

Tuja'i: A Ritual Communication Medium in the Gorontalo Community

Rachmi Laya

Fakultas Sastra dan Budaya, Universitas Negeri Gorontalo

E-mail : rachmilaya777@Gmail.Com

Abstract

This qualitative research aims to describe one of the oral literary forms still used in Gorontalo's traditional events, known as "Tuja'i." This oral literature is recited during official receptions in Gorontalo. While other traditions continue to evolve, Tuja'i also adapts to changes in society. Therefore, preserving Tuja'i is crucial as it serves as the foundation for studying oral literature. The Tuja'i ceremony is not merely a complementary element to Gorontalo's traditional ceremonies; instead, it conveys moral messages that pass on ancestral wisdom to the current leaders in Gorontalo. The research incorporates the theories of orality by Albert Bates Lord and Ruth Finnegan, with an ethnographic approach applied to explore data on leadership and cultural aspects within the Gorontalo community. The research findings highlight the characteristics of ritual communication in Tuja'i, including: (1) ritual as action, (2) performance, (3) awareness and willingness, (4) irrational aspects, (5) ritual as distinct from recreation, (6) collective teamwork, (7) expression of social relations, (8) subjective and indicative meanings, (9) effectiveness of symbols, (10) expressive or social behavior, (11) customary behavior, (12) recurring regularity of behavior, (13) uninformed communication, (14) sacredness, and (15) media and messages. In conclusion, Tuja'i holds significant cultural value and remains an integral part of Gorontalo's oral literature. Its ritual communication aspects convey profound meanings, cultural traditions, and moral messages, making it a cherished and essential element in the customs of the Gorontalo community.

Keywords: ritual communication, Gorontalo oral literature, *tuja'i*.

Introduction

As a society with its own language and culture, the people of Gorontalo also possess their own developing regional literature. Gorontalo regional literature, similar to other regional literatures, originally took the form of oral tradition passed down from generation to generation. This oral literature provides insights into the lives of the people when the literary work was created, reflecting their thoughts, lifestyles, and traditions. Teeuw (1989:26) mentioned that, in addition to reflecting cultural values, oral literature also conveys moral teachings and societal perspectives.

Gorontalo's oral literature can be categorized into prose and poetry. Tuloli (1994:3) classifies Gorontalo's oral literature into four parts: (1) Tuja'I, (2) Tinilo, (3) Mala-mala, and (4) Bunito. Among these four, Tuja'i stands out as the highest art of speech, reserved for events associated with customs or involving government figures. The language used in Tuja'i is refined and reserved for communication with government officials or state dignitaries.

Tuja'i oral poetry is a beautiful creation that skillfully blends thoughts and emotions, allowing listeners to derive meaning from it. During traditional ceremonies, Tuja'i is often recited at each stage of the procession, with each stanza or several stanzas being recited at a specific stage. This sequential recitation follows the customary stages until the final part of the ceremony. The use of tuja'i is divided based on its type, namely:

(1) *Tuja'i* coronation, recited or spoken during the coronation ceremony. In its pronunciation, the coronation *tuja'i* is pronounced in accordance with the stages of carrying out the coronation traditional ceremony,

(2) *Tuja'i* welcoming guests, recited at the ceremony of welcoming guests (*motombulu*) who come to Gorontalo. In its pronunciation, *tuja'i* is pronounced in pieces according to the stages of the traditional ceremony of welcoming guests starting from welcoming guests at the airport/regional border to their destination.

3) *Tuja'i* giving customary titles, pronounced to Gorontalo people who are successful nationally or Gorontalo people or non-Gorontalo people who are successful in benefiting the local community. The pronunciation that is done at the event is adjusted to the existing stages.

(4) The *tuja'i* of marriage, the pronunciation is carried out at traditional wedding ceremonies from the proposal to the wedding.

(5) *Tuja'i* funeral, carried out at the funeral ceremony. In practice, *tuja'i* is pronounced separately according to the stages of the ceremony.

Although *tuja'i* is the utterance of traditional leaders or *baate*, *tuja'i* is also a text because of several things that underlie it, first, *tuja'i* is a unit of meaning. As a unit of meaning, tuja'i can be viewed from two sides, namely *tuja'i* as a process and *tuja'i* as a product. *Tuja'i* as a process, is a continuous process of selecting certain meanings. *Tuja'i* as a product, is the output of its creator (*baate*), something that can be recorded or studied because it has a certain structure and can be expressed in semantic terms.

Second, as a text, *tuja'i* can represent the characteristics of the Gorontalo community groups and represent the situations carried out by the Gorontalo people. *Tuja'i* as a representation of the characteristics of Gorontalo community groups can be approached as utterances or as a communication component. While *tuja'i* as a representation of a situation can be approached as a reflection of communication.

Third, *tuja,i* is a recording of a communication event because it involves speakers (*baate*), listeners, mediums, signs, situations, messages and actors. In this connection *tuja'i* is said to be a form of representation that is polysemous in nature, or has many meanings. (Umar 2011: 25).

From these various examples it can be concluded that *tuja'i* is expressed and represented orally. In *tuja'i* which is in text form it is said to be discourse, if it has been composed in written form and manifested in action. *Tuja'i* which is chanted or spoken or in the form of certain behaviors that are symbolic in traditional ceremonies.

As a form of oral tradition, *tuja'i* is used as a traditional communication medium in Gorontalo society, from the past until now it has been maintained and passed down from generation to generation. It is on this basis that problem in this paper is can *tuja'i* be a ritual communication medium? Based on the explanation above, the aim of this study is to describe how the people of Gorontalo carry out communication rituals through *tuja'i*.

Research Method

This research is based on oral data collected from recordings in the field and oral data from traditional leaders, which have been transcribed. Oral tradition research has its distinct characteristics, particularly its dynamic nature. The approach used in this study is an ethnographic approach, which aims to explore data about *Tuja'i* and various socio-cultural aspects of the Gorontalo community, providing the context for *Tuja'i Molo'opu*.

Data collection for this study was conducted in four stages: literature study, observation, interviews, and recordings. Documentation involved recording and taking notes to clarify the results of observations and interviews. Relying solely on observation and interview techniques can lead to errors when recording and understanding the speeches of traditional stakeholders during traditional processions and the responses of informants. Therefore, interviews were crucial for obtaining valuable data. The interviews were conducted in both free and structured formats. Structured interviews, guided by a list of questions, were conducted with key informants selected for their ability to provide detailed and in-depth information about the implementation of the *Molo'opu* tradition. The key informants in this study included interpreter *tuja'i*, traditional leaders, and *baate* (traditional leaders). Recording was another important data collection technique used in this study. Voice recording involved capturing the *Molo'opu* traditional speeches using a tape recorder with a cassette tape.

Data analysis techniques used in this study were adapted to the theoretical framework employed. Initially, the audio recording data of *tuja'i* was transcribed

and translated. The translation process included literal translation, poetic aesthetic translation, and ethnographic translation, considering the specific characteristics of the oral data in this research.

Result

Concept of Ritual Communication.

The term "communication," originates from the Latin word "communicare," which implies "sharing" or "making common." In this context, "same" refers to the idea of sharing or conveying a particular meaning between individuals or parties involved in the communication process. It emphasizes the notion that communication aims to establish a common understanding or message between the sender and receiver. Furthermore, according to Rothenbuhler, the word "ritual" is often closely associated with "habitat" (habit) or "routine." This suggests that rituals are customary or habitual actions, behaviors, or ceremonies performed by individuals or groups in a particular environment or social context. The connection between ritual and habitat highlights the regular and repetitive nature of rituals, which often serve as significant cultural or social practices within a community. The rest Rothenbuhler describes that "ritual is the voluntary performance of appropriately patterned behavior to symbolically effect or participate in the serious life" (Hamad, 2012:50).

If two people are involved in communicating, communication will last as long as there is a common meaning of what is communicated, that is, both the recipient and the sender agree on a particular message. In addition, Effendi (Hamad, 2012: 43) says that communication is an interaction between two or more parties so that the communication participant understands the message conveyed. Meanwhile, Couldry understands ritual as a habitat action (hereditary action), formal action and also contains transcendental values.

Based on these views, it can be understood that rituals are associated with obedient performances carried out by the community for generations, following customary patterned behaviors. The purpose of these rituals is to symbolize their influence on people's lives. In traditional societies that still adhere to ancestral beliefs, rituals hold their own uniqueness, not only in the ceremony itself but also in the language used during the rituals. The performance of these rituals creates a sacred atmosphere, and both the language and narrative expressions used possess characteristics that support their sacredness.

From a ritual perspective, the pattern of communication is akin to a sacred ceremony where everyone comes together, forming alliances and gathering in a sense of fellowship and communality. Radford (in Hamad, 2012) further adds that the pattern of communication in a ritual context isn't simply about sending a message from the sender to the recipient, but rather about a sacred ceremony where everyone actively participates together, uniting and gathering as if partaking in a special banquet. In this perspective, what matters most is the community togetherness in praying, singing, and other ceremonial activities.

Communication, as seen in this view, is not focused on the mere transmission of information but rather on the construction and maintenance of order, creating a world full of meaning that serves as a means of controlling actions and associations among human beings. In this sense, the ideal community is manifested through material forms like dance, games, stories, and narratives.

The use of language, both spoken and symbolically expressed through dances, games, stories, and oral speech, is not primarily intended to convey information, change attitudes or thoughts, or establish functions. Instead, its purpose lies in confirming important aspects within the community, representing the values and beliefs that are ongoing and delicate within the social process. Ritual communication is also not directly intended to disseminate information or influence but to create, reproduce, and celebrate shared illusory beliefs. (Rothenbuhler in Hamad, 1998:57). Rothenbuhler outlines some of the characteristics of the ritual as follows:

1. Ritual As Action

Rituals are not merely thoughts or concepts; they involve actions. In everyday life, myths serve as one of the rationalizations for engaging in ritual activities. Therefore, rituals are considered not only as a way of thinking but also as practices that people actively engage in.

2. Performance (Show)

Rituals are portrayed as a form of high-level communication that is characterized by its emphasis on beauty (aesthetics), unique design, and the act of showcasing something to the public. Because of its focus on aesthetic elements, ritual performances exhibit two key characteristics. Firstly, rituals are never spontaneously created during the moment of action; rather, they are always based on pre-existing conceptions and carefully planned in advance. Secondly, rituals are always performed for an audience; they are intended to demonstrate the communicative competence of the participants to the public.

3. Consciousness and Gratitude

Rituals are always carried out consciously, making them obedient and voluntary acts. In special event rituals, people actively participate with full awareness, serving both as performers and spectators.

4. Irrational

Rituals are often perceived as irrational or unreasonable actions because they might not appear to have clear, practical purposes for specific outcomes. Parson, in his observations, linked ritual performances to magical practices, further reinforcing the notion of irrationality. In this context, rituals were viewed as lacking practicality or reason.

However, Wallace offered a counterargument, refuting the idea that all rituals are irrational and non-instrumental in nature. He argued that not all rituals lack purpose or practicality. Magical rituals, according to Wallace, can serve other important social functions, such as reducing uncertainties, establishing agreements, and even inspiring others to take action. In this view, rituals are not solely devoid

of reason but can fulfill multiple social functions beyond the apparent magical aspects.

5. Rituals Are Not Just Recreation

The various rituals that are practiced are not merely recreational activities. Although rituals may involve celebrations, they are not intended solely for frivolity or cheerfulness. Indeed, rituals are an integral part of a serious life.

6. Collective Work

Overall, ritual is not solely an individualistic endeavor done for personal benefits in isolation. Even when performed privately, rituals contain a social structure within them. For instance, language and sign systems used in rituals are rooted in traditions and moral values. Rituals also serve as a means of measuring and conveying socially oriented intentions. In essence, rituals connect individuals to their communities, reinforcing shared beliefs, values, and intentions that have a broader social significance..

7. Expression of Social Relations

Ritual involves the utilization of models of behavior that express social relations. The various forms of ritual actions serve as symbols, referents, or pointers to social relations, social orders, and established social institutions.

8. Subjunctive And Not Indicative Possibilities

Rituals always occur in a suppositional mode. The meaning of a ritual is often connected to various possibilities, such as what should or should not be, rather than focusing on what has already happened. Rituals can serve as a model or a way to present ideas related to various social norms and regulations.

9. Effectiveness of Symbols

The symbols used in rituals possess significant effectiveness and power. This power of ritual symbols is evident in the ritual forms, even when there is no explicit intention to display social transformations. Symbols are woven into various elements of rituals such as songs, dances, body movements, prayers, banquets, customs, and more, functioning as a means of communication.

Condensed symbols are particularly notable, as they are concise and packed with multiple meanings and actions. Due to their condensed nature, these symbols can be ambiguous and challenging to interpret. They may be perceived differently by different individuals, depending on their sensitivity to variations in meaning.

The implication is that symbols carry a depth of meaning beyond ordinary interpretations. They possess layers of significance, and their richness contributes to the potent impact they have during rituals. As a result, symbols play a crucial role in transmitting and preserving cultural beliefs, values, and traditions, providing a profound and multifaceted language of communication within the context of rituals.

10. Expressive or Aesthetic Behavior

Expressiveness is one of the most crucial characteristics of rituals, encompassing not only the manner of their performance but also their underlying aesthetic component. The various elements of rituals are generally quite remarkable and captivating.

11. Customary Behavior

Ritual is a form of habitual behavior. It carries the meaning of repetition, as it is performed in the same manner as in previous times, indicating that rituals are not created by the participants themselves. On the other hand, ritual is behavior based on standardized habits or rules. Thus, this habitual behavior is imperative, closely related to ethics and social order.

12. Regularly Recurring Behavior

Rituals are behaviors that are repeated regularly. Many rituals are performed on a scheduled basis, and are determined by time cycles. One important implication of rituals that occur periodically, is that they are governed and dictated by specific situations, but rather what is deemed true.

13. Uninformed Communication

Communication without information emphasizes that in rituals there are more displays or performances than information. In certain cases, it prioritizes acceptance rather than change.

14. Sacredness

In accordance with the previous definition, ritual is an action related to the sacred. While the criteria for sacredness concern the pattern of activities or actions of community members, for example how the community presents and treats objects that are considered sacred. This kind of action reflects how important a sacred object is in their life.

15. Media And Messages

In ritual communication, the media can be considered as a message. McQuail (in Andung 2012:41) says "medium and message are usually hard to separate". The messages that are communicated in ritual actions become very powerful because the messages can be in the form of moral teachings, advice, prayers and even oaths, the contents of which are believed to be if not fulfilled will result in sanctions in the form of bad luck or death. Mc Luhan (in Andung 2012: 41) says "the medium is the message". Each different form of media will represent a different message.

Ritual is a way of communicating. All forms of ritual are communicative. Rituals are always symbolic behavior in social situations. Therefore ritual is always a way of conveying something.

Traditional Media

Traditional media is undoubtedly essential when conducting communication activities for traditional ceremonial rituals. This is because traditional media is considered sacred and holds a significant role in facilitating the smooth execution of traditional ceremonial rituals. Without the use of traditional media, the communication aspect of these rituals may face challenges.

In different regions of Indonesia, traditional media takes on various forms and characteristics, reflecting the cultural diversities within each area. In this context, Nemenzo (in Hamad 2005: 73) defines traditional media as verbal, movement, spoken, and visual forms that are known and familiar to the people.

These forms are accepted and embraced by the community, and they are used to entertain, announce, explain, teach, and educate, catering to the specific needs and preferences of the audience during the rituals.

Traditional media is often referred to as a form of folklore. These forms of folklore include: (1) folk prose stories (mites, legends, fairy tales); (2) folk expressions (bywords, proverbs, sayings); (3) folk poetry; (4) folk songs; (5) folk theater; (6) gestures (squinting eyes a sign of love); (7) sound instruments (*kentongan*, *masjid* drums and others).

Tuja'i Concept

In the Gorontalo area, a form of oral literature that is still widely found and heard is *tuja'i*. In essence, *tuja'i* oral poetry is a creation that combines thoughts and feelings so that listeners can take meaning in it. *Tuja'i* oral poetry is used as a shelter for values and teachings that must be maintained to balance outside culture. Therefore, the community's ability to reflect on values and teachings in *tuja'i* oral poetry will be able to help control people's behavior and continue Gorontalo's cultural traditions.

The use of *tuja'i* in traditional processions is usually recited at each stage of the traditional ceremony that is being carried out. So each stanza or several stanzas are recited at one stage. This is done sequentially according to the stages in the traditional ceremony until the final stage. *Tuja'i* can only be pronounced by officials or traditional leaders or *Baate* in Gorontalo language.

As part of culture, *tuja'i* orally is in the form of a string of poems bound by a traditional context. *Tuja'i* can be said to be oral folklore, oral tradition and oral literature. *Tuja'i* is said to be oral folklore because its oral narrative is accompanied by certain customary gestures and symbols (Danandjaya in Umar, 2011:24). *Tuja'i* is said to be an oral tradition for two reasons. First, *tuja'i* is diachronic and synchronic in nature, meaning that *tuja'i* was initiated in the past, but still exists and is relevant to current developments. Second, *tuja'i* expresses and represents the habits that have been passed down by the ancestors orally. These habits still exist today even though they originate from the past, because they represent culture, both abstract and concrete.

From this explanation, it can be said that in essence *tuja'i* is (1) oral narrative, (2) formed from elements, namely events, themes, characters, settings, points of view, messages and conveyed or communicated through tones and images; (3) expressing emotional anxiety as in a proposing ceremony; (4) looking for and describing what is desired, not describing the truth, but worshiping the truth which gives a more beautiful picture through feeling; (5) is music that is neatly arranged, the delivery of which is not in the form of speaking but by singing, as if inviting the bride and groom to take a step; (6) is an expression of imaginative experience that is only valuable and valid in speeches or statements that are social in nature by using mature and useful plans, such as a sense of solidarity; (7) using solid and figurative language, such as the bride is likened to a walnut bud and (8)

related to emotions, experiences, attitudes, and opinions about situations or events that are displayed abstractly or implicitly (Kleden, 2004 and Djoyosuroto, 2000).

The meanings pursued are subjective meanings and consensus meanings. Subjective meaning refers to individual interpretation, while consensus meaning refers to collective meaning. Subjective meaning is constructed through human cognitive processes. While the meaning of consensus is constructed through processes of social interaction. These two meanings are essentially meanings that show social reality. The assumption is that reality is socially constructed through the words, symbols and behavior of its members. These words, symbols and behaviors are meaningful. Understanding it will give birth to an understanding of the daily routines in the practices of research subjects.

Discussion

Ritual communication is built through the use of *tuja'i* as traditional media as well as the characteristics of ritual communication in *tuja'i* itself:

1. Ritual As Action.

Tuja'i is held with the actions and activities of the actor (*baate*) and the people involved. In marriages, for example, the bride and groom act as *actors* or become the main target (object) in carrying out the actor procession, the target in question is in the form of talk targets, advice targets and activity targets, as well as at the engagement ceremony of the bride's parents who become actors.

2. Show (Performance)

Tuja'i is something that has actors and settings. The *tuja'i* setting can be seen from a series of factors that determine the style, meaning and activity of speaking, the setting does not merely state where, when and how the situation took place, but also relates to the description of tradition, the character of social behavior, the character of the characters and the views of the people at the time of the story. written or recited. The implementation of *tuja'i* is accompanied by chanting of *sya'iya* and *longgo* dance so that it is more interesting to watch. Likewise with the clothes worn by the actors and the traditional symbols that accompany them.

3. Awareness And Willingness

Awareness in *tuja'i* can be in the form of initial readiness. Initial readiness for a traditional event needs to be done before attending a custom session. Initial readiness in question are arguments, solutions and suggestions about what to do, how to do it, when to do it, where to do it, who does it and what is said. Thus the talk at the event will be more focused and time can be used as effectively and efficiently as possible. An example of initial readiness in *tuja'i* is as follows:

<i>Ami tiyombu timudu</i>	we are supervisors of ancestral rules
<i>Hina'owa lo wu'Udu</i>	comes from the basis of faith
<i>Pilo-pilolota to adati lo hunggia</i>	has been stipulated in the provisions country customs
<i>To ta'Uwa lo hulua</i>	in all customary territories.

In addition to initial readiness, awareness in praying also includes alertness and confidence. Vigilance can co-locate with caution. People who are careful in their actions usually have vigilance. Likewise, the attitude of caution is applied, among others, in speaking and acting. An introspective attitude in *tuja'i* is expressed as follows:

<i>Amiyatiya taa lo botulo</i>	we are just guests who come
<i>Maa momaapu mulo-mulo</i>	will apologize first
<i>Maa momaapu lo maapu</i>	apologize thousand apologies
<i>Maapu lamiya tiya botiya</i>	our apologies
<i>Wanu bolotala lo habari</i>	If we get the wrong information
<i>Tala lo humaya</i>	If I misrepresent
<i>Tala popoli</i>	If misbehaving
<i>Tala bisala</i>	If wrong pronounce

One of the awareness of *tuja'i* is confidence. Confidence in question is the attitude of traditional leaders entrusted by the parents of the bride and groom. The trust entrusted to him needs to be guarded and conveyed, in the sense that it needs to be kept confidential and conveyed according to what the bride's parents wish. All of this will be held accountable from these traditional leaders. An example of self-confidence in *tuja'i* is as follows:

<i>Bo delo ito wolo mongo wutatondlo</i>	It's like we are together my brothers
<i>Wanu delo taluhu to bu:tulu</i>	If it's like water in a bottle
<i>Maa wula-wulalo</i>	first, the contents were clear
<i>Wanu delo taluhu to halati</i>	If it's like water in a glass
<i>Maa wula-wulalo sifati</i>	Is clear from its kind
<i>Bo amiya tiya boti:</i>	but only us
<i>Debo opatuju mongilalo</i>	still intends to seek clarity
<i>Taa mowali potuluwa</i>	with whom to talk.

4. Irrational Things

At events accompanied by *tuja'i*, traditional instruments are also followed. There are many traditional devices that don't make sense, for example: betel, areca nut and *gambir* devices as mouth openers that start each event. Though today many do not eat it. Likewise, every time the groom enters the bride's house, he is accompanied by paying traditional money, even though this amount of money is not worth using it now.

5. Rituals Are Not Recreation

The ritual in the form of *tuja'i*, even though it is carried out in the form of a performance, is full of meaning and has a specific purpose. As in the performance, *tuja'i* has characters and backgrounds, but the setting here is in the form of a patterned setting, which is based on religious and.

6. Collective Team

In *tuja'i*, the main role is the *baate* (traditional leader), but this *baate* is accompanied by the *kadli* as the customary head who is in charge of overseeing the Shari'a according to Islam, while the priest is in charge of assisting the *kadli* and mufti. In addition, *syara' da'a* (syara officer) serves as the holder of order in the ceremony. Whereas *Ta'Uwa* or the head of government in this case the *lurah* as a witness in the ceremony.

7. Expression of Social Relations

Tuja'i as a comprehensive totality, composes the whole of social life as well as shows a number of domains (fields of study) that make up culture. Also *tuja'i* as a legacy from generation to generation. Social expression in *tuja'i* is in accordance with its function, namely: first, *tuja'i* is like an idea that can be used in present actions and to build the future based on past experiences that can be imitated and organizational patterns that can be imitated (eg democracy), second, provide legitimacy of existing views of life, beliefs, institutions and rules. All this requires justification in order to bind its members. One source of legitimacy is in *tuja'i*. Third, providing a convincing symbol of collective identity, strengthening primordial loyalty to the nation, community and group.

8. Subjunctive And Not Indicative Meaning

Tuja'i traditional poetry has many metaphors. Metaphor which means symbol has a function of describing something real for hidden (abstract) meaning in poetry discourse. Subjunctive in *tuja'i* as follows:

<i>Wonu motiti woyoto</i>	If you humble yourself
<i>Umopiyo dumo Oto</i>	Will be good
<i>Tambia lo wolipopo</i>	Will be infested by fireflies
<i>Tambia lo wolipopo/</i>	is a symbol that refers to people who are liked for their kindness, that is, they like to humble themselves.

9. Effectiveness of Symbols

One function of symbols is affirmation, setting socio-cultural norms that exist at a certain time. Statements of norms, expressions of desires and longings as well as composing norms in traditional poetry are usually expressed in hidden meanings or metaphors.

<i>Amiyatiya maa longa Atai</i>	We have swept
<i>Amiyatiya tiyombu tumudu</i>	We are the inheritors of the traditional milestones
<i>Hideloat tumudu</i>	Brings a customary milestone
<i>Wonu me hutudu</i>	When we flinched
<i>To olando tuUdu</i>	You are the measure.

The word 'tumudu' in the sentence /*amiyatiya tiyombu tumudu*/ means a customary milestone, but it can also be interpreted as following the previous rules, while the word 'tumudu' in the sentence /*hideloat tumudu*/ means carrying messages. While the word 'tuUdu' in the sentence /*to olando tuUdu*/ means judging it.

10. Expressive Or Social Behavior

Tuja'i is a speech that is spoken spontaneously based on the situation and conditions at that time. This speech is a creative *baate* with a specific purpose, for example as a warning, prohibition or breaking the ice. The *baate* usually change the contents of the *tuja'i* with variations of words or sentences or also the final rhyme as an addition to direct the atmosphere.

11. Custom Behavior

The behavior of the *baate* when carrying out their duties, when *tuja'i* is spoken, the *baate* must have the behavior of a leader, obey religion and customs, have *tuja'i* guidelines and be civilized or have ethics in visiting, receiving guests, presenting objects and so on.

12. Recurring Regularity of Behavior

The emergence of repetitive behavior as in *tuja'I* occurs in accordance with the guidance, which is intended not to inform something but as a custom or rule in *tuja'I*, for example before speaking, bowing after speaking so to say goodbye.

13. Uninformed Communication

Many words in *tuja'i* are spoken not to provide information, but as communication, but as communication to indicate that the *baate* are present, and these words are spoken loudly or shouted for example:

Baangi - baaangi - baaangi

The word '*bangi*' means to illuminate, but here it means that when the bride's procession will pass, the path must be opened from the crowd, even though there is nothing blocking it or there are no crowds.

14. Sacred

Gorontalo people totally believe in custom, and they don't want anything to happen in the traditional procession, that is, in the engagement ceremony (between assets), if there is fruit or part of the delivery that falls, they will be afraid, because according to belief they will 'something' happen to the bride and groom, for example divorce, bad luck and death. Likewise in the wedding procession, they take care not to break anything. This signifies the course of the bride and groom's household.

In addition to starting an event, it begins with burning incense and incense, meaning to ask for the blessing of the ancestors. They believe that if the ancestor approves, the marriage will be lasting and far from disaster.

15. Media And Messages

In customary events, *tuja'i* is expressed or in conversation has a special function, such as the function of preparation, helping, initiating, concluding or emphasizing. In this function, messages are contained in the form of assertions, promises, requests, advice, suggestions or prohibitions. Thus the messages in *tuja'i* are divided into general messages and special messages.

General Message

Based on the study, it was found that there were general messages addressed to the bride and groom, both sides of the *baate*, and the audience. These general

messages are in the form of maintaining and practicing customs, fulfilling rights and obligations, and honoring and rewarding. The following are examples of common messages.

1. Preservation and Practice and Customs.

<i>Adati lo mongo tiyombu</i>	is the custom of the ancestors
<i>Dahai ma' o moputu</i>	is guarded not to break
<i>Wanu moputu</i>	when it will break up
<i>Tuwoto Malibotu</i>	is a sign of impending doom
<i>Adati lo mongo tiyombu</i>	is the custom of our ancestors
<i>Po' o amalia ma' o</i>	practice by us
<i>Dahai bolo molopato</i>	should not be forgotten or lost
<i>Wanu bolo molopato</i>	when forgotten or lost
<i>Mo' o lopato u momgowutato</i>	will decide family relation

Here it is explained that maintaining and practicing customs is an absolute must, if you don't heed it, you will sever family ties or be ostracized from the family.

2. Fulfillment of rights and obligations

The activity of handing over the dowry at the engagement ceremony is an obligation from the groom's side to the bride's side. Here is an example *tuja'inya*:

<i>Adati Limutu Hulondlalo</i>	the Limboto Gorontalo custom
<i>Maa handla-hanlalo</i>	already laid
<i>Mamohindlu mapeIlalo</i>	ask for permission to be examined
<i>Tanu maa mowali bilehelo</i>	may already be seen
<i>Amiyatiya mamo potolimo mai</i>	we will hand it over
<i>Wonu bolo o butingo</i>	if something is missing
<i>Oindla lio tonggu</i>	the first is <i>tonggu</i>
<i>O dluwo lio kati</i>	the second is <i>kati</i>
<i>Kati lo aadati</i>	Kati as a traditional symbol
<i>Kati lo barakati</i>	Kati as a blessing
<i>Kati maa tuwa-tuwango</i>	Kati that has been filled

3. Honors and Awards

The respect and appreciation referred to in this context are attitudes towards the distribution of assets in accordance with ethics and applicable regulations. Respect and appreciation expressed by *baate* as follows:

<i>Mulo-mulo ode ta'Uwa</i>	firstly of all to the local government
<i>LapataO ode tau hehadiria</i>	then to all those present
<i>Dila lipata ti baate,</i>	don't forget the traditional leaders
<i>Eleponu bolo sisa lio</i>	even though it's only the rest.

Special Message

Based on the results of the study, special messages were intended for the bride and groom. These special messages are in the form of sincerity, doubt, thoroughness, and sincerity.

1. Seriousness

Humaya amiya tiya motita'e to bulotu
Lapata'o le huwato to dulu

Wanu le huwato to buli

Hetowulia amiya tiya ode buli

Wanu is ibaratiya ma ' o lamiyatiya

Bodelo u otaEya

Wanu lee huwato to dulu

Towuli yolo ode huli

Wanu le huwato to huli

Towuli yolo ode dulu

Amiya tiya bolo moharapu

Potunu wau potuhata

If it is likened to taking a boat
first then we will run aground
in the upstream

if we ran aground
downstream

then we will go around the
downstream

if we liken it

is like driving a vehicle

if we encounter obstacles
ahead

then we will turn backwards

if we encounter obstacles
behind

we will go through the front

we just hope

instructions and fixes

2. Doubtiness

Doubtiness in this context is doubt on the part of the groom about the agreement and agreement before the traditional procession. These doubts are due to the nature and nature of humans who like to change. For this reason, the initial agreement that was agreed upon was questioned again.

O taUwa O buliya

Dila boli-boli ' a

Ilo wohiya to tadiya

Ma hihundlinga hidilita

Bolo mopo ayita

Bo amiya tiya molawalo modilito

Mamo hundlingo dila me aito

Molowalo mo hundlingo

Bolo mo hundlingo dila me dembingo

from the beginning until now

hasn't changed

had been soldered by oath

has been patterned and cut out

just we connect it

but we are doubt for sewing it

cutting it but can't crochet cloth

we are still unsure about the
decision

don't be displeased in the heart

3. Thoroughness

Dexterity and thoroughness is aimed at the groom who will deliver the dowry.

Dila bolo olingangato

Don't be upset just yet

<i>TuUdu malolinggato</i>	because we came too late
<i>Donggo lopo ganapu ma ' o</i>	we are still perfecting everything
<i>Donggo loluwa-luwango bako</i>	we are still organizing and complete custom
<i>De maa le dapato</i>	when it's perfect
<i>De Uwito bolo monggato</i>	then we left

4. Sincerity

This sincerity is aimed at traditional leaders on the male side who give something to the bride.

<i>Bandla punu tombuluwo</i>	Ananda will be treated according to custom
<i>Polaheyi Londlo utaEya,</i>	please get off the vehicle
<i>Ode yiladia</i>	headed for the traditional ceremony
<i>Mapopo huliya wuUdia</i>	will be carried out according to custom
<i>Ami tiyombu tiyama</i>	we are traditional leaders

In this context, as Mc. Luhan said (in Andung, 2005:41) that "The medium is the message" Each different form of media (*tuja'i*) will represent a different message. *Tuja'i* death, for example, is very typical for conveying messages to the spirits of ancestors due to the death of village officials. *Tuja'i* reception is also very distinctive in providing information and hope to the guests who attend. *Tuja'i* coronation, laden with suggestions and advice on how best Likewise, the *tuja'i* of marriage specifically communicates messages regarding the issue of marriage between the bride and groom and their extended family. Based on this description, it can be said that the media (*tuja'i* ceremony) has become more 'important' and more 'powerful' than the message conveyed in the *tuja'i* itself to lead.

Conclusion

Based on the study's findings, it was observed that *tuja'i* has been preserved and passed down through generations by the people of Gorontalo. In practice, *tuja'i* serves as a traditional means or channel of communication, fulfilling all the essential elements of communication. It carries multiple messages, and as a result, *tuja'i* is used as a traditional medium to convey specific messages.

Tuja'i is employed as a traditional medium, and during its implementation, it functions as a form of ritual communication. In this context, *tuja'i* is more focused on transmitting messages rather than solely emphasizing sacred and ceremonial aspects. In other words, while message transmission occurs through *tuja'i*, the most prominent aspect is the sharing of culture and cultural performances.

There are several characteristics of ritual communication that are evident in every *tuja'i* performance. *Tuja'i* is categorized into different types, such as *tuja'i* of marriage, *tuja'i* of funerals, *tuja'i* of coronation, *tuja'i* of receiving guests, and *tuja'i*

of giving traditional titles. Each type of tuja'i carries its own unique characteristics and conveys distinct messages.

As a form of traditional media, tuja'i employs language that Carey refers to as artificial and symbolic. The language used in tuja'i is generally different from the daily communication of the people of Gorontalo. The communication facilitated through tuja'i serves various purposes, such as requesting (during engagements), giving advice and hope (during marriages and coronations), and expressing affection (during funerals), gratitude, thanks, or apologies (during receptions and customary titles). The primary objective of ritual communication through tuja'i is to foster unity within the indigenous community and to preserve their beliefs, which hold magical and religious significance. The implementation of *tuja'i* as a means of conveying messages, carries out several functions. *Tuja'i* when used as a traditional media has the function of educating (to educate), the function of carrying messages (to inform), and the function of transmitting social heritage (transmission of the social heritage) from one generation to the next.***

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