocultural practice is a dimension related to text, which in this case is classified into co-text and context.

In the communication process of *Kolintang* oral tradition, text as a verbal sign is generally accompanied by other signs, which are used together and play an important role in the practice of oral tradition discourse. The signs of *Kolintang* oral tradition are called co-texts, that serve to clarify a message or meaning of a text. Another sign is called context, that also clarifies a message of a text in society. These three elements accompany the text in a process of creation (production), delivery (distribution), and interpretation (consumption) of *Kolintang* oral tradition discourse. A structure of texts, co-text, and context (culture, ideology, society, and situation) of the *kolintang* oral tradition is based on cultural elements and different aspects of human life.

The *Kolintang* oral tradition does not only consist of verbal elements or spoken utterances, but also other nonverbal elements. A *Kolintang* oral tradition is a traditional cultural music of a Minahasan community that has been passed down from a generation to other generations by using oral media from one generation to another (Rumengan, 2013).

Historically, the term *Kolintang* was only intended for metal percussion instruments, such as in Mindanao (Philippines), which is a set of gongs arranged horizontally like *Gambang* in Java, *Talempong* in Minang, and *Garantung* in Batak. It is possible that the naming of the *kulintangan, kolintang,* or *kulintang* was based on a sound which is a custom of most of the population of an archipelago. For example, in Indonesia, a word of *dentang* 'clang' (from which a word of *tang*) is a sound of large metal, and *denting* 'clink' (from which a word of *ting*) is a sound of a small metal being hit regularly. In the Javanese language, *kelontangan* (origin of a word of *tang*) is a sound of large metal being hit irregularly and *kelintingan* (origin of a word of *ting*) is a sound of metal with a smaller size. While *kentongan* (from a word of *tong*) is used to name a wooden sounding device. The words *tang* and *ting* are associated more with the sound of metal, while *tong* is for the sound of wood. Thus, the word *kolintang* is a name associated with metal sound devices (*gongs*), such as those found in Minahasa and Mindanao. However, in the 1940s, a term of *kolintang* was also used for wooden percussion instruments, which was an inaccurate term (Wenas, 2008).

Words related to sounds also have a special place in the culture of an ancient of Minahasan people and are even used for honorific names of ancestors of owners of sound tools (*tang, tong*, and *tung*). For example, *Ngantung* (*tung* suffix) is used as the name of the ancestral name of owner of a large gong which is sacred and only sounded as a sign of the end of a decision of major cases. *Kolantung* (suffix *tung*) is the name given to ancestors who were tasked with striking a gong bat as a tribute to a large ceremony. *Lintong* (*tong* ending) is the name of the ancestor who served as a clever spokesperson. *Lintang* (suffix *tang*) is the name of the ancestor of an owner of an expensive metal gong. *Lumintang* (a suffix of *tang* and the beginning of syllables of *lumi-muut*, a goddess of the earth), is the name of an ancestor of a spokesperson (gong) who has a sweet voice. Words related to sounds are used for the names of ancestors of high social status. Therefore, it is not surprising that these words are also used for the names of musical instruments. A term of *kolintang* is derived from pliers, which is the sound of metal being hit. Mentioning *kolintang* as a wooden percussion instrument appeared in the 1940s (Matindas, 2013).

According to Tompi (2013), most names come from stories or legends, there are:
a) Legendary figure named *Lintang*: It is told that a man named *Lintang* who lived alone in a forest had a penchant for hitting wooden planks he had arranged and placing them on a wooden box while humming contemplating his sad story of a broken heart. This sound was heard by the villagers who happened to pass by the forest. The percussion equipment was then called *Ko-Lintang* (*Ko* means you).

b) Transverse Wood: During the breaks, the ancestors who liked to explore the forest had the habit of collecting and laying dry wood across two banana trees. The saying "*melintang* wood " is then recognized by society as the original name of *Kolintang Kayu*.

c) *Maimo Kumolintang*: Another version of the origin of the word "*Kolintang*" is from an invitation to join in playing the music of "*maimo Kumolintang*" which in Minahasa means 'let we say *Tong-Ting-Tang'*.

Based on the oral tradition concept (Sims, Martha, and Martine, 2005; Sibarani, 2014) above, the name *kolintang kayu* which is associated with local stories or legends can be explained scientifically. Moreover, the name *kolintang* is recognized as the original name of a wooden percussion instrument and not a metal percussion instrument (gong).

  After the entry of the copper *kolintang* (gong) into Minahasa, the pentatonic wooden *kolintang* function as the main musical instrument in religious ceremonies is thought to be replaced by the "*Momongan*" (gong) music called *Maoling*. In the Malay-Manado language, it is called " copper *Kolintang*", which is made of bronze, and some *Kolintang* are made of brass. If only one set of gong instruments is used, it is called a copper *kolintang*, the same instrument in the Southern Philippines that is called a "*Gulintang*", in the Mangondouw region which neighbors of the Minahasa it is called a "*gurintang*". Based on Minahasan grammar, it should be given the suffix "*ong*", because it is made of metal to become *Kolintong* or *Kalintong*. In the Minangkabau area, *Talempong* is called for the musical instrument of gong *kolintang*. It can be known that there were two pentatonic scales of Hindu-Javanese gong music that influence the Minahasa before the Western colonial period, as seen from three old Minahasan songs before 1900, namely *Si Pisok, Luri Wisako*, and *Kerut wo si luri*. The replacement of the Minahasan into the Malay-Manado language in the third and fourth verses in *Luri Wisako* poetry shows that this song has been adapted to the tastes of the people of the era after 1900. The title of the parrot song shows the direction of the arrival of *Kolintang* gong music, namely from Ternate, because the parrots are not in Minahasa. Another meaning can be uncovered from the Concept of Performance, Index, and Participation like the song "*Ma bale-bale pikiran*" which is a youthful song from the period entering the year 1900. The prefix *Ma* from the original Minahasan language means the prefix "ber" in Indonesian. The word *bale-bale pikiran* is the Malay language of the North Maluku region, including Minahasa. However, the influence of *Owey*'s scale as Minahasan old scale is still clear (Wenas, 1991).

  According to Ratag (2013), in 1980, on the initiative of *Taman Budaya Manado*, a standardization of National *ANSAMBEL Musik Kolintang Kayu Minahasa* was made. The results of the standardization are:

Term	Instrument	Function	
A	*Ina esa*	melody one	
B	*Ina rua*	melody two	
C	*Ina taweng*	melody three	
D	*Katelu*	Juk	little accompaniment
E	*Uner*	Benyo	medium accompaniment
F	*Uner rua*	Benyo two	second being accompanist
G	*Karua*	Guitar	great accompaniment
H	*Karua-rua*	Guitar two	great accompaniment
I	*Cello*	Cello	
J	*Loway*	Bass	

In 1981, Evert Van Lesar founded the *Kolintang* Yasmi School, Central Jakarta, which taught *kolintang* playing techniques to teach and train *kolintang* groups in detail. He changed the names of familiar musical instruments, such as guitar, banyo, ukulele, cello, contrabass, into the language of the Minahasan area (Sajow, 2013).

  In 1995, facilitated by the DKI Regional Government at the Wisma Pemda DKI Cipayung, a workshop was held which succeeded in changing the names of the instruments as follows: In addition to changing the name of the instrument resulting from the transmutation of Western music with the name of the regional language, it was also agreed on the tone areas for each type of this instrument. *Ina Esa, Ina Rua,* and *Ina Taweng*, each instrument has three octaves in the tone area. For the accompaniment

components as well as between and *loway*, the tone area is two octaves. The length of the bat is also decided (Raco, 2013).

In October 2013, the PINKAN Indonesia National Workshop in Cisarua, West Java, agreed on the standardization of the following *Kolintang* tools:

	Old term	New term	Tone
A	*Ina One*	*Taweng*	E-1 to C-5.
B	*Ina rua*	*Ina*	C-1 to F-4
C	*Ina taweng*	*Wangko*	E-1 to F-3
D	*Katelu*	*Katelu*	E-2 to E-4
E	*Uner*	*Uner*	E-1 to E-3
F	*Uner Rua*	*Uner Rua*	E through E-3
G	*Karua*	*Karua*	Small E to E-2
H	*Karua Rua*	*Karua Rua*	Small E to E-2
I	*Interrupt*	*Sella*	A large to A-1
J	*Loway*	*Loway*	A large to A small (two squares)

The reason for replacing the three terms *Ina (Esa, Rua,* and *Taweng*) is the inconvenience as if in the *Minahasa* family it is impossible to have three mothers (*Ina* means mother). Although the three terms of *Ina* have been decreased to one term, we can see that the term of *Ina* still be kept, because Minahasan people put the woman concept in a special position. It should be used in the number of tools (national standard) is 7 to 10 tools. This names is also used in the performance using only wooden *kolintang* musical instruments at the National Workshop held by the *Persatuan Insan Kolintang Nasional* (PINKAN) in Cisarua on 23-24 October 2013 that agreed to call the Minahasan Kolintang as *Ansambel Musik Kolintang Kayu Minahasa* (AMKK) 'the Minahasan *Kolintang* Musical Ensemble'.

CONCLUSION

From the above discussion, it can be concluded that anthropolinguistics studies *Kolintang* oral traditions in several stages. The first stage examines form of the *Kolintang* oral tradition, namely interconnection of texts, co-texts, and contexts in performance to find its structures, formulas, or patterns. The next stage examines contents of the *Kolintang* oral tradition, namely valuability, which is its meaning and function, values and norms, as well as local wisdom. The last stage examines and formulates a model of revitalization and preservation of *Kolintang* oral traditions. In terms of critical discourse analysis, the revitalization and preservation of *Kolintang* oral traditions relate to discourse practices, such as the sustainable production, distribution, and consumption of texts in society.

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