

A Preliminary Study to Recognise Loloda Nomads' Identity: A Description of Loloda Community Folklore

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The glory of the Loloda kingdom was lost after it was annexed by the Sultanate of Ternate. This situation also impacts on the lack of attention of writers and researchers who study Loloda in general, and the ethnic culture of Loloda Overseas (OLP) in particular, though they have a noble cultural identity that needs to be preserved and passed down. This initial study of OLP cultural identity aims to reproduce and describe the folklore that is the treasure of OLP ethnic identity. The findings of this study are in the form of descriptions of 6 (six) story units of folklore. The 6 folktales are titled; The Ori Eating Tradition (Turtle), The Origin of the Kora-Kora Place Name, The Origin of the Aermadidi Place Name (Loloda Version), The Origins of the Tradition of Serving Loloda, the Tradition of Tooth Brutting, and the Foot washing Tradition.

Key words: *Folklore, cultural identity.*

Introduction

Getting to know certain ethnic identities is the responsibility of every individual or group in the social fabric of society. In various studies, identity was found as a strong marker (Philip Hayward, Sueo Kuwahara, 2014) as was self-esteem assessment (Labben, 2016), helping young members to increase their insight about their partnership in social groups (Sakhiyeva, et al, 2014) behaving accordingly with their social environment (Zolfaghari, et al, 2016),



recognising and managing stereotypes (Lebedko, 2014; Dadan Iskandar, 2004), recognising and describing the character of men and women who use such adjectives (Egorova, 2014), and getting to know the culture of the community through senior creativity (Hidayanto, 2012).

The study of identity also contributes to the fading of cultural identity information which must be restored immediately. Some studies of art and culture revealed that the characteristics of an ethnic cultural identity seemed to fade. One semester of research found specifically how students learn ethnology and folklore. Research that used a SWOT perspective, reveals an urgent threat that is, students have lost the perception of tradition (Orlan and Dana, 2013). Other studies that examine the work of Soegeng Toekio⁴, prove that at the present time matters relating to myths, legends, folklore and history are sometimes increasingly abandoned by society (Chaidir, 2013). Research conducted by Tampubolon on Indian Indian ethnic cultural identity in Kampung Tadras, reveals that Indian Tamil ethnic culture acts as a marker of identity, wearing distinctive clothing only during worship and certain events. In their daily lives, these ethnic communities are difficult to distinguish from other ethnic groups. Likewise, Tamil language is rarely used. When communicating they speak Indonesian more often (Tampubolon, 2016).

Cultural identity heritage will fade and disappear if the inheritance channel connection is broken (cultural transmission). Therefore, efforts are needed to connect the inheritance channel by re-raising various forms of noble identity inheritance to be studied. Similarly, in this context, this paper seeks to explore the cultural identity of Loloda Nomads which is currently endangered. It further aims at documenting the culture identity as a cultural reference for a further preservation act.

This study promotes the cultural identity of Loloda Nomads living in Lembah Island Bitung City, North Sulawesi. Loloda nomads were originally from Halmahera Island, Maluku. The cultural identity of Loloda nomads living in Lembah Island is currently endangered as (Rahman, 2015; Rahman, 2018). Loloda nomads left their native land due to good cooperation between the Mangondow Kingdom and the Loloda Kingdom (Abdul Rahman, 2015; Handoko, 2017; Maptanawang, 2012). Also there was the annexation of the Ternate Kingdom (Abdul Rahman, 2015; Handoko, 2017) which was a Christian community of Loloda and recognised as 'alifuru' (Baarda, 1904; Muskens, 1974; Maptanawang, 2012; Abdul Rahman, 2015).

The ethnic culture of Loloda plays a role as an identity and inheritance. The culture is tightly connected and inseparable to the people. When the people left their native land, it remained within their memory and custom. The culture which lies within the people's memory would be transmitted and inherited to the next generation (Kodirekkala, 2016). During the

observation, the elders of Loloda nomads realised that there was a very small chance to give the ethnic culture to the next generation.

The results of preliminary studies conducted by researchers report that the inheritance of the cultural identity of the Loloda Nomads community is not maintained orally. Tradition tells as a channel of inheritance of cultural values has diminished since sea transportation began to develop. When transportation is growing, the influence of technology is also higher⁵. At present, most of the children's time is spent playing games or watching television. This phenomenon reduces their chance to listen to stories as a means of inheriting cultural values. In addition, the influence of technology and the development of cellular telephone networks affect individual interpersonal relationships with family and colleagues⁶.

Progress in various aspects needs to be improved, but without leaving the cultural identity of the ancestors. The story of heroism and other forms of story as part of the cultural identity of the ancestors of the Loloda Nomads' Community has a lot of historical values and shared life. This value, if believed by the successors of the Loloda Nomad' Community, will be able to bring them forward in the context of global life with a strong local identity

Based on observation conducted by the researcher, this preliminary study was conducted in a series of OLP cultural research studies. This preliminary study discusses OLP cultural identity through folklore. The findings of this study are divided into three parts; 1) the current OLP community and cultural identity, 2) the current situation of OLP folklore, and 3) a synopsis description of OLP folklore.

Presently, the young generations of Loloda Nomads Community are not attached to the traditions and values of the Loloda Ancestor. It is what the community leaders are concerned with so far. The community leaders expect a comprehensive study about a culture of the Loloda community to introduce this community. Furthermore, they expect that the research results will create more exposure to the Loloda cultural identity. Therefore, the researchers intend to explore the Loloda Nomads' Community through their narrative folklore.

Method

Participant Recruitment

This research took natives of the Loloda community consisting of community members and community figures (the elders and cultural figures of the Loloda Nomads) who are able to speak Loloda language, more than 40 years old, physically and mentally healthy, having adequate understanding of oral literature (folklore), native of the Loloda community from one of the four districts (Lirang, Nusu, Kareko, and Makawidei) in Bitung City. The informants

were limited to community members who are 40 years old since they had sufficient folklore experiences during their childhood. Table 1 below presents the informant data.

Table 1: The Informant Data

No	Name	L/P	Age	Occupation	Address
1	Nikodemus Tanuma	L	84	-	District Lirang Sub-disct 3
2	Alex Taliwunan	L	65	Farmer	District Lirang Sub-disct 1
3	Elieser Sigo	L	64	Farmer	District Lirang Sub-disct I
4	Esly Masiani	L	58	Farmer	District Nusu Sub-disct III
5	Eflin Mangerongkonda	P	45	Farmer	District Kareko Sub-disct 3
6	Hans Takasiahe	L	82	Ex-teacher	District Makawidey
7	Calvin Murari, SH	L	48	Lawyer	District Sarongsong II Aermadidi Minahasa Utara

Source: Field Observation, (2018)

Descriptions of folklore were obtained from OLP community storytellers in this case consisting of traditional leaders and community members as informants from all research locations, as shown in Figures 1 and 2.

Figure 1. Documentation of Field Observation in Lirang



Figure 2. Discussion with Loloda Community members



The research data are verbal units that have been transcribed into written verbal units, in the form of an outline description of folklore recorded in several locations. The narrator's speech uses the Manado Malay language. The data source of this research is an outline of OLP folklore, from the informants (storytellers) collected by the researchers. The unit of folklore data is collected as much as possible from all the hereditary stories in the storyteller's memory. Data collection techniques used participatory observation techniques and in-depth interviews. The researcher acted as a key instrument, as the main actor in the collection and interpretation of data. The instruments used were participant observation sheets and unstructured interview guides.

Data Analysis

As a preliminary study, data were analysed using the Cultural Identity approach. The role of humans as storytellers and story characters was displayed in the integrity of OLP culture through folklore. The results of the analysis in the form of exposure to the story both the role of the characters and the situation of the supporters became a marker of OLP cultural identity. The flow of data analysis used a story inventory pattern that was adjusted to the flow of qualitative research. The first step was selecting data according to need, coding, and grouping according to the narrative structure of folklore. The second stage was the presentation of folklore data and verification of the full story. The researcher presented an inventory of folklore findings in an activity entitled OLP folklore discussion and socialisation held in Lirang Village on September 1, 2018. This was the third stage of completing the findings of reproduction and inventory of final OLP folklore data.

The opening paragraph has no indentation. This indenting is completed automatically by selecting the text style labeled as “*FirstParaofSectionTextStyle.” All paragraphs in the

article should consist of three sentences or more. This rule is demonstrated by the paragraph you are currently reading.

The second and subsequent paragraphs in sections are indented by .25 inches. This indenting is completed automatically when using “*SubsequentParagraphsTextStyle.” All paragraphs in the article should consist of three sentences or more. This rule is demonstrated by the paragraph you are currently reading.

Findings

The opening paragraph has no indentation.¹ This indenting is completed automatically by selecting the text style labeled as “*FirstParaofSectionTextStyle.” All paragraphs in the article should consist of three sentences or more. This rule is demonstrated by the paragraph you are currently reading.

The second and subsequent paragraphs in sections are indented by .25 inches. This indenting is completed automatically when using “*SubsequentParagraphsTextStyle.” All paragraphs in the article should consist of three sentences or more. This rule is demonstrated by the paragraph you are currently reading. Please follow the same format as above for the rest of your journal article.

The Loloda Community and the Recent Condition of Cultural Identity

The Loloda people who now live on Lembeh Island, Bitung City, North Sulawesi Province, have carried out inter-island migration. OLP originates from Halmahera Island in Ternate. According to its geographical location, Loloda is on Halmahera Island in the north and west. Loloda is generally divided into two parts, namely North Loloda in North Halmahera (Halut) and South Loloda in West Halmahera (Halbar), (Abdul Rahman, 2015). OLP left Loloda land heading to Batang Dua Island, and continued its journey to the northern part of Sulawesi Island, precisely in Makawidey Village, then crossed to Lembeh Island until finally settling on Lembeh Island until now (see Overseas flow map in Figure 3).

¹ While we highly encourage internal author-date citations, if you are using the footnote system, please make sure to use the footnote function on Microsoft Word (found under the references section) and to keep footnotes in size 8 font in Times New Roman.

Figure 3. Loloda Nomads Migration Maps



The research location in the District of North Lembeh, can be reached from the City of Bitung by using sea transportation (taxi boat) in the form of a Long Boat or with an outboard motor.

This sea journey can be reached in 45 minutes if going directly to the Lirang village pier. If you take a crossing boat to Papusungan jetty, the trip will take 15 minutes from the taxi boat dock in Bitung City (picture 5). Upon arrival at Papusungan, you are then picked up by car and headed to the research location in the District of North Lembeh. For 30 minutes the trip route goes through each village to the three northernmost villages in the northern tip of Lembeh Island which is the research location. With the winding road terrain, there are many steep inclines and descents. Four-wheeled vehicles in this area have only been busy since they opened in mid 2017 and the road facilities are still being worked on. The villages that are the locations of the study save the charm of the beach, mangrove forests and the diving spot.

The Lembeh Utara District is an integral part of Bitung City, North Sulawesi Province. Geographically, it is located in the position of 1 ° 25'52 " - 1 ° 32'58" N and 125 ° 13'40 " - 125 ° 18'13" East. The researchers charted to see the state of the population in each study

location (see table 2). From this table illustrated, the number of residents in 3 (three) villages became the research in Lembeh Island, with the majority of residents being OLP, which is smaller than the total population of the Makawidey research location. The OLP population is only 1% of the total population of the Makawidey kelurahan. The number of OLP family heads in Makawidey is currently 4 (four) (Sumber Hans Takasiahe).

This community participated in bringing a shift in the culture of the OLP community from the habit of singing traditional songs when putting children to sleep, which has been replaced with modern songs from a tape recorder. The habit of gathering to tell stories about ancestors did not happen again. When sitting together, they often don't greet each other, because they are busy watching TV, playing games and engaging in new surfing habits in the virtual world via cell phones.

OLP in particular still maintains the Loloda language culture. Their strategy is to keep using Loloda as the language of daily communication in the family environment, so that other ethnicities who marry Loloda people will try to learn the language and culture of Loloda. This language retention strategy is expected to survive amid the realities of the current OLP language. The language used by OLP to communicate with other ethnicities in public spaces, is the Malay language of Manado. Their children since elementary school are required to speak Indonesian⁷. However, the use of these two different languages is not because Loloda is considered a second class language, but because of the need to speak overseas, namely the Malay language Manado as a lingua franca and Indonesian is the language of instruction in school learning. It is different from the research situation of Abdul Rahman (2018) where the use of the Loloda language in Ternate is considered a second class language, because it is considered as the language used by the 'alifuru'.

Current Condition of Loloda Folklore

OLP folklore is expressed in the form of traditions that still apply today, such as the eating habits of 'Ori' (sea turtles), the tradition of tooth-cutting, and the tradition of foot-washing as well as the traditional tradition of wooing. These traditions are hereditary. OLP fishermen will go out to sea to hunt big turtles as the main foodstuff of a party. A party is not considered a party if there is no 'Ori'. This tradition continues at every wedding party, family party, and religious celebration. If you are asked the reason why Ori-based dishes serve as a menu for OLP party markers, then the answer of OLP young people is that it has been a tradition for generations. They have no other reason, only that reason stored in their memory. This is a sign of the effort to preserve endangered species of sea turtles.

The tooth-cutting tradition is an expression of folklore that also continues to this day. This tradition was once carried out in preparation for a wedding. Relatives who are old enough and

the groom who has not cut teeth will ask the family to scrape canines until they look flat with other teeth. They explained that this tradition used to function as a marker of Loloda descendants of men who were already established. They are proud to have this marker. The tradition of cutting teeth is carried out all the time, both by men and women. The reason OLP young people do the tradition of cutting teeth now is to want their teeth to look flat. They do not know other reasons, other than the function of dental beauty. This fact is different from the function of cutting teeth by OLP elders who feel that this tradition is a marker for physically established Loloda men.

The footwashing tradition is an expression of folklore that is still performed at traditional wedding parties, and or coupled with a reception party for new sons and daughters from other ethnic groups. The tradition of washing one's feet in a series of traditional parties is full of meaning. The use of symbols from plants and other materials means a sincere acceptance from the groom's family of the daughter-in-law. Customary marriage parties have become increasingly rare. The traditional wedding feast is only carried out by OLP families who still care about efforts to preserve ancestral culture. In recent years, weddings have begun to be held in meetinghouses in the City of Bitung or in the City of Manado. They are more entrusted with the organiser to organise western-style parties.

The traditional tradition of marriage is an expression of folklore that is also still being carried out by the OLP. This tradition is better known as the 'Break up' tradition. Giving gold goods is expected to remain the main delivery, but adapted to the ability of prospective husbands. If there is an 'out of voice' agreement regarding the delivery and implementation of the party, then the stages of the wedding can continue.

The folklore entitled 'The origin of the name of the place Kora-kora' and 'The origin of the name of the place Aermadidi', became the pride of the OLP community because both places are related to the heroism of the Kapita Loloda in the Minahasa area of the North Sulawesi Province of Indonesia. The sinking of the kora-kora boat is called the kora-kora beach, Kapataran Village, Lembean Timur District, Minahasa Regency (picture 6). according to the sinking Loloda troop boat. The naming was given by people around the coast, because they highly respect Kapita Saribu and his troops, who always guard their area from Mindanaans.

While the name of the place Aermadidi is located in Aermadidi Village, Lower Aermadidi District, North Minahasa Regency. This location is in the ethnic Tonsea region, and has a version of the legend of the same place name, the legendary story "Tumatenden".

Folklore Synopsis Description

Ori Eating Tradition (code CR.1)

The king has set a rule that capturing Ori must not be done at any time. Turtles that can be caught are large turtles, so that they can be shared with all residents. In one year, only two turtles can be caught. The time to catch turtles is done when there is a big royal celebration involving all of its citizens. The king's rules were conveyed at a community meeting and all the people of Loloda understood and were willing to obey the king's rules that were conveyed at the meeting.

Loloda people believe that Ori meat has health benefits too. This belief began to grow when the king told his relatives that he had felt the efficacy of Ori's flesh, which gave him energy and healed the itchiness he had experienced. Since then, news of the efficacy of Ori's cooked meat has spread to all the people of the kingdom of Loloda.

Nevertheless, the people of Loloda still obeyed the king's rule that is not capturing Ori beyond the stipulated time. They also adhere to the rules regarding the number of Ori that can be taken in a year.

The Origin of Kora-Kora (Kode CR.2)

Once upon a time the Prince of Loloda and his army, rested on the shore of the land of Totabuan. The prince was fast asleep by the beach. The prince awoke when he felt his hair being stroked by a middle-aged woman.

The prince was willing to be invited to live in the village. The woman made the prince his son. It turns out that woman was the heir to power in his kingdom. Prince Loloda was appointed to be punu, because of his intelligence. The prince, who has a title of punu, was married to an ordinary woman from the land of Totabuan. From that marriage was born a child they called Loloda Mokoagow. After being old enough Loloda Mokoagow became King of the Mangondow kingdom. Loloda Mokoagow cooperated with the Loloda kingdom. Loloda troops were believed to be able to protect the coastal areas of the Mangondow kingdom.

At one time, Kapita Saribu, Kapita Palihema, Kapita Yogo, Kapita Baikole, and Kapita Toni and their men departed from Loloda to the Mangondow royal post at Lilang. They were the Loloda troops, who were tasked with guarding the coast, the kingdom of the Mangondow. They used a kora-kora boat. Along the way, a strong wind hit the kora-kora boat and threw the boat into a cluster of rocks until the boat leaked. Fortunately, the edge of the Lilang beach

was already visible, and the water was starting to recede. The old boat was left there to collapse. Residents named the place 'Kora-kora Beach'.

The Origin of Aermadidi (Loloda version) (KodeCR.3)

Once upon a time the Mindanau robbers managed to enter the Minahasa land and commit acts of robbery and other violence. They entered smoothly without being noticed by the guards, through the Talawaan Bantik coast line, through the forests, and arrived at the village. Their arrival escaped the observation of the guards. Residents in the village rushed to report this incident to Kapita Saribu. Kapita Saribu immediately headed for that place. When he arrived, he saw a Mindanau beating a man.

Kapita Saribu did not immediately get off his horse. Kapita Saribu lifted the stick she often carried and stomped the stick three times to the ground. When Kapita Saribu stamped her staff, her horse neighed and raised its two front legs. Mindanau people heard the horse whinny and immediately released the man they were beating. The ground where the staff was struck, suddenly rose and opened, water came out of the ground. The water wasn't hot but it looked like boiling water. Seeing this event, the people of Mindanau were very afraid, they immediately ran towards the direction they came. The place where there are springs that look like they are boiling became a place to live for many people.

The Tradition of Marriage Proposal of the Loloda Community (Kode CR 4)

In ancient times, king Loloda did not allow his wife to regulate matters outside his responsibilities as a wife. This clever empress did not agree with the king's decision. Feeling he always ignored her suggestions, the empress had a plan to leave the king.

The empress managed to escape, by carrying improvised jewelry. When the king woke up from his sleep, he was surprised to see the empress's jewelry box open. The king had a strong suspicion that his wife ran away because she felt unappreciated. Jewelry left in the jewelry box, was half the earrings that were often worn by the empress during the royal party. The king asked his bodyguards to find the empress.

The king entrusted the one earring and advised that if indeed it was an empress, then the earring must still be kept by the empress. The chief bodyguard pretended to ask the woman to show all her luggage. The guards saw that it was true that there were pairs of earrings the same as those given by the king. They sent a messenger to inform the king that the empress was not ready to go home. The king rushed to the forest and invited the empress back to the palace. The king also promised to consider the suggestions of the empress. Seeing the king's sincerity, the empress forgave the king and agreed to return to the palace.

The king felt that the jewelry was what brought him and the empress back together. So at that time the king issued an order to his people that with every couple to be married, the men are required to hand over gold jewelry as a delivery in their marriage.

The Tradition of Cut Teeth (Code CR 05)

In ancient times Loloda men loved to gather. Once a riot in the village was caused by a man who was not a Loloda. The king heard the incident. The king ordered his guards to patrol and asked men from outside Loloda to return if it was late. Because the skin color and shape of the face were almost similar, the bodyguards had difficulty distinguishing them. Guards reported this to the king. The king wanted his people to have a special mark to distinguish their citizens from other tribesmen. The king got the idea to flatten the teeth of Loloda's men, as a marker. The king made provisions for cutting or leveling the canine teeth of his citizens aged 16 years and over. Canines are flattened by a specially designated person.

After the Loloda men leveled their fangs, the bodyguards had no more difficulty distinguishing which men were Loloda and those who were not Loloda. The king saw the smiles of Loloda men getting more and more handsome when their teeth were leveled. The king asked his citizens to continue this tradition. The tradition of cutting or leveling canine teeth continues today.

The Tradition of Feet Washing (Code CR 06)

In the morning before the new daughter-in-law reception party began, village elders gathered and consulted to think of how this event could introduce the attitude of the Loloda people in respecting the new daughter-in-law in the village. One of the traditional elders saw Dorci passing by the terrace where the elders were discussing. Dorci is the virgin son of a close family of men who will receive his daughter-in-law. Dorci's hair inspired the elders in designing this party. They decided to hold a foot-washing party where the son-in-law's feet would be washed and dried using the hair of a virgin child from a close relative. Hair is a woman's crown. Virgin children's hair is meaningfully representing the sincerity of the family, and brings the message that the husband's family values his daughter-in-law.

The reception was specifically for receiving the daughter-in-law, thus those who would sit in the 'wedding ceremony' Poade were only daughters-in-law dressed in traditional Loloda wedding dresses, and virgins dressed in traditional Loloda dress assigned by the family.

The event began with picking up a daughter-in-law with a traditional sword dance and tagonggong music. The daughter-in-law was carried off to enter the venue.

After the daughter-in-law and the virgin child sat in Poade, Sigo the traditional leader took an antique container that had been prepared under the seat of the daughter-in-law. The customary leader began to introduce one by one in order, and the symbolic meaning of all materials to be used in the event, ranging from plants such as 'waridoku', dried banana leaves 'gonongusu', grass 'golo-golo', grass 'namoro maliliara', 'ngasi' leaves, drinking bowls, and the last crop are the 'vinga'. After introducing the meaning of all the ingredients soaked in water for washing, the next stage was placed near the son-in-law's ear.

After the introduction and symbolic function of all ceremonial material delivered by Sigo, the footwashing event began. After the foot washing procession was finished, guests were treated to food prepared by the family. Guests danced traditional regional dances called ronggeng 'hia-hia' which were guided by a woman with accompaniment of gongs, drums, and hand harmonics.

The party was very memorable in the hearts of everyone Loloda. They agreed to do this every time there was a marriage or acceptance of marriage that had been done outside their residence. This tradition is still carried out.

Discussion

The research findings are in the form of descriptions of six folklore, categorised as legendary stories (see Table 3). The description of this reproduced folklore comes from the innate story of Loloda land, and the OLP fighting story after being on an overseas land.

Table 3: Folklore Category

Code	Title	Category	Keterangan
CR1	<i>Tradisi Makan Ori (Penyu)</i> <i>Tradition of Ori Eating (Sea Turtle)</i>	Legend	Native folklore of Loloda
CR2	<i>Asal Mula Nama Tempat Kora-Kora</i> <i>The Origin of Kora-Kora</i>	Legend	Original folklore of Loloda Nomads community during initial migration in Sulawesi
CR3	<i>Asal Mula Nama Tempat Aermadidi</i> <i>The Origin of</i>	Legend	Original folklore of Loloda Nomads community; a similar place was found in Tonsea Folklore

	<i>Aermadidi</i>		
CR4	<i>Asal Mula Tradisi Meminang Adat Loloda The Tradition of Loloda Marriage Proposal</i>	Legend	Derived story about the King's attitude changing
CR5	<i>Tradisi Potong Gigi The Tradition of Cut Teeth</i>	Legend	Derived story and continued to become a tradition of community until now
CR6	<i>Tradisi Cuci Kaki The Tradition of Washing Feet</i>	Legend	Derived story and continued to become a tradition of community until now

Finding cultural identity markers in OLP folklore can begin by looking at the personal identities of the story's characters and how they build interpersonal relationships with other characters. Character identity is expressed through self-perception, forms of identity, quality of identity, components of self, level of content, interpersonal relationships, and differences in prominence Mary Jane Collier (1994: 36-44). CR 2 tells the story of Prince Loloda who finally settled in the kingdom of Mangondow. He was appointed as 'Punu' (royal authority) because of his intelligence. If the prince was not intelligent, it was likely that royal relatives would ask other royal descendants to take on that responsibility, especially since they knew that the Prince of Loloda was only an adopted son of a woman who inherited the kingdom. The son of Prince Loloda eventually became the king of Mangondow who was named Loloda Mokoagow. Loloda's identity was attached to this king's name. The fact that the figure of king Loloda Mokoagow is in the history of the Mangondow kingdom. The Kapitan as story characters in CR2 and CR3 are historical figures assigned to guard the sea territories of the Mangondow kingdom in collaboration with the Loloda kingdom at that time. But unfortunately their fighting spirit has never been recorded in historical writing, because no one has studied their fighting stories in depth. The story about kapitan has become a legend story. The story which has historical value is turned into a legend story after undergoing various transmission processes with additional changes and reductions according to the interests of the age in its path. This change is in line with Vansina's opinion that something that is in the form of history if it transcends the generation that gave birth to it, and it will turn into oral tradition. Stories are part of oral tradition. The story is divided into two different classes according to the criteria for factuality. Some are believed to be true historical stories, and some are fictional (2014: 19).

Finding cultural identity is through characters who have a high awareness to uplift the cultural identity of an ethnic through the characters they portray. Awareness itself involves subjective experiences, phenomenal from the internal and external world. Awareness about them implies a sense of self, feelings, choices, control of voluntary behaviour, memory, thoughts, and language (Hameroffa and Penrose, 2014). This awareness might have inspired CR 1, where the king's figure was aware that his knowledge of the benefits of consuming turtle meat for health would damage the turtle's habitat, so the king's figure invited residents to gather and listen to the decisions he made to preserve turtle habitat. This habit of consuming processed foods made from turtle meat will become a negative identity if this habit is contrary to the rules of nature conservation, animal protection measures.

Another awareness of a king in the character CR 4 story is how a convert king changed his attitude to listen and consider the advice of his wife in carrying out his duties as a king. The CR4 story figure inspired his successor to become a leader who was willing to listen and consider the input of others in carrying out his duties. The king's rule regarding the tradition of marriage represented love and respect for his wife, and a willingness to make his wife a partner in carrying out his duties.

Another awareness of the king's figure in CR5 was trying to find a solution to the problems that occurred between his citizens and citizens from outside his kingdom. The tooth-cutting tradition was a solution to identify the identity of its citizens. The CR5 story figure inspired his successor - if he became a leader he should always look for the best solution in protecting his citizens from other citizens of the kingdom.

Another awareness can be seen from the characters in the CR6 story; they found a formula to reward women-in-law. The main purpose is that the daughter-in-law was aware that she was well received in her husband's family and tried to maintain her behaviour as a wife in the midst of her husband's family and his own family. This tradition is very unique, because the groom was not seated in the wedding when the tradition of foot washing took place. Men were instinctively considered to be able to carry out their roles as husbands without having to be guided, whereas women were guided so that they were always able to maintain civilization in their families.

Conclusions

The identity of the consuming processed turtle meat attached to the Loloda person endangered the protected sea turtle, if not immediately restricted. This custom had been straightened out by the king as a central figure in folklore about the tradition of eating turtles. Unfortunately this folklore has been interrupted since the OLP began to enter the flow of life



in the city of Bitung. The transmission of this cultural heritage has become stagnant, when young people do not like sitting around chatting with their parents. Since then, the successor of OLP began to get crazy in consuming processed turtle meat. The best way to overcome this problem is to reconnect the broken inheritance channel by returning folklore to a form that can be consumed by its successors according to the situation that is acceptable to the tastes of young Loloda overseas people today.

The OLP ancestors possessed the spirit of a knight as depicted from their folklore about Kapitan Sahibu and his friends who were able to, when entrusted to guard the coastal areas of Mangondow's royal power from the Mindanau robbers. The strong leader's identity is reflected in the descent of the prince from Loloda who became the respected King Mangondow. The brave soul and the ability to sail across the sea have brought some young Loloda migrants overseas; they have been successful and made their families prosper, from income as a sailor, who worked on inter-island ships in Indonesia and ships between countries.

In the discussion and outreach activities of folklore, traditional leaders and OLP community leaders, asked researchers to document this oral story, and then it can be created into other art forms so that the grandchildren of the next generation of OLP can feel proud because they have their own cultural heritage. Adhering to this recommendation, as a first step the researcher will publish a full story, as a literary reading book with a plan titled "OLP Folk Stories". Researchers hope that after this folklore is composed, there will be many studies from various related fields of science, which will make this folklore as study data to reveal many things about the cultural identity of the people of Loloda in their home regions and those of Loloda who have migrated to other regions.



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