

Structure, Values, and Functions of Baode Oral Literature

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ABSTRACT

Banggai Kepulauan is one of the regions in Central Sulawesi Province that has a variety of oral literature. One of them is the Baode oral literature. Baode oral literature is a traditional song passed down through generations. This research focuses on the structure, values, and functions of Baode oral literature. Using a descriptive qualitative approach, data were collected through observation, interviews, recording, and documentation from Baode customary informants in Sobonon Village, Totikum District, Banggai Islands Regency. The research findings reveal the structural elements of Baode, which consist of an introduction, content, and conclusion, as well as the cultural, moral, social, and heroic values contained within it. Its functions include education, entertainment, emotional expression, and social criticism. This research contributes to preserving endangered traditions, emphasizing their role in maintaining cultural identity and passing down local wisdom across generations.

INTRODUCTION

Oral literature is one form of intangible cultural heritage that lives and develops within society, representing the cultural identity, social values, and worldview of the community. According to Semi (in Agus et al., 2022), oral literature found in Indonesian ethnic communities has existed for a long time. Even after the writing tradition developed, oral literature can still be found, both in terms of quality and quantity. The importance of oral literature in the context of Indonesian culture lies not only in its aesthetic value but also in its role in shaping and preserving the cultural identity of a region. In the Indonesian Literary Encyclopedia, as referenced by Endraswara (2018:4), oral literature is described as ancient literature disseminated orally, usually conveyed through gending, sometimes accompanied by musical instruments such as rebab or kecapi. However, this description is based on the characteristics that can be observed from oral literature. In oral literature, the audience not only includes listeners but also observers, viewers, and participants. Audience responses are significant in two aspects: (1) they serve to inspire and engage the storyteller or performer, and (2) they help in elucidating the meanings embedded in oral literature.

Banggai Kepulauan is a region located in the Central Sulawesi Province. This region consists of several large and small islands scattered around the Sulawesi Sea. Banggai Islands have extraordinary natural potential, including beautiful beaches, marine biodiversity, and profound cultural wealth. Oral literature in the Banggai Islands holds significant value in efforts to preserve and understand the local cultural heritage, as explained by Epa et al., (2022). Through this research, the uniqueness, beauty, and meaning of various types of oral literature in the Banggai Islands can be revealed. In addition, this research can also contribute to enriching the literature of Indonesian oral traditions and expanding the understanding of cultural diversity in Indonesia. One form of oral literature that remains preserved despite being threatened by the tide of modernization is the Baode oral literature, a traditional song of the Banggai Islands community. In the context of globalization and the rapid advancement of technology, this tradition is experiencing a significant decline, especially among the younger generation. The loss of interest in Baode indicates a risk of breaking the chain of oral cultural transmission, which affects the fragility of local cultural identity.

Additionally, this research also aims to delve deeper into the structure, values, and functions of the Baode oral literature that have not been extensively discussed until now. The main focus of this research is to preserve the integrity of the form, content, and meaning of Baode through a structural-functional approach, thereby demonstrating the complete cultural communication system of the Banggai community. This research makes an important contribution to enriching knowledge about oral literature and local culture. Specifically, this study captures the Baode performance in Sobonon Village, Totikum District, Banggai Islands Regency, a village that has rarely been touched by previous studies, thus presenting a unique and authentic cultural portrait.

In theory, this study combines the analysis of the structure of oral texts with the cultural values contained within them, thereby broadening the horizons of Indonesian oral literature studies. From the perspective of novelty, the study's results show that Baode oral literature is not merely entertainment or part of traditional rituals, but also serves as a medium for social criticism and emotional expression in modern society, which has rarely been discussed until now. By using a qualitative-descriptive approach and involving direct data from local cultural practitioners, this article aims to present in-depth documentation and analysis of Baode oral literature as a reflection of identity and a means of transmitting the values of the Banggai Islands community. It is hoped that this study will not only help preserve local culture but also inspire the development of oral literature studies in Indonesia more broadly.

LITERATURE REVIEW

Theory of Oral Literature Structure

Structure is defined as a complex whole consisting of various interconnected elements. In the context of oral literature, structure includes the opening, content, and closing parts (Siswanto, 2010:13). Anggoro adds that the structure of oral literature, such as mantras or oral poetry, usually consists of a title, introduction, content, suggestion, purpose, and conclusion (in Triani et al., 2020:91). The structure of Baode is analyzed by examining the opening pattern, the content that conveys the main message, and the closing section which usually contains hopes, prayers, or affirmations of meaning.

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Value Theory in Oral Literature

Cultural values are concepts that exist in the minds of society about what is considered valuable, important, and serves as a guideline in life. According to Koentjaraningrat (in Fatony 2021). The cultural values contained in Baode oral literature are customary values and artistic values.

In general, the values of life in literary works according to Steni (in Lizawati & Indriyana, 2018:141) can be grouped into three categories, namely social values, religious values, and moral values. There are several values in Baode oral literature, namely Moral Values which include politeness and resilience. Social values include togetherness and social responsibility.

In addition to cultural values, moral values, and social values, Baode oral literature also possesses heroic values. According to Budiyono (in Marcella and Winduwati, 2018:418), these values include the value of self-sacrifice, the value of exemplary behavior, the value of love for the homeland, the value of equality, the value of togetherness, the value of patriotism, and others.

According to Budiyono (in Marcella and Winduwati, 2018:418), these values are the value of self-sacrifice, the value of exemplary behavior, the value of love for the homeland, the value of equality, the value of togetherness, the value of patriotism, and others. Oral Literature Function Theory

Theory of the Function of Oral Literature

Every oral literature has a function or utility within its owning society. This is what makes oral literature popular and preserved by its owning community. According to Dananjaya (1991:49-50), oral literature functions as: a tool for social control, as entertainment, as an opener for games, and as a means to suppress and disturb others.

METHODOLOGY

This research uses a descriptive qualitative approach to explore the oral literature of Baode in the Banggai Islands, focusing on its structure, values, and functions within the community. Data collection was conducted through participant observation, in-depth interviews with customary leaders and community members who understand Baode oral literature, recordings of Baode recitations, and written documentation. The research was conducted in Sobonon Village, Totikum District, using tools such as a voice recorder (cell phone), field notes, and a laptop for data analysis. Data analysis used the Miles and Huberman model (1992) through the processes of data reduction, data presentation, and conclusion drawing. The findings of this research are expected to provide a deep understanding of how Baode serves as a medium for cultural preservation, education, entertainment, and social critique for the Banggai community, while also strengthening local identity amidst the currents of modernization.

RESEARCH RESULTS

Structure of Baode Oral Literature

The oral literature of Baode can be sung at any time depending on the context of the event. Baode is sung by traditional leaders who understand it. Baode oral literature is usually recited during official events such as commemorating significant days, village or sub-district events. Generally, the structure of Baode oral literature is divided into three parts: the opening, the content, and the closing.

1) Opening section

The opening section is the beginning part of the Baode recitation. The opening section usually contains an invitation to all attendees to recite Baode together. It usually contains a request for permission, which is a form of respect between the reciter and the invited guests, especially to the high-ranking officials present during the Baode recitation ceremony. The opening section usually also contains greetings. The greeting referred to is a greeting from the performer to influential community leaders in the area, such as the Regent, Sub-district Head, or Village Head. The opening section also contains hopes and cultural introductions.

Baode Poem Opening Section:

*Adenda bayodeken,
tabea ngga mantabea
Adenda bayodekene,
tabea doi tanaas
Adenda bayodekene,
ngga pintas salawamuyu*

Let's sing together, excuse us, we are singing.

Let's sing together, excuse me Mr. Camat.

Let's sing together, we passed by.

*Adenda bayodekene,
kami ko mian biasa*

Let's sing together, we are just
ordinary people.

The above Baode verse contains an invitation to "let's sing together" to the entire audience so that they participate in the recitation of Baode, fostering a stronger sense of family. "Excuse me, Mr. Camat" is a request for permission or a sign of respect from the performer to the high-ranking officials present during the recitation of Baode. The structure of the Opening section aims to introduce oneself and seek permission from the audience as well as local officials such as the District Head and the Regent before proceeding to the main part of the Baode recitation. This shows the presence of norms of politeness and respect in the Baode oral literature tradition. This poem is a good example of the opening function in Baode oral literature, which emphasizes respect for the audience and important figures. An opening like this sets the tone with politeness, ensuring that no one feels overlooked or neglected and uniting the audience in the upcoming activity. Overall, the verses of this opening part emphasize the importance of etiquette in the form of poetry delivered with an invitation to sing together, after permission is granted by the respected individuals in the community.

2) Content Section

The body section is the core or the delivery of the content of the Baode recitation. The content section highly depends on the context of the ongoing activity or event. The content in Baode oral literature contains the main topics of each verse, which refer to the focus of what will be conveyed according to the event being held at that time. The messages, advice, and feelings that the performer wants to convey are expressed in this part of the content.

The content of the Baode poem:

<i>Adenda bayodekene sagala tula- tulando</i>	Let's sing together, all brothers and sisters
<i>Adenda bayodekene po mai nda lamekene</i>	Let's sing together, let's enliven
<i>Adenda bayodekene ko 17 Agustus</i>	Let's sing together, for August 17
<i>Adenda bayodekene koyoloyo salamatan</i>	Let's sing together, for the day of victory

This verse invites everyone to sing together with enthusiasm and joy. The invitation "let's sing together all brothers" is not just singing, but also celebrating and enlivening an important moment, namely August 17 which is Indonesia's independence day. August 17 is a symbol of the struggle of the Indonesian people to free themselves from colonialism and this moment is a reminder of the sacrifices of heroes who have fought for independence. Through this poem, an atmosphere of unity, joy, and gratitude for the

victory and freedom that has been achieved is depicted, as well as inviting everyone to take part in maintaining the spirit of struggle.

3) Bagian Penutup

The closing part is the final part of the *Baode chanting* procession. The closing part is also very important because the closing part of *Baode* contains an apology if there are many mistakes and shortcomings during the recitation, expressions of satisfaction, and gratitude to all the attendees.

Baode Verse Closing Part:

<i>Adenda bayodekene po mule po tandandayo</i>	Let's sing together, when we go home always remember
<i>Adenda bayodekene mule po inga- ingate</i>	Let's sing together, go home and remember
<i>Adenda bayodekene nia kongga sale nia</i>	Let's sing together, this is our story through poetry
<i>Adenda bayodekene deamo kongga teteba</i>	Let's sing together, that's our message
<i>Adenda bayodekene banggal susul diwimbawa</i>	Let's sing together, it's enough to get here
<i>Adenda bayodekene lalabak ngga mentengemo</i>	Let's sing together, we finish this game
<i>Adenda bayodekene kalu dano kongga salah</i>	Let's sing together, if it's our fault
<i>Adenda bayodekene ngga kabio ko ampuno</i>	Let's sing together, we apologize
<i>Adenda bayodekene salama tinatauan</i>	Let's sing together and thank you

The above verse invites everyone to sing together as a way to celebrate the memories and bonds that have been formed. Through the invitation to "return and remember," this poem emphasizes the importance of recalling origins, shared experiences, and values that were once shared. Each stanza emphasizes that the *Baode* poem serves as a medium to convey stories and messages that are meant to be passed down, as if binding everyone involved in a warm and meaningful emotional journey. Through this poem, the poets convey the message that although the meeting has ended, the memories and stories woven together remain alive in the mind. They also show humility by apologizing for any mistakes that may have occurred during the time spent together. In the end, this poem concludes with a heartfelt expression of gratitude, reflecting respect and appreciation for the time and togetherness that has been shared. In the end, this poem becomes a kind of farewell filled with gratitude and hope that those memories will remain alive in the heart..

The Values Contained in *Baode Oral Literature*

Baode's oral literature contains various values that reflect the life and views of the Banggai people. These values include cultural values, moral values, social

values, and heroic values. The existence of these values shows that *Baode's* oral literature is not just entertainment, but also a medium for conveying noble life teachings to the next generation.

1) Cultural values

Cultural values in *Baode's oral literature* are reflected through the preservation of customs, languages, and artistic expressions that are inherited from generation to generation. The Banggai Islands people use *Baode* in various important moments, such as wedding ceremonies, welcoming guests, commemorating national holidays, and other traditional activities. By chanting *Baode*, the community not only enlivens the atmosphere of the event, but also strengthens the sense of belonging to the local culture. In addition, cultural value can also be seen from the way the Banggai people maintain the nobility of their regional language used in *Baode poems*, so that the Banggai language remains sustainable in the midst of modernization challenges.

<i>Adenda bayodekene, lipu nia Tootikum</i>	Let's sing together, Totikum of this district
<i>Adenda bayodekene, kampungiya Salangano</i>	Let's sing together, Salangano of this village
<i>Adenda bayodekene, sodo lapa po kitayo</i>	Let's sing together, after you see
<i>Adenda bayodekene, lapamo po silelio</i>	Let's sing together, you have seen

The poem reflects cultural values about the importance of togetherness, belonging, and preservation of local traditions. With the repeated invitation to "sing together," this poem emphasizes how art in the form of singing is a means of strengthening social ties among citizens. The mention of "Totikum" and "Salangano" shows a sense of pride in the region and hometown, as well as inviting the younger generation to know, appreciate, and preserve their cultural identity. This tradition teaches that culture lives not only through words, but through active participation and love for the place of origin.

<i>Adenda Bayodekene, niamo ko lalabako ***</i>	Let's sing together, this is the game ***
<i>Dolalabako - dolalabako, niamo kolalabako, lalabak pau Banggai</i>	This is the game, the game of Banggai children

The poem above explains that the traditional art of Banggai Islands that until now is *Baode* which is a demonstration in the form of chanting with a distinctive tone that can make the audience get carried away when listening to it. So, the aesthetics of this poem exist in harmony between the forms, sounds, meanings, and cultural values contained in it.

2) Moral Values

In addition to cultural values, *Baode* also contains deep moral values. These moral values include teachings on politeness, fortitude, honesty, and respect for others. Politeness is reflected in the way of speaking in *Baode* which is full of subtle expressions, full of respect, and maintaining communication ethics between community members. This is a reflection that the Banggai people uphold the value of politeness in social interactions. The value of fortitude is also seen in *Baode's* poems which often describe advice to remain steadfast in facing life's trials, not to give up easily, and to be patient in going through life's journey.

<i>Adenda bayodekene, tabea doi tanaas</i>	Let's sing together, excuse me to the Head of Sub-district
<i>Adenda bayodekene, tabea doi tomundo</i>	Let's sing together, excuse me to the Regent

In this context, the singer not only invites other people or the audience to sing with him, but also formally asks permission from a community leader, namely the Sub-district Head and Regent. It shows respect for the position and role of leaders in the community. This request for permission reflects the high value of courtesy in the local culture, where the act of speaking or doing something in front of others, especially those in authority, should be accompanied by proper respect. This confirms that in the *Baode* tradition, singing is not just entertainment, but also a social activity that involves norms of politeness. This shows that the Banggai people highly value traditions and values that support good relationships between individuals. In a broader context, this phrase can be understood as an invitation to participate in strengthening a sense of community while still respecting social and ethical hierarchies. Thus, this poem reflects how important the values of courtesy and respect are in the social interaction of the Banggai people, where good communication accompanied by mutual respect is the key to building harmonious relationships.

<i>Adenda bayodekene, kongga loloon manaso</i>	Let's sing together, our way is broken
<i>Adenda bayodekene, kampung mosia-siako</i>	Mari sama-sama menyanyi, kampung ini telah kacau
<i>Adenda bayodekene, kongga kampung malansion</i>	Let's sing together, our difficult village
<i>Adenda bayodekene, kongga papalan maide</i>	Let's sing together, we're just poor people

The poem above reflects the value of fortitude by expressing a sense of acceptance for the conditions faced by the community, such as damaged

roads and chaotic village conditions. In the above expression, the singer also emphasized the importance of togetherness and the spirit of supporting each other even in difficult circumstances. Her invitation to sing in the midst of adversity shows optimism and strength of soul, hinting that despite the challenges of life, there is still hope and happiness to be found. In addition, their recognition as "difficult people" reflects a strong sense of identity and an attitude of gratitude, so this poem becomes a symbol of fortitude in the face of the unfortunate realities of life.

3) Social Value

The social values in *Baode's oral literature* stand out. This tradition emphasizes the importance of a sense of togetherness, solidarity, and cooperation between community members. In *Baode's chant*, it is clear that this performance does not only belong to individuals, but is the common property of the entire community. *Baode* taught that the strength of society lies in solidarity and unity. The value of social responsibility is also fostered through *Baode*, where individuals or groups are taught to care about the social conditions around them, maintain harmony, and play an active role in advancing common welfare.

*Adenda Bayodekene, sagala tula-
tulando* Let's sing together, all brothers
and sisters

This poem invites the audience or society to feel togetherness in every rendition, emphasizing that each individual is an important part of a community. This group singing activity creates a stronger bond, where everyone supports and encourages each other. Thus, the *Baode* performance is not just an art show, but also a social ritual that strengthens solidarity and a sense of belonging. In a broader context, this value of togetherness also teaches the younger generation the importance of collaboration and unity in facing challenges. Therefore, *Baode* oral literature serves as an effective medium for instilling and reinforcing the values of togetherness in the Banggai community.

*Adenda Bayodekene, kongga lolon
manaso* Let's sing together,
Our roads are broken
*Adenda bayodekene, kampung
mosia-siako* Let's sing together, this village is
in chaos
*Adenda bayodekene, ibasalo na
kinabi* Let's sing together, the Village
Head asked
*Adenda bayodekene, tonggol na
kinalalan* Let's sing together, fix it as soon
as possible

This poem contains the value of social responsibility, where the village head and villagers not only highlight the problem, but also jointly ask for solutions to be presented. This social responsibility prioritizes the role of

the village government in maintaining and improving public facilities for the sake of common welfare. It also reflects the existence of a reciprocal relationship between society and its leaders, where leaders are expected to act according to the needs and concerns of society.

4) The Value of Heroism

The values of heroism contained in Baode oral literature are equally important. These values include the spirit of sacrifice, exemplary behavior, love for the homeland, courage, and loyalty to the truth. In Baode oral literature, there are often stories of ancestral struggles, sacrifices for the benefit of society, and calls to preserve cultural identity amidst the challenges of the times. These values of heroism serve as a moral inspiration for the younger generation, reminding them of the importance of having a fighting spirit, respect for history, and the determination to preserve their ancestral heritage.

<i>Do nda ingate - do nda ingate, mai nda inga-ingate</i>	Let's remember - let's remember, let's remember together
<i>Nda nene moyang - do nene moyang, dea konda nene moyang</i>	Our Ancestors, Our Ancestors, Our Ancestors
<i>Dola komusuh - dola komusu, pai lawane komusuh</i>	Against the enemy - against the enemy, they fight the enemy

The poem above invites the public to continue to remember the struggle of the heroes. Through this poem, it is hoped that the younger generation can understand and appreciate the services of heroes who have fought for independence. This reminder serves as a strengthening of national identity and as an effort to maintain the spirit of struggle in the heart of every individual. The second line of the verse also has a deep meaning. This shows that the poem honors the struggles of heroes who fought against colonialism and injustice. By remembering this struggle, the community is invited to continue the fighting spirit of the heroes, reminding that the independence we enjoy today is the result of great sacrifices.

3. The Function of Baode Oral Literature for the Community

Baode's oral literature and its values also function as a means of informal education for the people of Banggai Islands. Baode is a means to instill noble values in children and adolescents through a fun and easily accepted method. Through the appreciation of Baode's poems, the values of life, virtue, and togetherness are instilled naturally from an early age, thus forming the character of a society with noble character.

In addition, Baode functions as a mirror of people's lives. Each verse sung in Baode contains a representation of social dynamics, economic conditions, value systems, and aspirations of the Banggai Islands community. Through these poems, mutual hope, criticism of social conditions, and respect for traditional norms are upheld. Therefore, Baode not only serves to preserve culture, but also

acts as a medium of collective reflection. People can see, understand, and evaluate their lives through *Baode's poems, making Baode's social and cultural functions* even more important.

1) The Function of *Baode Oral Literature* as a Means of Education

Adenda bayodekene, mai nda inga- ingate Let's sing together, let's remember together
Adenda bayodekene, dea ko tumbu-tumbundo Let's sing together, for our parents

The above verse shows that *Baode's oral literature functions as a means of education in a way that is touching and easy to remember. Through the invitation to "sing" and "remember" together, this verse teaches the importance of respecting parents, a moral value that is upheld in many cultures. By being packaged in a rhythmic and repetitive oral form, the message becomes easier to instill in the memory of the listener, especially the younger generation. Oral literature like this is not only entertaining, but also educational, instilling norms, ethics, and respect through a natural and fun way.*

2) The Function of *Baode Oral Literature* as a Means of Entertainment

Baode not only functions as a means of moral and social education, but also as entertainment that fills the daily life of the Banggai people. *Baode* poems are often delivered in various traditional events or community gatherings, such as weddings, thanksgiving, or mutual cooperation activities.

Adenda bayodekene, ko 17 Agustus Let's sing together, for August 17

The poem above serves to unite the community in celebrating the nation's achievements, as well as remembering the struggles of the heroes. Through the chanting of the poem, the community can feel joy and togetherness, strengthening the sense of solidarity between them. In addition, the festive atmosphere created when the verses are sung becomes a beautiful memory that can be remembered by future generations, making this tradition not only entertainment, but also an important cultural heritage to be preserved.

3) The Function of *Baode Oral Literature* as an Emotional Expression

Emotional expression is the way a person expresses or shows their feelings and emotions through various forms of communication, both verbal and non-verbal.

Adenda bayodekene, nia kongga sale nia Let's sing together, this is our story through poetry

DISCUSSION

From the research findings, it was discovered that the structure of Baode oral literature consists of three main components: the opening, the content, and the closing. The opening section serves as an introduction that conveys respect to traditional leaders and local officials, as seen in the verse "Adenda bayodekene, tabea doi tanaas" (Let's sing, permission to Mr. Camat). This structure reflects the importance of norms of politeness and ethics in Banggai culture (Dananjaya, 2002). In the body section, there is a main message tailored to the context of the event, such as during the independence day commemoration ("Adenda bayodekene ko 17 Agustus"), while the conclusion contains an apology and expressions of gratitude. This pattern aligns with Finnegan's 2018 research, which states that the structure of traditional oral literature is generally hierarchical and serves to maintain social cohesion.

Baode literature is rich in noble values, including cultural, moral, social, and heroic values. Cultural values are evident in efforts to preserve language and customs, as seen in the verse "Adenda bayodekene, lipu nia Tootikum" (Let's sing, Totikum of this region), which emphasizes local identity (Rahman, 2019). Moral values are reflected in teachings of politeness, such as seeking permission from community leaders, while social values are expressed through calls for togetherness ("sagala tula-tulando" – all brothers and sisters). The value of heroism is represented by a poem that commemorates the struggles of ancestors ("Dola komusuh – pai lawane komusuh"). This is in line with Duranti's view (1997) that oral literature often serves as a medium for transmitting values across generations.

Baode functions as a tool for education, entertainment, emotional expression, and social criticism. The educational aspect is evident in the verses that teach respect for parents ("dea ko tumbu-tumbundo"), in line with Vygotsky's 1978 theory on learning through social interaction. In the context of entertainment, Baode enlivened the traditional event with cheerful verses ("ko 17 Agustus"). Meanwhile, the function of social criticism can be seen in the verse "kongga loloon manaso" (our road is damaged), which serves as a channel for the community's aspirations (Hymes, 1974). These various functions demonstrate Baode's role as a guardian of social and cultural balance.

Although Baode plays an important role, the interest of the younger generation in this tradition is declining due to the influence of globalization. UNESCO's research (2003) shows that traditional oral literature is vulnerable to extinction if not adapted in a creative way. However, Baode values – such as solidarity and cultural resilience – become relevant in building community resilience amidst social change (Appadurai, 1996). Revitalization through integration with digital media can be a solution, as proposed by Foley (2002) in the context of preserving oral traditions.

This research emphasizes that Baode is not merely entertainment, but also a system of knowledge that records the social structure, values, and cultural functions of Banggai. Its preservation requires cooperation between policymakers, traditional leaders, and the younger generation. As stated by Scheub (1998), oral literature is a "living archive" that must be protected through

documentation and regeneration. Thus, Baode can continue to be the foundation of the identity of the Banggai Islands community.

CONCLUSION AND RECOMMENDATION

This study shows that the oral literature of Baode from the Banggai Islands has an organized structure, consisting of an introduction, body, and conclusion. This work contains important values such as culture, morality, social aspects, and heroism. In addition, this literature serves as an educational tool, a source of entertainment, a channel for emotional expression, and social criticism. Baode is not just a cultural heritage, but also reflects the identity of the Banggai community, teaching values of togetherness, respect, and resilience amidst the dynamics of the times. However, this tradition now faces challenges due to the decreasing interest from the younger generation, necessitating systematic measures to preserve its sustainability.

To ensure the sustainability of Baode oral literature, it is recommended that local governments, indigenous communities, and educational institutions collaborate on digital documentation, introduce Baode through local content curricula, and organize training for the younger generation. In addition, organizing cultural festivals and integrating Baode into social media platforms can be strategies to attract interest in this tradition. Further research is also important to explore the impact of modernization on the transformation of Baode and the development of participatory and sustainable revitalization models.

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FURTHER RESEARCH

This research has several limitations, including: (1) a limited geographical scope restricted to Sobonon Village, Totikum District, so the results obtained may not reflect the variation of Baode throughout the Banggai Archipelago Regency; (2) the limitation of primary data obtained only from a few customary leaders, which may potentially cause bias in perspective; (3) the dominance of text analysis without in-depth exploration of the views of the younger generation or the impact of digital media; and (4) the lack of a quantitative approach to empirically measure the decline in interest among the younger generation. For future research, it is recommended: (1) to expand the study area to various regions in the Banggai Archipelago to understand the diversity of Baode; (2) to apply mixed methods (qualitative and quantitative) by conducting surveys among the younger generation; and (3) to adopt an interdisciplinary approach (anthropology, linguistics, and media studies) to explore the transformation of Baode in the digital era, including the potential use of platforms like TikTok or YouTube in revitalizing this oral tradition. These recommendations are expected to enrich the research outcomes while providing more concrete solutions for the preservation of Baode.

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