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THE ORAL TRADITION OF PADUNGKU IN FACILITATING SOCIAL INTEGRATION IN POSO REGENCY (LITERARY ETHNOGRAPHIC REVIEW)

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ABSTRACT

The padungku oral tradition is a tradition practiced as a form of gratitude by the Pue mpalaburu community for a bountiful harvest. This study aims to describe the relationship between social integration and community harmony in Poso as reflected in the oral tradition of padungku. The descriptive method used in this study is Spredley's ethnographic model. The data in this study are excerpts from lyrics. The data collection methods used are interviews, recordings, observations, and documentation. The data analysis process used was Spredley's domain analysis and cultural theme analysis. The results of the domain analysis according to Spredley's theory in this study show that in the padungku tradition, there are oral traditions in the form of (a) Te Dungku poetry, (b) poetry, and (c) Simpadopa Padungku. The results of the study show that the harmonious relationships depicted in the oral traditions of Padungku consist of (a) Pembakaran Inuyu, (b) Mangkoni-Mangkeni, and (c) Modero. The specific results found in this study are cultural themes. The uniqueness of this study is that it is a study of oral traditions from a literary ethnographic perspective, which shows that the Poso community is a harmonious community with strong bonds and tolerance, not a community prone to conflict.

KEYWORDS: Social Integration Harmonization; Literary Ethnography; Padungku Oral Tradition.

1. INTRODUCTION

The Padungku oral tradition is a special cultural heritage because it plays an important role in strengthening social relations and maintaining harmony in the Poso community. This tradition is the Poso community's way of expressing gratitude to Pue Mpalaburu for a bountiful harvest. The Padungku tradition has many benefits because it contains cultural themes that are relevant to the lives of the Poso community. In terms of literature, the padungku tradition consists of songs, poems, and verses. All three are types of oral literature that tell stories about life and romantic relationships. In line with the Sintuwu Maroso motto, which emphasizes unity and harmony in diversity, the Padungku tradition depicts the harmony and integration of the Poso community (Banatau et al., 2023; Budianto, 2018).

The oral tradition of Padungku plays a strategic role in building and maintaining social integration within the Poso community. The stories conveyed through Padungku often contain messages about themes of religion, brotherhood, tolerance, unity, peace, and love. The oral tradition of Padungku, with its cultural themes, acts as a bridge to strengthen relations between Poso communities and promote unity amid diversity. There is a connection between the oral tradition of Padungku and the field of literature; the oral tradition of Padungku contains cultural themes that have literary value that can enhance the quality and diversity of the local wisdom of the Poso community.

Oral traditions take various forms, including folk tales that are shared by almost every community in Indonesia. Efforts to preserve folk tales in written form in folk tale collections show that there are valuable lessons to be passed on to future generations. The people of East Kalimantan have stories about the Buen Kesong community, Raja Senduru, and Raja Kundungga, which contain local wisdom about decision-making through divorce as a sign of harmonious relationships based on purity of heart (Junaidi, 2021).

Oral traditions in the form of poetry that show harmony in society are found in Palembang, namely the oral tradition of dulmuluk theater (Andriani et al., 2023). Oral traditions in the form of pantun can be seen in the village of Jernih in Jambi. This oral tradition is called biduk sayak. It contains moral values of mutual assistance and respect. The cultural values of the Jernih village community, as seen in biduk sayak, which are related to social harmony, form a cluster (Suryani et al., 2019). Oral traditions in the form of proverbs belong to the Jambi community.

These proverbs contain general characteristics, distinctive features, and traditional characteristics (Yusrizal, 2023).

In the oral tradition of padungku, songs that express mutual respect represent the harmony of the Poso community. In addition, the padungku oral tradition also often discusses things such as honesty, simplicity, and firmness. Therefore, the Sintuwu Maroso motto and the padungku oral tradition work together to show the importance of unity, harmony, and diversity that are interrelated in the harmonization of Poso society (Sari, 2023). A study on the oral tradition of padungku has been conducted by Lapasila et al. (2020). The research is titled *Ethnography: Communication of the Shift in Meaning of the Padungku Tradition Post-Conflict in Poso, Central Sulawesi*. Another relevant study was also conducted by with the title "Padungku Still Survives Among the Bare'e Ethnic Group in Uedele Village, East Tojo District, Tojo Una Una Regency." Both studies focused on the padungku tradition, while this study focuses on oral traditions to discover cultural themes (Aepu, 2014).

The two previous studies examined the padungku tradition using pure ethnography, while this study uses literary ethnography. Literary ethnographic research on the oral tradition of padungku is necessary because this tradition contains stories about the life and romance of the Poso community, and aims to promote unity and harmony within the community. The literary ethnographic approach was chosen for research on the oral tradition of padungku rather than pure ethnography for the reasons presented in the following table.

Table of Differences between Pure Ethnography and Literary Ethnography.

No	Pure	Pure Ethnography	Literary Ethnography
1	Focus	Social life and cultural practices	Oral/written texts and cultural narratives
2	Method	Observation, participation, and interviews	Text analysis and ethnographic methods
3	Results	Description of social and cultural patterns	Interpretation of cultural meanings and symbols

This study uses Sibarani's definition, which states that oral tradition is all cultural activities that are communicated orally using oral media from generation to generation, both in verbal and non-verbal forms. One of the oldest types of culture is oral

tradition, which is closely related to traditional community ceremonies and contains various noble values inherited from ancestors. A system consisting of literary works expressed orally by a particular group is called oral literature. Oral literature is an important part of culture and cannot be ignored because it develops and lives within society. Traditions are often used to describe certain behaviors and society as a whole. The character of the group that uses them can be seen from their oral customs (Lubis, 2019).

The Padungku oral tradition is part of the Poso culture that is conveyed orally and only takes place once a year during the harvest season (Septiwiharti et al., 2019). This tradition passes on knowledge from generation to generation and should be preserved and encouraged to begin (Diana, 2023). My local government and indigenous community, which are responsible for my forest tradition activities, will decide when my forest tradition should be carried out. After reaching an agreement through deliberation, a time is set to carry out my forest tradition, which is carried out every year after the harvest.

As proposed by William R. Bascom, oral traditions have four important functions. First, oral traditions function as a projection (reflection) system of collective dreams seen in the ethnography of literature and culture of oral traditions, fiction, and film. Second, oral traditions function as a tool of legitimization for cultural practices. Third, oral traditions function as a means of education. Fourth, oral traditions function as a means of coercion or control so that community norms are always obeyed by its members (in Afrizal & Anoeграjekti, 2021).

Harmonization is based on the principles of order and universal law: (1) diversity or differences between components, (2) harmony, and (3) moving toward noble unity (Putra, 2017). There are many definitions of "harmony," including harmony, compatibility, conformity, and balance. First, the existence of relevant issues of tension is one aspect that can be studied in the development of harmony. Second, the existence of procedures or initiatives to achieve harmony, compatibility, conformity, and alignment. Third, the existence of cooperation between various components of equal weight, to the factors that produce unity.

Although the padungku tradition involves members of the Poso tribe and those who work as farmers, this tradition is now practiced by all members of the Poso community, regardless of ethnicity, profession, or religion. This is an important point regarding the integration of the padungku oral

tradition into society. As mentioned, social integration is the process of creating a shared social life in society, which allows everyone to connect and participate in society. In other words, social integration refers to a situation in which minority groups live in harmony with the majority.

According to the basis of social integration, the balance between law, customs, and beliefs is a factor that allows individuals to connect with larger groups and communities without sacrificing their individual uniqueness. The process of adaptation of minority groups to the norms of the majority group is known as social integration, and this is widely recognized as such (Kulyawan & Taufik Eka Riandana 2020).

The objectives of this study are to describe (1) the processes found in the padungku tradition, (2) domain analysis and theme analysis, and (3) the meaning of oral tradition for the harmonization of social integration in post-conflict Poso society.

This study uses a qualitative research approach. The qualitative method applied is descriptive qualitative, considering that the data in this study consists of words, both spoken and written, and behaviors that can be observed and carried out in a natural environment (Sugiyono, 2019; Moelong, 2018; Apsari 2022). The types of data collected in this study are verbal and nonverbal data in the form of community activities in the oral tradition of padungku. Data collection techniques were through observation and interviews. The informants in this study were traditional leaders or traditional dance maestros (5 people), community members (12 people), and local government officials (3 people). These informants represent villages in the Pamona Puselemba sub-district, Poso district, which have been approved by the village head. The instruments used for data collection included observation guidelines, field notes, recordings, interview guidelines, and documentation. The data analysis applied was domain and cultural theme analysis. Domain analysis was used to identify categories of meaning, both hidden and visible, while cultural theme analysis was used to identify the main themes that construct culture from meaningful symbols (Anita, 2022; Wijaya, 2018; Kriyantono, 2015; Spradley, 1997).

2. FINDINGS AND DISCUSSION

2.1. *The Procession in the Padungku Tradition*

The processions in the Padungku tradition in this study show the harmonious relationship of social integration that is evident in the process of burning inuyu (bamboo rice), mangkoni-mangkeni, and modero. The following is a description of these

processions.

2.1.1.. *Burning of Inuyyu (Bamboo Rice)*

The inuyyu tradition was inherited from the



Figure 1: Burning of Inuyyu (Bamboo Rice).

Bamboo rice (inuyyu) is a food that must be prepared in the padungku tradition. Every household burns bamboo rice in their yard with firewood at night, causing smoke to billow as a sign of the padungku tradition in a village. The local community produces sticky rice for use in making bamboo rice. If the community cannot produce it, they buy it from other farmers or at traditional markets.

Pae puyu (red and black sticky rice), voyo (bamboo), kaiku (coconut made into coconut milk), bure (salt), and pongasi (a drink made from fermented tape). Motompo (slaughtering chickens), burning inuyyu (bamboo rice), and preparing a place in the church for worship services.

Bamboo is used in almost every harvest festival. Bamboo has a meaning as bheteno ne wulu for the Bombonawulu community, which means emerging from bamboo. Bamboo is a symbol of men (leaders) with a number of 9 square bones that have a strong and rigid character (Ariani et al., 2021).

Bamboo is used in the reba celebration, an agricultural celebration in the Ngada district (Gurusina tribe). However, bamboo in this celebration is used as a material for making shaving tools (Bate, 2023).

In the inuyyu burning process, there is a poem. The

ancestors of the Pamona tribe who lived in Poso. It is usually carried out after the harvest as a way of giving thanks to God for a bountiful harvest (Adi Budianto, 2018; Tarusu, 2022).

poem shows that the people of Poso greatly respect the teachings of their ancestors.

Se'i wou dakuto'o
Rikomi wa'abonto
Patimama pakaroso
Ane danjou monowo
(There is something else I want to tell you.
For everyone
Don't forget the tradition
Land clearing)

Poetry excavation is carried out during the Inuyyu burning ceremony. The harvest that is processed into Inuyyu is the result of the work of the Poso community through land clearing. Rikomi wa'abanto (to everyone) shows that this message is addressed to everyone (the Poso community) who will clear the land. Land clearing is carried out by the community working together. Patimama pakaroso is a poetry recitation that teaches the Poso community to always pay attention to customs. Unity in land clearing activities and the preservation of customs is a harmonious relationship of social integration in the Poso community. Land clearing is a big job that is always done together.

Biksu emphasizes that the Poso community is a community that always respects the heritage of their ancestors at harvest time, as seen in the following

poem.

Re'e wua mpojamaa
 Kita dametubunaka
 Ada ntana Netalapa
 Patuwu ngkai tuata
 (This is our harvest.
 What we have obtained by honoring tradition
 That is why you should not let it go.
 A message from our ancestors)

This poem shows that a bountiful harvest is the fruit of the Poso people who preserve their customs. Traditional customs are harvest celebrations. The people feel the prosperity of the harvest, so our forest traditions are always carried out every time the community has harvested the fruits of clearing the land. Open land is used to grow crops, both in the wilderness and in the fields.

If the people of Poso want prosperity, then customs and traditions must not be abandoned. Eyewitnesses at the Inuyu burning ceremony are proof that the messages of the past will be preserved.

In addition to poetry, the oral tradition of padungku also contains pantyhose. This was conveyed by the traditional leader. The following is a reflection on the Inuyu burning ceremony.

Daree rasim padungku
 Motetala moyunu-yunu
 Tetala siuju-uju

Mampotanje Palaburu
 (There will be good fortune for me.
 Until we work together
 Dependence on our ancestors
 Belief in God Almighty)

Cooking activities such as inuyu burning strengthen relationships between residents, regardless of religion or race. The Islamic, Hindu, Christian, and Buddhist communities come together to cook mewuhiha limano bhisa at a harvest festival organized by the Buton district community (Ilwan et al., 2019).

2.1.2. Mangkoni-Mangkeni

Mangkoni-mangkeni is a tradition of eating during the padungku tradition. Mangkoni means "to eat" and Mangkeni means "to wrap." So, literally, Mangkoni-Mangkeni means to eat, and when they go home, they will wrap the food to take home. This term is used when visiting other people's homes, whether they are relatives, friends, neighbors, or other communities. Guests will be served large amounts of food. What is special is that the host will feel happy when guests come to their house enthusiastically and eat the food heartily. They will feel satisfied and happy.



Figure 2: The Mangkoni-Mangkeni Tradition.

The Mangkoni-Mangkeni culture or tradition has become ingrained in the Poso community and has become a habit. Its function is to strengthen relationships or harmonious relationships by creating interactions from various traditional padungku activities.

The Mangkoni-Mangkeni tradition shows that sharing food is important in maintaining harmonious relationships among members of the Poso community. For example, Balinese customs are

reflected in the ethnographic novel "Tarian Bumi" by Oka Rusmini. A study of this novel shows that Balinese society has a system of kinship or social familiarity (Farahsati et al., 2023).

The literary work (novel) produced by Oka Rusmini originates from the Balinese culture, which upholds their customs. The same applies to the Poso community, which shows harmony by sharing food with all residents without exception. It can be compared that between oral traditions and

ethnographic literary works, there are similarities in the source of inspiration for the creation of works, namely the culture that exists in local communities.

The tradition of sharing food among the Poso community in mangkoni-mangkeni differs from the ball-ball tradition of the Ngawi community. Although both traditions are related to the activity of sharing food, the methods of implementation are different (Inderasari et al., 2022). The rice used for the war is rice that has been worshipped. After the process of throwing and tasting the rice is complete, the person who was thrown or who threw is considered to have no more grudges and everything is fine. The rice is thrown away, then taken home and salted so that it can be cooked and eaten again.

The custom of eating together at harvest festivals aims to express gratitude for the abundance of sustenance. In addition, the food served at these festivals signifies the rejection of blessings. If these harvest festivals are not held, disasters or epidemics will occur, causing the next harvest to fail (Gaffar & Hasaruddin, 2022).

2.1.3. *Modero*

According to Dewi & Herawati (2021), the dero dance is used as a way to show gratitude to Pue Mpalaburu and unite the community regardless of social status. This is also conveyed by Puspayani (2019) that the modero dance is a form of expression of gratitude to God. The dero dance, which is the

oldest dance in Poso, has become part of Poso culture. The dero or modero dance is a dance performed by more than one person or performed together, which symbolizes joy or happiness and an expression of gratitude to Pue Mpalaburu (Jahida, 2015; Sumo et al., 2020). The highlight of the padungku tradition is the modero tradition.

Modero is a dance performed together in a beautiful circle. The modero or dero dance, which is dominated by young people, represents joy and pleasure when people join hands, interact directly, and immerse the community in harmony and joy. This is supported by the theory of harmonization related to the principles of order and universal law, namely (1) differences between elements or diversity, (2) reciprocity, and (3) towards noble unity (Putra, 2017).

All events in the modero tradition are a form of harmony that develops naturally. This is achieved because the people who attend the padungku and modero traditions are not only local residents, but also people from outside the area who come to mingle, unite, and create a harmonious, peaceful, and joyful atmosphere, even though they come from different backgrounds in terms of ethnicity, race, and religion. The modero dance has a philosophical value in holding hands during modero. Those who come to modero together want to dero. Their lyrics are accompanied only by drums and gongs, and they respond to each other's lyrics so that no negative thoughts arise (Banatau et al., 2023b).



Figure 3: Modero Dance.

Modero dance means winning or holding hands as if holding all hands, which is not recommended

during modero. Modero dance has a theme of brotherhood represented by the act of holding hands

in the Dero dance. Holding hands is also regulated when men and women stand side by side in the Dero dance. Women's hands must be on top, which has the meaning of elevating women's dignity, protecting, and honoring women. Men have an obligation to protect women, which is a philosophical value in the Modero dance.

The Modero tradition is a place to uphold the themes of brotherhood, unity, and friendship. Everyone can freely enter the circle and immediately hold the hands of the person next to them.

According to opinion, no one has ever refused to join the dero, because it is an opportunity to have fun and make friends regardless of who they are. With laughter and songs accompanying each circle formed by tightly clasped hands, this shows a determination not to want to escape the wheel of life. Because many people around us have different traits and characters, this dance has a very special meaning for use in real life (Georgian nggo'u, 2023). The following are the lyrics expressed during the modero, which show harmony in social integration.

Anu ndata yondomi
 Malulu ada katuwu ri lino
 Mawongko raya
 Mompota poe mewali
 (to be a bridge for us
 according to the customs of the world
 how happy the heart is
 to have fruit-bearing plants)

These lyrics are a mawongko raya that describes the theme of gratitude and happiness when harvest day arrives, when the rice that has been planted for months is finally harvested with maximum results, as depicted in the lyrics mompota poe mewali (picking lush rice).

This is a bentengku tradition that serves as a bridge for residents to maintain relationships with love and greater harmony with one another, as well as a source of knowledge for the younger generation to continue this custom or tradition.

The cooperation shown by the people of Poso, especially by men and women, is a beautiful thing. This is depicted in the lyrics.

Wa'a onga wa'abale
 Mombesale malai ri lida
 (The women and men,
 call each other to the fields)

Men and women invite each other to go to the fields, women prepare food for men, and men go down to the fields to work, creating harmony in life. Not only that, women sometimes go down and help the men. The cultural theme that emerges is the theme of love that results from cooperation and

togetherness between men and women.

The harmony in social integrity shown in my oral tradition is a representation that in modero there is a synergistic cooperative relationship between men and women. Meanwhile, in the patriarchal culture of some tribes in Indonesia, women are always marginalized, such as Sali, a Dani woman (Hermawati & Ekasiswanto, 2013).

The gods are shot at when modero is examined in the section below.

Mancuara pojamaa
 Pombeto'o nemarapa
 Posintuwu tajaramba
 Dasintuwu mo rayata
 (Facing the beginning of work
 Plants that are very suitable
 Must be obtained
 Our association trusts us.
 Unite our hearts and minds)

Poetic excavation shows that clusters and harmony are the basis of Poso community interaction. Before suitable plants are found, the community must first hold a meeting. Determining seed quality, preparing fertile soil, planting time, caring for plants, and harvesting crops must be done together. The community depends on unity, both mentally and physically, as explained in the Dasintuwu Mo Rayata temple.

Exploring and understanding the meaning of poetry shows that social integrity is highly sought after by local communities. This harmony has encouraged the growth of community unity in almost every region of Indonesia. This kind of harmony is reflected in religious celebrations, such as the Eid al-Adha celebration by the people of Lilinta village, Raja Ampat Regency (Jakiyudin et al., 2023).

The oral tradition of padungku, which has cultural themes, is found in the Simpadopa Padungku poem, which contains cultural themes. The simpadopa padungku poem was usually performed in dero songs in the past, which still used gongs and drums. The way to perform the simpadopa padungku poem is to sing the first line () and then respond to each line of the poem in the dero song (). Each poem contains cultural themes of the Poso community, which serve as lessons and reminders to the entire community present when the Padungku tradition is performed. The following is the Simpadopa Padungku poem.

3. DOMAIN AND THEME ANALYSIS

3.1. Domain Analysis

Based on the results of domain analysis, the padungku tradition contains three domains, namely

the domains of gratitude, cooperation, and harvest festival. The following is a description of these three domains.

The domain of gratitude is implied in the process of burning inuyu (bamboo rice). Inuyu is the main dish of this expression of gratitude. Interviews with Mr. Sumardi show that during the process of burning inuyu, the community usually makes sweet cucur cakes. This sweet taste is a manifestation of gratitude for the abundant harvest and a symbol of hope that the next harvest will continue to be abundant.

The domain of cooperation is demonstrated in the inuyu and modero burning ceremonies. The making of inuyu involves all family members, from preparing the ingredients to burning and serving it to all family members and guests. In modero, cooperation is demonstrated when performing dances together. All participants join hands, step in the same direction, and move together to the music. Without cooperation, the movements would not be neat and mesmerizing.

The harvest festival domain is demonstrated in the mangkoni-mangkeni procession. All participants will receive food served on a large table. All food served is the community's harvest. In addition to the food eaten together, everyone attending the mangkoni-mangkeni will be given food to take home. After eating together, the procession continues with modero, a joyful group dance.

3.2. Theme Analysis

Based on thematic analysis, the oral tradition of Padungku consists of the themes of brotherhood, unity, peace, tolerance, and love. The following is a description of these five themes.

Theme of Brotherhood:

The hearts of every community participating in the padungku tradition are united and can feel harmony when they meet. The community, which initially did not know each other (), but had the same goal, united in a circle of dero. The sense of brotherhood that arose at that time is described in the dero dance in accordance with the first verse of the simpadopa padungku poem.

My little popadung

Rayata siuju-uju

Mangantongu, my great one

Pombai mpue mapuru

A meeting that feels like a burden

Because there is God's grace.

Our hearts are united in bond (togetherness).

The entire community participates in the Padungku celebration. People in every home happily welcome guests. In commemoration of Padungku,

local residents visit the homes of people from other villages. Those celebrating Padungku must prepare various foods from their harvest to receive guests.

4. THEME OF UNITY:

The unity of the Poso community is unquestionable. The Poso community has a very famous motto or slogan, Bumi Sintuwu Maroso, which symbolizes the unity of the Poso community. This is reinforced in the lyrics of the poem Kasintuwu Ne'e Bali, which means "Our unity must not fade." The Poso community lives by the same philosophy, namely Ewa Enu Ta Kamagi, which means living in harmony in the land of Poso, which is difficult to achieve but unites us in one direction (the value of unity).

Kasintuwu ne'e bali

Rayata sangkani ngkani

We are the children of the earth

Ewa enu ta kamagi

Our unity must not fade

For all of us, the people of

We live with the same purpose

Like enu ta kamagi

kasintuwu pakaroso

Adantanata ri poso

Ne'e japodo ngkabongo

Ngakai tu'a manganto'o

Unity in the land of Poso

Unity of customs in Poso

Not in vain

Ngkai and Nene (ancestors) tell us

The theme of peace

The third stanza contains advice on the theme of peace, komi onggwa wa'a bale, for the younger generation, both male and female. As in the following poem.

Pewui ngoyu mporate

Dataposaru gonawe

Ne'e ntamo bangke-bangke

Komi onggwa wa'a bale

May the wind blow from all directions like cooling water (peace/love). Let us use it as peace and prosperity.

Let us not live in pride.

For you, the young men and women

Theme of tolerance

People who join in a circle of dero dancing should understand each other when performing the dance. Usually, there are a few people who like to stop when performing dero dancing, so that their friends on their left and right feel disturbed and uncomfortable with their actions. This can disturb friends who are focused on performing dero dancing.

Ripodero nakadoro
 Ne'e jasondo ne'onto
 Lingata damombesono
 Legata danakamonco
 Don't stop too much when performing the dero
 dance.

's poem or song will be answered
 Our dero game must be done correctly
 The Theme of Love

The ninth stanza of the Simpadopa Padungku poem contains cultural values of love (pride) for the land of Poso. This sense of pride in one's hometown arises from a love for the land of Poso. Not only for one's hometown, but this love and pride is also present in one's soul for one's parents, relatives, and the community living in the land of Poso. The greatest hope is that those living in the land of Poso can live in peace and prosperity, as described in the poem Tuwumo rikauwono, which speaks of living in peace and prosperity there.

4.1. The Meaning of the Padungku Oral Tradition

4.1.1. Based on the results of the analysis

The ninth stanza of the Simpadopa Padungku poem contains the value of love for one's homeland. Everyone in it, relatives, fathers, mothers, and families living in Poso will always be missed. There is hope that those who settle in Poso will live in peace and prosperity thanks to the blessings of Buempalaburu. There is hope to always live in togetherness, feeling the blessings given by Buempalaburu to the land of Poso, which is full of abundant harvests. This is found in the following lyrics of Simpadopa Padungku.

Lemba mposo kutadondo
 Njai ria kukarodo
 Ine, my father
 My beloved homeland
 The land I always long for
 Because that is where I live
 My mother, father, and all my family
 Living in peace and prosperity there

5. CONCLUSION

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The padungku tradition is proof of how the people of Poso live in diversity, starting from differences in ethnicity, race, and religion. They live side by side to maintain harmony and social integration. This harmonious relationship has been immortalized in traditions closely related to padungku. This harmonious relationship is represented in several forms of activities that must be present in the padungku tradition. Three important elements reflect the harmonious relationship and social integration of the community to build good, peaceful, and integrated relations in Poso.

The harmonious relationship and social integration of the Poso community, represented through the oral tradition of padungku, are (a) the burning of inuyu, (b) mangkoni-mangkeni, and (c) modero. Inuyu is a tradition related to the padungku tradition. Inuyu is an important part of the menu that must be present during padungku. All communities will make inuyu as the main dish to be eaten by guests. Mangkoni-mangkeni is a tradition of eating during the padungku tradition. The purpose is to eat, and when they go home, they will wrap the food to take home. Not only that, the happiness will be complete when the guests take home the food provided, the host will feel honored so that the happiness felt is complete. That is the essence of the padungku tradition, which aims to feel happiness, joy, and togetherness. Modero is a dance performed together to form a beautiful circle. The Modero or Dero dance is dominated by young people as a form of representation of joy and pleasure when people hold hands, they will interact directly with each other, making the community melt into harmony and joy. The Modero dance has a theme of brotherhood symbolized by holding hands in the Dero dance.

The richness of Indonesian culture found in the oral tradition of padungku is one of the considerations for preserving this oral tradition for future generations. This research is an initiative to use the oral tradition of padungku as a source of learning based on local wisdom in studying Indonesian language (and literature) and an effort to revitalize regional languages.

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