

Research Article

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Collective memory: Moral and cultural values on the songs of *Makalelon-Makaaruyen*: Oral tradition of Tontemboan Minahasa

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Abstract

This article examines the oral tradition of *Makalelon-Makaaruyen* songs among the Tontemboan-Minahasan people, a traditional sub-ethnic song form originating from the Minahasan community in Indonesia. Performed in Tontemboan, Manado Malay, and Indonesian, these songs serve as repositories of collective memory, preserving moral teachings and cultural values across generations. This study underscores the enduring role of these songs in upholding moral and cultural values, collective memory, and cultural continuity, emphasizing the importance of oral tradition in sustaining identity and values among the Tontemboan Minahasa. Functioning as a medium of cultural transmission, the songs embody prayers, petitions, social virtues, and expressions of love for the homeland. Rooted in the Tontemboan sub-ethnic heritage, *Makalelon-Makaaruyen* songs encapsulate the community's shared identity and historical consciousness, passed down orally through generations. The collective memory they preserve strengthens social bonds and mirrors the Minahasa people's cultural worldview through Moral and Cultural Values conveyed, Sociocultural Context and Usage, and Social and Cultural Functions. This article demonstrates how these oral traditions serve as a living heritage that reinforces Minahasa cultural resilience as one among other collective memory of cultural expressions that heartedly symbolizes and expresses, "*Pakutuan Wo Pakalowiren/Pakalowiden*."

Keywords: Collective Memory, Moral and Cultural Values, Oral Tradition, *Makalelon-Makaaruyen* songs, Tontemboan Minahasa;

1. Introduction

The *Makalelon-Makaaruyen*¹ songs, originating in the 1960s and gaining prominence in the 1970s, form a crucial part of the oral tradition of the Tontemboan Minahasa people spreading over Minahasan areas such as Bitung, Tomohon Langoan, Tompaso, Motoling, Tenga Tumpaan, and Poigar². They are characterized by slow, soulful melodies often accompanied by guitar and flute, symbolizing prayers and supplications to God (*Opo Empung*), expressions of love for family and hometown, and hopes for survival and unity. These songs act as oral artifacts carrying ancestral wisdom, ethical

¹ 2 traditional songs still exist in Minahasa ethnicity, particularly in Tontemboan sub-ethnicity area

² An Interview on the birth of Makalelon Song with Bernard Sondakh in Tondei Village, Pegiat Budaya asal Tondei, Februari 2020

guidance, and cultural knowledge. They often narrate personal and communal struggles, encouraging perseverance and connection to one's roots—an essential aspect of collective identity for Minahasan people living both within and outside their homeland. In Wakan village, as it is called *Makalelon* Wakan song, is traditionally sung in Tontemboan, Manado Malay, and Indonesian, consisting of various songs with themes ranging from prayers to God, familial requests, and expressions of love for the village and homeland. The songs convey supplications for protection, blessings for prosperity, and reminders of family bonds and social duties. They are passed down orally and serve as messages from elders to younger generations, encouraging resilience, gratitude, and continued connection to ancestral roots (Senduk, 2024). In Tompaso, Minahasan Tontemboan call these *Makaaruyen* songs as they were firstly introduced by Sonder people who had migrated there during the colony according to Ross Poluan and Samuel Lonteng (Wakan Makalelon Singers during an interview at home in Wakan village in 2020). The songs contribute different chord and tone as they are popularly played with juke or ukulele and guitars up to now and are sometimes followed by a musical instrument called flute. Graafland's *Minahasa: Negeri, Rakyat, dan Budayanya* (1991) explores the social structure, traditions, and cultural identity of the Minahasa people in North Sulawesi as it highlights how their local customs and beliefs shape community life and reflect the region's historical interactions with colonial and modern influences as it can also be seen in the existence of the *Makaaruyen* and *Makalelon* songs since the colony took place in Minahasa.

The oral traditions of Minahasa, specifically through the *Makalelon* and *Makaaruyen* songs, represent a rich cultural legacy that encapsulates collective memories of the community. The transmission of knowledge, history, religious hopes, and social norms through oral poetry and songs has been vital to the Minahasa people's identity preservation without reliance on written records. These songs remain actively performed, reflecting continuing cultural relevance in contemporary society (Fredy Wowor³, 2019-2022).

Experts and scholars regard oral tradition as a vital cultural practice that involves passing down songs, stories, and knowledge verbally from one generation to the next. It is marked by its flexibility and adaptability, allowing each retelling or performance to evolve slightly to suit its audience and context. Foundational work by Milman Parry and Albert Lord introduced the *oral-formulaic theory*, which explains how oral poets create their works through recurring phrases or formulas that support both memorization and spontaneous composition. This dynamic nature enables oral traditions to preserve cultural memory and identity while

³ From Sonder Minahasa, a native speaker of Tontemboan "Bahasa Tanah", Art and Culture actor and performer of Minahasa. Interview done during 2019-2022

remaining responsive to social and historical changes.

The *Oral-Formulaic Theory*, developed by Parry and later refined by Lord, centers on the way oral poets craft songs during live performance using fixed patterns and repeated expressions that align with the rhythm and meter of the verse. Such methods account for the differences observed among multiple versions of the same song within oral cultures. Parry first proposed these ideas in the late 1920s and early 1930s through his analysis of the Homeric epics. His student, Albert Lord, further elaborated on them in the 1950s and 1960s, particularly in his seminal 1960 work *The Singer of Tales*.

Oral tradition is inherently connected to its performance context. Songs function not merely as compositions but as performed acts situated within social and communal environments, often involving audience participation. The interpretation and structure of the lyrics may vary according to the performer, audience, and occasion, highlighting the fluid and evolving character of oral tradition. This perspective is discussed by Richard Schechner (2002) in *Performance Studies: An Introduction*.

Pudentia, MPSS, Rattu, Sibarani 2008-2019, Oral Tradition Experts note that oral traditions serve multiple social functions, including education, ritual, and community cohesion. They employ stylistic elements such as repetition, parallelism, and call-and-response to enhance memorability and audience participation. Furthermore, oral tradition is not static; it is influenced by performance context, individual creativity, and cultural values, allowing it to evolve while maintaining a connection to its roots. Perry (2019, Minahasa Ethnomusicologist see that the birth of the songs have been influenced by the the Spainiard and Portuguese in Minahasa in the early 1550s. The oral tradition in song lyrics refers to the transmission of songs by word of mouth across generations, where songs evolve in performance and form rather than being fixed in written form. The analysis of oral tradition song lyrics typically draws on several key theoretical perspectives (Senduk, 2024).

This study can intrinsically and extrinsically provide an overview of the oral traditions of the Tontemboan Minahasa community through the texts and contexts of *Makaaruyen* and *Makalelon* songs in the Tontemboan Minahasa community and their relationship with the impact and behavior of the cultural traditions of the Tontemboan Minahasa community from one generation to another, as well as promoting the culture of the Tontemboan Minahasa ethnic community of Tontemboan.

The Minahasa people are known for their deep love of singing, which has become part of their culture. This tradition is present in various social and cultural activities, from traditional ceremonies to daily activities such as community service and celebrations. Among the various types of traditional

Minahasa songs, *Makalelon* (also known as *Kalelon*) and *Makaaruyen* are important types of traditional songs in the cultural heritage of Minahasa, with roots that are a blend of Minahasa culture and Western cultural influences, particularly Spanish and Portuguese. *Makalelon-Makaaruyen* song itself is a very melancholic musical expression, containing lyrics full of moral messages and life values (Poluan)⁴

2. Methods

This research applies a method of Richard Schechner (2002), in his performance theory, approaches to oral traditions that draw heavily from ethnographic methods, emphasizing close, immersive observation of cultural practices as they unfold in real contexts in these *Makaaruyen* and *Makalelon* songs. In this approach, the researcher does not simply, watch its performance, record stories or interviews; instead, they pay careful attention to the social environment, the relationships between performers and audiences, and the cultural functions of the narrative. Schechner's ethnographic lens highlights that oral traditions cannot be separated from the community that produces them—each telling is shaped by local beliefs, social structures, and situational factors. By documenting these layers of meaning, ethnographic work reveals how oral traditions operate not just as texts but as living cultural processes. James P. Spradley's *The Ethnographic Interview* (1979) serves as a practical framework for studying *Makalelon* and *Makaaruyen* songs. His approach guides researchers to engage directly with community members, pose meaningful questions, and attentively absorb the stories and perspectives they provide. By applying Spradley's techniques, researchers can gain deep, firsthand understanding from cultural bearers, uncover the symbolic and cultural significance of these songs, and note how their performance and interpretation shift across different situations within the community.



Picture 1. *Makaaruyen* Singers in Tondei Village, Minahasa; Picture 2. *Makalelon* Singers in Boyong-Atas Village, Minahasa. Pictures Taken by Arter Jodi Senduk

⁴ Interview at her home in 2020, she, 78, used to be a *Makalelon* Singer from Wakan Village, Tontemboan Minahasa

2.1 *The Meaning of Music and Extramusical*

Musically, *Makalelon-Makaaruyen* is characterized by simple yet emotional melodies, uncomplicated rhythms, simple parallel harmonies, and homophonic and easy-to-follow tonal textures. The songs are melancholic in nature and are able to influence the listener's soul with a calm, gentle, and emotional impression (Jafet Wowor, 2023)⁵

Extramusically, the lyrics of *Makalelon-Makaaruyen* songs are not merely entertainment but are full of meaning. These songs convey stories, advice from parents to their children about caution in relationships, respect for parents and hometowns, expressions of longing and regret, as well as prayers and hopes (Wibowo. M, 2020). Through these songs, social values such as cooperation (*mapalus*), mutual love, and religious teachings are contained and preserved in the collective memory of the Minahasa people (Senduk, 2024). The questions to be answered here is that how do traditional songs, *Makalelon-Makaaruyen*, bring or convey cultural and moral values that represent the Minahasans among generations?

2.1.1 Research Objectives:

1. To identify and describe the moral messages contained in the *Makalelon* and *Makaaruyen* songs of the Tontemboan Minahasa community.
2. To analyze the cultural values reflected in these songs as part of the collective memory of the Minahasa community.
3. To explore how *Makalelon* and *Makaaruyen* songs play a role in the preservation and transmission of cultural values from generation to generation.
4. To provide an understanding of the function of traditional songs in building the identity and social solidarity of the Minahasa community.

2.1.2 Benefits of Research:

1. Contribute academically to the field of oral tradition and collective memory studies, particularly in relation to Minahasan culture.
2. Serve as a source of information and reference for the preservation of Minahasa culture through the documentation of moral messages and cultural values in traditional songs.
3. Support the development of cultural education involving *Makalelon* and *Makaaruyen* songs to increase the younger generation's awareness of ancestral values.

⁵ Interview at his house in 2023 in Boyong-Atas village in South Minahasa. He is a *Makalelon* singer.

4. Enrich Indonesian culture, especially Minahasa culture, by highlighting the richness of local culture that contains noble ethical and social values.
5. Serve as a basis for the development of cultural programs and the preservation of traditional arts in Minahasa in a more focused and sustainable manner.

3. Results and Discussions

The results and discussions to give a brief account of the questions on the main essence of the moral and cultural values as Minahasans' collective memory are elaborated in this part.

Some of the lyrics of the songs as appearing into the arranged number and its descriptive analysis below:

1. Minahasa Yang Kucintai

*Minahasaku yang kucintai
Kupergi jauh merantau
Tinggalkan ibuku dan bapak
Apa boleh buat eg mama
So mujur nasib begini
Aku terkenang mengingat ibu dan bapa (2x)*

2. Maya Ang Lalan Rondor

*Mande weta aku ca bow e Matua (Biar kasihan orang tua marah)
Ngaranga anak i mama o si papa (Namanya anak mama dan papa)
Lumese lesen o tare (Tabah saja)
Ase Matua Mewangko yaku sayang (Orang tua yag sudah membesarkan kita)*

*Asicola i mama o si papa'ku
Casale'e Matua aku ma'loor
Maya ang lalan rondor
Talun walunku endo ang समय sayang*

*Manesel Oka aku endo ang समय
Semindo ke indeken ku adu sayang
Ma'lengey se Matua'ku papa'an yaku
Kesenangan ku karu adu e sayang*

*Ku disekolahkan oleh ibu bapak
Supaya nanti aku jadi orang berguna
Jalan jalan kebenaran
Sebagai bekal di hari depanku sayang*

*Nantiku menyesal di hari kemudian
Bila memakai pikiran ku adu sayang
Ibu dan bapa susah karena aku
Demi kesenanganku adu eh saying*

3. *Siri Wangko*

Siri wangko, ami se katuari waya
Se katuari waya
Ase tanpa yasa
Kamimai mapalinga un nanani
Nanani e apo ta
Apota indior
Siri wangko, ami ase katuari waya
Se katuari waya
Asi tanpa yasa
Kami mai mapalinga un nananin
Nanani e apota
Apota in dior
Penghormatan agung kami
Kepada saudara sekalian
Saudara sekalian di tempat ini
Kami datang memperdengarkan nyanyian
Nyanyian para leluhur kita
Leluhur kita zaman lampau

4. *Sapam Imbalas Ta Karu*

Sapam imbalas ta karu
Si mama o si papa
Masusa-susah me'wangko cita i metuari

Cakawerang ta karu
Sera me'bangko cita
Me'bangko'o sumina u ing karondo-rondoran

Tanu i balas ta mange
Sera mebangko cita
Mengsang-sama amange cita i metuari

Apa yang bisa dibalas
Kepada mama dan papa
Mengurus kita kakak-adik

Tidak dapat membalas kebaikan
Mereka yang mengurus kita
Mengurus dan mendidik kita ke jalan yang benar

Apa yang akan kita balas
Mereka yang mengurus kita
Mari kita saling menyayangi kakak adik

5. *Kambuna*

Kambuna mau berangkat

*Selamat tinggal e Manado ooooh
Kota indah ku banggakan
Karena dengan hasilnya yang terutama
Kopra cengkih pala dan kopi
Semakin jauh ku melihatnya
Daun nyiur melambai-lambai
Serta lautan membiru*

*Teringat Manado
Manado e Manado
Kemanapunku pergi jauh merantau
Tetap ku ingat kota Manado*

6. Ro'ong Tondei

*Ro'ong ami ro'ong maka ngarang Tondei
Ro'ong e cami ang nune' in talung
Mande ing keleitu palelon e cami i maka ro'ong
Mande kuntung wong koso' mento' lelon e cami*

*Maka ro'ong Tondei sapang kasale'an tantu kaerean
Winongos wong tu'tu asal metutu'
Peros, ulang, pipising, kawok, kalowatang, menggigiowang
Agama ya mepangat mento' ke maka nganga*

*Kerean karu' waya
Ro'ong ami ro'ong makangarang Tondei (Desa kami, desa bernama Tondei)
Ro'ong e cami anune'd in talun (Desa milik kami berada di tengah hutan)
Mande ing keleitu pa'lelon e cami i maka ro'ong (Walaupun demikian dirindukan oleh kami yang
empunya desa)*

*Mande kuntung wo ng koso (Walaupun bergunung dan jurang)
Mento' lelon e cami i maka ro'ong Tondei (Tetap dirindui kami yang punya desa Tondei)
Sapang kasaleang tantu kaerean (Apa yang diinginkan pasti didapat.)
Winongos won tu'tu asal metutu' (winongos dan nasi, asalkan bertekun)*

*Peros, ulang, pipising, kawok, kalowatang (Belut, udang, udang kecil, tikus, babi hutan)
Menggi-gioang, agama ya mepanga (berlimpah-limpah, agama/kepercayaan pun beragam)
Mento ke makanganga kerean karu waya (Bila hanya tinggal/malas saja akan gigit jari)*

7. O Wailang Kasuruang

*Turu'ang lalang Karondorang (Oh Yang Mahakaya Sumber Segala)
Teirang kami wo loindongeng (Tunjukkanlah jalan kebenaran)
Pakalowideng wo kamangen (Jagalah kami)*

*Itayang se kawangkureng (Jauhkan bencana)
Ituru' se kalo'oreng (Tunjukkan kebaikan)
Iwe'e se ka'ayureng (Berilah kedamaian)*

O Wailang Kasuruang (Oh Maha Kaya Sumber Segalanya)

*Turu'ang lalang rondor (Tunjukkan jalan lurus (benar))
Tio'o iwaya-wayaya (Jangan biarkan)*

*Asi lalang kaengkolang (Pada jalan bengkok (sesat/jahat))
Taya-tayang se kawangkureng ase cami im baya (Jauh-jauhkan bencana/celaka dari kami semua)
Pakakama-kamangeng, kami im baya wo pakalowirenai (Berkatilah berlimpah, kami semua dan
panjangkan usia)*

8. Di Bawah Sinar

*Di bawah sinarnya terang bulan
Kududuk memikirkan tentang nasibku
Karena setiap hari tak ada kesenangan
Malampun begitu kehidupan terlalu susah*

*Oh Ibu jangan kau tinggalkan aku
Akupun selalu merindukan
Oh Ibu jangan lupa akan daku
Walaupun selalu berjauhan, biarpun begitu asal hati tetap berdekatan*

9. Sungguh Ibu

*Sungguh ibu rela dengan bapa (Sungguh Ibu rela dengan Bapak)
Punya ajaran eh karuk tidakkan salah (Punya ajaran oh kasihan tidaklah salah)
Bulum tarek rek langgar lautan (belum terlebih dahulu melanggar lautan)
So dapa inga egh karuk ibu dan bapa (Sudah mengingat, oh kasihan, Ibu dan Bapa)*

*Sudah kucoba lupa si mama (Sudah kucoba melupakan si mama)
Bertambah juga egh mama cinta dan sayang (bertambah juga, oh mama, cinta dan sayang)
Budi si mama sudahlah sampai, mau dibalas e mama ya dengan apa, mau dibalas ya dengan apa
(Budi mama sudahlah sampai, mau dibalas e mama dengan apa ya, mau dibalas dengan apa ya)
Mau dibalas e mama dengan sembayang (mau dibalas oh mama dengan sembayang)*

*Pisang emas ya bawa berlayar (Pisang emas dibawa berlayar)
Simpan sesika eh karuk di dalam peti (Simpan satu sika, o kasihan, di dalam hati)
Hutan emas ya dapat dibayar (Hutan emas dapat dibayar)
Hutang budi eh mama membawa mati (Hutang budi, oh mama, dibawa mati)*

*Jika ada cincin patahku (jika ada cincinku yang patah)
Janganlah simpan eh karuk di dalam laci (Jangan simpan, o kasihan) di dalam laci)
Jika ya ada barang salahku (Jika ada barangku yang salah
Janganlah simpan e mama di dalam hati (Janganlah simpan, oh mama, di dalam hati)*

*Sedang Isaiah si Anak Allah (Sedangkan Isa Almasih, Anak Allah)
Ia mati eh karu lebih dahulu (Oh kasihan, Ia mati lebih dulu)
Sedang saya rek sudah bersalah (Sedangkan saya sudah berhasil)
Minta maaf egh mama lebih dahulu (Minta maaf, oh mama lebih dahulu)*

*Jalan-jalan ya sepanjang jalan (Jalan-jalan di sepanjang jalan)
Di tengah jalan egh mama rasa manangis, apa sebab ya rasa manangis (Di tengah jalan, oh mama,
saya rasa menangis, apa sebabnya rasa menangis)*

*Mengingat nasib egh mama jadi begini (Mengingat nasib, oh mama, menjadi seperti ini)
Bila kuingat nasib diriku, Airlah mata e mama jatuh berlinang (Bila kuingat nasib diriku, jatuh
berlinaglah airmataku, oh mama)*

*Banyak rusa rek di gunung api (Banyak rusa di gunung berapi)
Dikasi makan eh karu nasi kukusan (Dikasi makan, oh kasihan, dengan nasi kukusan)
Banyak susah re di dalam hati (Banyak susah di dalam hati)
Bernanti Allah e karu punya putusan (Oh kasihan, menanti putusan Allah saja)*

*Banyak susah rek setiap hari (Setiap hari banyak kesusahan)
Lebih baik eh mama bersenang diri (Oh mama, lebih baik bersenang diri)
Biar pikiran kiri dan kanan (Biar pikiran tidak karuan)
Tidak mengapa eh karuk bagi diriku (Oh kasihan, tidak mengapa bagiku)*

*Mama bilang ya belajar bersabar (Mama bilang untuk belajar bersabar)
Sabar itu eh karuk pohon selamat (Sabar itu, oh kasihan, adalah pohonselamat)
Jika sudara di kesenangan (Jika saudara lagi bersenang-senang)
Ingatkan saya eh karuk di kesusahan (Ingatlah aku yang lagi susah ini)*

*Jika ada ya sumur di ladang (Jika ada sumur di ladang)
Boleh singgah eh karu menumpang mandi (Oh kasihan, boleh singga menumpang untuk mandi)
Jika ada ya umurlah Panjang (Jika diberikan umur panjang)
Nanti kita eh karu bertemu lagi (Nanti kita bertemu lagi)*

10. Minta Doa

Minta doa kepada Allah

*Barulah boleh tulung dan sayang (Barulah mendapat pertolongan dan kasih sayang)
Kalu ndak boleh tulung dan sayang (Kalau tidak boleh menolong dan menyayangi)
Lindungi kami siang dan malam (Lindungilah kami siang dan malam)*

*Lindungi kami siang dan malam (Lindungilah kami siang dan malam)
Hentarkan pada jalan yang benar (Hentarkanlah pada jalan yang benar)
Hentarkan pada jalan yang benar (Hentarkanlah pada jalan yang benar)
Agarlah jangan jatuh binasa (Agar jangan jatuh binasa)*

*Tinggi langit anak tangganya (Tinggi langit anak tangganya)
Pintu surga mana kuncinya (Di mana kunci pintu surganya)
Sedangkan kunci kutidak tahu (Sedangkan saya tidak tahu kuncinya)
Apakan pula nasib diriku (Apa pula nasib diriku)*

*Burung putih terbang sekawan (Burung putih terbang sekawanan)
Tidaklah tentu sarang di mana (Tidak tahu di mana sarangnya)
Seperti saya, seorang diri (Seperti saya seorang diri)
Tidaklah tentu tempat di mana (Tidak tahu di mana tempatnya)*

*Mama marah tidak ukuran (Mama marah tanpa ukuran)
Serta kulari mama menyesal (Setelah saya lari, mama menyesal)
Mama bilang tidak menyesal (Mama bilang tidak menyesal)
Serta kumati mama menangis (Serta kunanti mama menangis)*

*Tujuh bintang sejauh utara (Tujuh bintang sejauh utara)
Ciri satulah hampir siang (Jatuh satu di waktu subuh)
Tujulah kami bersaudara (Kami tujuh bersaudara)
Hanyalah saya jatuh kasihan (Hanya satu saudara yang jatuh, kasihan)*

Bila kuingat nasib diriku, airlah mata jatu berlinang (Bila kuingat nasib diriku, Air mata jatuh berlinang)

*Jiwa raga mau melayang (Jiwa raga mau melayang)
Mau melayang tempat di mana (Mau melayang tempat di mana)
Tempat dimana bersenang diri (tempat di mana menyenangkan diri)*

Moral and Cultural Value of The Song Lyrics of Makalelon-Makaaruyen

The *Makaaruyen-Makalelon* songs above contain moral and cultural values as collective memory which can be seen in the discussion of the table below:

No	Song Title	Moral and Cultural Values	Collective Memory
1.	<i>Minahasa Yang Kucintai</i>	Be a Tou Minahasa (<i>Tou Leos, Tou Ngaasan Tiu Ente, Tou Keter</i>). Malesung in Tana' The Minahasa people are people who love their own land or territory (<i>Puser in Tana'</i>), enjoy working, helping others, and are open to everyone. As oral tradition knowledge, elders (ancestors) teach all good instructions that respect and love the land of birth, both its people and nature. Love the Minahasa tribe. Respect your parents and be patient when working abroad/in a foreign land.	The Minahasa people, especially those in the villages of Tondei and Boyong-Atas in the Tontemboan Minahasa ethnic community, believe that the songs <i>Makaaruyen</i> and <i>Makalelon</i> reflect or serve as a medium for storing the collective memory of a group or community, as described in the lyrics of these songs, which depict and remind listeners of certain events and occurrences. This song recalls the land or origin of birth (<i>Malesung in Tana':Minahasan Land</i>), an event marking the establishment of the Minahasa tribe, <i>Mapalus</i> (Unity, collaborate/cooperate together in good), Mutual Assistance).

2. <i>Siri Wangko!</i>	God is Great and Merciful. Appreciate and respect the ancestors, <i>Apo Kasuruan Wangko</i> . Respect the teachings of our ancestors (parents), especially those who have gone before us.	This song reminds us that there is God, and there are ancestors <i>Si Amang Kasuruan</i> (God Almighty)
3. <i>Maya Ang Lalan Rondor</i>	Walk the Right Path. Minahasans are taught to earn their living the right way. Don't take what belongs to others (<i>rombit</i> or steal).	Walking on the right path, united and <i>Mapalus</i> (cooperating together for good)
4. <i>Sapam Imbalas Ta Karu</i>	Do good, and others will do the same to you. Be an example. Children should emulate their parents' kindness and teachings. Love one another (love each other).	<i>Maupus-upusan, maleos-leosan</i> (loving and caring each other), Be a good person and a role model.
5. <i>Kambuna</i>	Traveling/Sailing Far Away, working in a foreign land, and Returning Home as a Successful Person. Remember your birthplace, Manado ' <i>Puser in Tana</i> ', Minahasa, which is rich wherever you travel.	Sail away and seek experiences in foreign lands.
6. <i>Ro'ong Tondei</i>	Tondei Village, my birthplace, my beloved village. Build and develop Tondei village. Always remember Tondei village, rich in natural resources and delicious forest foods (<i>Kawok</i> fish).	Hardworking people who enjoy hunting and gardening
7. <i>O Wailang Kasuruan</i>	God is Great. Follow His path, Lord. He is the Helper and Source of Blessings. God is the Source of Everything for the Tontemboan Minahasa people.	God is Great and One, Uniting the Minahasa people both within and outside the region. The Minahasan Spirit
8. <i>Di Bawah Sinar</i>	Don't feel sorry for yourself when facing struggles and being far away from your parents. Ups and downs are naturally parts of life. Children who are separated from their family must be able to overcome every struggle in life. Don't be a crybaby! A mother's prayers are always there for her children.	<i>Bakuat, jangan lepe-lepe!</i> (be strong, be a heroic man), <i>tuama, tou ngaas!</i> .
9. <i>Sungguh Ibu</i>	Respecting Mother (Listening) who gave birth, <i>Inga Kua Totok</i> (Breast Milk) is precious and priceless. Mothers and fathers are pillars of prayer for their children. Cherish the Love among Mother, Father, and Children, for it is the	Don't try to fight with your mother (<i>Jangang baku manyao dengan mamamu</i>) who gave birth, lest she curses you. Work hard and obey your parents.

	strength of the family. The expression, <i>Mamuali Tou</i> (born to be real men)	
10. Minta Doa	Prayer to God is the Breath of Life, the Bridge of Life. Always pray to God, the source of life. His help and love. Safe in His protection. Complaining does not provide solutions. Guard the heart, the source of life.	Pray until your prayers are answered, the power of faith. The expression, <i>Masombayang</i> (berdoa)

The *Makalelon-Makaaruyen* songs illustrate how oral tradition serves as a living archive of collective memory within the Tontemboan community. Transmitted orally across generations, these songs encapsulate moral lessons and cultural principles through their lyrics. They embody communal values such as filial respect, kinship solidarity, and devotion to one's homeland, mirroring the community's historical experiences and social structure. Through their verses, the songs convey prayers for protection, appeals for familial blessings, and reminders to younger generations to uphold and preserve their cultural heritage.

3.1 Moral and Cultural Values Conveyed

The *Makalelon-Makaaruyen* songs convey moral values centered on filial devotion, communal unity, and perseverance in the face of hardship. Their lyrics often take the form of poetic counsel from elders to the younger generation, encouraging virtuous behavior and diligence in pursuing a meaningful life. These songs honor parental sacrifices—particularly those of mothers—while nurturing love and nostalgia for the homeland and promoting lasting bonds with friends and relatives. Moreover, they express reverence for nature and adherence to tradition, thereby strengthening cultural identity and guiding ethical conduct.

3.2 Sociocultural Context and Usage

The *Makalelon-Makaaruyen* songs are traditionally performed during major communal events—such as harvest celebrations, weddings, and farewells—highlighting their significance in fostering social unity and preserving cultural continuity. These songs offer emotional solace during moments of separation or hardship, serve as symbols of ethnic identity, and reconnect Minahasan people with their ancestral roots. For Minahasans living abroad, the songs provide a means of emotional expression and strengthen their connection to a shared cultural heritage. This enduring practice exemplifies how oral traditions evolve while preserving their core values, reflecting the adaptive and living nature of oral culture.

3.3 Social and Cultural Functions

The *Makalelon* and *Makaaruyen* songs transcend artistic expression, serving as moral and ethical compasses that embody the Minahasa worldview. They uphold and transmit communal values such as shared prayer, reverence for parental sacrifice, social unity, and resilience in the face of life's challenges. The collective memory woven into these songs sustains social cohesion and reinforces cultural identity amid societal change.

4. Conclusion

The *Makalelon-Makaaruyen* songs of Tontemboan Minahasa are more than traditional melodies; they are powerful vessels of collective memory, moral guidance, and cultural identity. Sustained through oral transmission, these songs nurture a sense of belonging, ethical conduct, and cultural pride among the Minahasan people. As living traditions, they highlight the importance of oral heritage in preserving communal knowledge and values, ensuring continuity between past, present, and future generations in a rapidly changing world. The songs of *Makalelon-Makaaruyen* serve as a vital oral tradition within the Tontemboan Minahasa community, preserving and transmitting collective memory through rich moral and cultural values. These songs encapsulate the lived experiences, norms, and ethical principles that shape community identity, reinforcing social cohesion and continuity across generations. By analyzing their lyrics, the deep interconnection between memory, morality, and culture is revealed, highlighting how oral traditions function not only as artistic expressions but also as living archives of a community's worldview and historical consciousness. Ultimately, these songs exemplify the power of oral heritage in sustaining collective identity and guiding communal life in Tontemboan Minahasa society. *Makalelon-Makaaruyen* songs of Minahasa are an invaluable oral tradition that embodies collective memory and cultural identity. They transmit essential social values, historical consciousness, and spiritual hopes, playing a critical role in sustaining Minahasa cultural heritage. Recognizing and supporting the preservation of these oral traditions is vital for cultural continuity in an increasingly globalized world. Oral Tradition as Cultural Continuity, the oral transmission of *Makalelon-Makaaruyen* songs serves as a vital means of preserving intangible cultural heritage and reinforcing ethnic identity. These songs play an essential role in ceremonies, community gatherings, and traditional celebrations, bridging the connection between past and present generations. Through their performance, language, history, and collective worldview are maintained, allowing the culture to endure and evolve while preserving its

core essence. The main essence, one among other collective memory of cultural expressions that heartedly symbolizes and expresses, “*Pakutuan Wo Pakalowiren/Pakalowiden*”.⁶

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⁶ A Minahasan cultural expression that has meaningful values and morality to *Semoga Panjang Umur dan Sehat Selalu* (may you have a long life and always be blessed with amazing health)