



The Meaning of Moyosingog's Oral Poetry at the Oya' Traditional Ceremony of the Bolaang Mongondow Tribe

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ABSTRACT

Moyosingog' oral poetry is a form of oral literature that thrives in the Bolaang Mongondow community, particularly during the oya' traditional ceremony. This oral poetry contains words, phrases, and sentences that represent the cultural values, customs, and social systems of the Bolaang Mongondow community, expressed through meaningful symbols. This research focuses on two issues, namely verbal symbols and nonverbal symbols contained in the Moyosingog' oral poetry in the oya' traditional ceremony of the Bolaang Mongondow Tribe. The purpose of this research is to describe the verbal symbols and nonverbal symbols in the Moyosingog' oral poetry. This research uses a descriptive method with a qualitative approach that aims to reveal the concretization of the meaning of the Moyosingog' oral poetry in the context of the oya' traditional ceremony. The research was conducted in Motabang Village, Bolaang Mongondow Regency, with data collection techniques in the form of observation, interviews, and documentation of the speakers of the Moyosingog' oral poetry and traditional figures involved in the implementation of the ceremony. The results of the study indicate that there are two speakers of the Moyosingog' oral poetry, namely representatives from the female and male parties, and three types of important customs were found mentioned in the oral poetry, namely Guman, Guat, and Gama. The symbols found consist of 18 verbal symbols and 5 nonverbal symbols, each of which has a denotative and connotative meaning. The conclusion of this study shows that the Moyosingog' oral poetry in the oya' traditional ceremony is a tradition of discussing marriage customs and giving oya' customs to the mother of the prospective bride which contains cultural values, social norms, and local wisdom of the Bolaang Mongondow Tribe.

Keywords: oral poetry, traditional ceremony, trib

Makna Puisi Lisan *Moyosingog'* pada Upacara Adat *Oya'* Suku Bolaang Mongondow

ABSTRAK

Puisi lisan Moyosingog' merupakan salah satu bentuk sastra lisan yang hidup dan berkembang dalam masyarakat Suku Bolaang Mongondow, khususnya dalam pelaksanaan upacara adat oya'. Puisi lisan ini mengandung kata, frasa, dan kalimat yang merepresentasikan nilai-nilai budaya, adat istiadat, serta sistem sosial masyarakat Bolaang Mongondow yang diwujudkan melalui simbol-simbol bermakna. Penelitian ini difokuskan pada dua permasalahan, yaitu simbol verbal dan simbol nonverbal yang terdapat dalam puisi lisan Moyosingog' pada upacara adat oya' Suku Bolaang Mongondow. Tujuan penelitian ini adalah mendeskripsikan simbol verbal dan simbol nonverbal dalam puisi lisan Moyosingog' tersebut. Penelitian ini menggunakan metode deskriptif dengan pendekatan kualitatif yang bertujuan untuk mengungkap konkretisasi makna puisi lisan Moyosingog' dalam konteks upacara adat oya'. Penelitian dilaksanakan di Desa Motabang, Kabupaten Bolaang Mongondow Induk, dengan teknik pengumpulan data berupa observasi, wawancara, dan dokumentasi terhadap penutur puisi lisan Moyosingog' serta tokoh adat yang terlibat dalam pelaksanaan upacara. Hasil penelitian menunjukkan bahwa makna simbol yang ditemukan terdiri atas 18 simbol verbal dan 5 simbol nonverbal yang masing-masing memiliki makna denotatif dan konotatif. Simpulan penelitian ini menunjukkan bahwa puisi lisan Moyosingog' dalam upacara adat oya' merupakan tradisi pembicaraan adat perkawinan dan pemberian adat oya' kepada ibu calon pengantin perempuan yang mengandung nilai budaya, norma sosial, serta kearifan lokal masyarakat Suku Bolaang Mongondow.

Kata kunci : puisi lisan upacara adat, suku

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INTRODUCTION

Moyosingog' oral poetry is a form of oral literature that thrives in the Bolaang Mongondow community. This oral poetry is present in a series of traditional wedding ceremonies, particularly during the Oya' (gifting) ceremony in the Haibuloyan traditional ceremony. Moyosingog' is delivered by traditional leaders called Guhanga', or village elders from both sides of the prospective bride and groom. In this procession, Moyosingog' serves as a means of traditional communication, rich with cultural values, symbols, and moral messages passed down through generations. Moyosingog' oral poetry is not simply traditional speech, but rather a form of cultural expression that represents the perspectives, social values, and familial relationships of the Bolaang Mongondow community. It contains symbolic words, phrases, and sentences, both verbally and nonverbally, that reflect the cultural identity of the Bolaang Mongondow ethnic group. However, over time, people's understanding of the meaning of Moyosingog' oral poetry has begun to diminish, resulting in many of the symbols spoken and displayed in traditional ceremonies no longer being fully understood.

The existence of Moyosingog' as oral literature demonstrates the close relationship between customs and literature. One such custom still practiced by the Bolaang Mongondow community is the marriage tradition. Marriage is understood as a legal bond between a man and a woman, uniting not only two individuals but also two extended families. Therefore, the marriage process involves mandatory customary stages, one of which is the giving of Oya (a gift) accompanied by the oral poetry of Moyosingog'. Moyosingog's oral poetry is part of oral literature, namely literary works passed down through generations through word of mouth or recited during certain traditional ceremonies. Oral literature encompasses various aspects of community life, from myths and legends to genealogies and guidelines for daily living. This aligns with Endraswara's opinion (in Rafiek, 2012:53), who states that oral literature is the re-

sult of collective narratives born from social relationships.

As a reflection of culture, literary works, including oral literature, contain symbolic meanings that cannot always be directly understood. Therefore, a specific approach is required to uncover the meaning contained within. One relevant approach is semiotics, as language in literary works is a system of signs. Roland Barthes divides the meaning of signs into two levels: denotative and connotative. Denotative meaning refers to literal meaning, while connotative meaning relates to cultural meanings arising from social agreements within a society. Meaning in literary works is not singular and absolute, but rather open to the process of interpretation by the reader or audience. According to Ingarden and Vodicka, literary works are artifacts that only acquire meaning after undergoing a process of concretization by the reader. The objective structure of literary works limits the possibilities of meaning, but readers still have the freedom of interpretation based on their cultural background, knowledge, and experience.

More broadly, language is the primary medium for representing a society's culture. Through oral speech, the social life, cultural values, and philosophy of life of a community group can be conveyed. Each region has distinct cultural characteristics, reflected in various forms of oral literature such as songs, mantras, proverbs, fairy tales, customs, and oral poetry. Thus, the study of Moyosingog's oral poetry not only contributes to the preservation of Bolaang Mongondow culture but also enriches understanding of the relationship between language, literature, and culture in general.

Based on this phenomenon, many people still do not understand the meaning of the verbal and nonverbal symbols contained in Moyosingog's oral poetry. Therefore, researchers are interested in studying and uncovering the denotative and connotative meanings of Moyosingog's oral poetry in the Oya traditional ceremony of the Bolaang Mongondow tribe, so that the cultural values contained therein can be understood and passed



on to the wider community. Therefore, the focus of the research is: (1) What are the verbal symbols contained in Moyosingog's oral poetry in the Oya' traditional ceremony of the Bolaang Mongondow tribe? (2) What are the nonverbal symbols contained in Moyosingog's oral poetry in the Oya' traditional ceremony of the Bolaang Mongondow tribe?

Research objectives: (1) describe the verbal symbols contained in Moyosingog's oral poetry in the Oya' traditional ceremony of the Bolaang Mongondow tribe! (2) describe the nonverbal symbols contained in the Moyosingog' oral poetry in the Oya' traditional ceremony of the Bolaang Mongondow tribe!

This research is expected to provide multiple benefits, starting from the most specific realm to a broader context. Specifically, this research is useful for researchers in deepening their understanding of Moyosingog' oral poetry and the meaning of the verbal and nonverbal symbols contained therein, so that researchers gain more comprehensive knowledge of the cultural values and philosophies of the Oya' customs of the Bolaang Mongondow tribe. This understanding becomes academic and practical provisions for researchers, especially in the field of regional language and literature. Furthermore, this research provides benefits for students by increasing their insight and knowledge regarding the Moyosingog' customs represented through language symbols in oral poetry, so that students can recognize, understand, and appreciate local cultural heritage. In a more general scope, the results of this research are also useful for Indonesian language teachers as reference material for learning regional oral literature, especially in identifying and explaining verbal and nonverbal symbols. Thus, this research can support the learning of local content (MULOK) and the strengthening of local wisdom-based education in schools.

METHOD

This research uses a descriptive method. The descriptive method describes the oral poetry of

Moyosingog' in the traditional ceremonies of the Oyasuku Bolaang Mongondow. Therefore, through descriptive methods, we can understand the meaning or verses contained within the oral poetry. This aligns with Helda's opinion (in Zulfadrial and Lahir 2022:1), who explains that "descriptive methods are data collected in the form of words, images, and not numbers. Research methods are the tools, procedures, and techniques chosen in conducting research to obtain facts and conclusions in a planned manner."

Thus, the researcher will uncover visible or observable facts by describing them. This research will be conducted in Motabang Village, Bolaang Mongondow Regency. This type of research is qualitative. According to Helda (in Satori and Komariah, 2022:2), qualitative research emphasizes the essential characteristics of a good or service. It can be concluded that qualitative research is a form of research whose findings are not obtained through statistical procedures or calculations, with data that is not in the form of numbers but in the form of sentences or words spoken within sentences. This research approach aims to uncover the concretization of the meaning of the oral poetry of Moyosingog' in the Oya traditional ceremony of the Bolaang Mongondow tribe.

RESULTS

This chapter outlines a discussion based on the results of the study of the meaning of verbal and nonverbal symbols in the Oya' traditional ceremony of the Bolaang Mongondow tribe. The following are the verbal symbols of the Oya' traditional ceremony of the Bolaang Mongondow tribe:

1. Verbal Symbols of Poetry

Oral Poetry Text from the Woman (Guhanga Lipu):

Yo ta na 'a don akuoy Guhanga Lipu

Here I am at this time, village elders.

Mamuntak don mako kita komintan

Here we all will come

Takin bobato, kon lipu 'in Motabang

Together with the Motabang village government.

The verbal symbolism found in the verse above is found in the sentence *Guhanga lipu', Kita Komintan, Bobato.* "Guhanga lipu' refers to the village elders who play a role in the traditional ceremony, which is believed in and agreed upon by the local community. "Kita Komintan" refers to all those present at the traditional ceremony, as emphasized by the word "Komintan" (all). The word "Bobato" then means "sangadi"/village head/village government. Of course, in any activity, the village government must be present at the activity as the party that has granted permission and witnessed that the activity is carried out in accordance with existing regulations.

Na'a takin opod mako bobato

This is with government assistants
simpal tonggano-tongganot in lipu'

Local village elders

Ta na'a don akuoy guhanga lipu'

This is me as a village elder

Maya'don mako monolutuy, bo monolotak kon tolotoy
Going to inform.

The verbal symbols in the verse above are Opod, simpal tonggano-tongganit in lipu', maya'. Opod means government assistant (village secretary). Simpall tonggano-tongganot in lipu' means village elders. In a village, there are several village elders, including members of the traditional institution. Maya' means "going." The meaning of "going" is one of the village elders who represents the women to inform them of the purpose of the upcoming event.

Adat hain baloyan no itomponuk Kon adi'

Wedding customs aimed at children

Kon baloy in ta anya'

In this house

minaya'don mako pinogilakar

Has become the mainstay of custom

No isindok pangkoy

Which is a tree,

opat to pulu No pangkoy pangkoi in bango momomungai

forty trees, fruiting coconut trees

The verbal symbol in the verse above is Pinogilakar. The meaning of pinogilakar is that it has become the mainstay of custom. This means that the wedding customs brought by the groom to his future wife have become the mainstay of custom. Pinogilakar comes from the word Lakar, which means coconut trunk or coconut tree. Therefore, the mainstay of custom is the coconut tree. Pangkoy Bango' (Coconut tree) that is used as the mainstay of custom is as many as Opat Topulu' (Forty) coconut trees that Momomungai (fruiting).

Tuain adat, tugat in buta'

That is the custom, the main custom.

The Oya' kon adi' Custom:

The Custom of Self-Respect for Children: (The Bride)

The verbal symbol in the verse above is Oya', which means "Shame." The meaning of shame is a woman's self-respect. Therefore, if a woman is going to marry, the man must pay the malu or pay the woman's self-respect. This Oya' is then given to the woman's parents, especially the woman's mother. Because the mother has carried her for nine months and raised her.

Kon baloy na anya' noidudui

In this house, it is said

Mako kon tua berkarena toni buloy

Then from that

Ta an'aya, Ompi pabi nomannngkoy

because this marriage has just begun

ida kotangoyan namin tolu in

So the three of us already know the

ukud-ukud in adat

Various customs

Tolu no dalanan guman, guat, bo gama

Three types of Minang customs, separation of parents, brought by husband.

The verbal symbol in the stanza above is Namin tolu which means "the three of us." The meaning of the three of us is the traditional institution, village government and family who are



present to discuss a marriage that is just starting or is just at the traditional discussion stage and it is known that there are three types of customs "Tolu no dalanan Guman, Guat, bo Gama". The three types of customs that are known are guman, guat, gama. The meaning of guman is an engagement event, guat means separation from parents, and gama means being taken by the husband or picked up by the man's family.

Dindondon mangoy tali'

Copied, converted into self-respect

Andeka Oya kon adi'

For example, a custom of self-respect for children

Bogot in the government of Guhangai Lipu'

Together with the village government

Motaawbi tondoitan andeka tumogo sen

Can be converted into a certain amount of Rupiah

Aka tondoitan andeka tumogo sen

If converted into a certain amount of Rupiah

Ida sin pangkoy adat takoyna

then the principle of the custom is

opat topulu' no pangkoy

forty coconut trees

tongo pangkoy noitugat

one coconut tree becomes

nogatut noribu Five nopulu' nopera

one hundred and fifty thousand Rupiah

Opat topulu no pangkoy takoyna

The forty coconut trees are

Onom tojuta konoduduyan in

Six million added with

ukud-ukud tolu no dalanan

three kinds of customs become

onom tojuta seven no gatut five hundred and fifty thousand rupiah

six million seven hundred and fifty thousand rupiah

lima no pangkoy

five coconut trees

tujuh no gatut bo lima no pulu no ribu no pera

seven hundred and fifty thousand rupiah

Dindondon mangoy in tali' adeka

Collected customs

Oya kon adi'

to this child

Kon baloy na' aya dindondon mangoy

In this house, collected into

onom tojuta bo tujuh no gatut lima nopulu' noribu no perah

six million seven hundred and fifty thousand rupiah
tai adat

That is custom.

The verbal symbol in the verse above is Dindondon, which means "copied." This means that the main custom and the three types of custom can be copied or monetized, including the Oya' custom. Because we are in modern times, the coconut tree can be "Dindondon" "copied." The traditional ritual fee is converted into 40 coconut trees. "One tree becomes" "One hundred and fifty thousand rupiah." This is then combined with the three traditional rituals, resulting in 45 coconut trees. "Onom tojuta tujuh no gatut lima no pulu no ribu no pera" (six million seven hundred and fifty thousand rupiah). Five coconut trees are "seven no gatut bo lima no pulu no ribu no pera" (seven hundred and fifty thousand rupiah). So, all the traditional rituals collected by the daughters of this household are "Six million seven hundred and fifty thousand rupiah" (Rp 6,750,000).

2. Verbal Symbols of Poetry

Reply of the Women's Delegation (Guhanga Lipu')

Yo tana'a don akuoy Guhanga lipu'

This is me as a village old man

Pinorcaya in togu gadi' nongkon dota In adi' Lolaki

Trusted by the boy's parents

Maya'don mako bo mogabat kon

Go to answer

Bahasa in adat diniya guhanga takoyna kon

the traditional language that the village's parents brought from them

Dota in adi' lolaki ando dinongog'

I have heard from the men's side

Naton komintan, andon tubongolan naton komintan

all of us, it's all in our ears

Kamintolu kon tongo bald

There are three of us from next door

in palat don mako monolisi

We've fixed it

bo monolapat kon adat tatua

Have completed the custom in question

including this responsibility *togi gadi' kon dota in adi' lolaki*

Including parental responsibilities on the part of men

After the village elders or traditional leaders representing the woman have finished conveying the traditional message to be conveyed by the man, the village elders from the man's side will then respond or follow up on what was conveyed earlier.

The verbal symbol "Mogabat" means that the village elders (Guhanga Lipu') from the man's side will respond in the traditional language "Diniya" "brought" by the village elders from the woman's side.

The verbal symbol "Dinongog" means "heard," meaning that the traditional message conveyed by the boy has been heard by all.

The verbal symbol used in the man's response is "Andon tubongolan," meaning "already in the ears," meaning that what the woman had conveyed has been heard together. The wedding customs brought by the boy will be explained shortly, reinforced by the Bobato tua adat (traditional institution). This means the traditional institution will formalize the customs brought by the boy, and this will be witnessed by Kamintolu kon tongo botak (our neighbor), meaning the family, government, and traditional institution will jointly formalize the customs discussed earlier.

3. Nonverbal Symbols of Moyosingog Oral Poetry

In the Oya' traditional ceremony of the Bolaang Mongondow tribe, several instruments are used, including the following:

1. Tray

The groom who arrives carrying the traditional items is placed on a tray and covered with a white cloth. The tray used in this tradition has no specific shape or color.

2. White Cloth

The white cloth covers the tray containing the traditional items. The purpose of this white cloth covering is to prevent the traditional ceremony from being seen by many people, as it is a sacred tradition. Therefore, covering it with cloth is a form of respect.

3. Two children receiving the traditional ceremony

These two children are a boy and a girl. The boy represents the groom, who brings the traditional ceremony, and the girl represents the woman, who receives the traditional ceremony. These two children do not have to be from the same family, but usually the recipients of the traditional ceremony are within the same family.

4. Sarong

This sarong is worn by the Guhangai Lipu', the village elders/traditional leaders/traditional practitioners. The sarong's motif and color are not specified, but at every traditional event, a sarong is required, wrapped around the waist. The sarong symbolizes cultural heritage.

5. Kopiah

The kopiah is usually black. Those who wear it are the groom, traditional institutions, village heads, and village officials. The kopiah serves as a religious and cultural symbol.

DISCUSSION

Denotative and Connotative Meanings of the Verbal Symbols of the Moyosingog' Oral Poetry from the Female Side

a. Guhanga Lipu' The verbal symbol Guhanga Lipu' denotatively means village parents. The word



- "parents" refers to a married couple who have children and are responsible for shaping the child's attitudes and behavior, while "kampung" refers to a residential area or village led by a village head. However, in the Moyosingog' oral poetry, this meaning is expanded connotatively. Guhanga Lipu' is interpreted as a traditional figure or traditional leader who possesses in-depth knowledge of customs and is trusted by the Lolak community to lead and deliver traditional discussions. This meaning stems from the cultural consensus of the Bolaang Mongondow community, in line with Barthes's view that connotative meaning is inseparable from denotative meaning and is limited by cultural context.
- b. Kita Komintan Denotatively, "kita" is the first-person plural inclusive pronoun, while "komintan" means all. In the context of the Moyosingog oral poetry, the connotative meaning of the phrase "Kita Komintan" (We Are Komintan) is a collective affirmation to all parties present in the customary discussion to pay full attention. The word "komintan" serves as a form of emphasis in the Bolaang Mongondow oral tradition, encouraging all parties to focus and observe the ongoing customary process.
 - c. Bobato: The verbal symbol "Bobato" denotatively means village government. In the Moyosingog oral poetry, "Bobato" refers specifically to the village head as the leader of government at the village level. Connotatively, the village head is viewed not only as an administrative official but also as a figure with a traditional role and moral responsibility towards the community, thus being involved in every customary wedding discussion.
 - d. Opod: Denotatively, "Opod" means assistant. In Indonesian, the word "bantu" has both ameliorative and pejorative meanings depending on the context. However, in the Mongondow language, "Opod" is connotatively interpreted as the village secretary who assists the village head in running the government. In the sentence "Na' a takin opod mako bobato, simpal tonggano-tongganot in lipu," the word "opod" refers to village officials who play an active role in customary and governmental affairs.
 - e. Simpall Tonggano-tongganot in Lipu. Denotatively, this phrase refers to village elders, namely the elders who live in a village. However, connotatively in the poem "Moyosingog," its meaning refers to traditional figures, traditional institutions, and the village government, which have authority and responsibility in customary matters. The village government is seen as the "village elders" because it plays a role in protecting and being responsible for its community.
 - f. Maya. The denotative meaning of "Maya" is to depart or depart from a place. Connotatively, in the oral poetry of Moyosingog, "Maya" is interpreted as the act of conveying or connecting customary marriage discussions, especially by the woman's representative through Guhanga Lipu. Pinogilakar. Pinogilakar literally means the principle of custom. This word is derived from "lakar," meaning coconut tree. Connotatively, Pinogilakar is interpreted as the core or foundation of marriage customs that must be presented by the groom to the bride before the marriage ceremony. This customary principle is no longer manifested in the physical form of a coconut tree, but rather in cash, according to customary regulations.
 - g. Pangkoy Bango' Denotatively, Pangkoy Bango' means coconut tree. In Lolak culture, the coconut tree has a connotative meaning as a symbol of life, independence, and sustainability because all its parts are beneficial to humans. The coconut tree is used as a symbol of traditional marriage because it symbolizes the couple's readiness to live independently after marriage.
 - h. Opat Topulu' Opat Topulu' means forty, which connotatively refers to the customary number of 40 fruiting coconut trees. This number has been determined through generations by traditional institutions as a requirement for marriage customs. Fruiting coconut trees symbolize value and readiness, as they have higher economic benefits.

- i. Oya' Denotatively, Oya' means shame. Connotatively, Oya' is interpreted as a woman's self-respect, which must be paid by the man. Oya' represents responsibility, an apology, and the restoration of a woman's honor. In the Bolaang Mongondow customary system, Oya' also functions as a customary sanction for violations of moral norms.
 - j. Namin Tolu Denotatively, Namin Tolu means the three of us. Connotatively, this phrase refers to the three main elements involved in customary discussions: the customary institution, the village government, and the two families of the prospective bride and groom. The number three also relates to the three stages of customary law: Guman, Guat, and Gama'.
 - k. Tolu no dalanan Guman, Guat, bo Gama' This phrase denotatively refers to three types of customs: the proposal of marriage (Guman), the separation of parents (Guat), and the bringing of the husband (Gama'). Connotatively, these three customs complement the main Oya' custom, marking the legal stages of a Bolaang Mongondow traditional marriage.
 - l. Didondon Denotatively, Didondon means copied or replaced. Connotatively, in the poem Moyosingog', it means that all the customs mentioned are collected and exchanged for the bride's family as a form of fulfilling the customary law. Motaawbi Tondoitan (Motaawbi Tondoitan) connotatively means that customs symbolized by coconut trees and Oya' can be converted into cash. This demonstrates the adaptation of customs to modern developments without eliminating their symbolic value and the use of customs in wedding ceremonies.
- a. interpreted as the action of the village elders (Guhanga Lipu') on the part of the groom who provide a customary answer to the customary language previously conveyed by the bride. This answer is not merely a verbal response, but rather a form of acceptance, clarification, and readiness on the part of the groom to the customary wedding discourse that has been "brought" (Diniya') by the bride.
 - b. Dinongog' Denotatively, Dinongog' means "heard." This word is a passive form indicating that information or speech has reached and been received by the listener. In the context of the Moyosingog' oral poetry, the connotative meaning of Dinongog' emphasizes that the marriage customs conveyed by the groom and conveyed by the traditional leader have been heard, understood, and understood by all parties present at the traditional discussion. Thus, this symbol serves as a sign that the traditional message has been legitimately conveyed in the traditional forum.
 - c. Andon Tubongolan The verbal symbol Andon Tubongolan literally means "already in the ears." Although this phrase is uncommon in standard Indonesian, its denotative meaning refers to something that has reached the ears or has been heard. Connotatively, in the Moyosingog' oral poetry, Andon Tubongolan signifies that all the traditional discussions conveyed by the woman through Guhanga Lipu' have been listened to intently, paid attention to, and understood by the man and the audience. This symbol emphasizes the seriousness and collective attention to the ongoing traditional process. Reinforcement of Customs by Traditional Institutions and Related Parties: After the adat has been heard (Dinongog') and reached all parties (Andon Tubongolan), the wedding customs outlined by the groom's family are then reinforced and formalized by the Bobato tua adat or traditional institution. Connotatively, this formalization signifies that the customs brought by the prospective groom are legally valid. This process is witnessed by

Denotative and Connotative Meanings of the Verbal Symbols of the Moyosingog' Oral Poetry from the Groom

- a. Mogabat The verbal symbol "Mogabat" denotatively means to answer. In Indonesian, the word "jawab" means to respond, respond, or reply to a question or statement. Connotatively, in the Moyosingog' oral poetry, Mogabat



Kamintolu kon tongo botak, meaning "the three of us from the other side," namely the family, the village government, and the traditional institution. These three elements collectively serve as witnesses and guarantors that the customs discussed are now the full responsibility of the groom's parents.

Nonverbal Symbols in the Oya' Traditional Ceremony of the Bolaang Mongondow Tribe

a. Tray/Tray Denotative: A flat container for carrying food or drink.

Connotative: Used as a place to place the traditional Oya' (money and treasures), symbolizing respect, politeness and the sacredness of the marriage procession. Brought by boys as representatives of the men, girls as representatives of the women.

b. Denotative White Cloth: Plain white cloth.

Connotative: Covering the tray/tray so that the customs being carried cannot be seen, symbolizing purity, simplicity and respect for sacred customs.

c. Two Children Receiving Denotative Customs: Boy and girl aged 7–12 years.

Connotative: Symbolizes representatives of both families. Boys hand over envelopes containing money to girls as a sign of acceptance of customs, indicating that customary agreements and responsibilities have been reached.

d. Denotative Sarong: A tube-shaped cloth wrapped around the waist.

Connotative: Worn by traditional leaders as a symbol of culture, identity and respect for customs.

e. Denotative skullcap: A man's head covering, usually black.

Connotative: Used by traditional leaders and village officials as a symbol of religiosity, politeness, and cultural identity in traditional ceremonies.

CONCLUSION

Based on the findings and analysis presented previously, the researcher can draw the following conclusions from this study:

Verbal symbols of poetry are symbols found in the verses of poetry recited by traditional leaders during the Oya' traditional ceremonies of the Bolaang Mongondow Tribe. These verbal symbols contain denotative and connotative meanings. In the Moyosingog' Oral Poetry, 18 verbal symbols are found in the verses. Non-poetic verbal symbols are objects or equipment used in Oya' traditional ceremonies. In the Oya' traditional ceremony, five non-verbal symbols are found, each of which also has denotative and connotative meanings.

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