

Textual Analysis of the Baode Oral Tradition of Banggai Community in South Buko: An Anthropolinguistic Study

Rahmi Ningsi Yadalia^{a,1,*}, Indah Apriani Tayudi^{b,2}, Srilidiawati Epa^{c,3}, Nurlaela^{d,4}

^{abcd} Universitas Tompotika, Luwuk, Luwuk and 94711 - 94713, Indonesia

¹ amyyadalia@gmail.com; ² indahaprianisalatun@gmail.com; ³ srilidiawatiepadregd@gmail.com; ⁴ elachryzna@gmail.com

* Corresponding Author



Received 14 March 2026 ; accepted 29 April 2026 ; published 2 May 2026

ABSTRACT

This study analyzes the Baode oral tradition of the Banggai community in Lumbilumbia Village, South Buko District, Central Sulawesi, through the perspectives of anthropolinguistics macrostructure, superstructure, and microstructure. Employing a descriptive qualitative method with interviews, observations, and recordings as data collection techniques, the research draws on anthropolinguistics as the theoretical framework. The findings show that at the macrostructure level, the Baode text highlights themes of respect for ancestors, the preservation of customs, and the transmission of moral values across generations. The superstructure is organized into a coherent sequence of opening, body, and closing, designed to facilitate audience comprehension and to emphasize the moral messages of the performance. At the microstructure level, lexical and connotative analyses reveal the use of local vocabulary, metaphors, and repetition as expressions of politeness, cultural identity, and resistance to modernization. Overall, the study demonstrates that Baode is more than a form of entertainment: it represents the local wisdom of the Banggai people, functioning as a medium of cultural preservation, identity reinforcement, and social solidarity that requires revitalization in the face of globalization and declining intergenerational transmission.

KEYWORDS

Baode oral tradition
textual analysis
anthropolinguistics
Banggai community

This is an open-access article under the [CC-BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license



1. Introduction

Oral tradition is one of the cultural heritages that plays an important role in shaping the identity, knowledge, and values of a society. According to Pudentia (1998: vii), Oral tradition refers to a form of cultural expression that is transmitted primarily through spoken discourse and performance within a community. It is not limited to oral speech alone, but may also be recorded in written or documented forms as a means of preservation. However, its essence lies in its oral and performative transmission rather than in written text. Therefore, defining oral tradition as “spoken discourse that includes both oral and written forms” is misleading and may create conceptual confusion, since written forms function only as documentation, not as the primary mode of transmission.

In the Banggai Islands, Central Sulawesi, an oral tradition known as *Baode* exists. This tradition is not merely a form of entertainment but also serves as a medium of education, transmission of moral values, history, cultural strength, and reinforcement of social bonds in shaping the identity of the Banggai people. Through *Baode* oral texts, the older generation conveys life stories, local philosophies, and teachings that serve as guidelines in everyday life. *Baode* is a traditional Banggai chant similar to a ballad, performed during celebrations or customary rituals with functions that include expressing emotions, advising, educating, reinforcing kinship, requesting, subtly reminding others, and more.

The *Baode* oral tradition is a form of cultural expression that is transmitted within the community through spoken performance and collective practice, reflecting local values and social meanings. previously been studied by several researchers

In recent times, particularly in Lumbi-lumbia Village, South Buko District, the *Baode* oral tradition has been experiencing decline and displacement due to various factors such as modernization, the dominance of popular culture, and the lack of documentation and socialization in education and community activities. As a result, today's younger generation is unfamiliar with the *Baode* oral tradition, despite it being a regional cultural wealth. This lack of knowledge has made younger people uninterested in, or even unaware of, the meanings contained in each *Baode* text, let alone its deeper messages. This situation demonstrates a lack of awareness and understanding among the community as cultural heirs in safeguarding this heritage. If this phenomenon continues, *Baode* risks extinction and may no longer be recognized by future generations. Yet, its oral texts are a cultural treasure of Banggai that should be preserved and passed on to the community.

Anthropolinguistics is a term first introduced by Robert Sibarani in 1993. Anthropolinguistics is an interdisciplinary field of study that integrates the study of language and culture. Linguistics emphasizes the structure and use of language, while anthropology focuses on culture and various aspects of human life. By combining the two, anthropolinguistics aims to explore how language reflects, shapes, and is transmitted within a culture, particularly as manifested in oral traditions. According to Sibarani (2024), anthropolinguistics covers three main domains, namely: the study of language, which examines the forms, structures, and functions of language. The study of culture, which reveals the values, norms, and social practices of society. The study of other aspects of human life, which refers to the interrelation of language and culture with social, religious, economic, and traditional systems.

In relation to oral traditions, anthropolinguistics seeks to uncover linguistic structures in order to identify formulas and verbal elements that construct a text. Such analysis can be carried out at three levels: macrostructure, superstructure, and microstructure. Van Dijk (1985a–1985d) explains that a text, including oral texts, has three discourse structures, namely macrostructure, superstructure, and microstructure.

Macrostructure is the overall or global meaning that can be identified through the main theme or topic of the text. Superstructure is the basic framework that organizes the text into a coherent whole. It usually consists of an introduction, body, and conclusion, each supporting one another. In oral traditions, this structure is important to reveal the messages contained in each part of the narrative. Microstructure is the more detailed linguistic aspects of the text, including phonology, morphology, syntax, discourse, semantics, pragmatics, stylistics, and the use of figurative language. In this case,

to analyze microstructure focused through semantics, namely, lexical meaning and connotative meaning.

Lexical meaning refers to the inherent or basic sense of a word, which directly corresponds to its reference and can be perceived by the human senses. According to Salleh et al (2020), one type of meaning is lexical meaning. It refers to definitions that are clear, explicit, generic, or found in dictionaries. In instance, lexical meaning is a subdiscipline of linguistics that examines what a word expresses or implies in a given language situation.

From these examples, it is clear that lexical meaning is concrete, stable, and comprehensible without contextual support. It provides a direct conceptual representation of the referent and serves as the foundation for the development of other types of meaning, such as grammatical, idiomatic, or connotative.

Connotative meaning is generally understood as the additional sense carried by a linguistic expression beyond its literal or conceptual definition. According to Leech (1981 in Lahama (2017), connotative meaning refers to the communicative value of an expression that goes beyond its reference and exceeds its purely conceptual content. Connotative meaning is open-ended, just as our knowledge and beliefs about the universe are open. Any referential attribute, whether marked subjectively or objectively, can become part of the connotative meaning of the expression that conveys it.

2. Method

The method used in this research is descriptive qualitative, because this study explains the data based on the actual condition of the data. This type of research is qualitative since the collected data are not in the form of numbers but rather obtained from interviews, notes, and

records. Moleong (2006:6) states that qualitative research is a study that aims to understand the facts about what is experienced by the subject under investigation, such as character, understanding, motivation, behavior, and so on.

2.1. Data and Data Sources

This study employed primary data as the main source of information. The primary data were collected directly from fieldwork and consist of interview recordings, observation results, audio and video recordings of the Baode performance, and field notes documenting the performance context. The data were obtained through field research conducted during Baode performances in Lumbi-lumbia Village, South Buko District.

The primary informant in this study was a Baode performer, Sukardi Kuai (53), who was selected based on his active involvement and experience in performing the Baode oral tradition within the community. The interview was conducted using a semi-structured approach to allow flexibility in exploring the informant's knowledge, experience, and interpretation of the Baode tradition. The interview sessions were audio-recorded with the informant's consent and subsequently transcribed verbatim for analysis. In addition, field notes were taken during the performance to capture contextual and non-verbal aspects of the event.

2.2 Data Collection Techniques

The data in this study were collected through observation, interviews, and recording techniques in a holistic manner to obtain comprehensive field data. Observation was conducted directly during the Baode performance by using both digital devices and manual field notes. The researcher used a smartphone to record audio and video of the performance, while simultaneously documenting important contextual information such as setting, participant interaction, and performance atmosphere in field notes.

The recording technique involved the use of a smartphone to capture clear audio and video documentation of the Baode oral performance. This was done to ensure that the lyrics, expressions, and delivery of the performance were accurately preserved for later transcription and analysis. The interview technique was conducted to clarify unclear lexical items, expressions, and cultural meanings found in the Baode lyrics. The interviews were carried out in a semi-structured manner, allowing the researcher to ask follow-up questions based on the informant's responses in order to obtain deeper understanding of the oral tradition.

The data The data collection in this research was carried out through observation, interviews, and recording techniques conducted holistically. Observation was done by using gadget instruments to record and video the data accurately, as well as manual note-taking of the obtained information. The recording technique employed the researcher's smartphone to obtain clear audio and video of the Baode lyrics so that nothing would be missed. The interview technique was used to ask about certain words that were not understood by the researcher.

2.3. Data Analysis Techniques

To analyze the collected data, this study employed several systematic procedures to transform the audio and visual materials into written and interpretable text. First, the data transcription stage was conducted, in which all recorded audio and video data obtained from the field were carefully transferred into written form. This process ensured that the spoken elements of the Baode performance were accurately documented. Second, the data were translated based on their contextual meanings to facilitate understanding and interpretation in relation to the research focus. Third, the translated data were then analyzed through a process of identification, classification, and interpretation. The data were categorized according

to emerging themes and research questions, particularly those related to the meanings embedded in the Baode oral tradition. Finally, the findings were described and interpreted in a narrative form to answer the research problems and to provide a coherent explanation of the cultural meanings contained in the data.

3. Results and Discussion

3.1. Macrostructure

The macrostructure data or discourse meaning of this text *Baode*, will be presented in the table 1.

Table 1. Macrostructure

No	Utterance	Discourse meaning
----	-----------	-------------------

1	<p>Oyode Tabea ku batabea Doi dosen salano</p> <p>E e e.... Doi peneliti duduso</p> <p>E e e..... Mau mu Sikolah pandoi kalu bolikon papa, kalu bolikon tete akimu polong sumai, ko lipu nia lumbia jomo unggale ko silingan sea-sea</p> <p>E e e.... Kalu baino dabudo binduk, akiomo komo Toiyo ko silingan sea-sea Doiyamo komo maling</p> <p>E e e.... Doiyamo komo maling, doiyamo komo susah lobian</p> <p>E e e.... Koyode kutaddeyomo yode na sinoloamo</p> <p>E e e.... Ucappanne kinatauan</p>	<p>An emphasis on the scarcity of public knowledge about the <i>Sea-sea</i> story and on the importance and value of this tradition to be studied and preserved.</p>
---	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------

Based on the table 1, the macro structure or discourse meaning of the *Baode* emphasizes the limited public knowledge about the *Sea-sea* story and highlights the importance and cultural value of this tradition to be studied and preserved. This importance is conveyed both explicitly and implicitly within the *Baode* text. Explicitly, it is reflected in the repetition of the phrase *Doiyamo komo maling*, which means “very valuable,” directly emphasizing the significance of the tradition. Implicitly, the value of *Baode* is expressed through its symbolic meanings, cultural messages, and its function as a medium for preserving local wisdom, social advice, and collective identity within the community.

3.2. Superstructure

The structural stages in the *Baode* text consist of the opening, body, and the closing. The classification of these data can be seen in the table 2.

Table 2. Superstructure

No	Utterance	Superstructure
1	Oyode.... Tabea ku ba tabea Doi dosen salano E e e.... Doi peneliti duduso	opening
2.	E e e.... Mau mu sikolah pandoi kalu bolikon papa, kalu bolikon tete akimu polong sumai Ko lipu nia lumbia jomo unggale ko silingan sea-sea E e e.... Kalu baino dabudo binduk, akiomo komo toiyo ko silingan sea-sea Doiyamo komo maling E e e.... Doiyamo komo maling, doiyamo komo susah lobian	body
3.	E e e.... Koyode ku taddeyomo yode na sinoloamo E e e.... Ucapanne kinatauan	closing

The opening stage in number 1 in Table 2 contains the word *Oyode*, which serves as the introduction to the opening phase, followed by the phrase *tabea ku batabea*, which means the speaker is asking for permission or showing respect to the audience, namely the lecturer and the researcher, referring to *doi dosen salano* and *doi peneliti duduso*.

The main stage in number 2 in Table 2 contains the word *e....*, which serves as a pause marker to enter the core stage. However, before entering the main stage, there is a traditional introduction that refers to the sentence *Mau mu sikolah pandoi kalu bolikon papa, kalu bolikon tete akimu polong sumai ko lipu nia Lumbia jomo unggale ko*

silingan Sea-sea, which means: No matter how educated or smart you are, without your ancestors you would not have reached Lumbi-lumbia village to learn about the Sea-sea story. After that, the core stage begins, which refers to Kalu baino dabudo binduk, akiomo komo toiyo ko silingan Sea-sea, Doiyamo komo maling, Doiyamo komo maling, doiyamo komo susah lobian. This means: The current generation no longer knows the highly valuable Sea-sea story. That is what makes it difficult.

The closing stage in number 3 in Table 2 contains the sentence *Koyode ku taddeyomo yode na sinoloamo*, which is a traditional introduction for ending the speech, functioning as an apology. The transition into the closing stage is then marked by the phrase *Ucapanne Kinatauan*, which means *express gratitude or say thank you..*

3.3. Microstructure

The microstructure at this stage will be analyzed through semantic meaning, which refers to lexical meaning and connotative meaning. There are 11 utterances in the Baode text. The data will be presented in Table 3.

Table 3. Microstructure

No	Utterance	Lexical meaning	Connotative meaning
1	Oyode	Introduction to opening	Traditional opening
2	Tabea ku batabea	Excuse	Asking to permission
3	Doi dosen salano	In front of the lecturers	An expression of courtesy and respect for educators or scholars.
4	Doi peneliti duduso	In front of the researcher	An expression of courtesy and respect to the audience in the capacity of a researcher.
5	Mau mu sikolah pandoi, kalu bolikon papa, kalu bolikon tete. Akimu polong sumai ko lipu nia lumbia jomo unggale ko silingan sea-sea	Even though you go to school and become smart, if it were not for your father, if it were not for your grandfather, you would not have reached Lumbi-Lumbia village to search for the Sea-sea story.”	Education represents progress, but it remains inseparable from respect for the ancestors who have handed down customs through the generations..
6	Kalu baino dabudo binduk, akiomo komo toiyo ko silingan sea-sea	Children nowadays no longer know about the Sea-sea story.”	A crisis condition among the younger generation who are becoming unfamiliar with the language of the Sea-sea

			story.”
7	Doiyamo komo maling	That is very expensive.	The Sea-sea story is considered to have a much higher value compared to material wealth.
8	Doiyamo komo maling	That is very expensive.	sea-sea stories are considered more valuable than material because they serve as a symbol of Banggai tribal identity and have high value that cannot be replaced by material wealth
9	Doiyamo komo susah lobian	that it is very difficult	Sea-Sea stories is a continuous effort that shows how difficult it is to fight against the effects of globalization and modernization.
10	Koyodeku taddeyomo yode na sinoloamo	i conclude this Baode and take my leave	A symbol and goodbye is not just a sign that the conversation is ending, but also reflects politeness and adherence to the Banggai cultural values that have been passed down generation to generation.
11	Ucapanne kinatauan	Say thank you	a symbol of expressions of politeness to the audience, not only as a form of respect but also symbolizing appreciation, gratitude, and the strengthening of togetherness in tradition.

Based on Table 3, Data 1 “*Oyode*” lexically means introduction, while its connotative meaning symbolizes the traditional opening of Baode. This expression reflects the cultural value of respect and social order, as every traditional performance begins with a proper opening to establish harmony between the performer and the audience. In Banggai belief, an opening is not merely a formal beginning but also represents readiness, politeness, and acknowledgment of communal presence.

Data 2 “*Tabea kubatabea*” lexically means asking for permission. Connotatively, it symbolizes politeness and serves as a form of legitimization to speak before an audience. This expression reflects the

cultural belief that speech must be preceded by respect and humility, emphasizing communication ethics and social hierarchy that are strongly maintained in Banggai tradition.

Data 3 “*Doi dosen salano*” lexically means in front of the lecturer. Connotatively, it symbolizes respect for the authority of knowledge and education. This reflects the community’s belief that academic knowledge and educated figures hold an important place in cultural forums, showing the integration between traditional values and modern intellectual authority.

Data 4 “*Doi peneliti duduso*” lexically means in front of researchers. Its connotative meaning reflects respect for scientific authority and emphasizes that the presence of researchers and their scholarship are highly valued in cultural discussions. This also shows the community’s openness to knowledge preservation through academic documentation.

Data 5 “*Mau mu sikolah Pandoi, kalu bolikon papa, kalu bolikon tete, akimu polong sumai ko lipu nia lumbia jomo unggale ko silingan sea-sea*” lexically means that education is a sign of progress but cannot be separated from customs passed down from generation to generation. Connotatively, it symbolizes that education should not distance individuals from their cultural roots. This reflects the cultural value that modernization and education must coexist with the preservation of ancestral traditions so that identity and heritage remain alive.

Data 6 “*Kalu Baino Dabudo Binduk Akiomo komo Toiyo ko silingan sea-sea*” lexically means that the younger generation no longer knows about Sea-sea stories. Connotatively, this reflects a crisis in cultural inheritance, where younger generations become increasingly disconnected from traditional narratives. This condition symbolizes the community’s concern that the loss of oral tradition may lead to the weakening of Banggai cultural identity and collective memory.

Data 7 *“Doiyamo komo maling”* lexically means very expensive. Connotatively, it signifies that Sea-sea stories are more valuable than material wealth because they function as symbols of Banggai tribal identity. This reflects the belief that cultural heritage possesses spiritual and social value that cannot be measured by economic standards.

Data 8 *“Doiyamo komo maling”* also lexically means very expensive. Its connotative meaning reinforces the idea that Sea-sea stories are considered more valuable than material possessions because they preserve ancestral wisdom and identity. The repetition of this phrase strengthens the macro meaning of Baode and emphasizes the urgency of preserving oral tradition for future generations.

Data 9 *“Doiyamo komo Susah Lobian”* lexically means very difficult. Connotatively, it symbolizes that preserving Sea-sea stories requires continuous effort and struggle. This reflects the reality that maintaining oral traditions in the era of globalization and modernization is challenging, requiring strong communal awareness and commitment.

Data 10 *“Koyodekku taddeyomo yode na sinoloamo”* lexically means I conclude this Baode and take my leave. Connotatively, it symbolizes politeness and respectful closure. In Banggai culture, ending a speech properly reflects moral values, humility, and respect for listeners, showing that communication ethics are preserved from beginning to end.

Data 11 *“Ucapanne Kinatauan”* lexically means to say thank you. Connotatively, it symbolizes politeness, appreciation, and gratitude toward the audience. This expression reflects the cultural belief that gratitude strengthens social solidarity, mutual respect, and togetherness within the community, making it an essential value in traditional performances.

4. Conclusion

Based on the analysis of the Baode text using the anthropolinguistic theory of Robert Sibarani, which includes macrostructure, superstructure, and microstructure (lexical and connotative meaning analysis), it can be concluded that Baode is not merely a form of oral performance, but also a cultural medium that functions to transmit the social, moral, and collective identity values of the Banggai community.

At the macrostructure level, Baode presents the main theme of the importance of preserving Sea-sea stories as cultural heritage, respect for ancestors, and awareness of maintaining customs and traditions amid education and modernization. This theme shows that progress should not disconnect the community from its cultural roots and local history.

At the superstructure level, Baode has a systematic arrangement, beginning with the opening, followed by the delivery of the main message, and ending with the reinforcement of moral values and expressions of respect toward the audience. This pattern shows that Baode is not delivered spontaneously without order, but rather follows a structured performative pattern to maintain the effectiveness of cultural communication.

At the microstructure level, the use of local diction, the repetition of phrases such as *Doiyamo komo maling*, expressions of respect such as *Tabea kubatabea*, and other cultural symbols show that meaning in Baode is not only lexical but also connotative. These meanings represent politeness, respect for knowledge, social solidarity, gratitude, and collective awareness of the threat of losing oral tradition.

Therefore, Baode can be understood as a flexible and performative oral text because its performers have the freedom to adjust the utterances according to the social context and the purpose of the performance. This flexibility strengthens Baode as a living oral tradition

that continues to be transmitted across generations. Thus, Baode holds an important position as a source of local cultural knowledge and as a means of preserving the cultural identity of the Banggai community amid globalization and modernization.

Acknowledgment

All praise and gratitude we extend to God Almighty for His blessings and grace, which have enabled this article to be completed successfully. We would also like to express our sincere thanks to Ms. Srilidiawati Epa, S.S., M.Hum., as our supervisor, for her valuable guidance, input, and advice in the preparation of this article. We also wish to thank the people of Lumbi-lumbia village for their continuous support and information, as well as all parties who have contributed, both directly and indirectly, to the successful completion of this research and the writing of this article.

References

- Chaer, A. (2009). *Linguistik Umum*. Jakarta: Rineka Cipta
- Devianty, R. (2017). Bahasa Sebagai Cermin Kebudayaan. *Jurnal Tarbiyah*. 24(2), 226-245.
- Salleh, S. F., et al (2020). Analisis Semantik Leksikal Dalam Novel Sangkar Karya Samsiah Mohd. Nor. :(Lexical Semantics Analysis in Sangkar Novel by Samsiah Mohd. Nor). *Asian People Journal (APJ)*, 3(1), 45-63.
- Hasanah, L.U., & Andari, N. (2023). Tradisi Lisan sebagai Media Pembelajaran Nilai Sosial dan Budaya Masyarakat. *Fenomena*, 4(1), 48-66.
- Lahama, M. (2017). Makna konotatif dalam lirik-lirik lagu populer karya band the script (analisis semantik). *Jurnal Elektronik Fakultas Sastra Universitas Sam Ratulangi*, 1(3).
- Moleong, Lexy J. (2006). *Metodologi Penelitian Kualitatif*. (revised edition) Bandung: Rosdakarya.

Palmer, F.R. (1981). *Semantics: A New Outline*. Cambridge: Cambridge University Press.

Pateda, M. (2001). *Semantik Leksikal*. Jakarta: Rineka Cipta.

Pudentia. (1998). *Methodology Kajian Tradisi Lisan*. Yayasan Obor Indonesia. Jakarta.

Sibarani, R. (2015). Pendekatan Antropolinguistik Terhadap Kajian Tradisi Lisan. *Retorika*, 1(1), 10-14.

Sibarani,R. (2024). *Antropolinguistik*. Indonesia. Yayasan Pustaka Obor Indonesia