



Analysis of the Function of Miyowor Stories for the Indigenous Wamesa Ethnic Community in Windesi Teluk Wondama Regency

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Abstract

The Miyowor story, a significant part of the oral tradition of the Wamesa ethnic community in Windesi, Teluk Wondama Regency, serves multiple functions within the community. This study explores the various roles the Miyowor story plays, including its aesthetic, religious, and social functions. The aesthetic function is further divided into symbolic and didactic elements, where the story uses symbols like the sun, sago, and the location of Mayawor to convey deeper meanings. The didactic function imparts moral lessons and ethical values, encouraging responsible and honest behavior. The religious function highlights the community's beliefs in higher powers, as illustrated by the character Masarasetumi. The social function underscores the importance of cultural heritage, emphasizing the role of sago and traditional knowledge in the community's daily life. This research aims to provide a comprehensive understanding of how the Miyowor story enriches the cultural identity and social cohesion of the Wamesa people. By preserving and analyzing such oral traditions, the study contributes to the broader appreciation of indigenous knowledge and cultural continuity.

Keywords: *Miyowor story, oral tradition, Wamesa ethnic community, cultural heritage, Teluk Wondama.*

INTRODUCTION

Teluk Wondama Regency is one of the districts in West Papua Province, which has a variety of cultures and customs and traditions that are owned and kept well by their owners. This cultural wealth is maintained by future generations in very simple ways and even the spread and preservation of this culture occurs only verbally from their ancestors until now. The resilience and sustainability of culture, customs and traditions are also questioned, whether they will survive, fade or even become extinct. To answer this problem, as an observer of literature, this study is certainly very helpful in maintaining the heritage of our ancestors, namely customs and traditions. One of them is oral literature, oral literature is the result of human work which is maintained from generation to generation by succeeding generations. This also happened in Teluk Wondama Regency when the current generation tried to preserve the oral literature of their ancestors. Oral literature. Oral literature is literature that includes the literary expressions of the people of a culture which are distributed and passed down orally (from/to/to the mouth) to the next generation (Hutomo, 1991:1).

Miyowor is a cultural product of the Wondama Bay people which has been passed down from generation to generation. Miyowor is one of the oral literatures, which is spread in Teluk Wondama Regency. This oral literature is quite well known, but until now there has been no documentation of this story, so it is quite difficult for literature observers to get references about Papuan oral literature, especially oral literature in Teluk Wondama Regency. Based on this problem, as a native of Teluk Wondama Regency who studies literature, I am interested in writing about one of the functions of oral literature so that people understand what the function of one of the oral literatures, namely Miyowor oral literature, is for the people of Teluk Wondama Regency.

The author realizes that as the next generation of owners of this oral literature, the author should protect and preserve this story so that future generations can not only hear it but also know what the function of Miyowor's story is. For this reason, in writing the focus of this paper's discussion, the author raises the function of Miyowor's story.

The purpose of writing this paper is to find the function of Miyowor's story for the Papuan people in general and especially the Wondama Bay people.

METHOD

This study employs a qualitative research approach to analyze the function of the Miyowor story within the Wamesa ethnic community in Windesi, Teluk Wondama Regency. The primary objective is to uncover the aesthetic, religious, and social functions of this oral tradition.

The data collected through literature review is analyzed using a thematic approach, focusing on identifying the functions of the Miyowor story. The study's findings aim to contribute to the preservation and appreciation of the Wamesa cultural heritage and offer a deeper understanding of the story's impact on social cohesion and cultural identity.

RESULTS AND DISCUSSION

Function of Miyowor Stories

Function is the usefulness of something for social life. Talking about function means that everything is judged by its function. Talk about function Miyowor's story is linked to Wamesa's ethnic background in a cultural context. Functional analysis seeks not only to interpret the language that is the medium, but also to transcendental phenomena. In accordance with the theory of function analysis used, the functions contained in Miyowor's story are aesthetic function, religious/religious function, and social function.

Aesthetic Function

The aesthetic function of a story is based on the beauty of the story. According to Ratna (2007:53) aesthetics is not what aesthetics is like modernism, but rather how it functions. A house is said to be beautiful because it functions for its occupants, for the people around it.

Based on the aesthetic explanation above, it can be concluded that Miyowor's story has an aesthetic function. This function is good for the Wamesa ethnic group because it has a function and for the people of Wondama Bay in particular. This aesthetic function is divided into two, namely the symbolic function and the didactic function.

Symbol Function

The symbol function is taken from this story and is related to the content of this story. In Martinet (2010:59) a symbol is defined as "something that replaces, represents, or denotes something else (not because of similarity, but an unclear impression or through an accidental or conventional relationship)". According to Endraswara, a symbol is a sign that has a relationship with meaning. Example: the white flag is a symbol of death (2008:65). In the Miyowor's story it was found that Miyawor is an oral literary story that has a function as a symbol. These existing symbols represent something else that represents the culture of the indigenous people of Wondama Bay. The symbols in this story include the figures Masarasetumi, ana or sago and Mayawor.

Masarasetumi, it can be said to be a symbol because Masarasetumi means Sun, and in this story the sun is a symbol of belief in something more powerful/God.

Kawo janama raria wura ma, tua pajana wea. Masaraserani naira alli masarasetumi woro pai rui soi.

Translation:

Because this had happened repeatedly, Masaraserani's intention arose to meet Masarasetumi (the Sun).

In the data quote (1) above it is stated that, Masarasetumi is the sun. This is a symbol and proof that the indigenous Windesi people at that time believed in a greater power that could regulate day and night time. So that in order to achieve his goals and complete the

work, Maraserani tried to trap the sun's legs so he could speak directly to him. Type a Doing this Masaraserani was afraid that what he was doing would not work. However, in the end he succeeded in asking Masarasetumi to equalize day and night time.

The second symbol, namely Ana or Sago, is a symbol hidden in this story. Apart from being a cultural symbol and a picture of a simple life, it can also be called prosperity. The natural wealth contained in the nature of Wondama Bay. When they hear about Sago, people from outside the island will immediately know and recognize that Sago is a typical Papuan food. This typical Sago food is also one of the cultural treasures that we Papuans have, which also includes the indigenous people of Wondama Bay. Apart from that, sago also symbolizes the hard work of our people, because to obtain sago requires quite a lot of struggle. This can be seen in Miyawor's story.

- (1) Raria sandi Masaraserani sendaserigua ana wesanomina Sapari. Sendasoguanæ sendowa ana pai weragua si pai. Jau Ita Ratuwi, Woropai Tie Wiari Pai. Kausapa pama tie we raya riena ripi riowa ana pai tutiagua woropai tewiari pa apa tiarawa riamo wa.

Translation:

His livelihood is harvesting sago. The way to get it is very difficult, and also because the time needed to get the flour is too short. This situation has been going on for quite a long time. This resulted in the Masaraserani family suffering from starvation.

Ana tells data (2) above. Ana is a typical food that symbolizes the condition and condition of Windesi Bay. Ana symbolizes the original culture of the people of that place. Ana is a staple food for Papuans and the people of Wondama Bay in general. Ana here describes one thing that cannot be separated from the tribe, just like Windesi, which at that time was part of Wondama Bay, which was an inseparable part of the land of Papua.

The third symbol is Mayawor, Mayawor is the name of the place where Masarasetumi was snared and the place where Masarasetumi was snared is the western part where the sun rises. West in this story refers to the place where the sun rises or the place where the light is and also the place where the division of time occurs. Mayawor is a symbol where energy and knowledge already exist, this can be seen from the story.

- (2) Kawo janama raria wura ma, tua pajana wea. Masaraserani naira alli masarasetumi woro pai rui soi. Huta tofina Masarasetumi siaoronanapa.

Translation:

Because this had happened repeatedly, Masaraserani's intention arose to meet Masarasetumi (the Sun). He already knew the place where Marasetumi always rose, namely between two hills that were close to each other.

In data (3), the west here as a symbol of light can indicate progress. West is the place where the Sun rises. The West is also referred to as a symbol of the place where the source of knowledge was born. Masaraserani thought he had to do something to get what he wanted, namely meeting the Sun. Masaraserani thought it was the sun who could divide time so that night and day were balanced. Apart from that, the place where the sun rises is also bare due to being exposed to the heat of the sun, therefore the place is called "the place of the rising sun" Mayawor. And that place until now does not grow grass or trees.

From the explanation of several symbols above, it can be concluded that the Miyowor story has a symbolic function in it. This means that this story contains symbols which can briefly be seen as a description of the culture of the owner of this myth, namely the indigenous Windesi tribe which can also be called the Wamesa ethnic group. These symbols have meaning and are only understood by the Wamesa ethnic group. These uses are called separate functions for the Wamesa ethnic group and the Wondama Bay community in general.

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Didactical Function

A literary work, whether written or spoken, never fails to convey a message or teaching. The messages conveyed sometimes remind, inform, and so on. Apart from that, Wellek & Warren (1989:318) stated that the view of literature is a separate "aesthetic experience" (as an autonomous area of art) and on the other hand, literature as a tool of science. The didactic function is to foster a positive attitude, which essentially regulates what can and cannot be done. In Miyowor's story there are a number of community education values contained in it. There are also important messages and messages that the public must understand from Miyowor's story. The educational value implied in this story leads to the formation of character do's and don'ts. Formation of normal human thinking that there is a power that can be more than the power of an ordinary human being. These values are also related to ethics and morals.

The didactic function obtained in this story is when Masaraserani has ensnared the Sun but he feels guilty.

(3) Sendasau hutawesano riamamo is as quiet as it is. Sembawu soamiowa we amamo setopana so siawape moja, sembiwi mite atu ma te.

Translation:

To make his mind come true he went to that place and set a snare. After setting the snare he went home with a worried heart. This act was not told to anyone, neither his wife nor his two children.

In data (4) we see that there was a feeling of "worry" when Masaraserani trapped Masarasetumi. Then he didn't tell anyone what he did. So what we can take from this story is that as humans who have a conscience, when we make a mistake, we feel anxious or uneasy. The didactic function obtained is awareness/wariness when we know that we have made a mistake.

It can be found again in the following data:

(4) Manau atu pasandu suranaripi jasaokawo setawimi Masarasetumi andia senggasiesi.

Translation:

While his two children were working, he went with the intention of freeing Masarasetumi who was still trapped. From the gaps in the trees, sunlight radiated because of the heat, the leaves of the trees and bushes became wilted and dry.

In data (5), while his son was working, it seems that Masaraserani secretly intended to let Masarasetumi go. It appears that Masaraserani wants to "release Masarasetumi". We can also use this as a lesson that Masaraserani realized that he made a mistake and had to let Masarasetumi go. The lesson learned is that we have to be responsible and face the mistakes we make. Next:

(5) Raria masarasetumi sesajori Masaraserani setamiasiria, jasaotopi nawea riawerakarute Masarasetumi aipai setawini guaipai.

Translation:

When Masarasetumi saw Masaraserani, he was asked to walk towards the back. Masaraserani just followed what he was told.

In data (6) it can be seen that, when Masarasetumi asked Masaraserani to walk backwards and Masaraserani just followed Masaraserani's words. The didactic function obtained from this is that we learn to obey something, in this case Masarasetumi which is considered to have more power/God.

(6) Dienota setopariri Masaraserani jasao sukoroti, awori tietuni jasata topau wariri naiwe disokiari. Nasarata nautawepota aite Masarasetumi. Nauta

webabara disokiara Masarasetumi, wirasa neuta wepotayasi. Aipasio pebabara siwiara.

Translation:

After receiving Masaraserani's explanation, he went to Sukoroti, then he picked as many itchy leaves as needed and then returned to Masarasetumi's place. The next task is to rub the itchy leaves on Masarasetumi's swollen feet. After rubbing, Masarasetumi felt refreshed all over his body and his swollen legs became less and less.

In data (7) it can be seen that Masaraserani felt guilty and went to get itchy leaves to treat Masarasetumi's feet. Even though he had to travel, Masaraserani tried to go and get itchy leaves to treat Masarasetumi's feet. The didactic function that can be taken is that Masaraserani feels guilty and responsible, he even goes to the place where he has to pick itchy leaves or Sukoroti. After taking the leaves, he helped rub the Sun's feet. Itchy leaves here are also a source of knowledge for indigenous Papuans that itchy leaves can help us reduce pain, even now there are still itchy leaves sold in the market to treat sore bodies/feet.

The four things above are the didactic functions that we get from this folklore. There are things we must be aware of when we make mistakes, there are also things we must obey. There are norms or rules that bind us, there are also itchy leaves which through this story can be seen that the indigenous Papuan people of the Wamesa ethnic group already have knowledge about how to heal a sick body/leg. The didactic function in this story is a message for the next generation of the Wamesa ethnic group. This message functions to provide education/teachings to the next generation of this ethnic group so that they have an honest character.

Religious Function

There is no real expression for the Divine, this is clearly visible in Miyowor's story. But it can be seen how Masaraserani knows that Masarasetumi can help solve the problems he is facing. When Masaraserani thought that the Sun could help him, Masaraserani's "belief" or hope emerged. This illustrates the condition of the situation at that time, they believed in the existence of powers beyond their power as humans. This can be seen from the story excerpt.

(8) Janama wediasosanopa setapa apatiendor asoaja tiopasanopamawa. Rui miwea masarasetumi andiruina biarsetopawa.

Free translation:

When he heard his name called, he was shocked because he had never told him his name before. But he knew that Masarasetumi could know even if he wasn't told.

Data (8) above "Masarasetumi can know even if he is not told" shows that the statement contains a belief. Belief in the Sun or Masarasetumi has been shown from the start when the Masaraserani believed that trapping the Sun could help their family's difficulties. It felt like daylight was passing more quickly, making Masaraserani think of asking the Sun or Masarasetumi for help. After Masaraserani ensnared Masarasetumi, the noon and night were distributed fairly. This confirms that there are religious elements contained in Miyowor's story above.

Social Function

The social functions contained in Miyowor's story is related to the content of the story and the relationships between characters. Apart from that, Miyowor also has a social function because this myth is in the midst and belongs to the Wamesa ethnic community. This means that the Wamesa ethnic community is allowed to hear, appreciate and express it in their lives.

The social function is contextually related to the content of the story, namely, ana or Sago. Sago is the staple food of the Wamesa ethnic community and Papua in general.

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Talking about sago cannot be separated from Papuan culture, so in this story Sago can be said to have a social function.

- (7) Raria sandi Masaraserani sendaserigua ana wesanomina Sapari. Sendasoguanæ sendowa ana pai weragua si pai. Jau Ita Ratuwi, Woropai Tie Wiari Pai. Kausapa pama tie we raya riena ripi riowa ana pai tutiagua woropai tewiari pa apa tiarawa riamo wa.

Translation:

His livelihood is harvesting sago. The way to get it is very difficult, and also because the time needed to get the flour is too short. This situation has been going on for quite a long time. This resulted in the Masaraserani family suffering from starvation.

The first social function is Ana or Sago, based on the context it can also be seen in data (8) above from the ana or Sago plant. This plant is a typical food of the Wamesa ethnic community. Sago has also become known as a typical Papuan food. Sago in Windesi and throughout Wondama Bay which is made into tau and papeda is a typical Papuan food. This food comes from ana or sago, the plant in this story then has a social function in the daily life of the Wamesa ethnic group today.

Itchy leaves, in this story it is described that there are itchy leaves that heal Masarasetumi's feet. Available in the data below:

- (8) Dienota setopariri Masaraserani jasao sukoroti, awori tietuni jasata topau wariri naiwe disokiari. Nasarata nautawepota aite Masarasetumi. Nauta webabara disokiara Masarasetumi, wirasa neuta wepotayasi. Aipaside pebabara siwiara.

Translation:

After receiving Masaraserani's explanation, he went to Sukoroti, then he picked as many itchy leaves as needed and then returned to Masarasetumi's place. The next task is to rub the itchy leaves on Masarasetumi's swollen feet. After rubbing, Masarasetumi felt refreshed all over his body and his swollen legs became less and less.

The second social function, namely Itch leaves or pulus leaves or (*Laportea aestuans*) is an annual plant of the Urticaceae tribe or nettles (Wikipedia). Itchy leaves are a plant that is used to heal. In the data above (8) where Masarasetumi asks Masaraserani to go to Sukoroti to pick itchy leaves. And then after taking rub it on her swollen feet. Until now, this plant is still used to treat sore bodies/feet in Papua, so these itchy leaves have a social function in society.

Based on the explanation above, it can be seen that from within the context there are both names and several objects that have a social function and show interaction, both between humans and humans and the surrounding natural environment. These objects include sago & itchy leaves. Thus, Miyowor's story can be said to have a social function in it.

CONCLUSION

In studying Miyowor's story, Teeuw found three functions, namely aesthetic function, religious function and social function. The results of textual and contextual analysis found that Miyowor's story has several aesthetic functions which include symbolic and didactic functions. First; There are three functions of symbols in Miyowor's story, including; Masarasetumi, ana or sago and Mayawor. Second, didactic function, there are four didactic functions obtained, including; first, awareness/anxiety when we know that we have made a mistake. Second; we have to take responsibility and face the mistakes we make. Third; we learn to obey something, in this case Masarasetumi which is considered to have more power/God. Fourth; admit mistakes and take responsibility. Then the religious

function is belief in the Sun or Masarasetumi or something that is believed to have more power. There are two four social functions, among others; Firstly, sago in Windesi and throughout Wondama Bay which is made into tau and papeda is a typical Papuan food. Second, itchy leaves are a plant that is used to heal today. This is the function found in the Miyowor story, the Wamesa Ethnic story in Windesi, Teluk Wondama Regency.

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