

THE FORM AND MEANING OF MOGAMA VERBAL COMMUNICATION AS LOCAL WISDOM IN POST-MARRIAGE TRADITIONAL CEREMONIES ETHNIC BOLAANG MONGONDOW

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Abstract

The research on the Forms and Meanings of Mogama Verbal Communication as Local Wisdom at the Traditional Post-Marriage Ceremony of the Bolaang Mongondow Ethnic aims to identify and classify the form and meaning of Mogama verbal communication as local wisdom in the form of words, phrases, clauses, sentences, and discourse at the traditional post-marriage ceremony of the Bolaang Mongondow ethnic group and to explain the form and meaning of Mogama verbal communication as local wisdom in the form of words, phrases, clauses, sentences, and discourse, at the traditional post-marriage ceremony of the Bolaang Mongondow ethnic group. The method used in this research is the descriptive method. The results of the research showed that there are 13 stages, namely: 1) *Mogama* 'taking' the bride to the groom's house; 2) *Polampangon kun tutugun lanang* 'stepping in front of the bride'; 3) *Pololanon kon tubig* 'passing through water'; 4) *Poponikon kontukad* 'climbing stairs'; 5) *kungkum in pawung* 'umbrella'; 6) *pilat in siripu* 'taking off footwear'; 7) *polampa kon tonom* 'stepping in the main door'; 8) *pokilituan* 'inviting to sit'; 9) *pogapangan* 'sitting side by side'; 10) *buka in kokudu* 'uncovering the face'; 11) *pokimamaan* 'eating betel nut and areca nut'; 12) *pongiobawan* 'please eat'; and 13) *polimumugan* 'gargling'.

Keywords: Form, Meaning, Verbal Communication, Mogama, Bolaang Mongondow

INTRODUCTION

In North Sulawesi Province, the cultural landscape is enriched by several prominent ethnic groups, each contributing uniquely to the region's diverse heritage. These include the Minahasa, Sangihe, Talaud, Siau, and Bolaang Mongondow peoples, each with distinct languages, traditions, and practices that shape the province's multifaceted identity. Among these, the Bolaang Mongondow ethnic group stands out with its rich cultural tapestry, further divided administratively into four distinct regencies: Bolaang Mongondow Regency, South Bolaang Mongondow Regency, North Bolaang Mongondow Regency, and East Bolaang Mongondow Regency. This geographic division delineates administrative boundaries and reflects the varied cultural expressions within the Bolaang Mongondow region. Here, traditional cultural arts flourish and are

intricately tied to the life cycle, encompassing a vibrant array of practices such as traditional dances performed during significant ceremonies, games

The researcher's focus centers on the Mogama traditional ceremony within the post-marriage period, framed by the title: "Mogama Verbal Communication as Local Wisdom in the Post-Marriage Customary Ceremony of the Bolaang Mongondow Ethnic: An Ethnopragmatic Study." This investigation delves into the intricate verbal exchanges characteristic of the Mogama practice, a pivotal aspect of the Bolaang Mongondow ethnic group's post-marriage rituals. By adopting an ethnopragmatic approach, the study seeks to unravel the layers of meaning embedded in these verbal interactions, which are not merely linguistic but deeply interwoven with local wisdom and cultural norms. The research aims to illuminate

how Mogama serves as a repository of cultural knowledge, reflecting and reinforcing the values, social structures, and traditions of the Bolaang Mongondow people. Through a detailed analysis of the language used in these ceremonies, the study explores how these verbal practices function as both a means of communication and a method of cultural preservation, providing insights into their role in shaping and maintaining communal identity and continuity in the face of modern influences. By documenting and interpreting the nuances of Mogama communication, the research contributes to a broader understanding of how

LITERATURE REVIEW

Verbal Communication

Verbal communication uses words expressed orally or in writing (Muhammad 2005). They express feelings, emotions, thoughts, ideas, or intentions through words to convey facts, data, and information (Agus, M. Hardjana, 2003). Furthermore, it is crucial to elaborate on the concept that the language symbols employed in verbal communication encompass spoken and written forms, extending to various media, including paper and electronic platforms. Language is a fundamental tool in verbal communication, playing a pivotal role in shaping and facilitating interactions within human societies. It functions through three primary dimensions that are integral to establishing effective communication. Firstly, language is a medium for understanding and interpreting the surrounding world,

LANGUAGE, CULTURE AND COGNITION

Scholars such as Goodenough, Kramsch, Geertz, and Duranti have extensively explored the intricate relationship between language, cognition,

traditional practices sustain and transmit cultural heritage across generations.

The problems formulated in this study, namely: (1) Identifying the form and meaning of Mogama verbal communication as local wisdom in the form of words, phrases, clauses, sentences, and discourse, at the traditional post-marriage ceremony of the Bolaang Mongondow ethnic group; (2) Classifying the form and meaning of Mogama verbal communication as local wisdom in the form of words, phrases, clauses, sentences, discourse, and idioms at the traditional post-marriage ceremony of the Bolaang Mongondow ethnic group.

enabling individuals to make sense of and engage with their environment through descriptive and analytical discourse. Secondly, it is instrumental in fostering positive interpersonal relationships, as practical communication skills promote mutual understanding, empathy, and cooperation among individuals, enhancing social harmony and collaboration. Thirdly, language serves to forge and reinforce connections within human life, creating a sense of belonging and shared identity among people by enabling the exchange of cultural values, traditions, and collective experiences. This tripartite function of language is essential for facilitating daily interactions and maintaining and nurturing the social fabric that binds communities together. These functions underscore the central role of language in human communication and its profound impact on the cohesion and continuity of social relationships.

and culture, each offering valuable insights into how these elements intertwine to shape human experiences. According to Duranti (2000), the concept of culture as a pattern of learned behaviors and language interpretation practices is paramount because it encapsulates the

most complex system for classifying and understanding human life experiences. Goodenough's work emphasizes how cultural patterns influence how language is used and understood, suggesting that language is not merely a tool for communication but a reflection of cultural values and cognitive processes. Kramsch expands on this by arguing that language is a mediator between individual cognition and cultural norms, thus shaping and being shaped by the cultural context in which it is used. Geertz's interpretive approach further reinforces this by highlighting that cultural practices, including language use, are deeply embedded in and reflective of broader social and cognitive frameworks. These perspectives illustrate that language is deeply interwoven with cognitive processes and cultural practices, forming a dynamic system through which human experiences are categorized, interpreted, and communicated. This understanding underscores the significance of examining language within its cultural and cognitive

LOCAL GENIUS

Local wisdom is intricately connected to the unique cultural fabric of specific communities and reflects their distinctive ways of life. According to Eko, Meinarno, and their colleagues (2015), local wisdom encompasses practices and knowledge cultivated by a group of people through a profound and nuanced understanding of their local environment. This understanding has evolved and been refined over many generations. This perspective underscores that local wisdom is not merely a collection of traditional practices but a dynamic and contextually rich repository of knowledge shaped by historical experiences and environmental interactions. This view aligns with Cahya Dicky Pratama's (2020) assertion that local wisdom emerges organically from within the community itself, is propagated through informal channels rather than formal institutions, and

contexts to fully grasp its role in shaping human behavior and social interactions.

In addition, Geertz (in Borofsky, 1994) said that culture emerges and is maintained in the framework of human interaction. Without interaction, it would be impossible for culture to be born and survive in a society. Meanwhile, Kramsch (1998) sees that language plays a significant role in preserving a society's culture both in oral and printed forms. Goodenough, 1984 in Satwibudiono, on the other hand, culture is actually not far from concepts and perceptions. The difference in concept itself is shown in words. So, it can be concluded that language, cognition, and culture are related. Without one of the aspects, either language, cognition, or culture, one of them will not exist. This is because it starts from the cognition of humans who give birth to language, which is then followed by a culture that is ultimately agreed upon by a group of people.

is collectively embraced and sustained by the members of the community. Local wisdom thus represents a form of cultural heritage that integrates practical knowledge, values, and traditions into a coherent guidance system for living harmoniously with one's environment and within the social structure. It functions as a critical element in maintaining cultural continuity, fostering community cohesion, and providing adaptive strategies for navigating both everyday challenges and broader societal changes. By understanding and preserving local wisdom, communities can ensure the vitality of their cultural identities while contributing to a richer and more diverse tapestry of human knowledge and practice.

FINDINGS AND DISCUSSION

Forms and Meanings of Mogama Verbal Communication as Local Wisdom in the Traditional Post-Marriage Ceremony of the Bolaang Mongondow Ethnicity

The findings in this study are the form and meaning in the Bolaang Mongondow local language at 13 stages in the process of the Mogama traditional ceremony after the marriage of ethnic Bolaang Mongondow, namely:

1. Mogama 'takes' the bride to the groom's house.
The bride is in a closed room, then the bride's parents or mother of the groom knocks on the door asking and begging to open it while handing over a sealed envelope containing money or anything else considered valuable, while speaking in Mongondow: *anu naadon kimama momangoy mogama koyinimu namangoy takin adat bobahasa sin maya pa kon lulung naton sin bo ikolomka bo to uma oyuonka hajat nobiag andeka patoy yo iko pa mobali bobogoy yo aka motaaw anu yo luway don mangoy* 'son mother came to take you together by custom to our house so that the day after tomorrow if there is a life or death event then you will be a comfort to our family'. The groom's parents take him out of the bride's room to the curtain of the house.
2. Polampangan kon tutugan lanang
'Stepping in front of the bride is told to pass by being led by one of the mothers of the male family representative while giving offerings and being spoken to in the traditional language by the guhana: yo lampang don anu (donoy) or his real name kon tutugan lanang poiguman kon barakat i togi kahendak oyuonka in barang barang moraat no i tandoday kon ilampangan mu yo ta pa doman tu munop na doman lanang 'step up son, under the curtain of the house asking for blessings from God if there is

badness with your steps it will seep like water falling on the house'.

3. Pololanon kon tubig 'passing through the water'
The bride is told to walk and pass through all the water/got/draenase led by one of the male family representative's mother while giving something and speaking in mongondow language by the guhanga: *anu (name) yo lolan don iko kon tubig ta poigumon koitogi kawasa uyoonka barang mosindip ta motarang padoman barang moruit ta mo pupud pa doman, barang molanit ta mongangoy padoman bo diyaanpa in tubig modapotpa kon lokutoy inta diya koontongon, diya kolongowan, bo diya koyimpoyan.* 'Son pass through the waterways while asking that if there is darkness, it will be explained, the pointed is blunted, the water carries away sharp items until they disappear without a trace (these three stages are carried out at the bride's house then the other ten are carried out at the man's house).
4. Poponikon kon tukad 'up the stairs'
The bride is asked to climb the stairs of the house by one of the mothers of the male family representative while giving a gift, then the guhanga speaks in Mongondow: *anu yo ponik don mangoy iko kon tukad sin baloy mu bi doman dika bidon mopo binku bingkut in si ol sin iko ayin bidon ginama in ada bahasa bo atorong bo poiguman kon barakat kon god in rijiki namunda mophonik padoman mopolimba iimtan 'nak naik di tangga rumah because this house is your home also do not hesitate because you have been picked up by custom, language, and rules while asking for blessings from God so that the sustenance of you both multiplies'. Kungkum in pawung 'umbrella'. One of the mothers of the male family representative ordered to close the umbrella and gave something and then*

- spoke in guhanga speaking in Mongondow: anu pokikungkum don this pawung si ki anu bo your family ayin bidon nodapot naa kon kinuyungan i guya'mu 'son close the umbrella because you have arrived at your mother-in-law's house'.
5. Pilat in Siripu 'take off your shoes'
One of the mothers representing the groom's family tells the bride to take off her sandals or shoes while giving offerings and guhanga figures speaking in mongondow language: anu buka'pa in siripu oyuonka in barang moraat no i tondoday ko i lampanganmu yo ta'padoman sia moruntut na'doman pinobukaan kon siripu 'son open your sandals, if there is badness with your steps then it will come off like your sandals. Pilat in Siripu 'take off your shoes'. One of the mothers representing the groom's family tells the bride to take off her sandals or shoes while giving her offerings and guhanga figures speak in mongondow: anu buka'pa in your fins oyuonka in barang moraat no i tondoday ko i lampanganmu yo ta'padoman sia moruntut na'doman pinobukaan kon your fins 'son open your sandals, if there is badness with your steps then it will come off like your sandals.
 6. Polampa Kontonom 'stepping in the main door'
One of the mothers representing the groom's family has picked up the bride while inviting her to sit on the chair that has been prepared and giving offerings while guhanga speaks in mongondow: anu yo lampang don mangoy kon tonom sin iko de eman bidon ta'moko ki angoy sin ayin bidon nobali undam in yogang bo gogoy nami na'a kon bonu in baloy 'sit down, step at the main door because you are no longer a guest, because you have become a cure for thirst and hunger in the house'.
 7. Pokilituan 'inviting to sit'
One of the mothers representing the groom's family picks up the bride and invites her to sit on a chair that has been prepared and gives her a handover while guhanga speaks in mongondow: anu yo litu'don iko sin singay naa iko nobali pabi lontu kon bonuin baloy': 'Son sit down because today you have become the main one in the house'.
 8. Pogapangan 'sitting side by side'
The groom is told to sit next to his wife along with his two family guardians and one of the mothers representing the groom's family gives the offerings while guhanga speaks in mongonodow: anu' uyo' singgai na'a kamunda nobali pabi'lontu nami komintan sin kamunda dugang rigon bo pogoginalum pogogogutat naton komintan' nak dua today you become the priority of the family because you both add to the close relationship of all our families'.
 9. Buka 'in Kokudu 'to uncover the face'
One of the women representing the male family or guhanga gives the offering while speaking in Mongondow: Anu aka motaaw yo pilatonpa in kokudumu'ba ontomgon pa nami in pogotmu'nak if you can open your face covering so we can see your face'.
 10. Okimamaan 'eating betel and areca nut'
One of the women representing the man's family or guhanga offers betel and areca nut to be eaten as a tribute to the great guest while giving offerings and speaking in mongondow: anu naa in pomama pa awu iko sin ba umurpa moroton in your body, morotonpa your soul bo morota in your mind 'son this is the place for betel and eat siri and areca nut so that the body is always healthy'.
 11. Pongiobawan 'please eat'
One of the mothers representing the male family or guhanga serves the food that has been available to the bride while giving offerings and speaking in mongondow language: anu

pogiobawpa sin noyayu in bi nayaanmu 'son eat because you walked a long way' (continued by bribing the daughter then the two brides bribe each other.

12. Polimumugan 'gargle'

One of the women from the family serves water as a sign for the bride to gargle to clean the food residue in her mouth while guhanga speaks in Mongondow: Anu yo molimumugdon iko sin bagu nopalut nogiobaw poigumun konbarakat i togi kehendak yo jiwa bopikiranmu umur pa ta'salalu mo darit bo mo sehat 'son gargle because you just finished eating and ask God for blessings so that your mind is always clean and healthy'.

CONCLUSION

The results of the research on the Form and Verbal Communication of Mogama as Local Wisdom in the Post-Marriage Customary Ceremony of the Bolaang Mongondow Ethnic showed that there are 13 stages in the process of the Bolaang Mongondow ethnic post-marriage customary ceremony, namely: (1) Gama 'taking' the bride to the groom's house; (2) Polampangan kon tutugan lanang 'stepping in front of the bride until under the drain of the house asking God for blessings if there is badness with your steps it will seep like water falling on the drain of the house'; (3) Pololanon kon tubig 'passing through the water' the bride passes through the water channel while asking if there is darkness it will be explained, the pointed is blunted, sharp items are carried away by the current of the water until they disappear; (4) Poponikon kon tukad 'climbing the stairs' this house is your house too do not hesitate because you have been met with customs, language and rules while asking for blessings from God the sustenance of you both multiplies'. (5) Kungkum in pawung 'umbrella' (6) Pilat in Siripu 'take off the footwear' is told to take off the footwear so

that if there is badness with his steps the badness will be removed like his footwear; (7) Polampa Kontonom 'stepping at the main door' stepping at the main door because you are no longer a guest, because you have become a cure for thirst and hunger in the house. (8) Pokilituan 'inviting to sit', being told to sit down because today you have become the main one in the house; (9) Pogapangan 'sitting side by side', the bride and groom become the main one and strengthen the relationship with each other in the house; (10) Buka 'in Kokudu 'uncovering the face' so that all can see the bride's face; (11) Pokimamaan 'eating betel nut and areca nut so that the body is always healthy' (12) Pongiobawan 'please eat' followed by feeding each other between the groom and the bride, the parents next to each other. (13) Polimumugan 'gargle' so that your soul and way of thinking are always clean and healthy'.

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