



# The Cultural Values Present in The Oral Literature of Kaili Rai

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## ABSTRACT

The study "Cultural Values in Kaili Rai Oral Literature in Marana Village, Sindue District" aims to highlight the cultural values contained in Kaili Rai oral literature, which has been largely ignored and is at risk of extinction due to declining numbers of speakers. The research uses qualitative descriptive methods and interviews with local cultural actors to preserve the values and gain a clear understanding of the oral literature. The research findings indicate that some cultural values from the oral literature are still embedded in the everyday lives of community leaders in Marana Village, Sindue District. However, the younger generation has been exposed to outside cultures through electronic media, which has contaminated their understanding of these cultural values. The study's objective is to raise awareness of the importance of preserving regional literature and its cultural values for future generations.

## KEYWORDS

Cultural Values;  
Oral Literature;  
Kaili Rai.

## ABSTRAK

Penelitian ini berjudul "Nilai-Nilai Budaya dalam Sastra Lisan Kaili Rai di Desa Marana, Kecamatan Sindue" bertujuan memperoleh gambaran yang jelas tentang sastra lisan Kaili Rai. Pemilihan judul tersebut berdasarkan alasan bahwa Sastra daerah belum mendapat perhatian. Sehingga memungkinkan sastra lisan Kaili Rai akan punah, seiring semakin berkurangnya penutur sastra lisan daerah khususnya Kaili Rai. Sedangkan sastra daerah Kaili Rai menyimpan nilai-nilai budaya yang sangat tinggi yang dapat diterapkan dalam kehidupan sehari-hari. Penelitian dilaksanakan sebagai salah satu upaya melestarikan nilai-nilai yang terkandung dalam sastra daerah tersebut. Sehingga untuk mewujudkannya peneliti melaksanakan pengamatan dengan menggunakan penelitian deskriptif kualitatif disertai dengan wawancara bersama pelaku budaya daerah. Hasil penelitian yang penulis lakukan bahwa sebagian nilai-nilai budaya itu masih menjadi pegangan hidup masyarakat Desa Marana Kecamatan Sindue, teristimewa di kalangan tokoh-tokoh masyarakat. Sedangkan di kalangan generasi muda, nilai-nilai budaya dari sastra lisan tersebut telah terkontaminasi oleh budaya luar melalui media elektronik.

## KATAKUNCI

Nilai Budaya;  
Sastra Lisan;  
Kaili Rai.

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## 1. Introduction

Indonesia is home to a diverse range of ethnic groups, each with their own unique language, customs, and literary arts. This diversity contributes to the distinctiveness of each region. Literary and artistic diversity is viewed as an integral part of human culture, which has a profound connection to multidimensional life (Hidayat et al., 2008). Language and culture are correlated, as language is often used as a means of preserving culture. Likewise, culture arises from the existence of language, and the two are seen as closely interconnected.

To fully appreciate a culture's literature, a thorough and systematic study is necessary. This ensures that literature is not merely viewed as a source of entertainment but also as a means of imparting important values to future generations. Literature contains valuable ancestral heritage that conveys high moral values, and studying it can create a sense of pride and appreciation for local culture. Therefore, preserving regional literature is essential in order to enrich our understanding of Indonesian culture and its treasures.

This study is not only a means to promote intercultural communication, but also to encourage efforts to study and preserve regional oral literature. This is particularly important because oral literature is at risk of being forgotten due to a lack of exposure to regional cultures and limited access to literature with a regional perspective. (Latupeirissa & Monaten, 2021; Nahak, 2019). The community saga and oral literature contain important cultural values that should be preserved and passed on to future generations. Therefore, it is important to continue studying and promoting awareness of these literary works to help maintain the cultural richness and diversity of the language users (Pamungkas & Andyanto, 2021; Sudewa, 2014).

To understand literature, it is crucial to examine regional literature, particularly folklore, as it embodies the philosophical values and cultural identity of the people. The purpose of studying regional literature is not just to highlight its regional traits but also to explore the cultural elements as a source of constant scientific discussion, ensuring the preservation of national culture. Oral literature and folklore are valuable cultural assets that can guide language and cultural communities to understand the societal practices and ideas across generations. In addition, folklore can act as a medium for creators to communicate with their audience as they can easily relate to works that are presented in saga and folklore (Fauzan & Nashar, 2017; Yetti, 2011; Djamudi, 2017).

To the Kaili Rai ethnic community in Donggala Regency, folklore is an essential part of their regional culture that must be preserved. These stories have been passed down through generations without clear knowledge of the original authors. The assumption of the researcher is that these oral literary works reflect the personality of the community and its environment, making it crucial for scholars to study and contribute to the development of regional literature. This research also aims to document and inventory the oral literature as a valuable part of life's history. The study's findings will provide insights into the past and unveil a piece of life's mysteries (Endraswara, 2013).

The above statement suggests that future generations must learn from the philosophical foundations of their cultural community, which should be preserved. The cultural values embedded in Kaili Rai's oral literature are inseparable from the elements that construct it.

Despite this fact, there has been no previous research or writing on Kaili Rai's oral literature. Thus, this study aims to provide a comprehensive understanding of the cultural background and structure of Kaili Rai's oral literature and explore the cultural values presented in it.

The purpose of this study is to describe the cultural background and structure of the oral literature present in the Kaili Rai community, including its themes, messages, and cultural values. Since this is a preliminary study, the authors limit their discussion to cultural values, themes, and mandates (Armina, 2020). The objective is to ensure that the discussion is focused and target-oriented. The study aims to describe the themes and messages that are supported by scientific evidence, as well as to uncover and describe cultural values present in the oral literature of the Kaili Rai people.

Furthermore, this study can provide significant insights into the effort of nurturing and advancing oral literature as a part of the national culture. Moreover, there is a scarcity of research that offers details on the oral literary culture of Central Sulawesi. The researchers are confident that the outcomes of this study can offer guidance and reference materials for future research on regional languages and contribute to the preservation and conservation of regional languages from the danger of disappearing.

## **2. Method**

This study utilizes the inductive method to provide a descriptive account of the cultural values in the Kaili dialect of the Rai language as a whole. The purpose of this method is to describe cultural values and support the themes and messages found in Kaili Rai's oral literature. The Rai dialect of the Kaili language is spoken in Sindue District, Donggala Regency, Central Sulawesi Province, and the research was conducted in the village of Marana to facilitate the research process due to the presence of a significant number of native speakers of the Kaili Rai dialect.

To select appropriate informants for this study, the researchers utilized certain criteria to ensure that the data collected aligned with the research objectives (Marshall, 1996). The informants were carefully chosen based on their qualifications, which included being native speakers of the Kaili language, Rai dialect, having excellent articulation skills, having sufficient education, being proficient in the Kaili language, Rai dialect, and having adequate knowledge in language studies. The data collection process involved the use of both listening techniques and expert techniques (Sudaryanto, 2015).

The main focus of data collection in this study is on cultural values, using descriptive techniques for data analysis. To gain a comprehensive understanding of the data, the immediate constituency analysis method is employed. This method, proposed by Malkoç (2011), views speech as a system of interrelated constituents that form a complex pattern or structure that is repeated throughout the construction.

## **3. Results and Discussion**

In this section, the researcher provides an analysis and explanation of the Kaili Rai community's folklore findings. The story of Lamatinda and Reaginta is presented along with its script and

synopsis, which have been translated for better understanding of the message and cultural values conveyed in the story.

### 3.1. Cultural Values Present in Oral Literature of Kaili Rai

The summary of the tale of Lamatinda and Raeginta is as follows: Lamatinda, a young king, had a peculiar dream in which he walked across a frozen plain and encountered a princess named Raeginta. He later recounted this dream to his parents.

#### *Translating into the Kaili Rai Language*

“Lamatinda, ana nu raja nangipi, ri rarara pangipina iya nolomako ri tasi es, nosintomu ante randoo sangana Raeginta. Pangipinai nipakiluna ante papa nte inona.”

Following his strange dream, the king consulted with shamans to interpret it, and they predicted that his son Lamatinda would face a great disaster. However, they also suggested that the king seek out the woman from his dream in order to overcome this ordeal.

“Nan gepe pen gipi anana, Lamatinda, raja nompokio tau navali nopaboto pen gipi, medodo supaya metasere ngipi anana. Poro-pora tau navali napaboto pen gipi narata poromo, nibukanamo bukuna. Batuana pen gipi bahwa ana nuraja moalami masala bose. tapi, masalah njau mamasalah raatas. Tau navali pane nantoo nte raja supaya anana macepa melolo Rae ginta.”

The King decided to immediately set out to find Raeginta, accompanied by a group of followers. During the journey, Lamatinda became trapped in an icy ocean, causing all of his companions to freeze to death. He was left stranded in the middle of the icy expanse until he was spotted by Raeginta, who informed her father, the king of the Ice Palace.

“Nibontusimo, supaya macepa melolo Raeginta. Nipopobarangkamo Lamatinda nikabuaka ante upacara beriva anana nuraja. Ri rala pelumakoana, Lamatinda natesua ri tasi es poro-pora to panggeni ia namati naranindi. Sewatu Lamatinda kanjupu-njopu samambana ri tasi es, ianipeita I Raeginta..., nitotoakana njapa nipeintana ante papana. Papa Raeginta raja, nu istanana nigulilingi tasi es.”

Upon receiving the report, the king ordered Lamatinda to be rescued and brought to land. Lamatinda was then given a change of clothes and offered food before he recounted his story to the king and empress, including the details of how he became stranded in the icy ocean. The king and empress were so impressed with Lamatinda that they arranged for him to marry Raeginta.

“Naporu nangepe pakile njau. raja moparentaka supaya metulungi tau kanjopu-njopu njau ante menggenina loko ri kabaiyana. Nasampe ri kabiayana Lamatinda nandiu ante noganti pakea, pade loku ri istana nipopokumoni. Naporu nokumoni, Lamatinda nacarita ante raja nte rongona eva nuasala rajia nitoran nocaritaka patuju sampe ia kanjopu-njupo ri tase es, Naporu nangepe carita Lamatinta, raja nte rongona nompoporongo Lamatinda ante anana sangana Raeginta.”

After spending a year in another kingdom, Lamatinda requested the king and empress to let him return to his country with Raeginta to introduce her to his parents.

“Lamatinda nte Raeginta naroo sampae saena ante matuana. Nedodomo Lamatinda ante raja nte rongona manjilimo ia njamboko ri ngapana, rapoposinjanina Raeginta ante togurana.”

Before their departure, they were warned not to pick any fruits they come across during their voyage as they belonged to a giant female creature from the moon.

“Da raipa nobarangka, Lamatinda nte Raeginta nipopatora supaya ri rara pesumomba nemontoto mangala buah-buah nipotomu ri jala. Sabana Masepala raksasa bose mobine dako ri vula puena.”

Despite the warning, Lamatinda's compassion for his hungry wife forced him to pick some fruits. As a result, he was blown away by strong winds to the moon, causing the sky to turn dark. There, Masepala, who had taken the form of Lamatinda, attacked Raeginta and gouged out her eyes, throwing her body into the sea. However, her body got stuck on the boat's cadik, preventing it from sinking.

“Sabana nabai longgo nte kabose pompokonoana ante rongona, Lamatinda rai namampu notagiaka pedodoa Raeginta mengala bua nipentakana ri jala. Nalingamo ia njamboko ante pompainga togurana. akibatnya, Lamatinda nipepekarambua mompouri loku ri vula ante cuaca najadi jitaka mpai. Ri njaumoto, Masepala nogsnti lenje najadi Lamatinda, ante niosuna mata Raeginta ante niverakana ri tasi nosanggani ante koro raeginta. Naupa koro raeginta nekai ri barata sakaya sehingga korona rai nalodo ri tasi.”

Lamatinda was blown back to his boat and found Masepala had taken Raeginta's form. When they arrived in Lamatinda, Raeginta, who had lost her eyesight, crawled ashore and hid in the bushes.

“Lamatinda, naporo nanau dako ri vula, nepone ri sakaya. Masepala noganti lenjena najadi Raeginta. Rai nasae dako ria atu sakayana poro nasampe ri pelabuha ri kampu Lamatinda. Raeginta nacepa nokalabengga loku ri kabaiana netambuni ri raragumbu ri sambaliku pelabuha jau.”

Despite Lamatinda's unawareness, Raeginta was actually pregnant and gave birth to twins whom she named Tikuala.

“Rae ginta anu kakonona daa nompavatai nangote anana norapi ante tonji laya. Anana nopoulosakana Tikuala.”

One day, while Tikuala was fishing, he caught a fish which, upon being opened, revealed two eyes that looked exactly like his mother's.

“Nabosemo pangane. Tikuala nnsaro loku nebau ante nompopositara tonji layana. Naria saeo Tikuala nomparata sambaa bau, ri rantai bau pan gane nirata ruongu mata nacoco ante ukura numata inona.”

Tikuala was a powerful rooster and could defeat all other chickens, and during a fight, he accidentally killed one of Lamatinda's chickens. As a result, Tikuala won the fight.

“Tikuala ei nompokono nompopositara tonji layana. Rai naria namampu nompadaki tonjina. Naria saeo Tikuala nompopositara tonji ante Lamatinda. Tonji Rajamaki namana.”

Out of curiosity, Lamatinda secretly followed Tikuala and discovered Raeginta and their children. He was both shocked and delighted to finally find them and also realized that the woman who had transformed into his wife was actually his wife.

“Rai ninjanina, I Lamatinda neoseaka dako rikapuriana, watuna Tikualai maojo manjili ri sapon. Ri sapo. Rajamaki njau Lamatinda nosintomu ante ino Tikuala rai ntani iai adalah Raeginta rongona.”

Lamatinda intends to take Raeginta and their child to the palace, but they are concerned about the potential threat from Masepala. Tikuala decides to take matters into his own hands and kill Masepala.

“Naporu posimtomuana njau, Lamatinda nempakeni Raeginta ante Tikuala loku ri istana. Tapi ia njamboko nenggea ante Masepala. Tikuala nojanji mempateina Masepala.”

Eventually, Tikuala is successful in defeating the female giant Masepala, allowing them to live safely and happily in the palace.

“Kamate Masepala Raeginta ante Tikuala niala dako istana ante pokova bulava, ia natovu ri istana jamo nanyama.”

### **3.1.1. The Theme of The Story**

The theme of this story is perseverance and resilience. The ability to persevere and remain resilient in the face of life's challenges and trials is essential. Conversely, committing crimes will ultimately lead to loss. The theme of this oral literature highlights the importance of perseverance and the never-give-up spirit, as demonstrated by the struggles of Lamatinda and Raeginta in overcoming the problems caused by Masepala's arrival. Ultimately, virtue prevails over crime.

### **3.1.2. The Message of The Story**

The oral story carries a message that emphasizes the importance of having perseverance and determination, as the obstacles and difficulties in life are a means by which God teaches and raises the level of his creations.

"Daa nakavao soa navongi ri jala anu niose pokova Raeginta sampe ri rara istana. Nantoomo l Pua"Naheba vongina soana, seimo rongona anaku Lamaginta anu nanau dako ri langi. Kaporona Lamatinda, Raeginta, ante anana, Tikuala, naroo nanyama ri rara istanana. Kamate 1 Pua, Lamatinda nopagantika papana najadi Pua ri kampu njau.”

*Translation:*

“This aroma is so sweet, it is my Khayangan-born son-in-law. Eventually, they lived happily in the palace and after his father's death, Lamatinda led the country.”

The passage cited above portrays the result of the perseverance demonstrated by Raeginta, Lamatinda, and Tikuala, who overcame separation and torture at the hands of Masepala. Ultimately, they are able to enjoy a life filled with joy and contentment after successfully enduring a sequence of challenging ordeals.

### **3.1.3. Moral Value of The Story**

From the central theme of the story, the cultural values that can be observed are as follows:

*Honesty*

In his dream, Lamatinda, the son of the king, encountered a woman named Raeginta while walking on an ocean of ice. When he woke up, he recounted the dream to his parents, as can be seen in the following quote:

“...Naria samba ana nu raja nosangaka Lamatinda.Naria sawatu,ri rara katuruna Lamatinda nangipi nolumako ri tasi es nosintomu ante samba randoo.Pangipina nitotoakana ante papa nte inona Sangana Raeginta.Nebangu dako ri katuruna Pangipina nitotoakana ante papa nte inona.”

*Translation:*

“The King heard from Lamatinda that his son had dreamed of walking in the ocean of ice and met a woman named Raeginta. Lamatinda tells her dreams as they are to her parents.”

The above quote suggests that Lamatinda is a truthful individual who shares his experiences honestly. In the past, indigenous peoples often used dreams as a form of intuitive information for leaders to make decisions. Moreover, Lamatinda openly shares his background, including how he was rescued by Raeginta's father when he was stranded in the middle of the ocean of ice. By honestly revealing his purpose for coming, Lamatinda is welcomed with open arms by everyone.

“Nasampe ri istana Lamatinda nidikaka pokumonia.Naporo nokumoni,nompamulamo ia nocaritaka beriva ia sampe naria ri kampu njau.la ja rai nitoranaja nocaritaka asalana sema ia kakonona.Kaporona nangepe carita Lamatinda,Pua raja ante rongona naasi matana. Nipoporongona Lamatinda ante anana nosangaka Raeginta anu nitoo pangane.”

*Translation:*

“After being served food upon his arrival at the palace, Lamatinda truthfully revealed the purpose of his visit and his background. The king and empress were moved by his honesty and his tale of his journey, and so they decided to marry their daughter to Lamatinda.”

The above quote illustrates how Lamatinda's honesty left a deep impression on the king and empress, ultimately leading to his marriage to Raeginta.

*Giving advice*

Following their wedding, Raeginta and Lamatinda spent a year living in Raeginta's parents' palace. However, they soon requested permission to return to Lamatinda's hometown to visit his parents. Before they departed, the king warned Lamatinda not to take or eat any fruits he may encounter on the way, as they were believed to belong to Masepala, a giant said to hail from the moon.

“Riwatu is radua membasabi, Pua raja nompangajarina."Ane ri rara posumomba miu mempeinta buah-buah,nemo ntoto kami mangalana sabana poro-porona Masepala puena,Raksasa movunena anu asalanadako ri vula".Naporo nipangajari,Lamatinda ante Raeginta langsung nosumomba.”

*Translation:*

“Prior to their departure, the king warned Raeginta and Lamatinda not to take any fruits they may come across on their journey, as they belonged to the giant Masepala.”

The above quote suggests that Raeginta's parents wished for their safety and hence gave them advice before leaving.

### *Affection and Respect*

Despite being unaware of his true father's identity, Tikuala had a strong affection for his mother. Even upon discovering the truth, Tikuala still instinctively embraced and showed reverence towards his father, indicating his deep devotion towards him.

“Watuna Tikuala nanjili ri saponara,rai ninjanina,Lamatinda neoseaka dako kapuriana,sampe ri saponara.Watuna notutui boboka,ia langsung naturu sabana nalenge ntoto.Watuna is naturu ri raranjapona,Lamatinda nopea ri ngayo nu sapon,nongare ia nedodo rabukaka boboka. Nebangumo Tikuala ,nibukana boboka;Lamatinda neoko ringayonaNacepa is nantotoka inona bahwa naria to rata.Naratamo inona notomui totara njau. Natebikaja Raeginta nopeinta tau anu narata njau sabana rai ntanina tau narata bo rongona Lamatinda papa I Tikuala, anu nasaemo nepeleaka ante rai ninjani ri ava totona.Lamatinda nombarasai eva njapa nirasai nu rongona. Raeginta rupana anana anu najadi balinositara pangane.Raimo natetaha kasanana poro,nasikapui ante notomangi,tapi Tikuala ninjanina mai bahwa Lamatinda ei papana,nikapuinaja ante nedodo ampu ante togurana.”

### *Translation:*

“After losing the chicken, Lamatinda followed Tikuala secretly and found his house. Tikuala was tired and went straight to his room after closing the door. Lamatinda called out to him from outside, and when Tikuala opened the door, he was surprised to see Lamatinda, who had been separated for a long time, and introduced him to his mother.”

### *Keeping Promises*

Lamatinda invited Tikuala and Raeginta to live in the palace, but Raeginta refused due to the presence of Masepala, who was still lurking there. Lamatinda promised to eliminate anyone who caused misfortune for Raeginta and convinced her to return to the palace after Masepala was defeated.

“Nipokiomo ino ante anana nepone ri istana,tapi nibalasi Raeginta,"Kami nenggea mepone ri istana sabana ri polibua naria Masepala;nemo-nemo kami rakonina moje".Nesono Lamatinda, "Nemo menggeajamo ia ku pater.”

### *Translation:*

“Lamatinda followed Tikuala in secret after they lost the chicken and found his home. Tikuala, feeling tired, went straight to his room after closing the door. From outside the house, Lamatinda called out to Tikuala, who opened the door and was surprised to see his long-lost husband. Later, Lamatinda invited Raeginta and Tikuala to live in the palace, but Raeginta was afraid due to the presence of Masepala. Lamatinda promised to eliminate anyone who caused harm to Raeginta and convinced her to return to the palace after Masepala was defeated.”

“Kamate Masepala nosanggani ante anana, nikarebaka ante Raeginta,lalu nipedodoka I Pua Raja nte rongona supaya manggenika pokova bulava kaka pesavia Raeginta. Nikenikanamo Raeginta pokova bulava nioseaka to panggeni ante to bose kampu tapi to potomuaka ri istana iamo Pua Raja ante rongona.”

### *Translation:*

“Tikuala was the one who killed Masepala, and after that, Raeginta was carried to the palace on a golden palanquin. They were warmly welcomed by Lamatinda's parents, who were the king and queen consort.”

### *Ingenuity*

Lamatinda came up with a smart plan to defeat the powerful giant Masepala. Despite knowing that the woman who had taken human form in the palace was actually Masepala, Lamatinda pretended not to know and invited her and her son to enter a house made of palm fiber. Inside the house, Lamatinda set it on fire, causing Masepala and her child to die instantly.

“Nanjilimo Lamatinda novia sapo dako kulinggonau.Kaporona nipovia,nipokauna Masepala ante anana mesua ri rara njampo njau. Ri watuna ia ante anana mesua ri rara njapo kuli ngonau njau,langsung nitunju I Lamatinda. Nogunggupu apuna. Rai nasae ri atu niepemo oni nepogu.Rupana pogu ntai ante Tanana poro radua, Masepala ante anana.”

### *Translation:*

“Lamatinda built a house out of palm fiber, invited Masepala and her son to come inside, and secretly set it on fire. He waited and made sure they were dead. Shortly after, he heard a popping sound, which he believed was the sound of their stomachs and heads.”

The above quote highlights Lamatinda's cleverness in punishing Masepala.

### *Fortitude*

Raeginta's character exemplifies the cultural value of fortitude. He endured a difficult life, beginning with Masepala gouging out his eyes and throwing his body into the sea. Fortunately, his body was caught in the boat's outrigger, which saved him from sinking. This demonstrates the value of fortitude in Raeginta's character, as seen in the following quote:

“Ri watu Masepala nelolo kutu Raeginta riwatu njaumo mata Raeginta nicabuna pade niveraka ri tasi.Naporo njau,Masepala ja noveraka koro Raeginta,tapi nekai ri barata sakaya nipesavina njau.Korona rai nalodo ri rarantasi.”

### *Translation:*

“After Masepala gouged out Raeginta's eyes, he threw his body into the sea. But Raeginta managed to survive because his body got stuck in the outrigger of the boat, preventing him from sinking to the bottom of the sea.”

Masepala, who possesses supernatural abilities including shape-shifting and extraordinary powers, brought great misfortune upon Lamatinda and Raeginta. To deceive Raeginta's husband, Masepala pretended to be Raeginta.

“Naporo Lamatinda nipapanau dako ri vula, ia napola nepone ri sakaya pesavina.Rai nisangkana bahwa mobine anu naria ri rara njakaya njau Masepala, ia nisangka rongona Raeginta.”

### *Translation:*

“Lamatinda went back to his boat after being blown away by the strong wind. However, to his surprise, the woman on the boat was not Raeginta, but Masepala who had transformed into her to deceive him.”

The following quote highlights Raeginta's resilience in raising her child:

"Kakonona, 'ri watu Raeginta nipapanavu ri tasi,ia rara kaada nompavata. Watuna narata ri kampu Lamatinda njau,nabolimo is ri rara gumbu ri sambaliku labua.Rai nasae ri atu niotemo anana."

*Translation:*

"Raeginta's pregnancy was unknown to Lamatinda. She had been injured by Masepala and had to live in the bushes near the harbor until she gave birth to her child."

*Vigilance*

Tikuala demonstrated the value of vigilance by warning the villagers against fighting cocks in the palace area. He did this deliberately to protect the people from the evil Masepala and prevent them from suffering the same fate as his mother and himself.

"Naria nicaritaka ja bahwa naporo nositara tonji is nantarima doi botoro ante balina anu nidagi, ia moje nontotoaka bahwaAne kamiu mompopositara tonji,nemo ri istana sabana naria Masepala,naroo ri rara istana, nokumoni tau."

*Translation:*

"Whenever he won a cockfight, Tikuala reminded his opponents to stay away from the palace because Masepala, who enjoyed causing harm to people, was there."

Raeginta also showed vigilance and resourcefulness by realizing that Masepala had taken on his form. He did not immediately accept Lamatinda's invitation to return to the palace until he was sure that Masepala had been defeated.

"Kami nenggea mepone ri istana sabana ri rara istana naria Masepala;nemo-nemo kami rakonina mole."

*Trasnlation:*

"Due to the fear of Masepala's potential harm, we prefer not to visit the palace."

Raeginta demonstrates the importance of remaining vigilant to prevent similar events from happening again.

*Justice*

The character of Lamatinda embodies the cultural value of justice by taking firm action to punish wrongdoers and restoring the rights of the innocent in a wise manner.

"Naporo njawetu nanjilimo Lamatinda novia sapo kulinggonau.Naporo nipovia,nipokauna Masepala ante anana mesua ri ram njapu njau. Ri watuna is ntaliana ri rara njapo njau,nitunjumo Lamatinda.nojumumo apuna.Rai nasae ri atu niepemo pogu.Rupana pogu ntai ante Tanana Masepala ntaliana.

*Translation:*

"Lamatinda constructed a dwelling using palm fiber, and once it was completed, he persuaded Masepala and his son to enter it. Lamatinda then set the structure on fire in secret, causing the flames

to spread uncontrollably. He remained there and ensured that they were deceased. Following that, he heard a popping noise that he assumed was the sound of their stomachs and heads.”

The above statement exemplifies how Lamatinda resolved to punish Masepala appropriately for deceiving and causing harm to Raeginta and the people of the village.

### **3.2. Oral Literature and Myth**

The Kaili community uses oral literature or speech as a primary means of communication and teaching philosophical values. These values are passed down from generation to generation and become beliefs in society. The story mentioned above is not just superstitious content but serves as a source of learning and emphasis for those who listen to it. Because there is no information on the script system used by ancient peoples in the Central Sulawesi region, speech is often used as a medium of information in the speech community (Puspitasari, 2022). Superstitions in Central Sulawesi oral literature are typically connected to pragmatic myths or practices that are inherited through speech. These beliefs have a causal relationship that aims to regulate and limit human behavior according to norms that help promote relationships with fellow members of the community Umri (2021), resulting in a harmonious cultural community.

## **4. Conclusion**

The research findings indicate that the oral literary stories of the Kaili Rai community convey various cultural values and messages, such as honesty, advice, politeness, keeping promises, ingenuity, fortitude, and justice. These values and messages are passed down as a cultural heritage from generation to generation, with the aim of shaping the character of an educated and courteous society. The practice of transmitting philosophical values through oral literature is customary among the Kaili people due to the absence of evidence suggesting that the ancient Kaili people used scripts. However, the research is limited by a lack of access to a broader range of oral literature stories, particularly from different isogloss regions, and therefore more in-depth research is recommended to curate and preserve all of the oral literature of indigenous peoples in Central Sulawesi for future generations.

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