

# Iko-Iko Siala Tangang (Tracing Moderatism of Religious Concept From the Oral Traditions of Bajau)

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**Abstract.** This study operates the descriptive qualitative method by interviewing, observing, and documenting, as a data collection technique. The purpose of this study is to uncover aspects of religious moderation in the oral traditions of the Bajau tribe in Wakatobi and use it as a database for the development of religious moderation based on local wisdom. The research carried out in Bajau Mola Wakatobi Village found that one of Bajau's oral traditions namely Iko-Iko is a literary genre that contains moral messages, in the integration of religion and culture that every delivery is always able to make the hearts of the listeners' thrill. The dynamic Iko-Iko makes it socially sensitive and can be used as resolution literature. Its contents, among others, encourage balance and respect for fellow human beings, regardless of religion or ethnicity. the concept of moderation for the Bajau in principle has been immanent in their society. His form can be in the form of 'sabbar dikarimanang ele papu Allah Taala baka Nabi Muhammad' (patient in the sense of self-control as submission to God and guiding the Prophet), Situluh, Sipagenne, Sipalele (spreading sympathy), and Sikarimanang (spreading affection). The implication of this study is to obtain locality data and information that are full of meaning in the context of the community's oral traditions which can be used as religious moderation teaching materials.

**Keywords:** Moderatism of Religion, Iko-Iko, Oral Tradition, Bajau Tribe.

## 1 Introduction

Religious moderation that leads to harmony is the foundation of the Indonesian people. Without a willingness to live in harmony, Indonesian people will be threatened with disintegration. Therefore, Indonesia is a nation composed of a variety of social, religious and cultural identities. Furthermore, the observation of the local wisdom of the community is one of the entry points for tracing the orientation of culture-based moderation, because it contains comprehensively the people's collective memory of culture and life wisdom told for generations. This is expected to be a means of moderation, especially in the development and practice of religious teachings that are more tolerant. It contains religious-based social solidarity to avoid conflict in the name of religion.

The traditions that emerge in the archipelago and are unique in each region always emphasize community or togetherness in their meaning and implementation. One form of expression of culture is oral tradition, or in other terms used by Danandjadja [1] is verbal or partial oral folklore. Oral tradition is also actually very dynamically following the

development of supporting communities and providing new solutions and discourse in each era. This has made the position of the oral tradition an inseparable part of the concept of community moderation, both concerning strengthening social solidarity in general, as well as in the development and embodiment of the oral tradition to promote religious moderation.

The oral tradition itself is identical with the factor of (a) a pastime (b) dealer attitudes and opinions (c) reflection of wishful thinking group (d) as a testament for future generations (e) provision of life because of its natural there are social rules as a guide to life. Identification of the moderation of religious understanding will be carried out at least on the five factors, which include aspects of history, moral values, religion, customs, proverbs, songs, even mantras. Functionally, oral traditions function (a) the protection system, as a reflection of the imagination of a collective society (b) as an instrument of ratification of institutions and cultural institutions (c) as a means of educating children, and (d) as a means of coercion / supervisor so that social norms can be obeyed.

All of these factors are the focus of the study to see and discover the elements of moderation that are inherited and connected in people's daily lives. To avoid the extinction of such valuable treasures, both as a source of knowledge and as a source of identity formation in developing world civilization, oral traditions as rare objects/items need to be immediately examined, documented and managed with an approach that is in accordance with the nature of oral traditions or according to current needs. The results of the study are expected to be able to demonstrate the concern and appreciation of the academic community and the government for its cultural heritage, as well as providing many findings and input that are useful for many parties concerned [2].

Therefore, research with the idea of internalizing the values of oral traditions that are still alive in the community in the context of developing the values of religious moderation becomes important to do by targeting institutions and community institutions that support the strengthening of oral traditions as an important part of cultural wisdom embodied in everyday life.

In Eastern Indonesia, many cultural systems are used as one of the main approaches to build harmony. The system was then manifested in local institutions that support harmony such as *sipakatau sipakalabbi* in south Sulawesi, *pela gandong* institutions, *kapata*, *jugulu-jugulu*, *pantong*, *ale rasa beta rasa* in Maluku, *torang samua basudara* in Manado, *dapo moa-moa sioho*, *dapo angka angkatau*, *dapo-angka mo moologho*, *dapo adha adhati*, and *dapo pia piara / dapo bhini-coolies* in Muna Southeast Sulawesi, as well as many more values that can be explored more deeply and put forward as a harmonious tool. All of them are articulated in every culture and community governance system in which they merely invite people to make peace [3], [4], [5].

Based on that, so in order to prepare policy materials in the field of religious treasures related to oral traditions, especially those relating to religious moderation that require fulfillment of the main elements of the Strategic Plan for Research and Development as well as the Religious Training of the Ministry of Religion of the Republic of Indonesia namely the creation of harmony between religions, the search is more further is needed in relation to the values in the oral tradition which have the potential to 'invite' the community to always coexist in the context of moderation. This is at the same time tracking local-based peace pockets as far as possible as the basis for the main support movement for religious moderation which is expected to stimulate the growth and development of community groups who want peace.

Based on this background, it is deemed necessary to conduct further research summarized in the main problems and objectives namely to find out how the Oral Tradition in Society is Functional as a Tool of Religious Moderation in Eastern Indonesia. The subject matter is then

revealed to the following research questions: a) What Oral Traditions exist in the local community-oriented towards the Moderatism of Religion? b) How does the Oral Tradition function in building the Moderatism of Religion? c) How can the strategy of developing Oral Traditions that contain the Element of Moderatism of Religion be implemented in the Policy?

## 2 Research result

This research is focused on tracing the Community Oral Tradition which is an important element in creating a climate of religious moderation in the target area. Of course, this begins with identifying the existing Oral Traditions and developing functionally in the community to further relate them to the creation of religious moderation imbued from the oral tradition in the community.

As a conceptual operationalization in this research, several terms are explained, namely: Oral tradition in particular can be interpreted as an activity that has always been carried down from generation to generation and remains preserved with a narrative style in the form of poetry, stories, rhymes, or songs in a customary activity at a particular activity traditional community using the local language. Oral tradition has a relationship with language. Language is the most significant vehicle for communicating and maintaining intangible heritage and local knowledge [6]. Oral tradition functions as a medium for delivering messages or wise messages contained in local cultural wisdom. These messages or messages are ideas or ideas that the speaker wants to convey to the listener. Thus, those included in the oral tradition are: (a) folk language, such as accent, nickname, traditional rank and title of nobility; (b) traditional expressions, such as proverbs, sayings and bywords; (c) traditional questions, such as puzzles; (d) folk poetry, such as rhymes, Gundam and poetry; (e) folk prose stories, such as myths, legends and fables; (f) people's songs; (g) people's trust; (h) folk games, folk theater, folk dance, customs, ceremonies and folk parties. [1]

Meanwhile Moderatism of Religion is a balanced religious attitude between the practice of one's own religion (inclusive) accompanied by respect for the religious practices of others who have different beliefs (exclusive). Moderatism of Religion also means teaching religion not only to form individuals who are pious in person, but also to be able to make the understanding of their religion an instrument to respect other religious communities. Moderatism of Religion is the concept of establishing a peaceful and good life between adherents of different religions in one unit of the Republic of Indonesia. Further moderation courses are often elaborated through 3 (three) pillars, namely: a) moderation of thought (the ability to combine text and context), b) moderation of movements (that the spread of religion that aims to bring goodness and distance away from evil is always based on da'wa in ways that good), and c) moderation of deeds (strengthening relations between diversity and the cultural traditions of local people who are open to each other and building dialogue in order to build new cultures. [7]

### **3 Theoretical review**

#### **3.1 Functional theory**

Functional theory views society as a social institution that is in balance; which mimics human activities based on norms that are shared and considered valid and binds the participation of humans themselves. These complex institutions as a whole are social systems in such a way that each part (each institutional element) is interdependent with other parts so that changes in one part will affect other parts which ultimately affect the condition of the overall system [8]. According to this theory, society is a social system consisting of parts or elements that are interrelated and united in balance. Changes that occur in one section will also bring changes in other parts [9]. Of course, the structure of society is inseparable with diverse life needs, so from these needs that will later give birth to help one another and a harmonious life in society [10]. In this research, a functional analysis is needed to see how the functioning of the oral tradition patterned the community to practice religious moderation and to what extent the spoken text modeled on behavior.

#### **3.2 Relation of religion and culture**

According to Stewart [11] in discussing religion, it is necessary to discuss the relationship between the diversity of traditions, diversity and cultural differences. Certain traditions - mystical, Islamic, local - that experience hybridization will enter into ritual and religious discourse. If there is syncretism, what happens is a dynamic and iterative process, a constant factor in cultural reproduction, and not a static outcome. In short, syncretism is a concept that leads to "issues of accommodation, contests, eligibility, indigenization, and containers for dynamic intercultural processes". Strictly speaking in the study of religious culture, researchers will understand religion not merely religion, but as a cultural phenomenon. Religion is the unique cultural face of a nation. Religion is the basis of belief, so its cultural aspects often float on it. This represents that religion is a universal cultural phenomenon. Religion is a part of the culture that is unique. Culture and religion often differ in practice and application of belief. However, both are often many interesting meeting points discussed. According to Geertz [12], religion is a unique and meaningful experience, contains self-identity, and certain strengths. Religion can be implemented as an adhesive tool for social cohesion. In order for religion to be functional as an adhesive tool for social cohesion there are several aspects that need to be considered by adherents [13], namely; the collapse of sectoral egos (groups), not extreme and mutual respect, and the emergence of collective consciousness as a unity of society despite differences.

### **4 Research methods**

This research is a qualitative descriptive study by tracing the Oral Tradition in society that plays a role in creating a climate of religious moderation. The research location was determined purposively by selecting the Bajau Tribe as the object of study, located in Mola Village at Wakatobi, Southeast Sulawesi Province. In this study, the key informants are the relevant government, religious leaders who are members of the Religious Communication Forum, and traditional leaders in the community (elders, heirs). Expert informants are

academics, local anthropologists/researchers, Socio-Cultural Experts, Religious Experts. The usual informants in this study were the general public at the study site. In this study, the data collection methods commonly used in qualitative research are observation and interviews [14]. One of the characteristics of qualitative research, the instrument is the researcher itself [15]. Therefore, in this study data analysis has been carried out since this research took place until the end of the data collection process, meaning that, the activities in qualitative data analysis were carried out interactively and continued continuously until completion so that the data was already saturated [16]. Technically, Content Analysis is used in studying the content of religious moderation in oral traditions. Next, the Functional analysis is used to see how the oral tradition functions, it guides the community to practice religious moderation, and finally, the Policy Analysis is used to formulate policy recommendations.

## 5 Results and discussion

### 5.1 Religious Social Interaction of Sama-Bagai: The Entrance to Track the Bajau Moderation System

The Bajau, *Bajo*, *Baju*, *Waju* or *Bajauo* are one of the nomadic seafaring tribal groups that are well-known and spread all over Indonesia, from the western tip of the Sumatra islands to Papua and from the southern island of Timor to the northern tip of the archipelago. Some similar names used in various places show their distribution throughout the archipelago [17]. The mysterious origin of the Bajau according to A.B. Lopian [18] is most likely from Zulu (Philippines), Johor (Malaysia), and the Sabah area, North Kalimantan (Malaysia). It is different from several European historians, including Dick-Read, who connected the Bajau with other seafaring nations such as Bugis, Makassar, and Mandar in the eastern archipelago. The Bajau are said to have come from Sulawesi, which is the same area as the Bugis or Tauwugi people and has a close kinship with the Wugi people.

In Sulawesi, according to oral tradition, there are four versions of the origin of the Bajau, namely the Jampea version, the Kayuadi version, the Appa'tana version, and the lontara writing version. The first three places of the version appear in the Selayar Regency, while the fourth version is in Ara, Bulukumba Regency. In essence, the four versions link the Bajau with the mythology of Sawerigading from Tana Luwu [19]. How rich and dynamic the narration of researchers about the Bajau makes it so distinctive with the identity of the sea people who are very attached, even to him has been attached as a community/tribe that has tough characteristics as a sea wanderer [20].

Bajau itself is a concept given by other ethnic groups. The Bajau themselves refer to themselves as '*the same*', while others (not the Bajau) are referred to as '*bagai*'. The *same* meaning implies the similarity of language, tradition, habits, and life on the sea. While the notion of "*bagai*" implies the various ethnic groups, who inhabit the mainland. Bajau people are usually difficult to declare themselves as Bajau to others. However, after the opponent interacts to say positive things about the Bajau, then it tells the truth about the Bajau [21].

Historically, Bajau people have been stereotyped by surrounding communities, often as pirates. Besides, stereotypes for the Bajau as fishermen using destructive fishing gear, such as bombs and anesthesia. Therefore, the Bajau are often used as culprits for damage to the marine ecosystem. Nevertheless, the Bajau tries to do resistance in response to change the stereotypes that have been attached to him [22]. The identity construction of the Bajau is still

overshadowed by the idealization of culture and the perspective that considers land people to have a higher civilization and culture than the Bajau as a sea tribe. The Bajau in Mola and the Bajau in Sampela, for example, have long remained silent and accept the identity that is pinned on them even if they don't want to. Identities imposed by dominant cultures are outside their will and often are harmful identities [23].

But lately, according to Nasruddin Suyuti, the concept of "*sama*" and "*bagai*" in the Bajau community which is used to distinguish between Bajau and non-Bajau people has changed. This change has been through a long process, starting with the Sawerigading myth relating to the origin of the Bajau people. The myth reinforces his belief that his existence cannot be separated from the Bugis based on their genealogical ties. In subsequent developments, interactions with people are unavoidable. To meet their various needs, the Bajau must work together with people like. Therefore, the cultural principle of "*olai lesse'e*" which is trying to avoid people like starting to change. The change was caused by the social interaction that had taken place between the Bajau and the land people. At that time each culture was communicated and tried to interpret what he received [22].

The identity of the Bajau continues to dialogue, is becoming more open and is now moving towards acculturation with the culture of the land people in Wakatobi. Prison identity that is surrounded by stereotypes as foreign, traditional and uneducated marine communities who have been involved in supporting the DI / TII movement attached to the Bajau by several narratives in the past, is now slowly being eroded by the Bajau through the realm of education, social and the economy. Bajau people are now increasingly aware of how important their children are to experience the world of education to break the chains of ignorance that have shackled them [21].

This is also supported by the frequency of social interaction of the Bajau people with the community around it which is very intense. Bajau people are known to be easy to adapt to their social environment, and will always try to speak the local language. Therefore, the Bajau are very fluent in Bugis, Buton, Kaledupa and so on. In the trade network, the Bajau develop economic relations with those around them where they live.

Changes in the pattern of settlement from the sea (*bido*) to land, causing the Bajau to experience changes. This happens because ecologically, there are differences in conditions of life on land with life at sea. Life on land gives a new meaning to the emergence of the concept of "*pidi tikkolo'na lamong nggai makale le goya*" which means that life cannot be separated from the waves. This also means that they can live on land as long as the roar of the waves is still heard. For the Bajau people, this concept is an attempt to justify marine and terrestrial life through an adaptation perspective by placing cultural change as part of its efforts to adapt to its environment. Because of that, the level of adaptation to life on land is also getting better. The use of production technology in this period began to be used so that its dependence on people is also increasingly high [22].

In Wakatobi, especially in Mola the pattern of social life of the Bajau people is very close to the mainland, even the Bajau Mola Raya village which is now (2019) is divided into 5 villages namely North Mola, South Mola, Bakti Fishermen, Mola Bahari, and Mola Samaturu connected directly to the mainland. Activities in Bajau Mola village are now very modern, electricity, water, schools, and road access are very advanced. In fact, at some point houses in Mola have seen the construction of Batu houses, no longer wooden houses with poles, walls, and roofs typical of the Bajau tribe, all made of wood. Road access has also been passed by two-wheeled motorized vehicles, even four-wheeled traffic. But the originality of the Bajau can still be seen in the area directly adjacent to the Sea, where Bajau houses are still visible which can only be accessed by wooden bridges or using canoes.

This condition is inevitable, considering that Wanci as the capital of the Wakatobi Regency with the Bajau tribe is already very close and has established social relations that complement each other. Of course, this condition is not easily achieved considering that here and there are still land people who see the Bajau as being somewhat stereotypical. But in fact, the social patterns that are built are also heavily influenced by social interactions between land people and sea people who complement each other. For example, in the concept of tourism, the Bajau and the Landers are seen to work well together. If there are tourists who want to enjoy the underwater charm of Wakatobi, dive center providers usually have a group of guides with the division of work according to their expertise. Bajau with their navigational abilities generally serve as boat captains, as well as diving guides, while land-dwellers with their negotiating abilities are the appropriate liaison, as well as capable managerial skills making each other complementary.

Contextually, the needs of the Bajau for the land today are quite important. Thus, the tendency to also make the land as a second home becomes a necessary thing. But in the case of area selection, the Bajau people have basic principles that are held firm. According to Abdul Manan, the Bajau President that *the general principle of the Bajau: where the sky is upheld on the earth on the ground* ". In terms of finding a new place to live, there are 3 indicators needed by the Bajau to determine where to live. 1) *There is water (the source of life)*, 2) *can be received/received by the local community. In a broader sense, Bajau people may carry out their beliefs, with a mutual understanding, that they do not propagate religion/beliefs, but that more morals and deeds are always shown in goodness.* 3) *there is an island around it (for the benefit of the tomb, a source of fuel for cooking (wood)). So the Bajau people first, when viewing the island as a source of life. There is a Bajau philosophy "fish in the sea depends on the number of leaves on land" (lamong para daong madara 'para du dayah ma dilao')* (Interview with Abdul Manan, President of Bajau, 26 June 2019).

From the information obtained from Mr. Manan also hinted at social interactions that have religious content. The religion of the Bajau is Islam. The manifestation of the Islamic belief of the Bajau community is contained in the Lontarak Assalenna Bajau text, which starts from the first verse, which is the recognition and praise of Allah, the Highest God, and the Prophet Muhammad as the messengers of Allah. The sound of the first verse is as follows [24]: *"Naiyya sininna pappujie, koi ri puwang Allahu Taalaa, engrengnge ri suroona Muhammad Sallallahu Alaihi Wasallama."* (The translation of the verse is: "Praise be to Allah the Highest and His Messenger Muhammad Sallallahu Alaihi Wasallam") [25].

The first verse as the opening of the manuscript reflects a pledge of faith in God and His Messenger Muhammad, which reflects the utterance of the two sentences of shahadah as the most basic sign of Islam, as well as being the first pillar of Islam [24] *"Bajau people are Muslims from the start, so the percentage should be called 100 percent, don't reduce it". That is why the prayers in our rituals are then very identical to Islam, the source of which is from the Koran. Although in Bajau diversity stories are often attached to Mbo Madilao (sea ruler), it is in a cultural context. But if it is associated with religion (Islam). If there are rituals that are related to culture that is still performed today, then that is part of the Hindu-Buddhist influence (duata for example), although later it has been Islamized, especially in terms of recitation/chant that is sung. So, the culture that is developing now is just culture that is related to Islam. In this Bajau, Ahlussunnah Waljamaah is more dominant* (Interview with Jamrin Hafid (Bajau Mola Traditional Figure), June 23, 2019).

Muslim Bajau show their Islam by choosing not to spread it. This is certainly a sign of respect for the beliefs held by land people. Islamic character which upholds morality and morals in speaking and acting is a reflection of the good values of the Bajau people. This

certainly does not just happen but has become a social pattern inherited by the Bajau elders. The most commonly cited example is when the Bajau told about the origin of the Wajo Market in Buton. According to the story that was told orally, that Wajo Market was once a trading point between hill dwellers in Southeast Buton (probably the Cia-Cia tribe) and the Bajau people who inhabited the seas. Bajau people will bring their catches to the mainland and put them in a certain place, then take/exchange it for some crops (barter). The hill dwellers will then bring their produce and take the fish brought by the Bajau. Interestingly, because these people did not meet each other. Among them applies a system of mutual trust that someone will take a balanced amount with what they carry. This point then developed into the Wajo market in its current form [26].

From this, the principles of life balance can be inspired, as one of the main elements of the formation of moderation for a community can be traced. For the Bajau, people's trust is everything. The Bajau social interaction with the surrounding community is very intense. Bajau people are known to be easy to adapt to their social environment, and will always try to speak the local language. Therefore, the Bajau are very fluent in Bugis, Buton, Kaledupa and so on. In the trade network, Bajau people develop economic relations with people who are around where they live [22].

The Bajau were later known as people who like peace, often travel without weapons, and are often harassed by pirates. They cannot defend themselves in an organized manner, and that is the factor that makes them spread to a wide area. According to the researchers, the Bajau tend to remain in groups and move away to find another place to live if disturbed [20].

But in some cases, this defensive and patient attitude is then vulnerable to being exploited by Bagai people. As happened in the DI / TII events in the range of 1956. This is the conflict between the Bajau people and the biggest and most remembered land by the Bajau people. Where that year in Kaledupa there was an issue that the Bajau in Kampung Mantigola, Kaledupa, were part of the DI / TII horde group. Starting from that issue, there was intimidation, terror and violence perpetrated by land people, Kaledupa, to the Bajau ethnic group who live in Mantigola. Feeling his life was not at peace there was a massive migration of Bajau people out of the Mantigola village. The experience of violence experienced by the Bajau in Mantigola to make them have to move out of Mantigola to be a dark record of inter-ethnic relations in Wakatobi. The experience of violence became a traumatic experience that is still stored in the collective memory of many Bajau people both in Sampela and in Mola [23].

Of course, there is a reason behind the DI / TII incident, where the Bajau people prefer to avoid the 'war' rather than facing standards. According to Pak Manan, there are 4 things that Bajau people will do at least in dealing with conflict situations and at the same time part of how they resolve them (Interview with Abdul Manan, President of Bajau, June 26, 2019).

1. Some people are elder in the community group as people who are given the authority to resolve conflicts called PUPU '. The results of the deliberations from the PUPU Toolkit 'were then conveyed by the *ngoya* method' (a kind of announcement delivered around the village). This is then called *sounding grouping*, with *Pupu* ' as its Think Thank.
2. In addition there is also the term PAMARA '(adat group consisting of 5-6 people) who functions as a mediator, for example in the case of *silariang*, PAMARA is what subsequently functions as an intermediary (Bridger), so there is no ongoing conflict either internally the Bajau themselves (the same people), as well as the external Bajau (Bagai People).
3. *Pupu 'Sibaraang Pamara* (telling each other)
4. If Pamara and Pupu 'are not able to solve this problem, then the next step is that the Bajau do not fight physically, but usually choose to avoid because the Bajau avoid *Tarungku*'

(Prison/state law). They carry out Mass Power/consolidation to determine what steps to take next (*Sipupu* '). For example, Mola in its history as a village originated from the context of *Sipupu* ', which was born because there was a conflict in Mantigola (Kaledupa), before fighting, they made security for women and children (*Dipasalia* '). This is done to eliminate weaknesses (women and children) from the arena of resistance.

These four aspects show the principle of caution being the choice of the Bajau in dealing with problems. These principles are very much following the characteristics of presenting a balance of behavior and a just attitude in addressing a subject matter. Although finally, it appears that there is a kind of dark memory in the incident, more or less leaves a deep wisdom that how the attitude of appreciation and humility is a reflection of the behavior of the Bajau people. *"Let it not be affected in other countries, so we used to be told by parents often, about how manners to enter a new country. For example, there is the expression "I saw you first, you looked earlier in my heart and then you saw me". This shows high confidence. But if on the contrary, if we are first seen by residents of an island, the possibility of illness will be there, or in the sense of confidence of the people visited will dominate us. So as a nomadic society, it requires direct community adaptation to places that are tracked. Things like this are often told in the Iko-Iko first. About how the Bajau people uphold all forms of civilization and socializing with new people. It means, that in addition to telling about etiquette, a stigma of high self-confidence is also inserted in such a way that it is important to be encouraged, for the sake of community acceptance of us the same people (sea people), in my opinion, that is the main key, we must be able to adapt any region inland.* (Interview with Jamrin Hafid (Bajau Mola Prominent Figures), June 23, 2019).

This is an important part of fostering a climate of moderation, both in terms of social interaction and in the context of religious moderation. Not only that, its implementation can then be seen from the solace accent of all problems encountered, through literary offerings that are very meaningful. The Bajau call it Iko-Iko. One of its main functions is to give moral messages to the Bajau people, in case there are events and or events that make them sad, and or events that make them have to hold back more. Iko-iko is a hereditary oral tradition which will then be further discussed through aspects of religious moderation.

## 5.2 Iko-Iko: the oral literature of Bajau

In general, people are familiar with Bajau oral literature including the following genres: poetry (poetry), *illigo* or *kodandio* (lullaby), and *iko-iko* (epic narration) [27]. Iko-Iko will be further discussed, because of its dynamic nature and potential becoming the embryo of harmony, having message elements that are so sharp and encompassing their contents. *Iko-iko* or *ikiko* is the most prestigious and most developed genre of Bajau oral literature. Iko-Iko is a song that is sung from a *paikiko* (speaker iko-iko) to the audience using the same *baong* (Bajau Language), which is passed down from generation to generation. In the past, Iko-Iko was one of the media distributions of knowledge in recording events and conveying messages, and values before the Bajau recognized writing. (See, among others, [28], [29], [30], and [31]).

The Iko-Iko chant has the nuances of knowledge and hereditary customs conveyed orally including heroic history/stories, customary law, social life, and moral messages for the Bajau Tribe. Even Iko-Iko also has a very potent (inner) healing potential. *"Sebenar na iko-iko iru uya ha dolu ma menceritakan sejarah manungsia sama nia du manungsia piddi pauyaang iru du iko-iko yo'aha toa madolu bo'na palimba gagga bakas na"* tell the history of the Bajau

tribe about social life, and if there are sick people, this iko-iko is sung by the words of the old man to regain his life spirit or become strong) [29].

*Ikiko* is an epic that is sung with the acapella technique, memorized by one singer, male or female. *Ikoiko* is sung in the form of prose; rhythmic phrases are grouped into verses and separated by long vowels, also sung. The literary tools used are also part of the beauty of the work: metaphors, parables, narrative "patterns", but also the remnants of parallel compositions (paraphrases in pairs). The *iko-iko* genre is common to all Sama-Bajau, and has been documented by the words in Sulu South Philippines [32].

Basically Iko-Iko has four main functions: First, Iko-Iko is a tool for recording events before writing is used by Bajau people. Important events that have occurred in the past, are retold to young people so that the event cannot be forgotten. Another example is, when a Bajau returns from a trip, he tells his experience to others through Iko-Iko. Secondly, Iko-Iko functions as a medium of teaching knowledge: places, medicines, human characteristics, and local wisdom through oral stories. Furthermore, Iko-Iko is a form of entertainment; when a Bajau holds a wedding, Iko-Iko will appear to entertain the guests. Finally, Iko-Iko is a form of sharing collective memories of the Bajau ancestral history [30].

Iko-iko is sung at night, on various occasions (night fishing, launching ships, finishing the house, before marriage, etc.) and lasts for one hour to more than fourteen hours (for two nights) [27]. Iko-Iko is usually only sung at a time when the Bajau people recover after working all day, on the sidelines of free time and rest periods. Also, in the belief of the Bajau people, Pamali chants Iko-Iko in addition to the evening (morning, afternoon, evening) because it is said that, according to the parents first, if singing Iko-Iko during the daytime, the singer will stoop. "*Iru Iko-Iko nggai kole di pauya llau dia ale lami di pauya llau dia yo' hatoa dolu bukku jana ha kardang ndah memang sarat na ma di bunang kita kardang pamali*". Iko-Iko can't be sung during the day because if it is sung during the day the old parents said we would stop, and that is indeed a condition that was passed down from generation to generation by the ancestors who became *Pemali* this iko-iko song [29].

Everyone, men, women, and children, can listen to Iko-Iko's performances and enjoy them. Because it takes place in the environment around traditional Bajau houses have walls made of thin bamboo. The Iko-Iko song is sung in a certain rhythm aloud, so the neighbors can hear from their own homes. The audience pays nothing; It is the host who gives money or other compensation to the singer Iko-Iko [30]. It is in this condition that aspects of conversation and jokes are heard in between listening to Iko-Iko, in building intimacy with one another. social positions like these, become a space for dialogue for all kinds of world and religious issues. Share stories and share knowledge, and remind one another (*sipupu', sipaginne, sipalele*).

### 5.3 The Moderatism Religion of Iko-Iko

*Iko-Iko* which contains Islamic religious elements in its function as a reminder of religious moral messages basically can be obtained from reading *Iko-Iko* texts after being spoken by *Paikiko* through a fairly long stage. Picking up the meaning of religion textually and contextually is usually not necessarily able to be done in one or two implementations of *Iko-Iko* literary readings.

Para Ellow antara ellow  
Nggai samulia jumaha ellow  
Parala Nabi antara Nabi

(Many days between days)  
(Not as glorious as Friday)  
(There are many Prophets among the Prophets)

Nggai samulia Muhammad Nabi	(Not as noble as the Prophet Muhammad)
Para bulan antara bulan	(Many moons between moons)
Nggai samulia bulan Puasa	(Not as glorious as the Fasting Month)
Para tuan antara tuan	(Many Gods among Gods)
Nggai darua Tuhan Yang Esa	(There is no God but the Only One of Allah)
Hai Papu-ku Sugi Singara	(O my Lord, rich and poor)
Pabillianna Ridda Mudana	(Also selling very cheap)
Nggai tareke para pamakarissana	(Countless many pleasures)
Liwa parana dibunuanna ma'na	(Abundant gifts for His servants) [33]
Ngala Nika Sanganddia	(It's late evening)
Pasa'ni Manusia Ka Dialang Rumah	(Enter People)
Ana Pupo	(Already want to gather)
Ne Toko Ada Baka Toko Agama	(traditional leaders and religious leaders)
Ana Nusuor Battingga	(Will talk about)
lalangna Bobbona amang	(the best way to find peace)
Ooo eee lilla Bajau	
lamo kita ada sama	(if by indigenous Bajau)
Missa anu matikko	(nothing is difficult)
Lamong ada kita naamang	(if you choose the peaceful route)
Bodi damai ne	(then let's be peaceful)
Oooo eee	
Oooo ada ta sama lamo	(by indigenous Bajau if selected)
ana di damai-damai ne	(Peace, then reconcile)
Palanjar ne toko agama	(then come forward religious leaders)
Ada ta sama	(that it was the sama indigenous Bajau)
Ullung-ullung ma ada,	(live together indigenous)
matai matai ma ada	(and die in adat)
Ooo eee lamu agama batitu ana	(if by good faith)
Nagah kita ma-sunna nabitta	(we hold the sunnah of the prophet)
Toba' sunna'ko	(repent based on sunnah)
sanang lilla Bajau	(O ye Bajau)
Mange mina Karape'na niajjal	(before your death arrives)
Eee ooo lilla Bajau	(O Bajau young generation)
Lamong battiru bona di inaiko	(if so, what can I say)
Daha' ja kita salah	(just don't make us wrong)
tikka ma agama baka tikka ma'ada	(according to religion and adat)
karena kita sama harus bersatu:	(because we 'Bajau' must unite)
maka bersama-sama	(then together)
saba kita sama ullong madilao'	(because Bajau live in the sea)
ooo ada kita sama eeee....	(there we are Bajau)
Maka pupo baka kita dauu	(deliberation takes precedence)
babaris teo tutu kuta,	(gather together as a family)
didikki basar toa ngura' bota susurang	(small and large we're talking about)
Ooece dipasiala tangang mi salang	(then handshake)
Diatur danakanlah	(completed kinship)
Ooo... eee... diatur ne ada	(then custom is regulated)
ale toko agama	(based on religion)
bo didamaikan ne	(and let's reconcile)

Oeee siala tangan ne iya	(then shake hands both)
Mabunda manusia para	(in front of families)
pager baong neiyya	(then say both)
Itu siala tangan ne kita	(now we shake hands)
Ada ada kau agama ada kau	(our adat and religion are the same and in line)
Adoe ngala bulanne ngala taonne	(after months and years)
Ooo eee... karapi'na ni bulang	(the time has come)
na lilla Bajau	(the younger generation of Bajau)
bo disaimbangkan ne	(uphold the principle of balance)
ada' ta sama agama'ta sama	(adat and religion in line)
bodi damai ne	(then let's be peaceful)
siala tangan tikka beda suku beda agama	(shaking hands despite different adat or religions)

Textual reading of the meaning of Iko-Iko above shows the aspect of Moderation in the sense of securing goodness in peaceful cries. Where is the custom with all its devices is a manifestation of religious practice (read: Islam). Manifestation of Iko-Iko as an important part of building a balance between the practice of adat and religion, including respect for others, both as social beings and as servants of the One God.

The phrase sialatangang is a manifestation of shaking hands in a textual and contextual sense. A handshake is a symbol of brotherhood, peace, as well as the balance of life. For the Bajau, the moderation of the Tangan Cup is part of the moderation concept of the Bajau who has been immanent in the heart of their community. His form is (1) *Sabbar dikariman ele Allah Taala baka Nabi Muhammad*: Patience in the sense of self-control will be loved by God and the prophet Muhammad), (2) *Situluh, SipagInne, Sipalele* (disseminating sympathetic feelings), and (3) *Sikarimanang* (spreading affection).

Furthermore, the existence of religious moderation content dives within the Bajau Tribe Iko-Iko while reflecting the religious attitude of the Bajau Tribe who highly values other religions, because there are parts of Bajau that are part of religions other than Islam (eg Hinduism) give it down to sea to land. (slaughtering a chicken and then under to a tree), as one of the rituals of treatment (Jamrin Hafid, July 16, 2019). Likewise, it can also be found in Bajau mantras in carrying out nature, as in the Mantra to Overcome Hurricanes for Bajau People [34]

<i>Bismillahirrahmanirrahim</i>	in the name of Allah.
<i>Nabi Iler Nabi Ler Nabi Iser</i>	Nabi Iler Nabi Ler Nabi Iser
<i>Mbu Janggo Mbu Tambirah Mbu Duga.</i>	Mbu Janggo Mbu Tambirah Mbu Duga

The First Temple mentions eloquently and the Baum context which reflects the servitude of Allah Almighty. The selection of this mantra looks very Islamic, showing how the Bajau also prioritizes submission to Allah, above all. Prophet Iler, Prophet Ler, and Prophet Iser are three sibling prophets who are believed in the Bajau tribal community as prophets who have power in the sea. All three are believed to bring in and stop storms at sea. Mbu Janggo Mbu Tambirah Mbu Duga. The three names reflect the beliefs of the Bajau people about your power that influences the activities carried out by them. They assume that Mbu Janggo, Mbu Tambirah, and Mbu Duga are three friends who each have power at each layer in the sea. The power possessed by these three mothers represents the three layers of the world, which are the lower, middle and upper layers. The lower, upper and middle layers are believed to have their respective guards who have the authority to keep them in good condition. If all three layers are in good condition, everything will go well and vice versa. The desire to obtain goodness and

safety drives the Bajau people to name these three women. The simultaneous mention of the identity of the Godhead shows that the religious and cultural systems look mutually compatible, and it is this speech that usually dominates the Iko-Iko content of the Bajau community.

In Iko-Iko, the speaker has placed Moderation in "Atai Madialang" (the deepest place in him), which can be done at any time a retreat and reflex (Dipatitta Madialang / recalled) that inspires expression and sense of speech. It is this context that gives birth to moral messages through the management of moderation based on Iko-Iko which is expressed according to the era. According to Mr. Ator, a speaker of Iko-iko in Wakatobi, that today we need to look inside each of us about the importance of siblings, and to be friends with each other. friendship should not only with fellow Bajau but with anyone. The same people and such people are both God's creatures (65-year-old Ator, Iko-Iko speaker, interview 16 July 2019).

Dynamics of Iko-Iko is what makes Paikiko able to improvise in his iko-iko narration under the atmosphere that developed when Iko-Iko was kicked. Positive correlations put forward aspects of brotherhood, kinship, peace, harmony between customs and religion, as well as manifestations of respect for human beings created by God from any background, both custom and religion. Contextually it is the essence of religious moderation even though only a few stanzas, but has shown the nobility of social-religious moderation of Bajau people from its *iko-iko*.

Ooo eee... karapi'na ni bulang	(the time has come)
na lilla Bajau	(the younger generation of Bajau)
bo disaimbangan ne	(uphold the principle of balance)
ada' ta sama agama'ta sama	(adat and religion inline)
bodi damai ne	(then let's be peaceful)
siala tangan tikka beda suku beda agama	(shaking hands despite different adat or religions)

From this fragment of iko-iko we can also see the manifestation of Moderation at the level of "knowledge" as a manifestation of moderation of thought, that the Bajau show how they understand the principle of coexistence, together with the positive correlation of diversity between people and people. For them, there is no longer a '*distance*' that wants to be contradicted, as conveyed by religious texts and local wisdom that has been contextualized, as an expression of mutual social behavior. While at the level of "*movement*", it is seen that the building of moderation still needs to be improved, especially in terms of promoting mutual understanding, in the mirror of mastery of all aspects of Iko-Iko which strongly demands social sensitivity and language sensitivity as a form of expression, which in the Bajau community seems only belongs to certain people, maybe even only at the elite level.

Finally, in the level of "*deeds*", more or less contains positive values in its development. The beliefs of the Bajau people who are very Islamist, and their willingness to inspire the contents in iko-iko are the main assets of strengthening the relationship between diversity and the cultural traditions of people who are open to each other and building dialogue with one another [7]. This is in line with the principle of cultural wisdom of the Bajau people, which is inspired by religious experience through local expressions: *Saale' ale'na atana papu Allah taala, Disi' iya mangangga' ama dipaompo'na, Ale Papuna*. (The best servants of God are those who value what has been created, without exception).

#### 5.4 Inspiring religious moderation content in the middle of the 'slump' of the existence of Iko-Iko

The popularity of inexpensive audio-visual entertainment devices and the appeal of young people to the external signs of modernity do not leave opportunities for the iko-iko genre. Likewise, with Kodandio, only older women still know the kodandio lullaby. The younger generation prefers to fall asleep on TV, permanently switched on at night. Not surprisingly, the iko-iko songs remain more alive in villages that are very isolated without electricity. The correlation between the arrival of electricity (and television) and the disappearance of oral literature is seen in the Bajau community and elsewhere. TV now sells bland series and consumerist dreams found in Jakarta [30].

Chandra Nuraini, an Iko-iko researcher, mentioned his pessimism about the future of Bajau's oral literature. It is important to protect it by, on the one hand, storing it through written records and transcriptions, and on the other hand, actively promoting it to young people to encourage interest in their traditional culture, an initiative that can only come from the Bajau themselves. The Indonesian Bajau Association does it, within the limits of its material resources. The Bajau, who are a minority in all districts or provinces where they live, are unlikely to receive public subsidies to support their cultural activities [27]

In Wakatobi itself, speakers of Iko-Iko who understand and interpret iko-iko in depth through the process of a very long-life experience, only one person left. His name is Pak Ator, he is 65 years old, he lives in Mola Nelayan Bakti, Wangi\_wangi Island. His Iko-Ikonya knowledge was passed down from his grandfather named Ganda, then bequeathed to his son Jumilla. Jumilla is the one who inherited to Ator her son, even though he has 9 children, but Ator is the only son who inherited abilities and talents as Paikiko. Likewise, the Iko-Iko process from Ator to his 5 children, only his son named Boni is able to inherit Iko-Iko's abilities, although Ator himself acknowledges, that the Boni does not yet have the sensitivity as a Paikiko who is sensitive to the circumstances, while pointing at his chest, symbolizing that the knowledge of Iko-Iko owned by Boni has not touched *Ati Madialang*. (Ator interview, July 16, 2019).

The condition is indeed rather worrying, but that does not mean that it inspires the Aspect of Religious Moderation in the whole process of delivering Iko-Iko and also traces the content of the Moderate to nothing. What has been described previously shows that the existence of the poem is still sustainable, and can be an important part of the moral appeal to the younger generation of Bajau? This reflects the strength of the Bajau in exploring the value contained in the principle of balance, by dynamizing social conditions (environment).

Modernity is another problem which at times can threaten the existence of a culture, but can also be utilized in such a way as to develop an oral tradition that is almost extinct [35]. Technology can be manifested as a means of 'distribution' of risks to a wider audience. The contents and messages are full of meaning, can be accommodated in the creation of YouTube content for example, or other online media, such as social media, and WhatsApp groups, which stream information so broadly.

A recent and interesting example is what was done by the Oral Traditions Department at the Faculty of Cultural Sciences at the University of Halu Uleo Kendari, which enlivened and intensified audio-visual publications of several oral traditions in Southeast Sulawesi to serve as part of a long process of understanding of the oral tradition. We do what is called the dissemination of oral tradition content as much as possible, which we strive as a medium to convey the noble messages of Southeast Sulawesi cultural wisdom through Youtube and Social Media such as Instagram and Facebook. That even becomes one of the requirements for

students who want to finish in this department. (interview, Rahmat, Chair of the Oral Traditions Department, FIB UHO, 22 July 2019).

Another thing, some formulation of the follow up to the conservation of Iko-Iko was also mentioned by Abdul Hakim Daeng Ngalle, a storyteller and cultural observer, stating 4 steps that must be taken, among others: First, learn directly from the singer to maintain the authenticity of Iko Iko. Next, document Iko Iko by recording the show, and copying the lyrics of the story. Another way is to include Iko Iko in schools. Documentation is made as a source of local subject content that can be formally taught at school. Finally, creating new transmission media to the next generation. In the long run, sharing of Iko-Iko with the younger generation of Bajau through the practice of storytelling can be encouraged to ensure that the tradition is not lost. Ideally, Iko Iko can be part of the local school curriculum. The innovative plan is to outline other forms of performing arts in conducting Iko Iko to the Bajau community in Indonesia, to attract young people to learn this tradition by creating Iko Iko performances in the form of shows. The future implication of this finding is that it can be used as a means of saving the Bajau oral tradition, Iko Iko from extinction. This means, that important aspects of the Bajau Identity, especially language and music, will be maintained [30].

Finally, Abdul Manan's (the President of KEKAR Bajau) hope is that the promotion of Bajau Literacy for Indonesia and the World can be done so that it is not only a collective memory of the Bajau but also as an effort to straighten out the authoritative phrases that have been inherent in the Bajau people. An in-depth study of the aspects of religious moderation is a positive thing that we must welcome in building a climate of social harmony and religious harmony.

## **6 Recommendations**

From all samples of locally based applications, suggestions, opportunities, and expectations, this research offers several things as policy material, including:

1. That Iko-Iko, which has the potential to touch the deepest inner relations of the Bajau because of the use of the Bajau local language, needs to be promoted especially for the younger generation. Local content the school can be an alternative learning for the iko-iko and the Bajau language, but there must still be expanded access through Non-Formal Education programs in the Bajau villages.
2. Iko-iko needs to be disseminated through social media, and audio-visual electronics by first returning iko-iko to its habitat of speech (at night under the torchlight and roofed by the sky, and stars, in the unspoiled Bajau village in the middle of the sea).
3. The Ministry of Religion needs to make the essence of the moderation of the oral traditions of the local community such as iko-iko, etc., as the main material for the preparation of the religious moderation master book, as a comparison and complement the narration of moderation from the perspective of religions.
4. Increasing the attention of the local government, to speakers of iko-iko is no less important to do by providing facilities for them to transform their expertise to the younger generation.
5. Development of the Bajau Literacy, by holding the Bajau festival is the pragmatic framework most likely to be carried out to popularize iko-iko.

6. Cultural Da'wa by quoting and making cultural wisdom that potentially invites moderation climate needs to be encouraged. Its form can be done for example by determining the theme of moderation in religious sermons/lectures.

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