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Minahasan Cultural Ambivalence in Manado Malay Poetry *Cap Tikus Blues:* An Analysis of Intrinsic and Extrinsic Elements

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ABSTRACT
This study aims to describe the reflection of Minahasan culture in the Manado Malay poem Cap Tikus Blues by Freddy Wowor through intrinsic and extrinsic analysis. This research employed a descriptive qualitative method using structuralism and the sociology of literature approaches. The data consisted of the poem Cap Tikus Blues, which was analyzed through reading, observation, and note-taking techniques. The findings reveal that, intrinsically, the poem is constructed through repetitive patterns, the use of distinctive Manado Malay diction, the symbols of cap tikus and blood, and a tone that shifts from humor to irony, criticism, and tragedy. These elements collectively establish the poem's central theme of cultural ambivalence, representing the dual aspects of the cap tikus drinking tradition in Minahasan society. Extrinsically, the poem reflects several aspects of Minahasan culture, including social solidarity, masculinity, humor, and the use of Manado Malay as a marker of cultural identity. The study demonstrates that cap tikus functions not only as a symbol of togetherness and social identity but also as a symbol that criticizes alcohol consumption practices that may lead to behavioral changes, aggression, and social conflict. Therefore, Cap Tikus Blues serves not only as a medium for cultural reflection but also as a form of social criticism toward cultural practices that have become normalized in society

Keywords: Minahasan culture, Manado Malay poetry, intrinsic and extrinsic

INTRODUCTION

Language is a system of symbols composed of sequences of sounds that possess both empirical and non-empirical properties (Kaelan, 2009:6). Accordingly, language is not merely used to represent phenomena derived from human experience, but can also express meanings established through convention as well as those that are arbitrary in nature. Language functions not only as a means of communication but also as an important medium for thought and self-expression.

Literary works constitute one of the means through which humans communicate ideas and express themselves, while indirectly recording human life experiences through language. Literature serves not only an entertainment function but also as a medium for social and cultural reflection, encompassing the values, norms, and worldviews of a society (Noor, 2019:209). From the perspective of literary studies, a literary work is understood as a meaningful structure that can be analyzed systematically. This view is consistent with Teeuw (1984:153), who emphasizes that literary works constitute systems of signs in which meanings are embedded.

Within this context, poetry, as a form of literary expression, provides a space in which language functions not merely as an instrument for

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conveying ideas, but also as a means of representing the culture of its speech community. According to Wellek and Warren (1989), poetry is capable of condensing social experience into an aesthetic and meaningful form.

Accordingly, symbols of social reality are often reflected in regional literary works, including poetry written in Manado Malay (Bahasa Melayu Manado, hereafter abbreviated as BMM). The use of BMM in Minahasan poetry not only represents a linguistic choice for self-expression but may also reflect the identity, values, customs, and worldview through which the community perceives and understands life. Words, expressions, and cultural symbols appearing in poetry may convey meanings associated with the community's collective experiences; therefore, their interpretation cannot always be separated from the cultural context in which they are embedded. In this sense, BMM poetry can be regarded as a form of cultural representation that records and communicates cultural values through the aesthetic use of language.

Within the Indonesian context, regional literature plays an important role in maintaining and preserving local cultural diversity. Regional literature functions not only as a form of aesthetic expression but also as a medium for cultural preservation (Hidayatullah, 2020:55) and, at the same time, as an expression of national identity (Koentjaraningrat, 1974:112). Furthermore, the use of regional languages and literature also contributes to safeguarding regional languages as forms of cultural heritage transmitted across generations. Language and culture can be regarded as two inseparable aspects: wherever language and literature exist, culture is also present. In Language: An Introduction to the Study of Speech, Edward Sapir (1921) emphasizes the inseparable relationship between language and culture. This relationship is considered inseparable because language serves as the medium through which speakers express their culture. This perspective is further supported by Anderson (2006), who similarly emphasizes that language embodied in literature functions not only as a means of communication but also as a symbol of cultural identity, reinforcing a sense of locality and representing the social realities of a community. These conceptual foundations give rise to the central research question of the present study: "How is Minahasan culture reflected in BMM poetry based on its intrinsic and extrinsic elements?" This question guides the study toward describing the internal aspects of the poems through an analysis of their intrinsic structures as the foundation of meaning, followed by an analysis of their extrinsic structures to understand the cultural background and reflections of Minahasan culture represented in BMM poetry.

This study offers both theoretical and practical contributions. Theoretically, it contributes to the development of literary studies, particularly scholarship addressing the relationship among language, literature, and culture, while also enriching research on regional literature and BMM. Practically, this study provides readers with a deeper understanding of Minahasan cultural values and identity as reflected in BMM poetry. It also serves as a form of documentation of local culture and as a reference for future research.

Based on the research focus, structuralism provides a relevant theoretical foundation for analyzing reflections of Minahasan culture in BMM poetry. Structuralism views a literary work as an integrated and autonomous system. The meaning of a literary work can be understood through the relationships among its constituent elements, such as theme, diction, imagery, symbols, figurative language, tone, and structure. According to Teeuw (1984) in Sastra dan Ilmu Sastra, structural analysis constitutes an initial step in understanding the meaning of a literary work because the elements within a text are interrelated and collectively form a unified meaning. This perspective is reinforced by René Wellek and Austin Warren (1989) in Teori Kesusasteraan, who argue that literary analysis should position the text

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as the primary object of investigation before relating it to factors external to the text. Therefore, an intrinsic analysis is first conducted to obtain a comprehensive understanding of the structural characteristics of the poems, followed by an extrinsic analysis employing the sociology of literature approach (Ratna, 2004) to reveal Minahasan culture as reflected in BMM poetry.

Despite its significance, studies specifically addressing the reflection of Minahasan culture in BMM poetry remain limited. Nevertheless, one closely related study is that of Palit et al. (2023), entitled Analisis Semiotika Puisi Bahasa Melayu Manado "Cap Tikus Blues" by Fredy Wowor. The study employed Peirce's semiotic theory to examine three types of signs—indices, symbols, and icons—in order to reveal the Sitou Timou Tumou Tou cultural concept in the poem Cap Tikus Blues by Freddy Wowor. Both that study and the present research examine BMM poetry to understand cultural representation within it. However, the previous study employed a semiotic approach to examine cultural representation, whereas the present study adopts a structuralist approach to understand the cultural concepts reflected in BMM poetry.

Another relevant study is Representasi Kesederhanaan Cinta dalam Puisi "Aku Ingin" Karya Sapardi Djoko Damono melalui Analisis Unsur Intrinsik by Rahmawati and Putri (2025). The study employed a structural approach to identify and analyze intrinsic elements encompassing theme, character, plot, figurative language, message, and atmosphere. The findings demonstrated that the meaning of simplicity in love was represented through simple diction, subtle imagery, and a message emphasizing sincerity and sacrifice. A similar study, entitled Analisis Unsur Intrinsik pada Puisi "Kepada Orang yang Baru Patah Hati" by Dika, was conducted by Lestari et al. (2023). The study employed a quantitative descriptive method to describe seven intrinsic elements: theme, feeling, tone, atmosphere, message, diction, and figurative language. The findings showed that the poem conveyed meanings related to the journey of life and emotional encouragement for individuals experiencing adversity. These two studies are similar to the present research in that they employ poetry as the object of analysis. However, the previous studies focused exclusively on the intrinsic elements of Sapardi Djoko Damono's Aku Ingin and Raditya Dika's Kepada Orang yang Baru Patah Hati, whereas the present study examines BMM poetry with a particular focus on reflections of Minahasan culture.

Based on this review, research on the reflection of Minahasan culture in BMM poetry demonstrates a clear element of novelty and therefore warrants further investigation.

METHOD

The research method employed in the analysis of BMM poetry was a descriptive qualitative method (Abdussamad, 2021) using a structuralist approach that focused on both intrinsic and extrinsic analyses (Pramidana, 2020). The research data consisted of the BMM poem entitled Cap Tikus Blues by Freddy Wowor. This poem was selected because it was considered relevant to the temporal and situational context of the study and contains extensive use of culturally meaningful language.

The poem text was analyzed through reading, observation, and note-taking techniques (Alfaridzi et al., 2023). The intrinsic analysis was conducted by identifying the structure and form, diction, imagery and symbols, tone, and theme in order to reveal the meanings embedded within the text (Wellek & Warren, 1989). This approach aligns with the perspective of literary structuralism, which positions literary works as autonomous systems that can be understood through their constituent elements. As explained by Teeuw (1984), structural analysis is essential for comprehending the meaning of literary works.

Furthermore, extrinsic analysis was conducted to relate the text to the socio-cultural context of

Minahasa through a sociology of literature approach (Escarpit, 2005). The data were analyzed interpretatively by connecting symbols, BMM, and cultural representations with the social realities of the Minahasan community. This approach refers to the concept that literary works represent the culture of their respective societies, as explained by Ahmadi (2019) in Metode Penelitian Sastra, which emphasizes that literary research can reveal the relationship between texts, authors, and society. Thus, this methodological framework enables the researcher to comprehensively explore the meanings of Minahasan culture reflected in the poem.

RESULT

The intrinsic analysis of poetry focuses on the elements that construct a poem from within the literary work itself, whereas the extrinsic analysis examines the relationship between the poem and external factors that influence its creation. In this article, the intrinsic analysis focuses on structural and formal elements, diction, imagery and symbols, tone, and theme. Meanwhile, the extrinsic analysis emphasizes issues related to drinking culture among the Minahasan community, masculinity, humor, social criticism, and BMM itself.

1. Intrinsic Elements of the Poem

The result of the intrinsic analysis of the BMM poem *Cap Tikus Blues* encompass five aspects: structure and form, diction, imagery and symbols, tone, and theme. The structure of the poem is characterized by parallel repetition and gradation in the sizes of drinking containers, while the diction is dominated by vocabulary specific to BMM. Imagery and symbols are represented through the words "Cap tikus" and "darah", which symbolize stages of consumption and shifts in emotional conditions. The tone of the poem is characterized as casual, ironic, bitter, and tragic, while simultaneously containing elements of social criticism. The main theme concerns the consumption habits of *Cap tikus* within Minahasan society. Table 1 presents a summary of the analysis.

Table-1
Result of the Instrinsic Element Analysis

No.	Intrinsic Elements	Result/Analysis
1	Structure and Form	Consists of six stanzas with a repetitive pattern.
2	Diction	1. *Tong minum* ("we drink"); 2. *Sloki* ("small glass"); 3. *Grem* ("bottle cap used as a measurement unit for *Cap tikus* liquor"); 4. *Nae darah* ("rising blood pressure"); 5. *Tumpa darah* ("spilling blood"); 6. *Abis darah* ("blood exhaustion"); 7. *Tukang batifar* ("liquor taster"); 8. *Toreba* ("sleeping place/ resting area").
3	Imagery and Symbol	1. *Cap tikus* as the primary symbol; 2. *Darah* ("blood") as a specific symbol.
4	Tone	1. Casual; 2. Ironic; 3. Bitter/tragic; and 4. Social criticism.
5	Theme	1. Main theme: The drinking habits associated with *Cap tikus* consumption among the Minahasan community. 2. Sub-themes: togetherness, masculinity, social solidarity, celebrations or entertainment, behavior and conflicts resulting from intoxication, and other related aspects.

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2. Extrinsic Elements of the Poem

The analysis of the extrinsic elements in the poem *Cap Tikus Blues* demonstrates a strong relationship between the poem and Minahasan culture, particularly in aspects related to drinking culture, masculinity, humor, social criticism, and the use of Manado Malay. *Cap tikus* is portrayed as an integral part of the social life and communal traditions of the Minahasan community, reflecting notions of masculinity and courage. However, excessive consumption is also associated with the emergence of emotional behavior, aggression, and social conflicts.

Furthermore, humor, as a characteristic feature of Minahasan culture, serves as a means of establishing social intimacy while simultaneously functioning as an instrument for conveying indirect social criticism regarding excessive drinking habits. The use of BMM further strengthens local identity and enhances the authenticity of the representation of Minahasan social life within the poem.

Therefore, the extrinsic elements of the BMM poem entitled *Cap Tikus Blues* reveal the interconnectedness between tradition, cultural identity, masculinity, humor, and social criticism concerning the impacts of alcohol consumption on Minahasan society.

Table-2
Results of the Extrinsic Element Analysis

No.	Extrinsic Elements	Result/Analysis
1	Minahasan Community Drinking Culture	*Cap tikus* can be found in various community activities, such as family gathering, traditional ceremonies, thanksgiving event, social meeting, and mourning occasion.
2	Masculinity or Courage	*Cap tikus* drinking activities are associated with male groups. There is a stereotype that men who are able to consume *Cap tikus* are considered genuine men and courageous individuals.
3	Humor as a Characteristic of Minahasan Culture	Humorous and entertaining stories frequently emerge during communal gathering, including collective drinking activities involving *Cap tikus*.
4	Social Criticism of Alcohol	Social criticism in the poem is reflected through changes in conditions resulting from *Cap tikus* consumption. These changes begin with a warm and intimate atmosphere and eventually develop into conflicts.
5	Manado Malay as Cultural Identity	The dominance of BMM vocabulary, such as *tong minum*, *grem*, *nae darah*, *tumpa darah*, *abis darah*, *tukang batifar*, and *toreba*, provides a distinctive linguistic character that differentiates the poem from works written in standard Indonesian or other regional literary forms.

DISCUSSION

Structure and Form

Structurally, the BMM poem Cap Tikus Blues consists of six stanzas. The first to the fifth stanzas each contain three lines, whereas the sixth stanza consists of a single line. The poem employs a parallel

repetition pattern, namely a poetic strategy involving the repetition of words, phrases, or sentence structures that share similar forms across several lines of the poem. This repetition functions to create rhythm, emphasize meaning, and strengthen the emotional atmosphere conveyed throughout the poem. Table 3 presents the structure of the poem Cap Tikus Blues along with its translation.

Table-3
Structure and Translation of the BMM Poem Cap Tikus Blues

Structure	Cap Tikus Blues Poem by Freddy Wowor	Translation *Cap tikus*	Contextual Meaning
Stanza 1	Cap tikus Satu sloki tong minum Bersi darah	One sloki we drink Cleansing blood *Cap tikus*	Refreshing/warming the body
Stanza 2	Cap tikus Satu grem tong minum Tamba darah	One grem we drink Adding blood *Cap tikus*	Increasing energy/ courage
Stanza 3	Cap tikus Satu glas tong minum Nae darah	One glass we drink Raising blood *Cap tikus*	Causing emotional changes/ anger
Stanza 4	Cap tikus Satu botol tong minum Tumpa darah	One bottle we drink Spilling blood *Cap tikus*	Leading to conflict/fighting
	Cap tikus Satu gelon tong minum Abis darah Adoh, Tukang batifarlei tu dapa toreba!	One gallon we drink Running out blood Oh, liquor taster, now you end up sleeping/ resting!	Death/ injury

It can be observed that the first line of each stanza, from the first through the fifth stanza, contains a repetition of the phrase *Cap Tikus*. Meanwhile, the second line of each of these stanzas begins with the word *satu* and ends with the word *minum*. Furthermore, the third line of the first through the fifth stanzas consistently concludes with the word *darah*. These repetitions serve to create aesthetic effects (Idammatussilmi & Latifah, 2021:121) while also producing a rhythmic effect reminiscent of blues music, which corresponds to the title of the poem.

Ultimately, the repetition employed throughout the first five stanzas generates a humorous effect that reaches its climax in the sixth stanza: *"Adoh, Tukang batifar lei tu dapa toreba!"* In comic discourse, this final stanza can be categorized as a *punchline* (Floranti et al., 2021:151), namely, the climax of humor or the concluding line that delivers the humorous effect in a joke.

Diction or Word Choice

The poem Cap Tikus Blues is characterized by the extensive use of diction or word choices specific to BMM. These lexical choices effectively construct a strong local identity, portray a natural conversational atmosphere, and represent the everyday cultural realities of the Minahasan community.

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Furthermore, the use of such distinctive diction practically facilitates readers' understanding of the poem's meaning through linguistic contexts that are closely connected to the lived experiences of Minahasan society.

From a stylistic perspective, word choice is an essential element related to the formation and interpretation of textual meaning (Leech & Short, 2013:61). Dictions such as tong minum, grem, nae darah, tumpa darah, tukang batifar, and toreba (see the meaning of these terms in Table 1) provide contextual clues regarding the situations, social relationships, and cultural experiences represented in the poem. Thus, the use of BMM enables readers to connect lexical meanings with the sociocultural contexts underlying them, allowing the meaning of the poem to be understood in a more concrete, contextualized, and authentic manner that reflects the realities of Minahasan community life.

Imagery and Symbols

Imagery refers to the images evoked by a poet through words, enabling readers to visualize, hear, feel, or experience something presented in a poem. In literary texts, imagery may be conveyed through nouns that depict particular objects or through symbols that represent deeper meanings. The primary symbol in the BMM poem *Cap Tikus Blues* is *Cap Tikus*, a traditional alcoholic beverage originating from Minahasa. Within Minahasan culture, *Cap Tikus* is commonly present at various social and ceremonial occasions, including wedding celebrations, baptismal ceremonies, birthdays, and mourning gatherings. During such occasions, men typically gather around a table and take turns drinking a shot (*grem*) of *Cap Tikus* until one or more participants are unable to continue, lose consciousness, or, in some cases, become involved in physical altercations.

Cap Tikus functions not merely as an object representing a traditional Minahasan beverage but also as a symbol of togetherness and social interaction. The communal consumption of *Cap Tikus* creates a social space in which intimacy, solidarity, and a sense of belonging within a group may develop.

At the same time, this practice associates *Cap Tikus* with the construction of masculinity, particularly the perception that a man's ability to consume large quantities of alcohol demonstrates courage, strength, or endurance. However, this symbolism is inherently ambivalent, as the values of solidarity and courage cultivated through communal drinking may develop into destructive behavior when alcohol is consumed excessively. Thus, *Cap Tikus* in the poem *Cap Tikus Blues* carries a dual symbolic meaning. In addition, the BMM poem entitled *Cap Tikus Blues* contains a distinctive symbol represented by the word *darah* ("blood"). Throughout its five stanzas, the word *darah* is arranged in such a way as to construct a dramatic progression. The following table illustrates this progression.

Table-4
Meaning of the Blood Symbol

No.	Drinking Quantity Stage	Impact
1.	One Sloki	*Bersi darah* (refreshing the body)
2.	One Grem	*Tamba darah* (increasing energy/ courage)
3.	One Glass	*Nae darah* (causing emotional changes/ anger)
4.	One Bottle	*Tumpa darah* (fighting/ conflict)
5.	One Gallon	*Abis darah* (loss of strength/injury)

As shown in Table 4, there is a gradual escalation in the stages of drinking from the first to the fifth stanza, progressing from a small *sloki* (shot glass) to the largest measure, a *galon* (gallon). The phrase *bersi darah* literally means "cleansing the blood" and symbolically refers to maintaining or improving physical well-being. Among Minahasans living in mountainous areas, where the climate tends to be relatively cold, *Cap Tikus* has traditionally been consumed to warm the body and

is even believed to alleviate symptoms of colds and coughs.

The phrase *tamba darah* symbolizes a shift in the purpose of drinking: the amount consumed is no longer associated primarily with health but with increasing physical strength and, according to local perceptions, stimulating adrenaline. The phrase *nae darah*, meanwhile, refers to becoming more emotionally reactive, reflecting the effects of alcohol on an individual's capacity for emotional regulation and self-control (Rydzewska et al., 2023). The phrase *tumpah darah* signifies a stage at which intoxicated men are no longer able to regulate their emotions, potentially resulting in interpersonal conflict or physical confrontation. Finally, *abis darah* signifies collapse or exhaustion. This condition is commonly associated with emotionally driven attempts to demonstrate who is the strongest or most capable of enduring large amounts of *Cap Tikus*.

Tone

Tone conveys the poet's feelings, attitudes, perspectives, or relationship toward the content of the poem as well as toward its readers (Azzahrah et al., 2025: 9). The BMM poem *Cap Tikus Blues* employs a tone that is relaxed, ironic, bitter and tragic, as well as critical. The relaxed and familiar tone of *Cap Tikus Blues* is established through the use of localized, nonstandard terms such as *Cap Tikus*, *sloki*, *grem*, and others. This tone is further reinforced by the use of simple and repetitive sentence structures.

Nevertheless, despite its relaxed tone, the poem also conveys irony. This irony emerges through the gradual escalation from merely *cleansing*, to *adding*, to *raising*, to *spilling*, and ultimately to *exhausting* the blood. This progression simultaneously leads to a bitter and tragic tone, as the meaning of the word *darah* ("blood") undergoes a semantic shift. Initially, *darah* may be understood literally as a part of the human body; however, toward the end of the poem, the word acquires a symbolic meaning, representing life, physical energy, or even human casualties.

The poem also conveys a tone of social criticism. This critical dimension is particularly evident in the final stanza: *"Adoh, Tukang batifar lei tu dapa toreba!"* The expression *adoh*, meaning "oh" or "alas," conveys a spontaneous and expressive reaction, whereas *dapa toreba*, meaning "to be reprimanded" or "to bear the blame," suggests that a particular individual or party is left to bear the consequences or is made a scapegoat for the incident.

Theme

Theme refers to the central idea that serves as the primary foundation through which a poet conveys the meaning of a poem (Waluyo, 2008:124). The theme presented in *Cap Tikus Blues* is not merely the Minahasan community's practice of consuming *Cap Tikus*, but rather the cultural ambivalence that emerges from this tradition. On the one hand, *Cap Tikus* functions as a means of fostering intimacy, solidarity, and social interaction; on the other hand, excessive consumption may give rise to destructive behavior that can culminate in violence.

This theme is developed through a gradual progression in the poem, beginning with drinking in relatively small quantities and escalating toward uncontrolled consumption. This progression is accompanied by changes in physical condition and behavior, signaled by the shifting meanings of the word *darah* ("blood") in the expressions *bersi dara* ("cleaning the blood"), *tamba darah* ("increasing the blood"), *nae darah* ("raising the blood"), *tumpa darah* ("spilling blood"), and *abis darah* ("exhausting the blood"). Thus, the poem should not be interpreted as a glorification of drinking culture; rather, it can be understood as the poet's critique of a social practice that may be regarded as culturally normalized despite its potentially harmful consequences.

The poem's subsidiary themes are reflected in its representations of masculinity, social solidarity, drinking as a form of celebration or entertainment, and conflict that may arise from alcohol consumption. Within this framework, *Cap Tikus* is positioned not merely as a traditional

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beverage but also as a marker of social and cultural identity. At the same time, it serves as a reminder that a practice perceived as a symbol of togetherness can potentially transform into behavior that is detrimental both to the individual and to the surrounding social environment.

Drinking Culture in the Minahasan Community

Drinking culture in Minahasan society constitutes an established aspect of social life that has developed over generations and is closely associated with traditions of communal togetherness. Traditional beverages such as *Cap Tikus* are commonly present in various community activities, including family gatherings, customary ceremonies, thanksgiving celebrations, social gatherings, and mourning events.

The close relationship between Minahasan society and *Cap Tikus* is rooted in the interaction between local cultural practices and abundant natural resources, particularly the sugar palm (*Arenga pinnata*). It is estimated that the population of sugar palm trees, which serve as the primary source of raw materials for *Cap Tikus*, in North Sulawesi reaches approximately two million trees (Buyung & Pangemanan, 2021, p. 338). This abundance of raw materials indicates that resource availability is one of the factors contributing to the development of *Cap Tikus* production within the community. Such ecological conditions have given rise to various forms of cultural adaptation. The abundant availability of sugar palm trees has enabled tapping and distillation practices to develop into forms of local knowledge transmitted from one generation to the next, eventually evolving into household-scale industries that contribute to the local economy (Lungan, 2017). The abundant availability of raw materials tends to influence patterns of community consumption. Resources that are easily accessible are more likely to be adopted, utilized, and integrated into everyday life. Within Minahasan society, Cap tikus is ultimately not consumed merely as a beverage but also becomes present in various social activities, including family gatherings, communal work activities, celebrations, and other forms of social interaction. The high frequency of its use has transformed drinking activities from individual behavior into a collectively accepted social practice.

However, behind these values of togetherness, drinking culture also contains negative aspects that have become concerns within the community. Excessive alcohol consumption may trigger aggressive behavior, interpersonal conflicts, loss of self-control, and health problems. Therefore, drinking culture in the Minahasan community reflects a dual dimension: on the one hand, it serves as a symbol of solidarity and social tradition; on the other hand, it represents a practice that may generate negative consequences when consumption is carried out excessively.

Masculinity and Courage

As the practice has evolved, the consumption of *Cap Tikus* has come to be understood not merely as an activity undertaken to satisfy a desire for alcohol but also as an integral part of social interaction. This practice has, in turn, contributed to the construction of masculinity within Minahasan society. Drinking is more commonly practiced among groups of men, through which it has developed into a marker of masculine identity (Peralta, 2007). Men who participate in communal drinking are often perceived as demonstrating emotional closeness, courage, solidarity, and loyalty to their group.

Accordingly, the consumption of *Cap Tikus* is associated not only with the practice of consuming a traditional beverage but also with the expression of social identity as men. However, the masculinity constructed through drinking culture is paradoxical. On the one hand, communal drinking may strengthen solidarity and foster a sense of togetherness. On the other hand, social expectations to demonstrate courage, toughness, and acceptance within the group may encourage excessive alcohol consumption, potentially triggering interpersonal conflict or physical altercations.

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Humor as a Characteristic Feature of Minahasan Culture

Humor is one of the distinctive features of Minahasan culture, as reflected in everyday social life. Minahasan communities are known for their open and spontaneous communication styles, which frequently incorporate jokes to ease social interactions and strengthen interpersonal relationships. In various settings, such as celebrations, family gatherings, and community meetings, conversations are often enriched by *grap-grap* stories, meaning "humorous" or "funny" stories, as well as light-hearted teasing. Such forms of interaction are generally perceived as expressions of familiarity and intimacy and have consequently become characteristic features of Minahasan cultural life.

This cultural characteristic is reflected in the poem *Cap Tikus Blues*. Rather than portraying the culture of *Cap Tikus* consumption through a serious or judgmental tone, the poet adopts a humorous and entertaining approach. The humorous element is constructed through the use of hyperbole, particularly exaggerated depictions of the increasing quantity of *Cap Tikus* consumed. The poet presents a gradual progression, beginning with *satu sloki*, *satu grem*, *satu gelas*, *satu botol*, and ultimately *satu galon* ("one shot glass," "one *grem*," "one glass," "one bottle," and "one gallon," respectively). This sequence produces a humorous effect because it portrays increasingly excessive and implausible drinking behavior. Thus, humor in *Cap Tikus Blues* functions not only as an aesthetic element but also as a representation of Minahasan cultural identity.

Social Criticism of Alcohol

The social criticism of alcohol consumption in this poem is constructed through the depiction of behavioral changes resulting from excessive *Cap Tikus* consumption. The poet does not portray alcohol merely as a traditional beverage but as a symbol representing a paradox within Minahasan social life. On the one hand, *Cap Tikus* is regarded as a means of fostering togetherness, strengthening solidarity, and reinforcing social identity. On the other hand, this practice may give rise to destructive behavior when alcohol consumption exceeds socially acceptable limits.

This criticism is conveyed through a gradual shift in meaning across the stanzas. At the beginning of the poem, *Cap Tikus* is depicted as something beneficial, as reflected in the expressions *cleaning the blood* and *increasing the blood*. This meaning gradually shifts through the expression *raising the blood* and becomes markedly contrasting in the subsequent expressions *spilling the blood* and *exhausting the blood*. This semantic shift suggests that the benefits traditionally associated with *Cap Tikus* may be illusory. As the intensity of consumption depicted in the poem increases, so too does the potential for negative consequences, including loss of self-control, heightened emotional reactivity, aggressive behavior, and ultimately violence.

Manado Malay as Cultural Identity

The use of Manado Malay in the poem *Cap Tikus Blues* cannot be viewed merely as a linguistic choice but rather as a cultural strategy employed by the poet to reinforce the identity of the Minahasan community. Language in literary works functions not only as a means of communication but also as a marker of identity, a constructor of social reality, and a medium for representing the cultural experiences of a particular society (Bandini, 2021:11). Therefore, the selection of regional or local languages in poetry is always associated with efforts to present the social and cultural contexts underlying the creation of the literary work.

In the poem *Cap Tikus Blues*, the use of vocabulary such as *tong, grem, nae darah, tumpa darah*, *batifar*, and *toreba* demonstrates that the poet intentionally preserves linguistic elements that are familiar to the Minahasan community. This choice is not accidental. If all vocabulary within the poem were translated into standardized Indonesian, the cultural nuances embedded within the poem would be diminished. Thus, Manado

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Malay functions as a marker of locality that connects the text with the social realities of Minahasan society.

The use of BMM also reflects the poet's effort to preserve cultural identity amid the dominance of Indonesian as the national language. The local language serves as a medium for documenting the collective experiences of the community, including its customs, ways of thinking, patterns of social interaction, and worldview. Through language, the poet presents the ways in which Minahasan society interprets *Cap Tikus*, not merely as a traditional beverage but as an integral part of social life imbued with values of togetherness, solidarity, and masculinity. Thus, BMM in the poem *Cap Tikus Blues* functions not only as an aesthetic element but also as a symbol of cultural identity.

CONCLUSION

Based on the intrinsic analysis, the poem Cap Tikus Blues is constructed through the interconnectedness of repetitive structures, distinctive BMM diction, symbols, and tone, which collectively form an integrated meaning. The gradual repetition pattern, represented through changes in drinking measurements, demonstrates a progression from initially positive conditions toward increasingly destructive situations. Meanwhile, the symbols of Cap tikus and darah serve as the primary devices employed by the poet to portray behavioral transformations resulting from alcohol consumption.

From an extrinsic perspective, the poem reflects various cultural aspects of Minahasan society, including drinking traditions, social solidarity, masculinity, humor, and the use of BMM as a marker of cultural identity. The tradition of Cap tikus consumption is portrayed as a social practice that functions not only to foster togetherness but also to construct social identity within the community.

The main finding of this study indicates that Cap tikus represents an ambivalent cultural symbol. On the one hand, Cap tikus represents togetherness, solidarity, and the cultural identity of the Minahasan community. On the other hand, excessive consumption may generate emotional instability, aggression, and conflict. Therefore, the BMM poem Cap Tikus Blues should not be interpreted as a form of glorification of drinking culture but rather as a critical reflection on a social practice that has become normalized within the community. Through humor, irony, and local language, the poet conveys criticism toward behaviors that have the potential to transform symbols of togetherness into sources of social division.

Future studies are recommended to examine other BMM poems in order to obtain a broader understanding of the representation of Minahasan culture in regional literary works. Furthermore, subsequent research may employ alternative approaches, such as semiotics, ethnolinguistics, or critical discourse analysis, to explore more deeply the meanings of symbols, cultural identity, and the relationship between language, literature, and society.

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