

The Beati Tradition in North Gorontalo District (Ethnographic Study of Processions and Verbal Meanings of Tuja'i)

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Abstract

This paper focuses on the stages of implementing the beati tradition in North Gorontalo District communities and explains the content of the verbal meaning of tuja'i. The research method used is descriptive-analytic research with an ethnographic study approach. This paper aims to analyze the cultural elements in the tradition of the procession, manner and behavior, and verbal language. This study found that the poetic verbal meaning of tuja'i contains directions, praise, advice, and advice, leading a girl to become a complete Muslim by a) pledging to carry out religious orders on al-arkan al-tsalatsah, as well as customary rules based on sharia b) obeying parents, making them happy and maintaining the right name of the family, c) maintaining the purity of oneself both physically and mentally which is marked by noble morals d) Avoiding lousy temperament.

Keyword: Tradition, Beati, Verbal Meaning, Tuja'i

Tradisi Beati di Kabupaten Gorontalo Utara (Studi Etnografi terhadap Prosesi dan Makna Verbal Tuja'i)

Abstrak

Paper ini fokus pada tahapan pelaksanaan tradisi beati pada masyarakat di Kabupaten Gorontalo Utara, dan menjelaskan kandungan makna verbal tuja'i. Metode penelitian yang digunakan adalah penelitian deskriptif analitik dengan pendekatan studi etnografi. Tujuan tulisan ini menganalisis unsur-unsur kebudayaan dalam tradisi beati/pembeatan pada prosesi, cara dan perilaku serta bahasa verbal. Penelitian ini menemukan bahwa makna verbal tuja'i yang puitis berisi arahan, pujian nasihat dan petuah, mengantarkan seorang gadis agar menjadi muslimah yang seutuhnya dengan : a) berikrar menjalankan perintah agama pada al-arkan al-tsalatsah, serta aturan adat berlandaskan syariat b) taat kepada orangtua, membahagiakannya serta menjaga nama baik keluarga, c) menjaga kesucian diri baik lahir/batin yang ditandai dengan akhlak mulia d) Menjauhi perangai buruk.

Kata Kunci : Tradisi, Beati, Makna Verbal, Tuja'i

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A. Background

In study of Islamic conceptions and local culture, there are two things that need to be clarified: first, Islam as a socio-cultural conception, second, Islam as a cultural reality. In other terms, “the process of acculturation between Islam and local cultural traditions then bring forth to what is known as local genius,¹ namely the ability to absorb while selecting and actively processing the influences of external cultures, so that a new unique creation can be achieved, which is not found in the territory of the nation that carries cultural influences”.²In this aspect, “local genius has characteristics, among others: being able to survive against outside cultures; has the ability to accommodate elements of outside culture; has the ability to integrate elements of external culture into the original culture; and have the ability to control and give direction to the development of culture and customs”.³

Islam as a culture conception, by experts is often referred to as the “great tradition, while Islam as a cultural reality is called the little tradition or the local tradition and also Islamicate, fields that are “Islamic”, influenced by Islam”,⁴ Therefore, religion has aculturation with the culture and life of the Islamic community as a religion of human civilization which is omnipresence.⁵ This means that the presence of Islam provides correct ethical guidelines in all aspects of human actions and behavior, even though in reality the existence of Islam when dealing with local cultures and traditions, sometimes modifies, allows, and even eliminates cultures and traditions that are not in accordance with religion.

Referring to the opinion of Levi-Strauss that socio-cultural phenomena such as rituals, traditions or customs are carried out from generation to generation and are still preserved in society and have meaning.⁶ Meanwhile, according to Pettit, the meaning has three phenomena, namely, the sentence (literary art), the phenomenon of non-literary art (non-literary) and the phenomenon of traditional

¹ Made Kerta Adhi, “The Strategy of Cultural Poverty Alleviation Based on Empowering Local Genius” 5, no. 11 (2016): 1569–73, <https://doi.org/10.21275/ART20163124>.

² Sartini Sartini, “Menggali Kearifan Lokal Nusantara: Sebuah Kajian Filsafati,” *Jurnal Filsafat* 14, no. 2 (2004): 111–20.

³ Soerjanto Poespowardojo, *Pengertian Local Genius Dan Relevansinya Dalam Modernisasi, Pustaka Jaya* (Jakarta, 1986).

⁴ Azyumardi Azra, *Konteks Berteologi Di Indonesia: Pengalaman Islam, Editor: Idris Thaha, Paramadina* (Jakarta, 1999).

⁵ Choirul Anwar, “Islam Dan Kebhinekaan Di Indonesia: Peran Agama Dalam Merawat Perbedaan,” *Zawiyah: Jurnal Pemikiran Islam* 4, no. 2 (2018): 1, <https://doi.org/10.31332/zjpi.v4i2.1074>.

⁶ Octavio Paz, *Levi-Strauss; Empu Antropologi Struktural* (Yogyakarta: LKIS Pelangi Aksara, 1997).

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arts (customary arts).⁷ As for the tradition (traditio-latin), literally means “transmitting, conveying and securing” which is then interpreted as a custom carried out from generation to generation, or a hereditary custom (from ancestors) that is still practiced in society.⁸ Even the Gorontalo expression also mentions “*Delo tahuwa to nurani, Syara'awawu adati, wahu popobiibiya, adati wawu syari'iya, dila bolo wohiya motiya, odudu'a lo tadiya*”. It means “keep it in the conscience of Islam law and custom, make it balance between customs and Islam law, do not be separated, you will be subjected to an oath (curse).⁹

If it is related to the local Gorontalo traditions and culture, the existing customs have actually been united with the teachings of Islam in community life (*malotombuwota*) Gorontalo, therefore if you call Gorontalo an identity, it is certain that he is Muslim.¹⁰ Besides, Gorontalo (*hulondalo*), as expressed by Van Vollenhoven, is one of the indigenous areas of the nine customary areas in the archipelago.¹¹

Like other regions, Gorontalo has traditions and customs that have a strong progressive cultural background, this can be seen in the many local customs and traditions that are still and continue to be preserved by the Gorontalo people. with philosophy “*Adati hula-hulaato sara'a, sara'a hula-hula a to Qur'ani*” This philosophy shows the harmonization and acculturation of Islam and Gorontalo Custom,¹² which also when viewed from the aspect of religion the majority are Muslims (99.24%).¹³

Tradition is a habit that is carried out from generation to generation if it is associated with the term Gorontalo customs, then it refers to the term “*Aadati*” which is seen as a set of norms (values) and rules as a result of the design of its predecessors, made to regulate how humans behave with others, and humans with

⁷ Heddy Shri Ahimsa Putra, *Strukturalisme Levi-Strauss: Mitos Dan Karya Sastra* (Yogyakarta: Diterbitkan atas kerjasama Yayasan Adikarya IKAPI dan the Ford Foundation, 2001).

⁸ Pusat Bahasa, *Kamus Bahasa Indonesia* (Jakarta, 2008).

⁹ Elan Halid dan Hasmi Novianti, “Tahap Awal Menjelang Prosesi Momeati Masyarakat Gorontalo,” *Puitika* 13, no. 2 (2017): 102–10.

¹⁰ Sofyan AP. Kau; Zainul Romiz Koesry, *Beati Tradisi Gorontalo: Menyingkap Ekspresi Islam Dalam Budaya Lokal*, vol. 1 (Malang: Inteligencia Media, 2018).

¹¹ Kadir Abdussamad, *Empat Aspek Adat Daerah Gorontalo: Penyambutan Tamu, Penobatan, Perkawinan, Pemakaman* (Yayasan 23 Januari 1942, 1985).

¹² Sofyan A P Kau, *Islam Dan Budaya Lokal Adat Gorontalo: Makna Filosofis, Normatif, Edukatif, Dan Gender*, vol. 1 (Inteligencia Media, 2020).

¹³BPS, “Jumlah-Penduduk-Menurut-Kabupaten-Kota-Dan-Agama-Yang-Dianut-Di-Provinsi-Gorontalo-2018-.Html,” Badan Pusat Statistik Provinsi Gorontalo, 2018. Islam (1.135.392) Protestan (12.550), Katolik (2.903), Hindu (3.872), Budha (661), lainnya (3).

the natural surroundings.¹⁴ Likewise, if tradition is associated with culture, the people of Gorontalo call it the term “*tuudu*” which means “size and balance”. The measure of the things of life in this world and in the hereafter. As the expression: “*Tuudu, titimengo lo tonulalo polo’utia lo tutumulo to baango wau to dio’lomo*”. Therefore, Polontolo argues that Gorontalo tradition and culture has two value systems that are continuously maintained by the community, namely: (1) the value system provided by religion, and (2) the value system provided by custom.¹⁵ Samin Razik Nur said that Gorontalo culture and customs consist of three types, namely: (1) custom is actually custom (*adati asali*), (2) customary tradition (*adati pilohutu*) and (3) customary tradition. (*adati piloadati*).¹⁶

Among a number of Islamic traditions and local Gorontalo culture, what is quite interesting for the author is the tradition of *beati*, which is a tradition of initiation of a woman who is a sign of the entry of puberty (9 years).¹⁷ In terms of the *beati* tradition in Gorontalo, men and women are often distinguished. Initiation for men is used with the term *beati lo tuna* (circumcision),¹⁸ while for women it is termed *beati lo duhu* (blood). The word *duhu* itself has a denotative meaning specifically for women, because at that time girls have experienced their first menstrual cycle (menstruation), entered the puberty period and the stage is between the ages of 8-16 years.¹⁹ The word *beati* itself is definitely a loan word from Arabic (بَيْعَة), the form *isim masdar* comes from the word (يَبِيعُ - بَاعَ) which means “to sell”. Meanwhile, in terms of the variety of semantics, word (بَيْعَة) also used for the meaning, “*baiat*, pledge, promise, transaction”²⁰

Beati in North Gorontalo, which is the location of this research, is essentially the same as other districts in Gorontalo Province, considering that North Gorontalo is the third district division in 2007 from Gorontalo district which is centered

¹⁴ Sance A. Lamusu, “Semiotics and Its Application in Pohutu Aadati Lihu Lo Limu Devices in Gorontalo,” *Jurnal Humaniora* 28, no. 2 (2016): 215, <https://doi.org/10.22146/jh.v28i2.16404>.

¹⁵ Ismail Puhi, “Nilai-Nilai Ekonomi Syariah Dalam Sistem Adat Dan Budaya Masyarakat Gorontalo,” in *Islam Tradisi Dan Kearifan Lokal Gorontalo* (Gorontalo: Sultan Amai Press, 2013), 58.

¹⁶ Ibrahim Polontalo, *Upaya-Upaya Pemertahanan Sistem Nilai Adat Bersendikan Syarak, Syarak Bersendikan Kitabullah Sebagai Prinsip Adat Gorontalo*, Gorontalo: UNG (Gorontalo: UNG, 2004).

¹⁷ إِيذَا بَلَغَتِ الْجَارِيَةُ تِسْعَ سِنِينَ فَهِيَ امْرَأَةٌ – رواه الترمذي (H.R. Tirmidzi).

¹⁸ Mansoer Pateda, *Kamus Bahasa Gorontalo - Indonesia*, 1st ed. (Jakarta, 1977).

¹⁹ Puberty period is marked by the maturation of the sexual organs and the appearance of secondary sex characteristics. (Tati Nurhayati, Perkembangan Perilaku Psikososial pada Masa Puberitas. dalam jurnal *Edueksos: Jurnal Pendidikan Sosial & Ekonomi* edisi 4.No. 1. 2016).

²⁰ Majdiddin Muhammad bin Ya’qub al-Fairruz Abadi, “Al-Qamus al-Muhit” (Al-Qahirah: Dar al-Hadis, 2008), 178.

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inLimboto,²¹ So if it is mapped from the aspect of “*limo lo pohala'a*” (five kingdoms), North Gorontalo district has a close relationship with *pohala'a limutu* and *Pohala'a Atinggola/Andagile* in the practice of implementing Gorontalo customs and traditions.

This description of the *beati* tradition in the people of North Gorontalo is interesting to study, especially in relation to the analysis of local cultural values, where there are traditional attributes and cultural objects used along with their *tuja'i* which are arranged in the form of traditional poetry expressions containing the words of praise and prayers specifically uttered by customary leaders in the *beati* procession. Sance Lamusu argues that *tuja'i* is one of Gorontalo oral literature as a medium for conveying messages, cultural heritage and living fossils.²² Meanwhile, according to Nani Tuloli, *tuja'i* has characteristics, including; *Ngoqayu* which can be said to be a form which is a rounded structure from the first row to the last row. There is no division of stanza and contents like in the poem, but the whole line becomes a unity of the *tuja'i* contents.²³

Regarding cultural products, the *beati* tradition is actually an incarnation of rules of behavior, words symbolized by cultural attributes or objects, so that if you look at the traditional procession, the deep meaning contained in the *beati* tradition is a means of mediation to convey a certain message and has a set of meanings. Herbert Blumer states that the objects and cultural attributes used in any particular customary procession are certainly not independent, but have a meaning that is oriented to three things, namely 1) Meaning that is arbitrary (agreement), 2) The meaning is obtained from the results of social interaction with other people, and 3) The meanings are enhanced when the social interaction process is ongoing, so that it is possible to have a variety of meanings.²⁴ Thus, this study also seeks to answer the symbolic meanings of the *beati* procession which seem to be seen as mere ceremonial complement, so that the messages of verbal meanings and values contained in the process can be known.

This research is a qualitative research, using an analytic description approach. In this aspect, the researchers tries to describe what is currently

²¹Pengesahan Rancangan Undang-Undang Pembentukan Kabupaten Gorontalo Utara, ditetapkan pada hari Jum'at 8 Desember 2006, pukul 11.45 di Gedung Nusantara II DPR-RI padarapat Paripurna Humas, “[Http://Portal.Gorontkab.Go.Id/](http://Portal.Gorontkab.Go.Id/),” Pemda Kab. Gorontalo Utara, 2020.

²² Sance A. Lamusu, “Kearifan Lokal Dalam Sastra Indonesia,” *Litera: Jurnal Penelitian Bahasa, Sastra Dan Pengajarannya* 3, no. 2 (2017): 86, <https://doi.org/10.26499/jentera.v3i2.434>.

²³ Nani Tuloli, *Puisi Lisan Gorontalo* (Bagian Proyek Pembinaan Buku Sastra Indonesia dan Daerah Jakarta, Pusat Bahasa, 2003).

²⁴ Herbert Blumer, *Selected Works of Herbert Blumer: A Public Philosophy for Mass Society* (University of Illinois Press, 2000).

happening, by taking notes, analyzing and interpreting it within the scope of ethnographic studies (James P. Spradley).

According to Spradley, ethnographic study is the description and interpretation of a culture or social group system. Thus this study seeks to analyze the implementation of the *beati* tradition from three things, namely (processions, symbolic devices and words in the form of *tuja'i* (verse) which are carried out in six stages, starting from the pre-*beati* stage (*molungudu*, *momonto*, *momuhuto*, *mopohuta'a to pingge*, the core stages of *momeati*, and the closing stages that end with the *Khataman* of the Al Qur'an).²⁵

The research location was centered in Kwandang sub-district, North Gorontalo District, the selection of Kwandang sub-district (another name: *uwanengo*) was based on the target of administering the *beati* tradition (customary stakeholders) which is complete and easy to find, besides that the *beati* tradition in this sub-district is still considered to be carried out perfectly, the stages by stages from start to finish. In order to obtain accurate data about the verbal meaning of *tuja'i*, the researcher took the action of note and recording the verbal data of *tuja'i* which were generally pronounced at the 6 stages of *beati*, therefore the data collection instruments were carried out by observation, interviews, and documentation (record and portrait) when the *beati* ritual is carried out.

B. Discussion

1. The Meaning of *Beati* and *Tuja'i*

In Gorontalo grammar, it is stated that *beati* is the same usage as the word *momeati*,²⁶ while the people in the Suwawa area (Bone Bolango district) call it *momeqati*, which means doing *baiat*, making promises and promising or confirming a girl who is crowned a true Muslim woman.²⁷ Whereas in terms of *beati/momeati* means *baiat* which is generally reserved for women, because at that time their daughters have experienced their first menstrual cycle when they enter the period and stage of puberty. Farha Dauliha said that *beati* is a traditional event intended for Muslim women who have entered the adult level (marked by menstruation), to carry out agreements and pledges, to always carry out religious

²⁵ Maryam Rahim, Mardia Bin Smith, and Rizky Abas, "Aspects of Guidance and Counselling in the Pembe'atan Tradition of Gorontalo, Indonesia," *International Journal of Innovation, Creativity and Change* 5, no. 5 (2019): 73-86.

²⁶ Hi Mansoer Pateda, Yennie P Pulubuhu, and Rusnan, *Tata Bahasa Sederhana Bahasa Gorontalo* (Viladan: Pasca Sarjana, Universitas Negeri Gorontalo, 2006).

²⁷ Kartini Lihawa, "Leksikon Dan Nilai Kultur Suwawa-Gorontalo Dalam Ritual Momeqati," *Bahasa Dan Seni* 41, no. 1 (2013): 40-51.

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orders (both pillars of Iman and Islam), and to always maintain good self-purity physically and mentally.²⁸ Thus, when viewed from the aspect of Islamic history, *bai'at* and *beati* in Gorontalo terms cannot be separated from Islamic teachings, which aim to carry out a pledge of allegiance (*mojanjia*). It is more clear that Ibn Khaldun's opinion that the term *bai'at* is actually agreement-oriented in obedience, submission and obedient (البيعة هي العهد على الطاعة),²⁹ so that people who take *baiat* are people who make a pledge of allegiance to surrender themselves, so that the initiation is carried out between a person and the person appointed to carry out *bai'at*, with a certain agreement.

Medi Botutihe and Nani Tuloli stated that *beati* or *momeati* is a tradition that is required in Gorontalo society and is mandated by the Islamic religion in which a child entering puberty is obliged to pledge/promise to carry out the pillars of Iman and the pillars of Islam as a whole.³⁰

Sofyan Kau and Romis Koesry also stated that *beati* or *momeati* is a tradition that is required in Gorontalo society and is mandated by the Islamic religion in which a child entering puberty is obliged to pledge/promise to carry out the pillars of iman and Islam as a whole.³¹

As a form of cultural wisdom of the people of Gorontalo, *beati/momeati*, is a life cycle that is packaged in the form of a youthful traditional event that must be implemented.³² The meaning of obligatory here means that parents feel obliged to do it, because besides not contradicting with Islamic law, the implementation is aimed at making a Muslim girl who will experience her first menstrual period, must understand about the problem of women's fiqh, especially at that time the girl will enter puberty/adulthood which is full of challenges, so taking allegiance/pledge to obey religious orders is an obligation, also so that she does not fall for the defamatory behavior that is prohibited by religion, therefore this tradition is so sacred that a woman who is *baiat* must go through six official stages, namely: *molungudu*, *momonto*, *mopohutao to pingge*, and ending with your *mohatamu*.

²⁸ [Farha Dauliha, *Tata Upacara Adat Gorontalo* (Gorontalo: Mbui Bungale, 2006).

²⁹ Abdurrahman bin Muhammad Ibnu Khaldun, *Ta>rikh Ibn Al-Khadu>n* (Beirut Libanon: Mu'assasah Jamal li al-Nasyr wa al-Tauzi', 2019).

³⁰ Medi Botutihe and Farha Daulima, *Tata Upacara Adat Gorontalo–Dari Upacara Adat Kelahiran, Perkawinan, Penyambutan Tamu, Penobatan Dan Pemberian Gelar Adat Sampai Upacara Adat Pemakaman, Gorontalo: City Government of Gorontalo* (Gorontalo, 2003).

³¹ Koesry, *Beati Tradisi Gorontalo: Menyingkap Ekspresi Islam Dalam Budaya Lokal*.

³² Nurhayati Tine et al., "Wujud Implementasi Kearifan Lokal Dalam Siklus Kehidupan Pada Masyarakat Gorontalo (Studi Pada Tradisi Pernikahan Dan Tradisi Molontalo (Tujuh Bulanan)," *Jurnal Diskursus Islam* 5, no. 3 (2017): 455–78, <https://doi.org/10.24252/jdi.v5i3.7028>.

The *beati* implementers are also selected people who consist of four plays, namely *hulango* (village midwife), customary leaders, *syara'* employees and traditional dress and make-up. The four implementers must meet the following requirements, including: 1) Being Muslim and obedient to carrying out Islamic law, 2) Knowing the essence of Islamic teachings, (Law, Worship, Morals and Muamalah), 3) Able to read the al Qur'an properly and correctly, 4) Knowing the customary rules, order and procedures and stages of their activities, 5) Knowing the traditional ingredients and their functions, 6) Knowing word and the meaning of *tuj'i* according to the *beati* stages, 7) Knowing certain words and prayer readings at each stage, 8) Knowing the traditional clothes, patterns, colors and functions, while for the headdress and make-up artist it is obligatory for the mother/woman

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In the six-stage *beati* procession, it is always accompanied by *tuja'i*, which is a traditional poetry verse containing words of praise and prayers specifically uttered by customary leaders/*baate* and *wau* (vice *baate*). According to Sance Lamusu, *tuja'i* is a variety of Gorontalo oral literature, in the form of traditional poetry, which is delivered at traditional events such as marriage, *pembeatan*, death, coronation of officials, etc. Unlike the oral literature of *palebohu*, *tuja'i* contains poetic sentences in the form of "direction" while *palebohu* contains advice.³⁴

The word *tuja'i* itself originally meant worship and praise addressed to the king *olongia* (king) or *tau dudulaqa* (prince). The *tuja'i* editorial structure has a sequence of opening and closing which usually has the same rhyme.³⁵ In its development *tuja'i* is also addressed to people who are respected, who are exalted or also to people who are loved. *Tuja'i* is a variety of oral literature in the form of poetry which is a medium for expressing respect or affection, advice to someone that contains elements of aesthetics and values.³⁶ Therefore, *tuja'i* when viewed from the narrative procedure is categorized as 1) primary oral discourse, because it is conveyed purely orally by *utoliya*, 2) in the form of lyrics, because it is composed of short sentences (phrases and clauses), also 3) *ode*, because it contains

³³ Dauliha, *Tata Upacara Adat Gorontalo*.

³⁴ [Sance Lamusu, "Seminar Nasional Asosiasi Program Studi Bahasa Dan Sastra Indonesia (APROBSI)," in *Prosiding Seminar Nasional*, vol. 53, 2016, 1689-99, <https://doi.org/10.1017/CBO9781107415324.004>.

³⁵ Rachmi Laya, "Schematic Composition in *Tuja'i Molo'opu*: Official Reception Ceremony in Gorontalo," *Journal of Arts and Humanities* 7, no. 7 (2018): 01-11.

³⁶ Mahfud Harim, "Prosesi Adat *Molo'opu* Di Gorontalo Utara Dalam Perspektif Sosiologi Pendidikan Islam," *HIKMATUNA: Journal for Integrative Islamic Studies* 5, no. 1 (2019): 99-112, <https://doi.org/10.28918/hikmatuna.v5i1.1858>.

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compliments.³⁷ Such is the sacredness of the content and meaning of *tuja'i*, the editorial and style of the *tuja'i* language in Gorontalo customary processions, which have various forms, expressions and different designations, so that the diversity of these forms is sure to have different meanings and messages that are interesting to study as a product of Gorontalo local culture..

2. Beati Procession Stages

In the *beati* procession, in addition to preparing all things related to the attributes and cultural objects that are recommended, what must be considered in this procession are the stages. The stages of this tradition consist of six stages, as illustrated in the following diagram:

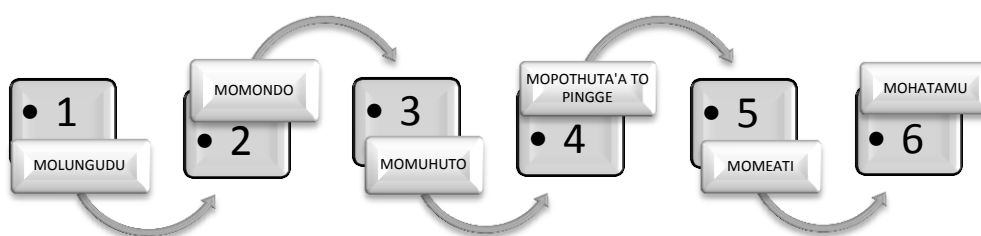


Diagram of Beati/Momeati Procession

The diagram above, shows that the *beati/momeati* tradition does not stand alone, but is passed from a series of stages, starting from the initial stage, the main stage and the ending stage. The initial stage is an introductory stage consisting of four, namely: *molungudu*, *momondo*, *momuhuto*, and *mopohuta'a to pingge*, while the main stage is *momeati*, while the final stage is *mohatamu*. The six processions can be described as follows:

a) *Molungudu (Steam Bath)*

Molungudu can be interpreted as a steam bath in the traditional Gorontalo custom, this event is held for every girl who has a sign of maturity (menstruation), and will be recited with *adat mome'ati (membe'at)* or for a girl who is getting married.³⁸ Every morning and evening the girls who will be *beat* are guided to take a steam bath, after which they are continued to drink the herbal *moto to umonu*. Then beautified with powder

³⁷ Fatmah AR. Umar, "Wacana Tujaqi Pada Prosesi Adat Perkawinan Masyarakat Suwawa Provinsi Gorontalo," *Bahasa Dan Seni: Jurnal Bahasa, Sastra, Seni, Dan Pengajarannya* 39, no. 1 (2011): 27–37.

³⁸ Yowan Tamu, "Upacara Beati Terhadap Gadis Remaja Muslim Dalam Kultur Masyarakat Gorontalo" (MA. Thesis, Center for Religious and Cross-Cultural Studies (CRCS), Graduate ..., 2009).

(*bada'a*).³⁹ Furthermore, the body is smoked with *totabu* (incense) smoke which is carried out in the girl's room or *to huwali wadaka* (dressing room), therefore a week before the *mome'ati* event, the girl/daughter has prepared a special room as a place for *molungudu* which is carried out at everyday.⁴⁰

b) Momondo (Giving the Sacred Mark)

Momonto is a series of customs at the *momeati* event, which means giving a sacred sign with a *bontho* potion, with the intention that the girl/daughter and her relatives are kept away from disaster and receive protection from Allah SWT and the blessing of the ancestors. *Bontho* is made from *alawahu tilihi* which is a mixture of yellow, lime and water, which is rubbed on the *botu pongi'ila*, the color becomes blood red.

The *bontho* is then marked on several parts of the girl's body, namely on the forehead, neck, lower part of the throat, shoulders, indentations of the hands and the tops of the feet.

Bontho starts with the girl and is passed on to the girl's parents and continues to the close family who is present. In essence, *bontho* means the girl's statement that she has promised herself that she will leave her *mazmumah* (despicable) character and officially become a teenage girl who has grown to maturity and is also a sign of the whole family's approval of her transfer of status.

c) Momuhuto (Flower Shower)

³⁹*Bada'a*. consists of potions, 1) *Totapo talanggilala* (egg bark) who have removed the husk, 2) *Antayi* (wooden fruit that grows on the edge of the beach), 3) *Pale yilahumo* is rice soaked in water 4) Nutmeg, turmeric and cutcherry. These four ingredients, rubbed on the *botu pongi'ila* (rough stone) so that it is smooth to become a face mask, and the whole body.

⁴⁰Herbal concoctions from roots, fruit, which are fragrant, which are mixed from ingredients, namely: 1) "*Bohu* is a type of wood fruit, which is effective in lightening the face and skin, 2) *Masoyi* is a type of bark that can tighten nerve muscles and vital organs on the inside of the body, 3) *Dumbaya* is a type of watermelon seed that grows wild in the forest, has the power to treat intestinal inflammation, opens the skin pores, so that sweat comes out smoothly, 4) *Bungale* or *bangley* is a type of medicinal plant that is effective for improving blood circulation, 5) *Humopoto* or cutcherry, clean the dirt in the blood vessels, 6) *Botu pomungudu* or alum, nutritious to sterilize the mucus in the intestines and blood vessels, 7) *Alama flower*, is a kind of incense that smells good when burned, as a fragrance for body steam, which has the benefit of restoring nerves, 8) *Bilobohu*, is a type of bark that has been preserved to clean dirt in the digestive tract, urinary tract, and ovary waste, 9) Nutmeg and cloves, are efficacious in treating inflammation in the digestive tract and blood vessels, 10) *Piyamputi* (garlic) efficacious in treating inflammation in the digestive tract, blood vessels, also preventing cholesterol, for those with high blood pressure (blood lowering), and 11) *Limututu* (siwanggi lemon, kaffir lime), efficacious in eliminating body odor" Botutihe, Medi. 2003. "*Tata Upacara Adat Gorontalo*", h. 3-4 .

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Momuhoto means to bathe with flower water. *Momohuto*/flower water bath aims to purify the girl when her menstruation ends and this is required to take a menstrual bath, which means purifying oneself from dirt. The purpose of this *momuhuto* (flush) traditional event is to purify oneself from dirt and get rid of body odor, besides that it is desired that all the *mazmumah* properties of the girl will be carried away by the flow of the flush. The *momuhuto* procession is as follows: 1) At the *momuhuto* stage (after *momondo*) the girl changes her clothes with a *tunggohu* batik tied around her chest or over her breasts and then guided by *hulango*, Then the girl is seated on a *dudangata*, (coconut shave), facing east, on which there is a *bulawe* hanger that has bloomed, on the back there are *tumula* and sugarcane plants (*patodu*) and banana, while watering is done through the gaps of the *bulawe* which was above the girl's head. 2) The first person to splash the water (*taluhu yilonuwa*) was the girl's parents (from the mother to the father).

When flush the customary carrier reads the *tuja'i*, as follows:

<i>Bismilah Momuhuto</i>	/to	Bismilah to splash
<i>Tobanta pulu tuluto</i>	/to	In the child who is honored
<i>Adati toyumuto</i>	/to	Custom that has been perfect
<i>Taluhu Mbui bungale</i>	/le	The water is <i>Mbui bungale</i>
<i>Lumonggiya lumonyale</i>	/le	Which is scattered everywhere
<i>Lomantale lumonggiya</i>	/ya	Everywhere scattered
<i>Taluhu butu aliya</i>	/ya	Original water from the origin
<i>Wa nu amango tidiya</i>	/ya	And make improvements
<i>Ta'e ta'e to ladiya</i>	/ya	From above the height.

Judging from the structure, the *tuja'i* above consists of three forms of rhyme (to), in the first stanza, while the second and third stanzas use rhyme (le) and (ya), so that when pronounced they contain the beauty of the final sound equation. The verbal symbolic meaning of *tuja'i mome'ati* at the *momuhuto* stage for the first bamboo tube is: Before starting work the girl is taught to always remember the creator, namely Allah SWT. The word *bismillah* in *tuja'i* shows Islamic symbols, because every Muslim before starting to work always precedes the words *bismillah*. The word *bismillah* is a word uttered by people who are Muslim when they want to start a job so that every activity carried out by people have the grace and blessings of Allah SWT and there is no activity carried out in this world without his permission and power. in *tuja'i*,

The *momuhuto* stage in the first bamboo tube contained the word *taluhu Mbui bungale*. The word *taluhu Mbui bungale*, meaning *Mbui bungale*, is water from the ancestors. While the word *taluhu* can be interpreted as a clear liquid that is colorless, tasteless, and odorless and is needed in human life, animal and plant, while the word *Mbui bungale* means a vocation for an honorable woman or any descendant of the previous nobility. In *tuja'i mome'ati*, the word *Mbui bungale* refers to a girl who is *baiat*. The word *Taluhu Mbui bungale* has a symbol of water from the ancestors that is used to bathe girls who are going to be *bai'at*. This water is used to purify the body so that the body is always clean and healthy, so it means that it is always pure from hadats and is unclean. The girl is also taught to be able to live in families and neighbors well and to take care of herself, which is like a bamboo tree that always grows.

From the bamboo tube procession above, water (*taluhu*) becomes the main medium of the *beati* procession, this means that water has a flexible nature in all places and conditions. It is never afraid of any situation, even water can destroy the hardness of a rock, the philosophy of water if heated to steam, if cooled becomes frozen, so that the essence of *taluhu* is the continuation of life, it flows obedience from upstream to downstream, filling empty spaces with knowledge and drain moral goodness in all places.

After the girl is bathed in flower water, wearing traditional clothes, then moving on to the stage, *momudu'o*, *mopodiyambango*, *mopoluwalo*, *Mopontalengo*, *Mopohuta'o* with word *stuj'i* as follows.

a. Tuja'i Momudu'o

"Ami lipu mawaoluwo	/wo	We admit that custom is ready
Molo'opo moloduwo	/wo	Assume and welcome
Moloduwo moloopu	/pu	Welcome and assume
Adati lipa'l pusaka dotu"	/tu	The heirloom of the old people

At stage of the *momudu'o*/hugging, the *tuja'i* rhyme used is imperfect rhyme, because the end of the sound of the rhyme is formed consecutively or varies, (*wo*, *pu* and *tu*). The verbal symbolic meaning contained in *tuja'i mome'ati* at the *momudu'o* stage is the importance of custom for the Gorontalo people because Gorontalo people are known for the philosophy of Gorontalo's society.⁴¹ namely "*adat bersendikan sara dan sara bersendikan kitabullah*", besides that we are taught to realize that in fact human life is governed by customs or the rules that apply in

⁴¹ Mohamad Anwar Thalib, "The Importance of Accounting Investigation in Wedding Ceremony in Gorontalo," *Imperial Journal of Interdisciplinary Research (IJIR)* 3, no. 1 (2016): 420–28.

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their area, we should not violate existing rules, but rather. The rules are always guarded and respected because these rules have been passed down from generation to generation.

b. Tuja'i Mopodiyambango/Step over

"Ami'tilo tiyamo	/mo	We all cherish as your mothers/ father
Lahe'ayi tiliyango	/ngo	Invited
Lo hilawo molango	/ngo	With a sincere heart
Biluhuto ilamango	/ngo	Which is tied up with a vow
Pilanggalo yilalamo	/mo	Merges dan united
Molayowamodiyambango"	/ngo	Go ahead and step up and walk

The verbal symbolic meaning contained in *tuja'i mome'ati* at the *mopodiyambango* stage is to describe with love of both parents for their children. Both parents who care for, love and who always bestow affection for their children with a sincere heart and always pray for their children to become pious children and will have a good life in the future. This is as expressed by Asma Palalu as *Hulango* that: *Mopodiyambango*, means that the girl is invited to step and walk, this aims to give love to both parents for their children, because both parents care for, love and always bestow love. love her child with a sincere heart.⁵¹⁴²

d. TujaiMopoluwalo

"Banta hulawa gumala	/la	Girl is like brilliant gold
Tombuluwo to madala	/la	in ceremony with the customs of country
Poli po'ambuwala	/la	the guests already present
Lo'u dula'a to kimala	/la	including the princes of the countries
Popohuta'a to dala"	/la	walk on this path
"Tiya malo pudu olo	/lo	Girl will be picked up again
Wahu ma popo luwalolo"	/lo	please go out of the room

The verbal symbolic meaning contained in *tuja'i mome'ati* at the *mopoluwalo* stage, namely a girl who is *bai'at* looks beautiful, charming and noble, which is a gift from Allah to be guarded and cared for because girls are the most valuable property for both parents. *Tuja'i* above, the girl is likened to being like brilliant gold, meaning apart from looking beautiful the girl must have good character. The philosophical meaning of *hulawa gumala* because gold is synonymous with beauty, elegance, unique and rarity, so the price is always high and even tends to increase.

⁴²AsmaPalalu, Hulango/ Village Midwives, *Interview'*, Kab. Gorontalo Utara, 2020.

e. *Tujai Mopontalengo* /Surrounds

At this stage it is carried out in three stages along with each *tuja'i*

Stage 1

"Banta payu bulayi	/yi	Girl the main daughter
Ontade ntade pomayi	/yi	please look here
Ontade polayi'ayi	/yi	please step foot
Otile potuwotayi	/yi	please come in here
Tuwotayi to madala	/la	enter the palace
Pilantanga kabatala	/la	through the rules of life
Ota-ota bala bala	/la	that fits throughout life
Olayihi olowala	/la	from left and right
Potuwota poluwala"	/la	at the exit

The verbal symbolic meaning contained in *tuja'i mome'ati* at the first stage of *mopontalengo* is to teach the girl to comply with and follow the rules that will govern her as a girl, especially as a society in general. So that later the girl will become a girl who can be proud of her parents. as a good girl must know to maintain the good name of the family and obey the rules set by parents.

This is as expressed by Suardi Anwar as a traditional leader that: The meaning and purpose of *Mopontalengo* is so that the girl does not take the wrong steps, and always follows religious and customary rules, so that in the future she does not embarrass the good name of the family.⁴³

Stage 2

"Malo payu lo humulo	/lo	for the sake of perfect rules
Lipu duluwo tilolu	/lu	the two countries united
Ohuuto o loolu	/lu	loved and missed
Tilolu hutango	/ngo	through deep reflection
Payu lo lipu duluwo	/wo	law of both lands
Dila boli lilaluwo	/wo	no doubt
Mo'o huli mo'o huyo	/yo	if released causes sadness
E'eti lo luma	/ma	underestimated
Odelo hungo lo wungo	/ngo	like a betel growing on a rock
Hililaya hilinggimo	/mo	life is reluctant to die do not want to
Ami wombu liyompu layingo	/ngo	we are <i>nenende</i>
Hiwonuwu mololimo"	/mo	welcome with all expectations

The verbal symbolic meaning contained in *tuja'i mome'ati* at stage two of *mopontalengo* is teaching the girl not to ignore the rules that have been enforced, because if these rules are obeyed then the girl will take the wrong steps to live this life which in the end will only be ending in sadness, as compared to the word *huno lo wungo*, a crusted leaf that grows on a stone, means a girl must have a soft heart, be obedient to both parents, not act like a stone, meaning stubborn or

⁴³Suardi Anwar, Baate/ traditional leaders, Nort Gorontalo, 2020

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refuse to listen to parents' advice, because if the girl will end up sad and make the parents feel disappointed.

Stage 3

<i>"Lengge ahi motiyale</i>	/le	The great daughter please step
<i>Taluhi Mbui bungale</i>	/le	Derivatives of the nobility
<i>Wali li bintelo lale</i>	/le	Derivatives of prominent people
<i>Talu de'o timbuwale</i>	/le	Flawless personal
<i>Lipu duluwo lumale</i>	/le	Respected by both countries
<i>Lumoggiya lumontale</i>	/le	The great princess please step
<i>Lumontale lumonggiya</i>	/ya	With an authoritative step
<i>To lipu duluwo tiya</i>	/ya	In both of these countries
<i>Tombulu tadidiya"</i>	/ya	Girl is being cheered on

The meaning of verbal symbols contained in *tuja'i mome'ati* at third stage of *mopontalengo* is that the girl is very privileged so that the girl feels very appreciated and respected and it will be imprinted in her heart that by respecting others, it means we respect others, then means we respect from ourselves.

f. Tuja'i Mopohuta'o

Hulalata lo hunggiya	/ya	State officials
Mulunggumo to ladiya	/ya	Decide the trial
Adati lo hunggiya	/ya	Rule of this country have
Dila he kati-katiya	/ya	Not different
Adati lo madala	/la	Rules of this country
Dilaha wawu tilaala	/la	Guarded and respected
Adati lo lahuwa	/wa	Custom that is inherited
Hidudu'a hipakuwa	/wa	Has been imprinted and immortal
Adati lo data	/ta	The existing customs
Hitiminge hidapata	/ta	It has been arranged perfectly
Adati lomligguwa	/wa	Custom in government
Lonto tiyombu ti'uwa	/wa	From the ancestors
To dula pilohutuwa	/wa	Today
Ongongala'a hiambuwa	/wa	The whole family comes together
Ulipu lolo taluwa	/wa	at Attend country officials
Hipapade hiwonuwa	/wa	in a familiar setting

The verbal symbolic meaning contained in *tuja'i mome'ati* at the *mopohuta'o* stage, namely the girl is taught to obey the orders that have been set on herself, always maintain and respect the customs that have been passed down by previous people. Everyone who attended the ceremony hoped that the girl would become a

girl who had a good personality, always obeyed the existing rules, both the rules set by Allah in the Al Qur'an and al-hadith as well as customary rules. traditions that are in accordance with the teachings of Religion and are famous for being carried out in the regions from generation to generation.

g. Tuja'i Mopohulo'o

"Banta pulu lo hunggiya	/ya	Princess in the palace
Malo to dula hotiya	/ya	Today
Tombuluwo todidiya	/ya	Girl is being cheered on
Banta ma toduwolo	/lo	Girl is welcome
Wahu motiti hula 'olo	/lo	Have a seat
To <i>pu'ade</i> wajalolo"	/lo	The prepared aisle

The meaning of the verbal symbols contained in *tuja'i mome'ati* at the *mopohulo'o* stage is that a good girl will always be respected, respected and will be loved by everyone. In this *tuja'i*, the word *pu'ade* is a place to be raised, for example a person who is given a customary title, a bride or someone who is *bai'at*. The word *pu'ade* in *tuja'i mome'ati* has the meaning of respect, honor for girls who enter adolescence and pledge to obey religious and customary provisions.

d) Mopohuta'a to Pingge/Stepping Foot on the Plate

Mopohuta'a to Pingge means stepping foot on a plate which is carried out after the girl's shower ceremony. At this stage the girl has changed her clothes into traditional clothes (*wolimomo*) accompanied by traditional poetry (*tuja'i*). Then the girl was picked up by the customary leaders starting from the decorative room (*huwali lo wadaka*) to the front of the *pu'ade* chair (a wedding chair). The girl is led past 7 plates and 7 trays (each plate and tray contains traditional tools and materials).

The way to set foot on a plate is done in the following ways: 1) The girl/daughter is guided by the guide mother or *hulango* (village midwife) stepping her foot on the plate placed in a row. 2) Putting the right foot first, then turning your left foot three times, followed by setting the girl/daughter's foot on the ground and grass and change/coins filled in on a tray. 3) The girls are picked up by the customary leaders (while sitting) with *tuja'i momudu'o* and then the girls stand up and want to leave the room with *tuja'imopodiyambango*.4) At the exit, the girls stopped, followed by *tuja'i mopoluwalo*. After *tuja'i*, the girl stepped out of the room, before moving on, preceded by *tuja'i mopontalengo*.5) In front of the plates that were lined up to the *pu'ade lo be'ati* the girl stopped, with the guidance of *Hulango* or his mother, she set his foot on the plate which was

preceded by the right foot, then the left foot, delivered with *tuja'i mopontalengo* (2). 6) The event was continued with *mopohuta'o* where the girls began to put their feet on plates, then every plate, she spins three times, accompanied by *tuja'i mopohuta'o*. After the *mopohuta'o to pingge* event, the girls were welcome to go to *Pu'ade lo be'ati*, before stepping, accompanied by *tuja'i mopontalengo* (3). 7) In front of *pu'ade lo be'ati*, the girl stopped, to sit in front of *tuja'i mopohulo'o*.

e) Momeati (baiat/make a pledge of agreement)

Momeati is the stage of initiation by making a pledge of agreement this activity is the most core activity because at this stage the girl will take *Bai'at* in accordance with the guidance of Islam. At this stage the girl sits in the *puade* wearing traditional clothes (*wolimomo*/teenager and pair/adult). The *momeati* procession is carried out as follows: 1) Mopoma'lumu customary leader, that the reformation ceremony will begin, 2) A set of *polutubesis* prepared in front of the Priest/*Qadhi* and sits to take a place in front of the girl who will be mutilated. 3) Through the medium of the scarf/sorban the girl's hand that will be *beat* is connected to the Priest /*Qadhi*. 4) By steaming *totabu* (incense) smoke, the Mukaddimah *Baiat (be'at)* begins, with praise to Allah SWT then the basic argument of the word and hadits and the core is the pronunciation of the syahadat sentence. 2) The things that are in *baiat* and must be instilled in girls are related to their lives and practice their religion which consists of: a) Three Pillars (Faith, Islam and Ihsan), b) Attitudes and relationships, which consist of (Attitudes with parents, siblings, family and neighbors, protect themselves and family dignity, etc.) and c) Advice on obedience to implementing the Islamic law, which consists of (Purifying oneself from menstruation, childbirth, clean the dirt, and *junub*), covering one's genitals and wearing Muslim clothes, guarding the five major sins committed by the body, knowing about the etiquette of social decency. 3) After the making of the ceremony, then proceed with *mohatamu*. For the girl who is going to change her clothes with the traditional *pasanga*, it is allowed to return to the *huwali lo wadaka* (dressing room). And for those who still use *wolimomo*, they will still sit at the *pu'ade* waiting for *mohatamu* event (finished the *al-Qur'an*).

The meaning of the non-verbal symbols contained in the *mome'ati* ritual at this stage, namely: 1) *Puade lo bea'ti* or traditional seat for the girl who was *bai'at*. This *puade* was made according to the number of the girl who was *bai'at*. If only

one person is seated, the seat made is only for one person, but if it is two people then the seat is long. This *puade* has a symbolic meaning as an award of honor to the girl who enters the realm of youth and vows to obey the provisions of custom and religion. 2) Traditional clothing for girls who are in *bai'at*, consists of two kinds, namely *wolimomo*, and *pasanga*. *Wolimomo* consists of *bide* and *alumbu* (sleeveless), means a symbol that the girl is still green. All the secrets about him are still closed, while the dress is also meaningful but what stands out is maturity. At this *mome'ati* stage, the girl is taught to be a good woman, to be obedient to worship, to maintain self-purity and to be obedient to both parents.

f) Mohatamu

Mohatamu is the last procession of the *momeati* tradition, which is carried out by the girl chanting the al Qur'an, therefore before her initiation the girl knew the al Qur'an and had read the al Qur'an from the first juz to the last juz (to surah ad-duhah). At this *mohatamu* event are not allowed to be represented by other people, and must be done by the girl herself, otherwise it will be sanctioned by "Puulolo", or subject to curses.

In this procession, the clothes used by the girl are traditional clothes, and a seat on *puade lo beati*. The stages of the *mohatamu* procession are as follows: 1) *Mohatamu* begins with the customary *mopoma'lumu*, or customarily informs *Bubato* who is present, that *Mohatamu* will begin. The *Mohatamu* event begins with the scattering of incense (*totabu*) on *polutube* by *qadhi*. 2) The preamble to prayer for *mohatamu* is continued by the girl's recitation of surah ad-duhah up to surah al-Lahab. 3) Furthermore, the recitation of surah al-Ikhlash, al-Falaq, al-Nas, al-Fatihah, the beginning of the al-Baqarah, Ayat al-Kursi and *mukaddimah tahlil* and *alike dzul Jalali* by the audience led by *Qadhi/priest*, 4) Pray wholeheartedly alternately by the audience and ends with finished the al-Quran prayer and initiation prayer as the end of the whole program. 5) *Mopoma'lumu* adat leaders, that the whole event was finished, 6) *Mongabi* (dismissed) the customary hearings by customary leaders.

C. Conclusion

From the discussion above, it can be concluded as follows:

1. The *beati* tradition in North Gorontalo District is generally carried out by going through six processions, starting from: 1) *molungudu*, 2) *momonto*, 3) *momuhuto*, 4) *mopohutaa* to *pingge* and peaked gradually in stges5)

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momeati and ends with 6) *mohatamu*, which at each stage is accompanied by *tuja'i* (traditional poetry) which contains directions, praise, and advice, while the content of *momeati* is a girl's pledge to carry out the injunctions of the religious law, follow customary rules of decency (*tinepo*), maintain personal hygiene and maintaining self-respect and family spirit.

2. *Tuja'i* in the *beati* tradition verbally means: In order for a girl to become a complete Muslim. Girls who have stepped on adulthood will be led by a religious leader to say *shahadat*, which is a pledge to confirm *tauhid* as a Muslim woman. After that, the girl recited the pillars of iman, Islam, and Ihsan. Besides that, *beati* is held, to remind the child of the arrival of a very important life stage, namely the period of baligh (*fatrahbaligah*), where a child must carry out religious orders in *kaffah*, which is marked by: a) Carrying out the pillars of Iman, Islam and Ihsan, b) Obey both parents, make them happy and maintain the good name of the family, c) Maintain self-purity both physically and mentally which is marked by noble morals such as *molamahu to piili* (graceful personality), *molumboloto to ayuwa*, (friendly/gentle and refined), *mopodiduto to syareati* (steady in carrying out religious law), *moduoto to hilawo* (steadfast in stance), *molimomoto to akali* (think clearly), *moulintapo to karaja* (skilled at work), *moponuwato'umotomele* (affectionate in the household). d) Stay away from bad temper, like: *Neneolo* (annoying behavior) *wetetolo* (talk nonsense), *kekengolo* (overreact), *kureketolo* (acting out of place), *paingolo* (denied the parents), *Bulabolo* (bragging/cutting off other people's speech) and *Hutatingolo*, (talk and act rude).
3. *Tuja'i* in the *beati* tradition, seen from the aspect of rhyme, has the same sound in the syllable which is marked by the end array (*wo, ngo, yi, la, ya, lo, hu, lu, ta, pu, tu, mo*) so that if it is pronounced it has a sound meter that is beautiful and pleasant to hear, harmonious and regular which gives birth to the power of meaning and a strong message that is sacred again.

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