

# Salasika

**INDONESIAN JOURNAL OF GENDER, WOMEN,  
CHILD, AND SOCIAL INCLUSION'S STUDIES**



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# The Sustainability of Women's Leadership in *Maengket Makamberu* Performance

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## **ABSTRACT**

*Maengket Makamberu* is one of many oral traditions that is often performed to introduce Minahasan ethnic identity, so people who know Minahasa usually know it. Although some forms have already changed, Minahasan ethnic peculiarity remains. From observations on several occasions of some groups in Minahasan communities, it appeared that although some elements have changed, several other elements are still being maintained. One of the elements that still sustains its quite dominant existence is women's leadership in both the overall performance (in literature, music, and dance) and the vocal music. The sustained element becomes the uniqueness of Minahasan ethnic's performance. This phenomenon attracted the author to do deeper research into the *mentalité* behind it. Further, the author examined the performance in relation to previous developments. The development was the sustainability of tradition passing down orally from Minahasan people's ancestors (from several generations earlier) to the next generations. This study focused on verbal, non-verbal, material texts, co-text and contexts. The above phenomenon led to the following research questions: how *Maengket Makamberu* sustains its existence in the changes of performance's context and how women's leadership of Minahasan ethnic sustains its existence in today's Minahasan groups. To answer the research questions above, the study was conducted with two objectives. The first was to show forms of the performance in accordance with its context by analyzing the forms that were influenced by culture, society, situation, and ideology. The second was to show women's leadership sustained in Minahasan performance by analyzing women's leadership in text and co-text related to context of performance. This study used ethnography method preceded by the collection of existing data. Empirically, it found an interesting phenomenon, a cultural distinctiveness of society. The concept sustained in the performance is a religious and democratic Walian or woman leader. The performances are different because of the cultural, social, situational, and ideological context. However, generally they have narrative and formal structures surviving until today. They carry Minahasan *mentalité* that has manifest functions (poetic, emotive, conative, referential) and latent ones (religious, social, knowledge/education, culture, entertainment). They are documentations to awaken and preserve Minahasan religious values as well as to endow and preserve the sustainability of Minahasan women's leadership.

KEYWORDS: *leadership, Minahasa, performance, sustainability, women*

## INTRODUCTION

*Maengket* is a dance on tiptoe while swinging hands with a handkerchief (Palm, 1961). In addition, Warokka (2004) explains that the etymology of *Maengket* is taken from a prefix *ma*, meaning doing that is added to a basic word *engket*, meaning raising voice to begin a song. Based on these two different meanings, *Maengket* can be defined as a dance or song, but it is better to term it as a performance.

*Maengket* performance consists of three *babak* (rounds), namely *Makamberu* (harvesting rice), *Marambak* (house-warming), and *Lalaya'en* (making friend). The performance is often shown to introduce Minahasan ethnic identity, in this way, outsiders who know Minahasan ethnic know *Maengket* performance. Although some elements have changed, the ethnic's distinctiveness still survives.

The studies of *Maengket* text in particular have been written by Minahasan people, such as these three researchers, Jessy Wenas, Hendrik Oroh and also Aubrey Rattu. Their studies are about history of *Maengket* (Wenas, 2006), Tondanonese *Maengket* with its literature (Oroh, 2006), and Performance of *Maengket* in Minahasa (Rattu, 2006). These three studies were published in National Seminar of *Maengket* Dance Handbook in 2006.

The term of *Maengket* performance from Rattu is considered limited in meaning because the term used is limited only to art performance in many occasions. *Maengket* is an oral tradition that is not only an art, but also a religious performance. It is religious

performances of Minahasan ethnic and Christianity and Catholicism. Based on this, the term performances are considered more appropriate in this study because the term includes activities in terms of art and religious forms. Literature such as *Makamberu*, *Rumaba'*, and *Lalaya'an* (Tondano) or *Kamberu*, *Marambak*, and *Lalaya'an* (Tontemboan) were discussed by these three researchers. Additionally, an explanation of *Mangorai* literature and *imageres* was added by Wenas. The difference in literary designation lies on the origin of their sub-ethnic creators and the three sub-ethnics used as examples namely Tondano, Tontemboan, and Tombulu's literature.

*Maengket's* literature, such as *Owey Kamberu*, *Rumambak*, and *Lalaya'en* from sub-ethnic versions of Tombulu, is more often used in today's events in Minahasan ethnic events. Therefore, it is often performed at some events outside this sub-ethnic community's areas. It has also performed not only locally and nationally, but also internationally. As a result, it is often used as a reference by other sub-ethnic creators to develop theirs. This is why the version was used in this study.

In addition to the study of *Maengket's* text, especially the form described above, the study of its contents has also been described by researchers in emic perspective. It was described by some Minahasan researchers, such as Suoth, Rumengan, and Kaunang. Their studies are about cultural values of *Maengket* dance (Suoth, 2006), *Maengket* music and dance (Rumengan, 2010), and

commodification of *Maengket* dance (Kaunang, 2010).

The term dance from Suoth and Kaunang are considered very limited in meaning because the content of *Maengket* is limited only to the elements of dance. In fact, *Maengket* as an oral tradition is not only a dance, but also literature and song. Based on the reason above, the term of performance is considered more appropriate because it includes literary, music, and dance forms that support the content. Therefore, it is more suitable to be used in this study.

Ceremonies that are related to agriculture, art, and culture of Minahasan people as well as the history or origin of *Maengket* dance are discussed by these three researchers. Some values of performance's dance element such as religion, *mapalus*, ethics, art, and association of Minahasan people tradition are added by Suoth. Value differences lie on the difference in literature content. For example, *Maowey Kamberu*, *Marambak*, and *Lalayaan* have different literature values. Additionally, the different value of dance at the performance is a result of different literature content.

However, the content of *Maengket Makamberu* is not only examined in its song, but also in the literature and song that are associated with the performance's context. The content that is examined in the overall performance will reveal the value of the combination of the three elements, including the value of women's leadership. Therefore, this study dug Minahasan women's leadership by examining the combination of overall performance elements associated with its context.

## PERFORMANCE

Bauman (1977) explains that performance can be defined as a unifying series that binds aesthetics of several genres marked and separated from other areas of verbal behavior. Area of verbal behavior that becomes the concept of verbal art in general is various ways of everyday speaking from a person or a group of speakers as a performer in societies. A few years later, Bauman (1992) added to his explanation that performance is a model of behavior and type of activity that is communicative in all societies at their everyday lives. The term performance is used in a neutral sense that aesthetically refers to an actual (parallel to communicative) model of behavior in their everyday lives. Performance is also a communication model that is marked as having high aesthetics, specially framed, and sometimes it is also exhibited to be enjoyed by audience. Therefore, performance in general is an actual practice as a counterpart in capacity, models, or other factors that are communicative.

According to Finnegan (1992), the term performance opens a unique interest in rhetorical and aesthetic delivery techniques in specifications and audiences elements. Interestingly, it serves as another notion saying that performance is not just a mere context, but a nucleus, too, whose term is sometimes used to imply a rejection of a textual term.

Academically, Duranti (1997) emphasizes that performance is an important topic in addition to indexicality and participation in the study of language, culture, and other aspects. Therefore, the concept of performance (language) is understood as a process of activities/actions that is communicative and requires creativity of social actors in society. The concept of index (indexicality) is applied to the expression of language or linguistic act, including pronouns and references or adverbs of time and place as several parts of linguistics. The concept of participation (language) is seen as a social activity that includes the parties involved, both speakers and listeners as social actors.

To complete the terms above, Sims and Stephens (2005) define that performance is an expressive activity that requires participation and leads to have fun and response. Researchers in this study use the term performance in general to distinguish it from show in analyzing traditional expressive activities of Minahasan ethnic community. Therefore, the term performance is used in this study of *Maengket Makamberu*.

## **GENDER**

According to American Heritage Dictionary of the English Language (1992), traditionally, the term gender is usually used to refer to grammatical category in linguistics. However, in recent

years, it refers to categories in phrases, such as gender gaps and politics. Its use is supported by anthropologists returning to sex to refer to biological categories and gender to refer to social and cultural categories.

Gender is not just a concept referring to a classification system that is based on biological men and women sorted, separated, and socialized into some equivalent sex roles. The term gender also reveals some universal imbalances between men and women. When we talk about gender, we also talk about hierarchy, power, and injustice, not just the difference (Kimmel, 2004).

In general, the concept of gender is usually placed in or opposed to the concept of sex. Sex (female/male) is related to biology, whereas gender (feminine/masculine) is related to culture. Gender can therefore be used to refer to all behavioral patterns and actions, as opposed to biology that becomes the determined patterns of study in this performance research. However, it is crucial that biology should not be used to determine the sex of a person. In fact, the right way for women to express something (femininity) and for men to express something (masculinity) varies from one culture to another. The stereotyped qualities are usually associated with women and men in Western culture (generally greater emotional expression in women, but greater violence and aggression in men). The focus of

gender on sex (which sees gender differences in biological way) is understood as the justification of ideological patriarchy (Edgar and Sedgwick, 2006).

The concept from Oakley (1972, p. 16), which identifies gender as a cultural problem that refers to the social classification, is used by Elfira (2008) as a theory for her paper on women. Based on Oakley's opinion, Elfira associates gender with prevailing cultural norms and social classification of men and women in society in her research on Minangkabau ethnicity. It means that the position of men and women in one society can be different from the other societies, depending on cultural values.

## **MENTALITÉ**

The term *mentalité* was first used by Braudel (1993) that conceptualized it as a worldview, especially the one that was collective and dominated a particular society in the civilization. Views that dictate the attitude of society, guide its choice, justify its prejudices, and direct its actions can be said as a fact of civilization and also can exist in a long period of time. The fact of civilization coming from the past in the form of old beliefs or thoughts that have been settled unconsciously has been transmitted from generation to generation. Such old beliefs can influence the reactions from society to a particular events, pressures, and decisions in the present fact of

civilization in particular society in a long period of time. The settled thing is something that is lacking or beyond logic because it is a response to the stress arising from unconsciousness.

According to Braudel (1993), *mentalité* of belief is the strongest trait and motif in a civilization, both in the past and at present, in a particular society. Almost all civilizations are settled in a belief or the supernatural and become the most powerful motives drawn, sometimes unconsciously, into human psychology. Movements or events in society discussed in the past may fade from memory when the phenomenon is permanent/semi-permanent and consciously/unconsciously contemplated. However, the underlying belief structure of civilization cannot die (Braudel 1993: 28).

Generally, *mentalité* of beliefs is dominant and centralized in a civilization, so the history, narratives, and myths of trust are unconsciously constructed centrally in a long period of time. Christianity and Catholicism are considered to be conceptualized as *Foso's* ethnic Minahasan beliefs and suffer the same fate as beliefs that affect civilization. Christianity / Catholicism as a new belief seizes existing civilization and gives new spiritual breaths into the civilization (Braudel, 1993).

*Mentalité* is a very dominant and central belief in the civilization of Minahasan ethnic



society that is analyzed through the performance of *Maengket Makamberu* oral tradition. *Mentalité* of beliefs that has the potential as the strongest trait and motive in maintaining Minahasan ethnic civilization is analyzed through its oral traditions. Therefore, the concept of *mentalité* is used to express its survival.

### **PERFORMANCE OF MAENGGKET MAKAMBERU**

As previously explained, *Maengket Makamberu* is a traditional performance of thanksgiving because the background that supports it is a thanksgiving event/ceremony of rice harvest. This oral tradition is performed because of abundant Minahasan rice crops; therefore the tradition represents activities of happy people in Minahasan ethnic society. This oral tradition is performed indoor or outdoor for about ten minutes.

The performance shows women's leadership, which is one of Minahasan *mentalité*, especially when a *kapel* (female leader) moves around on her tiptoe while raising both hands. Her goal is for the members to look at her as the leader in the team who prays to and thanks God. Nowadays, in Minahasan ethnic people, thanksgiving performance is facilitated by those who make the request.

In accordance with the background supporting Minahasan oral tradition

performance, it is special because it conveys Minahasan people's gratitude for receiving God's blessing. Nowadays, the oral tradition is performed in various presentations of Minahasan society because it is not just limited to the thanksgiving of rice harvest only. Therefore, the oral tradition is performed in various ceremonies, such as the birthday or anniversary of a person or organization and when a person is promoted at work.

Even so, the oral tradition still performs the activities of rice farmers with friends and families who are grateful for rice harvest. In addition to the victory over their work/business, they are also grateful for the cooperation and unity among the people involved in the harvest. These themes can be seen in some examples of fragments of poetic texts sang in the oral tradition performances, as shown in Figure 1.

#### *Research Questions*

1. How does *Maengket Makamberu*'s form change based on performance context of Minahasan ethnic?
2. How is female leadership in *Maengket Makamberu* inherited in Minahasan *ethnic* performance?

#### *Research design*

The research of *Maengket Makamberu* oral tradition performance was an analytical descriptive research based on philosophy of phenomenology (see Moleong, 2006). In relation to philosophical foundation, the oral

tradition data of performance were presented in verbal form, especially poetry of song or the form of dance's movements. Meaning analysis of the data was special and deep because it was given directly by the target by drawing the reality underlying the performance.

Linguistic units used in oral tradition performances were meanings depicting the reality of Minahasan worldview.



Figure 1. Maengket Makamberu in Festival Seni Budaya (Culture and Art Festival) in Tompaso

In answering the problems investigated in the performance research questions, a thorough understanding is necessary in order to generate the conclusion of this research. The conclusion corresponded with the context of time and situation of performances in discourse. This research was conducted based on factual data concerning the performance of oral tradition and data presented in accordance with the reality experienced by Minahasan people.

This research of performance was an ethnographic research because it described the conceptualization of Minahasan culture according to what was said by its people. Generally, it was in accordance with Minahasan ethnic's way of acts in the context of ritual

tradition and artefacts or means they used in oral tradition performance. Researcher in this study captured the viewers of Minahasa speakers, their relationship with life, and the realization of the vision of the world depicted in the oral tradition text. The essence of message content revealed Minahasa's conceptualization of the existence of God, nature, and creations other than human beings in relation to these two supernatural powers and women leadership.

### *Selection*

The first process was done (considering the data from *Maengket Makamberu* oral tradition diverse texts) by doing the selection of data

that was already recorded before. The purpose of data selection was to get good and clear basic data from oral tradition. Selection was also done to reduce the ambiguity of meaning in interpretation.

The conformity of data with the conceptualization of Minahasan ethnic community and the relevance of data to *Maengket Makamberu* performance was a common criterion. Selected data were performances from observation, interview, note, recording, and documents. The data component included background, type, topic, intent, function, participant, form or message content, action sequence, interaction rules, and interpretation norms.

### *Transcription*

Transcription is the transfer of speech in the form of sound to written text. Specifically, one of the transcriptions is phonemic transcription that uses a single symbol to describe a phoneme regardless of phonetic differences in a study of oral tradition. Orthographic transcription is also used in using standard or conventional orthography (Danarek, 2015).

There were two types of transcriptions that were relevant to the performance. Firstly, a gesture transcription was used to record gestures or notations containing gesture information in the dance displayed in performances or dances only. Secondly, kinetic transcription was used to systematically and communicatively record the efficient use of eye movement, facial, and body with notation.

The transcription of the performance was helped by two

highly skilled key informants, those who had skills in singing and dancing, or only singing or dancing. Transcription of song was assisted by a composer, John Mapaliey, and transcription of dance was assisted by a choreographer, Sarto Loho.

## **FORM OF MAENGET MAKAMBERU PERFORMANCE CULTURE**

Generally, cultural context concerns with the purpose of *Maengket Makamberu* performance, so the performance form differs according to religion and art in Minahasan ethnic society. The explanation concerning the cultural context is that the execution of this oral tradition performance is aimed at the present cultural ceremonies of Minahasan ethnic communities. The cultural objectives herein are cultural events involving oral tradition performance pertaining in life cycle rituals and livelihoods of Minahasan ethnic. The research found that there were two cultural objectives identified in the oral tradition performance in the present life of Minahasan ethnic community. The first goal was Christian/Catholic worship or celebration, and the second was celebration of Minahasan ethnic community.

This research was the introduction of cultural context and the identification of tperformance, religious and artistic contexts as well as existing and endangered ones. Therefore, the cultural context of the existing or endangered oral tradition performance in Minahasan ethnic communities must be recognized to see its survival. It shows how the oral tradition is closely related to real life of

community performance. Additionally, the cultural context shows that the goal is not only entertainment, but also religion that plays a direct role in the life of the owner.

The cultural context of the performance, both religious and artistic ones, concerns the present life cycle and livelihoods of Minahasan ethnic wherever they live. It indicates that cultural context surrounds the performance, both in Christian / Catholic culture and Minahasa traditional culture. The cultural context surrounding the performance will be explained in accordance with the form of religion and art.

Martin (1984) explains that, generally, the culture of a community or society is seen in every circumstance when there is interaction and is seen verbally in the context of performance. Language activities undertaken by a community in a particular culture have a specific goal. The culture of the community with its distinctive purpose is seen in social interaction, especially in the language activities undertaken by the community.

## SOCIAL

Social factor affects oral tradition of *Maengket Makamberu* in Minahasa ethnic community. It generally includes some differences in society, such as gender differences, social stratification, ethnic groups, education levels, age groups, political interests, and others. Social factor difference is regarding participants or people involved in the oral tradition.

Genders sometimes follow the requirements in the oral tradition performance, so there are those who

may or may not be or common participants in the performance. In one particular performance, there are usually a man, woman, and man behaving like woman. In the performances, the identified men, women, or both can be involved as performers (players) or audience.

In this case, gender does not apply to members only, but the manager/leader as well. Generally, the manager or leader relates to social cognition that produces, distributes, and consumes oral tradition performance as a collective heritage (Dijk, 1985). Therefore, the variables or social differences as managers also need to be explained in this study.

Understanding of social variables or social factor differences is useful to understand the performance of oral tradition, such as the one in Minahasan ethnic communities. Identification and description of the social class of actors, leader, managers, and connoisseurs, or the persons involved in oral tradition performance is very important. The importance lies not only on understanding the form and content of performances, but also understanding the process of performance's inheritance.

Generally, a social factor is easily understood in oral tradition performance because a social variable is often easily seen in the performance of Minahasan ethnic. The difference in participants involved in the oral tradition can be easily and clearly seen when the tradition performance is carried out or presented in communities. The social factor that contributes to performance understanding will be in accordance with the following religious and art performances.

## SITUATION

The context of situation in terms of time, place, and atmosphere also influences the way to perform *Maengket Makamberu* oral tradition in the present Minahasan ethnic society. References pertaining in the context of the situation affect the performance of oral traditions carried out by the leader and members of Minahasan ethnic societies. An example can be clearly distinguished in the performance.

Description of context of time situation executes timing of the performance of oral tradition. Receipt time determines day division (morning, noon, or night, week / month (beginning, middle, or end), and season (planting, growing, or picking rice). Nowadays, different time division from morning to night, from the beginning to the end of week or month, even planting time until harvesting time can be performed by oral tradition.

Situation sometimes exhausts the execution of oral tradition performance in society. Situation is important for players, attendees, doers and audience to perform. If electricity or building does not exist, performance location will be different. Therefore, the situation context will also be different.

Atmosphere of situation concerns with performance's function in today's Minahasa. The context of event describes performance's function of the tradition, such as religious worship or family gratitude in Minahasan ethnic communities. The atmosphere affirms the state of performed oral tradition, whether it needs to be in a solemn, peaceful, serious, happy, lively, or relaxed atmosphere.

Description of situation context relates to how to produce the state of oral tradition performance in today's Minahasan ethnic communities or societies. Differences in this way will be revealed by explaining the social context that, either partially or a wholly, affects the form of religion and art.

## IDEOLOGY

Ideological ideas of knowledge, beliefs, understandings, strengths, or forces affect the performance of *Maengket Makamberu* in Minahasan ethnic communities or societies. Ideology is a culture owned by community, so it is very *emic* (view of indigenous peoples). Therefore, the context can only be accessed through the perspective of local people or insiders, such as Minahasan ethnic community itself.

Ideology is the understanding, flow, belief, and value shared by a community or society. An example is Minahasan ideology that was inherited from generation to generation. Religious, artistic, local, global, traditional, modern, cultural, gender, and other ideals can influence the performance of Minahasan ethnic community/society's oral tradition. This ideology becomes a socio-cultural concept that directs Minahasan society. This ideological understanding has power that can influence, control, and demean society. Ideology is used as a way of thinking, talking/communicating, behaving, and acting of the arrangement of people's life order.

Some of these ideological spaces, which can be seen through performances exhibited by all participants of the performance, are

presented in the oral tradition. The ideology can be seen from the way performers perform the oral tradition, whether they sing and dance solemnly, peacefully, seriously, happily, lively, or in a relaxed manner during the exhibition. The ideology of participants, both presenter and audience, is expressed or acted in the tradition. Ideology is intrinsically related to the extraordinary presentation in oral tradition performance.

If the content of the performance of this Minahasan oral tradition ideology is analyzed, it is clearly centered around the earth, as it relates to life on earth, like rice field cultivation. They request to the great God in the heaven all pleas concerning their life. Their life on this earth is filled with abundant blessings from heavenly God on the day, growth of new rice, breeze of the wind, and satisfying harvest. There is no single plea for eternal happiness in heaven.

## **CONTENT OF MAENGGKET MAKAMBERU PERFORMANCE**

### **THE CONCEPT OF "RELIGIOUS LEADERS"**

Before the seventh century, Minahasan ethnic society had matriarchal kinship system. Minahasan ethnic societies were led by *Walian*, a religious women leader, who had a power to run the government of *Makarua Siouw* (Nine times Two) in Minahasa. They were the Council of Eighteen ancestors of the three Pakasa'an or Puritan Walak Purba (Paassen, 2006)

However, in the seventh century, there was a change of leader in Minahasan society. At that time, Minahasan ethnic society that

was previously lead by the *Walian* women began to turn to Minahasan man leader who was called *Tona'as*, religious village guard. Since then, Minahasa society that used to be matriarchal (maternal law) has changed into a patriarchal society (paternal law).

Nevertheless, some signs show that Minahasan society is egalitarian in terms of women's rights. The high position of women in Minahasan society was obvious when they inaugurated the first female Christian pastor in 1968. Additionally, there was also the first female mayor in Manado, Madame Waworuntu. In many other areas, marriage occurs because the decision of the parents, but in Minahasan ethnic, relationship between men and women occur because they like each other.

The philosophy behind it is democracy, that is, equality of human dignity, which inspires similarity between male and female association in Minahasan ethnic community. Before the Gospel was preached in Minahasa, their ancestors had already believed in a creation story similar to the one in Genesis 1: 26-27:

*"And God said, let us make man in our image, in the likeness of the fish of the sea, and upon the earth, and over all the creeping things that creep upon the earth: and God created man in his image, in the image of God He created him, man and women, created them."*

Minahasan people's ancestors were more consistent in applying the principle of equal dignity of all people. It was applied to both men and women as well as adults and young people in Minahasa. This can be seen in the report of this study.

## THE CONCEPT OF DEMOCRATIC KAPEL OR DEMOCRATIC LEADER

The concept of democratic leader describes the leadership of women who have better and more religious dominant character. This character has an impact on various symptoms of Minahasan oral tradition, especially on the functions associated with female leadership.

### *Conative*

Conative function focuses on speaker's desire for interlocutors to have similar action or thought to the speaker when they are involved in a two-way communication. Some functions can be seen from easily identifiable grammatical expressions. Additionally, conative functions can also be seen from the sound of chant and dance movements that support grammatical expression.

In religious *Maengket Makamberu*, a form of poetry indicates in its literature a conative function that exists only in an implicit stanza of data 4-06 with three phrases. Conative function in phrases is characterized by the existence of vocative using imperative form. The phenomenon depicts the use of an imperative vocative form, which is the word *Ya* (come on). Additionally, the imperative form of *Ya*, come on, precedes a verb *kuaNa* (it's said). The phrase is sung with the main tone by female participants, while the tone of ornament is sung by male participants with various tones to complete the female tone. In conative function, the description shows that the voice of women serves as the leader in the performance.

In Artistic *Maengket Makamberu*, a conative function appears in six stanzas. Data 4-14 contains "Let's

plant in new paddy fields" and "New seeds let *owey*". Conative function in phrases is characterized by the existence of vocative use that has imperative form. The phenomenon depicts the use of an imperative vocative form, which is the word *Ya* (come on). The expression is sung in the main tone by female participants and is danced with a movement that is guided by the *Kapel*, the female leader in traditional performance. Finally, it shows the role of women as the leader in the conative function.

### *Referrals*

Referential function focuses on the referential meaning of news conveyed by a speaker to an interlocutor in a communication process during the performance. Although the analysis is more oriented to the context of traditional performances, other functions are still taken into account in reviewing referential function.

The textual form of language in democratic leader concept in religious *Maengket Makamberu* has a function of reference that can be found in the data (4-06). Phrase of *I ka'ayo i ka'ayomo*, meaning when arrived when it arrived, is followed by *Ya kuaNa mapangeilek*, yes He asked for, and also *Sa turuan maile-ilek*, if it is shown, so be careful. The phrase contains news to young congregation, like what is found in some expressions such as when it arrives (*I ka'ayo*), yes He said (*Ya kua "Na"*), and 'ask' (*mapangeilek*). The pronoun of the third person singular "He" here refers to the great God or more specifically the God who promises guidance for those who always pray to Him. Young men as the recipients of the message are not represented or not mentioned in the

sung phrase. The phrase contains news from the leader that the religious ceremony is the first communion ritual performed not of their own accord.

The textual form of the linguistic unit in the concept of democratic leaders that also bear a referential function is seen in the performance of artistic *Maengket Makamberu*. Data 4-11 consists of the expression of poetry that is sung, such as *Unendo I naria e*, meaning today when it is happy *e*, and *Naria e endo wangko tamoma pelenge e*, cheer *e* big day for all *e*. The phrase contains news, such as it is a big day (*endo wangko*), followed by *for (tamoma)*, and closed by entirely *e (peleng e)*, for the fellow of Minahasan ethnic community. The plural pronouns here refers to the whole society, specifically fellow farmers, who are invited to rejoice and to enjoy the blessing from God for all of them. Ethnic community of Minahasa as recipient of the news is represented in the song expression. The phrase contains news for all invited fellow community to cheer up.

## CONCLUSION

The analysis of *Maengket Makamberu* performance is based on several layers, the context, co-text, text and the contents of function and meaning. An analysis of the layers of the three elements is useful for expressing the underlying contents of Minahasan ethnic community's philosophy inherited from their ancestors. Based on the results of the analysis of the form and content of Minahasan ethnic performances, several things can be concluded.

*Maengket Makamberu* performances have different forms in accordance with the context that

surrounds it, such as culture, society, situation, and ideology of performance. These four contexts surrounding the performance have changed the form from religious ceremony to art show that is more favorable for today's society. However, there are some performances that return to their religious forms, so that there are religious and artistic forms.

In general, *Maengket Makamberu* performances, both as religious and artistic form, are almost the same because there are only some differences in context elements. Both performances are inseparable traditions performed together in the form of dance and music (both vocal and instrumental) as well as literature. Specifically, there are a poetry text with linguistics characteristics in vocal music and a melodic poetry with artistic characteristics in instrumental music.

Religious and artistic *Maengket Makamberu* have narrative and formal structures. The narrative structure was analyzed using the concept of Genette (1980) which states that there are five components (order, duration, frequency, atmosphere, sound) in performance. The formal structure was analyzed using critical discourse analysis paradigm (Dijk, 1985), which includes macro, superstructure, and micro structures.

Narrative structure in *Maengket Makamberu* text, both religious and artistic ones, is shown by the singing of a female leader for other members/participants in team. The two related elements, participant and song elements, determine the wholeness of the song's text structure as a part of the whole tradition performance. The



narrative mood is shown by the mood and perspective speech.

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