



## Transmission Procedure of *Kelong Jaga* as an Oral Tradition of Kajang

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### ABSTRACT

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Maintaining the sustainability of oral culture is a necessity amidst the onslaught of the modern era that threatens its survival. This research focuses on investigating how the Kajang indigenous people maintain and continue to perform *kelong jaga* only through word of mouth as in Yugoslavia (Lord, 1981). The author analyzed the data using a descriptive qualitative approach. Performance recordings and interviews with experienced performers, traditional rulers, and locals comprised the data. The result shows 3 phases. This begins at an early age by listening and absorbing to the *kelong jaga* to be familiar with the words, tempo, sound, and so on; then next phase is practicing, learners practice the *kelong jaga* during their leisure time. They would usually gather in a little shelter in the middle of a rice field to act out *kelong jaga*; and the last phase is performing in front of real audience.

**Keywords: Kelong Jaga, Oral Tradition, Transmission Procedure**

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## INTRODUCTION

There are numerous oral cultures of traditional local literature that are still practiced within the Kajang indigenous people. According to Finnegan (1992), oral literature is a kind of human expression in a particular cultural society where heredity is transmitted over orally. These oral literatures are sung in several occasions such as *Kelong Basing* (*Kelong* means song, *basing* means bamboo flute) in death ritual; and *kelong jaga* (*kelong* means song, *jaga* means feast) in a happiness feast –whole orally. *Kelong jaga* is a song singing in a certain feast such as wedding, *kalomba*, *pakkatterang*, *patamma'* and others. According to Asmanur (2022), it is performed by at least five people. Two of them are responsible for beating the *palingoro*, a traditional drum, while three others help them sing. Audiences have the choice to just be viewers or even participate in a group singing of the *kelong jaga*. While singing the *kelong jaga*, *palingoro* performers and players usually display a few typical gestures.

The purpose of *kelong jaga* is officially entertaining. It is a kind of joy since God (*Tu Riek Akrakna*) continues to show us kindness. According to Anwar (2016), oral tradition provides important information that is beneficial to human life in addition to being passed down orally from one generation to the next. Then Ulogu (2018) states that oral tradition all over the world serves the purposes of entertaining and educating its people on their values and needs. Furthermore, according to Anjaneyulu (2013), literary works have a positive impact on people's mental health and outlook on life. Even though *kelong jaga* is a lively event, there are some messages that may build moral learning towards listeners or audience

by its ancient of Konjo language during the performance.

The *kelong jaga* is similar to oral traditions around all over the world. Since the alphabet and writing heritage are not acknowledged, they continue to exist. According to Lord's Singer of Tales (1981), they are developed in distinctive ways using a number of strategies. Many people say that the majority of the lyrics are challenging to understand because *kelong jaga* is sung quickly and uses vintage language. The younger generation finds it difficult to get the song's message. Even though *kelong jaga* has been recognized as Intangible Cultural Heritage in the oral culture category since 2017 (Directorate of Heritage and Cultural Diplomacy, 2018), if endeavors are not made to preserve this tradition, it may eventually become extinct. It becomes a compelling incentive to look into how *kelong jaga* spreads.

## METHOD

The writer used descriptive qualitative method to analyze the data. The data were the performance recordings and some interviews with experienced performers, customary functionaries, and local people. The performances were in Tanah Toa Sub-district (Balagana) and Bontobaji Sub-district (Tandor) on August 19th - 20th, 2019. The writer determined some criterias of informant as follows: 1) Experienced performers of *kelong jaga* (at least 10 years); 2) Public figures of Kajang Indigenous People who understand *kelong jaga*; 3) The host and audience of *kelong jaga*; and 4) Young people of Kajang.

## RESULT AND DISCUSSION

### Transmission procedure

The writer concludes after doing interview with numbers of informants about how they learn *kelong jaga*. In learning *kelong jaga*, a concept of student-coach is not occurred. The students learn by themselves by seeing the other singers performing. A learner may start the training by following these steps:

#### a. Listening

As stated above, a learner begins learning at a very young age. One could argue that because he was able to attend the celebration and witness the *kelong jaga* performance. He should listen and take in the performance whenever he has the opportunity. By listening to the other senior vocalists, a learner will familiarize himself with the words, tempo, sound, and everything else. The learners completed this level when they were focused on learning *kelong jaga*, possibly at the age of seven or eight.

#### b. Practicing

Practicing what he has heard is therefore the next stage after listening to and absorbing in the song. The informant fully describes that, like the sons of other farmers, he spent the most of his boyhood days on farms and rice fields after school. Since farmers made up the majority of the Kajang indigenous people, their children were accustomed to this type of work. The learners practice the *kelong jaga* during their break time in order to master the technique. To simulate *kelong jaga*, they would typically congregate in a small shelter in the middle of a rice field. Both the practice and the performance will be improved.

#### c. Performing

According to the experiences of informants, the practice phase ends when learners are focused on absorbing and listening in the performance. When a learner dares to participate in *kelong jaga* as *ulu kelong* (lead vocal), he is recognized as a master. At the age of 17 to 20, all the informants began participating as *ulu kelong*.

## DISCUSSION

### 1. Performance of Kelong Jaga

In the Kajang indigenous people, the *panngadakkang* is essential for both celebratory and sorrowful occasions. According to Ammatoa (the leader of Kajang Indigenous People), *kelong jaga* has been around since the Kajang Indigenous People practiced *panngadakkang* (banquette). It is intended to amuse both the celebrating guests and the customs officials. *Kelong jaga* performance is obligated to whole people in Kajang indigenous people who

accept the rules of Ammatoa in every occasion. In the local tongue, it is referred to as *Anrapi' Ada' Butta*.

According to the historical account, the first *kelong jaga* was completed while the banquet, or *panngadakkang*, was about to start but the food and beverages were not yet served. As a result, while they waited for the meal to be ready, they began to sing a song together.

In the meantime, the Kajang indigenous people's native Konjo language is inconsistently used in the lyrics of *kelong jaga*. Additionally, it included expressions both Bugenese and Makassarese. According to the Ammatoa, Kajang is the world's oldest land. Therefore, it is undeniable that Bugenese and Makassarese are spoken in *kelong jaga*. Same with oral tradition performance in Yugoslavia, performance of *kelong jaga* is even never found a female performer. Based on the above-mentioned historical account of *kelong jaga*, the author draws the conclusion that this is the reason why women do not perform. Because they were in the kitchen to finish the beverages and dishes when the performance originally started.

In terms of society, there are cultural, traditional, and religious similarities and differences between the Kajang and Yugoslavian communities. Islam is acknowledged as a religion by both groups. They are Muslims. They are both similar and different when it comes to performing oral literature. These oral literature performances take place during joyful occasions in society. Yugoslavian poetry and *kelong jaga* are performed by men, not women. Yugoslavian oral poetry can be performed by a single performer who simultaneously plays an instrument and sings. Furthermore, a private residence is not used for the performance. They would rather do that in a *kafana*, or coffee shop. In the meantime, a large number of individuals must sing *kelong jaga* in a private home's living room. People who live in Kajang indigenous people typically spend the entire day at their residences. It might occur as a result of the cultural differences between these customs.

## 2. Transmission procedure

Based on Lord (1981), a singer does not remember entirely. They merely remember the formula, formulaic expression, idioms, proverb, aphorism, and others like that. It is the term in Lord (1981) as stock-in-trade. In *kelong jaga*, the Ammatoa said that content of *kelong jaga* is mostly about *Pasang ri Kajang* or at least not collide with that. Thus the singers do freely modify the song they sung. Their skill is more fluent while much in practicing and performing.

Lord (1981:49) mentions that determining who originated any of oral literature is impossible. In other words, oral literature is anonymous. Lord added that the singers are common to the tradition. They belong to the "common stock" of formulas. Thus, it can be concluded that there is nothing original text of oral literature but its formulas and themes. So on with *kelong jaga*, the original text of it is nothing. The performers follow the previous performers when performing, then the singers perform in front of audience which is possible to be singer in future. They follow the formula.

*Kelong jaga* as an oral tradition of Kajang indigenous people becomes a must to keep it. The best way to keep the tradition is inheriting to the young generation. A performer of *kelong jaga* started to learn since a very early age, even since children started to go to family's party with their parents.

*Kelong jaga* represents the characteristics of Kajang indigenous people. The ideas of the song show it. They use to gather in every occasion they have. In instance, the host of party does not have to invite particularly the performers of *kelong jaga*. They come by themselves with spirit of togetherness.

## CONCLUSION

*Kelong Jaga* is an exhibition or performance of oral tradition in Kajang indigenous people to feast every celebration. It is played in 10-25 minutes for two nights before *panngadakkang* started in front of *ada'* and audience which are people who attend the feast. There are several parts of performers. They are two *palingoro* players. A singer of *ulu kelong* or lead vocal, and the rest people are *roa' kelong* singers. All the players and performers are male because of historical thing.

Transmission procedure of *kelong jaga* has quite similarities to Yugoslavian oral poem. The *kelong jaga* singers start to learn by listening the performance in party since very young, and then try to practice in leisure times for years, and then performing in front of audience. Different society background becomes a reason why *kelong jaga* is performed in defferent ways in every performance.

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