

A COMPARATIVE ANALYSIS OF MINAHASA FOLKLORES “TOAR LUMIMUUT” AND “SIGARLAKI LIMBAT” THROUGH WORLD LITERATURE PERSPECTIVES

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ARTICLE INFO	ABSTRACT
Received: 10-9-2023 Accepted: 22-11-2023 Published: 1-12-2023 Volume: 8 Issue: 1 DOI: https://doi.org/10.33019/lire.v6i2.237	This study focused on analyzing Minahasa famous folklores called <i>Toar Lumimuut</i> and <i>Sigarlaki Limbat</i> . Despite just being folklores in the past, due to their popularity, they have been preserved officially in writings and have been considered as local treasure of Minahasa. In order to give them better spot in revitalization due to globalization that give more pressure to the local culture, it is necessary to take specific action to preserve and revitalize them. This study was conducted by gaining data through library research and interview, then analyzed by literary criticism called world literature by David Damrosch. There were five Minahasa local people who participated in the interview. Both of them are males while the other three are females. It is found that both folklores suit the three characteristics to be called world literature. They both are available in several translations, they are refracted in other literary worlds around the world, and they are popular and their scripts have been digitalized by official governments. The acts of comparing these two literary works through world literature perspectives are considered necessary in conveying to the Minahasa young generation and even globally that the local folklores can be classified as world literature as well and becomes the local and national treasure that should be appreciated, respected, and reserved.
KEYWORDS <i>Revitalization, Culture, Comparison, Minahasa</i>	

1. INTRODUCTION

Literary works are considered a means of expressing thoughts related to personal and social issues which have been particularly arranged in structured writings (Ahyar, 2019). Those literary works can be found in the form of novels, poems, dramas, or folktales that are usually spread through oral lore and specifically describe the culture, beliefs, and perspectives of individuals to the wider community where the literary works originated or published (Istiqomah & Sumartini, 2014). The preservation of literary works in protecting the culture or beliefs of a community is crucial since culture is categorized as an individual and even national identity (Nugiyanthoro, 2015). Thus, introducing culture should be eagerly executed whenever necessary (Septianasari, 2023). In



addition, any type of writing published or told orally in the form of folklore is considered a culture that cannot be separated from a nation (Purnomo, 2006).

The Minahasa region itself has many types of literary works, especially folklores which used to be quite famous around the area and even nationally. However, they slowly began to lose its fame and was almost unheard among the Minahasa people (Schouten, 1987). By reviewing some previous studies, some researches were proven to revitalize Minahasa's culture in several ways. For instance, a research conducted by Rina Pamantung et al related to the use of Minahasa Food's vocabularies in revitalizing the Minahasa culture in Minahasan folklores (Pamantung et al., 2021, 2023). There was also a research conducted in 2018 that implemented the theory from Alan Dundes claimed that local wisdom can be derived from Minahasa folklores and will help the young generation of the Minahasa descendants to pay more attention to their culture (Maukar et al., 2018). Those two previous studies have enlightened the readers regarding the value of Minahasa culture. However, they both did not mention specific folklores called *Toar Lumimuut* and *Sigarlaki Limbat*.

Based on the authors' investigation, there were two of Minahasa literary works that used to be quite influential in the area but started to diminish in popularity nowadays. They are *Toar Lumimuut* and *Sigarlaki Limbat*. Both are folklores which had been spread orally and are considered as Minahasa cultural heritage to the extent that many entities have tried to preserve them through various methods (Tanuwijaya et al., 2013). *Toar Lumimuut* tells a story about the origin of Minahasa land and its people where *Toar* and *Lumimmuut* were mother and son, but also husband and wife. Meanwhile, *Sigarlaki Limbat* tells a story about a master and a servant. Despite their titles, they used to have good relationship. However, *Sigarlaki* once accused *Limbat* for stealing his animals. At the end, although *Sigarlaki* tried his best to wrongly accused *Limbat*, *Limbat* was still able to prove himself innocent.

Minahasa literature can be revitalized or protected by carefully examining the two folklores mentioned above in relation to their correlation with other similar folklores or literary works from other countries. If *Toar Lumimuut* and *Sigarlaki Limbat* are found to have literary shading or influences from other countries' literature and can be classified as part of world literature through comparative literary studies, then these two Minahasa literary works will be highlighted locally,



nationally, nor internationally, and can be better preserved. That is why a literary analysis by using a specific theory of world literature proposed by David Damrosch is considerably appropriate and beneficial to compare those two literary works and to carefully look their potentials as part of world literatures.

Based on the description of the research background previously described, the authors described the statements of the problem as follow: 1) what are the similarities between *Toar Lumimuut* and *Sigarlaki Limbat* based on world literature theory? 2) what are the differences between *Toar Lumimuut* and *Sigarlaki Limbat* based on world literature theory?

The novelty of this study lies on its research objects, which are *Toar Lumimuut* and *Sigarlaki Limbat* that have never been compared together previously through world literature perspectives. In brief, by looking through the research objects and the theory that is used in analyzing the objects, this study is practically new.

2. LITERATURE REVIEW

Literary works are a medium for the authors to express their culture (Syakhrani & Kamil, 2022). Thus, culture preservation cannot be separated from the preservation of literary works (Nahak, 2019). Almost all types of folklore in Indonesia are at the center of the deployment and preservation of regional culture (Yuwana, 2018). The majority of folklores tell the origin of a tribe or region, and symbolizes the culture of the surrounding or local community. Therefore, folklore is one of the simple literary works, but plays an important role in culture preservation (Sulistiati et al., 1994).

Comparative literature is a scope of literary science that functions to compare two or more works of literature (Ozyon, 2022; Sahin, 2016; Sangia, 2018; Wellek & Warren, 1954; Zepetnek, 1998). So far, many researchers have compared two literary works such as novels from two authors who have different origins or eras. Some examples include literary comparisons between two novels by different authors and published in different eras such as the British novel “Jane Eyre” published in 1878 and the American novel “the Great Gatsby published in 1925”. That study implemented genetic structuralism and the result shows that the two novels discuss the socio-economic struggles experienced in society. “Jane Eyre” tends to show the story of social struggles in the Victorian era where women were very restrained and had to stay at home. Meanwhile, “the



Great Gatsby” tells a story regarding people’s struggle to pursue the American Dream where everyone has the right to start a new business and become rich (Kobis, 2019).

Comparative literature on American and Indonesian literary works has also been studied previously by analyzing the “Young Dead Soldiers Do Not Speak” and “*Krawang Bekasi*” by renowned Indonesian author, Chairil Anwar. These two novels are from two different countries and two different authors, but both tell the story of war despite providing different storylines related to motivation and sacrifice for their team and nation (Rahman & Rahman, 2020). There is also a comparative study on two poems from different authors that both use the word “corona” and the situation caused by COVID-19. The analysis found that the two authors were inspired by the situation caused by the COVID-19 pandemic to write particular poems entitled “*Bubar Agama*” and “*Syukran Kuruna*” (Hizkil et al., 2021). World literature is a category of literature produced as a result of comparative literature. After various works originating from different countries were collected and scrutinized for comparison, it was found that the majority of literary works produced in the world were similar to each other (Ikaningkrum, 2010; Sangia, 2018). The similarities produced by literary works from different countries are believed to be the result of cultural adoption that is considered appropriate, while the difference lies in the cultural adjustment and originality components, where the writers try to add aspects of their own knowledge or ideas to the adopted story and will make a new work (David, 2013).

There are several literature experts who defined and studied world literatures such as Johann Wolfgang von Goethe, David Damrosch, Sara Kippur, or Kifah Hannah. This study then implements Damrosch’ theory because he did not only define and explain the context of world literature but also classifies the characteristics of how can a literary work be categorized or labelled as world literature. Damrosch perceives that to be defined as world literature, a literary work should possess three characteristics. First, it should be translated. Second, it shows an elliptical refraction of national literatures. The last, it should be a mode of reading (Damrosch, 2007, 2009b, 2009a, 2014, 2018). The literature review proposed that there is no previous literary work that analyzed both Minahasa folklores together and used the theory of world literature from Damrosch as the main theory. Therefore, this study is considerably new and worthed to be researched.



3. METHODOLOGY

3.1 Research Design

This study is a qualitative study. It applied library research where it obtained data from carefully analyzing the script of literary works and exploring reliable articles from reputable publishers locally, nationally, and internationally. In addition, this study also utilized data from the interviews in order to strengthen the findings from the library research. It is said that an analysis on literary work that used literary criticism can be supported by interviews as data gathered from particular experts or from local people who understand and are familiar with the oral traditions that have been discussed (Summerfield, 2013).

3.2 Respondents

In order to secure the personal information of the respondents, this study does not disclose their real names and deliberately used pseudonyms. The interview was conducted in Manadonese which is the local language of interviewer and interviewees in order to get more reliable data through the language that is mastered very well by both parties. The details of the respondents are provided below:

Table 3.1. Resposdents

Respondent Label	Gender	Age	The Length of Living in Minahasa Region
R1	M	64	64 years
R2	M	22	22 years
R3	F	43	25 years
R4	F	43	43 years
R5	F	40	40 years

Notes: R=Respondents, M=Male, F=Female

The respondents were chosen through convenience sampling where the respondents are available during the interview process and willing to share information they possess (Creswell, 2007, 2009; Dornyei, 2011; Ihlebæk, 2015).

3.3 Data Collection

The Process of collecting data can be seen below:

1. Finding any digital document through literary research which is related to *Toar Lumimuut* and *Sigarlaki Limbat* through the help of several well-known websites such as Google Scholar, Libgen, Bookfi, Gutenberg.org, feedbooks.com, literature.org, and openlibrary.org.



2. Finding any printed document through literary research which is related to *Toar Lumimuut* and *Sigarlaki Limbat* in local libraries that have been managed by local government such as Tomohon library and Manado library.
3. Sending letters to the heads of districts namely Tomohon, Tondano, Rerer, and Kakas in order to conduct research at their jurisdiction and asked help to find potential respondents for the research.
4. Interviewing the respondents which had been suggested by the head of districts at the places designated by the authorized person who worked at the regional office.
5. Taking notes and recording the interview.
6. Transcribing the interview (the process of transforming the oral interview into writings).
7. Labelling the interview (the process of classifying the data in each element of world literature).

3.4 Data Analysis

In order to analyze the data, this study applied David Damrosch' theory of world literature. The theory classifies three characteristics in categorizing world literature. The authors carefully examined abundant potential documents in order to find out whether *Toar Lumimuut* and *Sigarlaki Limbat* can be classified as world literature by referring to three characteristics of world literature proposed by Damrosch, and available sources related to this study's statements of the problem. The results of the interview will be analyzed through world literature perspectives as well in order to find out whether the interview results support the findings from library research or not.

To be precise, this study is qualitative study that utilized library research and interviews for collecting the data, then analyzed the data by looking through the lens of the literary criticism that has been deployed, which is world literature proposed by David Damrosch.

4. RESULTS

4.1 Similarities between *Toar Lumimuut* and *Sigarlaki Limbat* Based on World Literature

4.1.a Translation as Part of World Literature

Damrosch stated that to be considered as world literature, a literary work should have its translation version. The urgency to be translated into another language other than its original language where the literary work published means that the literary work has been favored by another country, and considerably popular among the readers outside its original country of the author and publisher



(Damrosch, 2018). Both *Toar Lumimuut* and *Sigarlaki Limbat* suit this particular characteristic. Despite the fact that *Toar Lumimuut* and *Sigarlaki Limbat* were just orally distributed for decades, both of the stories have been officially written and published in Bahasa. The script of *Toar Lumimuut* conducted in Bahasa was first published in 1993. It was written by a famous Minahasa story teller named Aneke Sumarauw Pangkerego (Pangkerego, 1993).

A respondent labelled as R1 clarified that *Toar Lumimuut* was once just passed down to generations through oral tradition. It was even once conducted in one of Minahasa local languages, which is Tontemboan. *Toar Lumimuut* was also translated in English by an Indonesian author named Manda Ratulangi with the title “*Toar and Lumimuut*” (Ratulangi, 2011), and a historian from Netherland named J. L. McCreedy with the title “*The Legend of Toar and Lumimuut*”. It is also reported that the very first folklore of *Toar Lumimuut* was published in 1903 and written by H. Van Kol (a Dutch Historian and a Researcher who studied Indonesian literatures) in his book entitled “*Uit Onze Kolonien*” in Tombulu language. (McCreedy, 2015). McCreedy also translated the folklore in Dutch version with the title “*De Legende van Toar en Lumimuut*”. By referring to some information clarified previously, *Toar Lumimuut* are produced in five different languages. They are Tontemboan and Tombulu (which are categorized as two of Minahasa local languages), Bahasa, English, and Dutch. This fact clarified that *Toar Lumimuut* suits the first characteristic to be considered as world literature.

On the other hand, *Sigarlaki Limbat* was also originally spread through oral tradition in one of Minahasa languages, which is Tondano language. This information was gathered from a respondent labelled as R3. She also added that her late father said that this folklore was really originated from Tondano region. The story of *Sigarlaki Limbat* was also published in Bahasa in a book entitled “*Cerita Rakyat Nusantara*” (Maspufah, 2017; Sambangsari, 2010). This folklore has been translated into English as well (Marini, 2007). It means, *Sigarlaki Limbat* could be found in three different languages, which are Tondano, Bahasa, and English. To conclude, both *Toar Lumimuut* and *Sigarlaki Limbat* suit the first characteristic to be labelled as world literature by having several versions of translation.



4.1.b Refraction of Other Literatures as Part of World Literature

A literary work can be considered as world literature if it refracts other literatures around the world. Damrosch stated that there is none literary work that stands alone originally. The literary works around the world are related and influenced each other apparently (Damrosch, 2018). He then added that this type of refraction should show that a literary work is considered as national treasure (the literary work influenced the existence of other literary works in another country), or it is influenced by another literary work around the world. In this case, Damrosch highlighted that since the existences of literary works have influenced each other, that is why most of them have similarities and styles despite the facts that they are from different countries. For instance, the world is extremely familiar with “Cinderella”, a story of beautiful lady which is bullied by her step mother and step sisters. Cinderella, as a poor girl marries a handsome and kind prince and it helps her to leave her misery life and live happily at the end of the story. This type of plot is also possessed by an Indonesian folklore entitled “*Bawang Putih dan Bawang Merah*” (Rosma Kadir, Riman Kasim, 2022).

Toar Lumimuut and *Sigarlaki Limbat* also have similar folklores from other countries. *Toar Lumimuut* has similarities with famous Greek myths called *Gaia and Uranus* and *Oedipus*. In brief, *Toar Lumimuut* also displays incest relationship in the story like *Gaia and Uranus* and *Oedipus* do. Both *Gaia and Uranus* and *Toar Lumimuut* tell stories regarding the origin or the genesis of their tribes. *Gaia and Uranus* convey the origin of Olympian Deities while *Toar Lumimuut* tells the origin of Minahasa descendants. In *Gaia and Uranus* story, it is stated that they both know that they are mother and son (the fact regarding their incest relationship), while the two other folklores (*Toar Lumimuut* and *Oedipus*) claim that the couple (mother and son) did not know the truth about their true relation. In *Oedipus*, it is told that the mother named Jocasta decided to commit suicide after knowing that his second husband is actually her son as well as the one who killed his own father and Jocasta’s first husband.

In *Toar Lumimuut*, the end of the story is not described as tragic as *Oedipus*. It even describes all descendants of *Toar* and *Lumimuut* who rule the land of Minahasa. Interestingly, a folklore with incest theme is also found in another Indonesian folklore which is called *Sangkuriang*. Like *Oedipus* and *Toar Lumimuut*, the main characters in *Sangkuriang* (*Sangkuriang*



and *Dayang Sumbi*) did not know at first that they are blood related. After knowing the truth, *Dayang Sumbi* tried her best to avoid *Sangkuriang*. They did not have happy ending either like the couple in *Oedipus*. By reclaiming this fact, *Toar Lumimuut* can be perceived as refraction of other literatures as part of world literature because it has similarities with another literary work called *Gaia and Uranus* and *Oedipus* from Greece, and even with another Indonesian folklore called *Sangkuriang*.

Furthermore, *Sigarlaki Limbat* has similarities with Egypt folklore entitled “Tales of Two Brothers” or “*Anpu and Bata*”. *Sigarlaki Limbat* tells a story about two men who are Master and Servant but also used to have good relationship like two brothers. One day, *Sigarlaki* wrongly accused *Limbat* as a thief. At the end, *Limbat* was able to prove himself unguilty. Tales of Two Brothers also tells a story about two brothers who once had good relationship but felt apart due to the issue of a lady, who is also Anpu’s wife. Anpu accused Bata as the one who wants to steal his wife. In fact, it is Anpu’s wife who is sexually attracted to Bata due to Bata’s handsomeness, manliness, kindness, and generosity (Simpson, 2003). Both *Limbat* and *Bata* were wrongly accused in their respective stories although the issue that has been addressed to them were different. At the end, they both can stand for themselves and clear their names from the wrong accusation. By referring to this data, it is agreeable to say that *Sigarlaki Limbat* has a refraction of other literatures as part of world literature.

4.1.c Mode of Reading as Part of World Literature

Damrosch simply clarified mode of reading as a condition that occurs when a particular literary work becomes a favorite or popular reading across nation and is always remembered through times (Damrosch, 2018). Damrosch also added that mode of reading can be seen as well through the popularity of the author of the literary work or how well the literary work is spread among the society that resulted the literary work to be known by many.

Toar Lumimuut has been considered as one of the most favorite folklores in North Sulawesi (Madilah, 2023; Raintung & Susanto, 2021). This folklore has been documented legally in official website of Indonesian Ministry of Education and Culture or mostly known as “*Kementerian Pendidikan dan Kebudayaan*”. The documentation can be accessed through its website on <https://kebudayaan.kemdikbud.go.id/bpnbsulut/legenda-toar-lumimuut-dan-turunannya/>. That



specific website is managed by *Balai Pelestarian Nilai Budaya Sulawesi Utara* or literary translated as the North Sulawesi Preservation Center of Culture. In addition, it has been published and rewritten in official website of “*Balai Pelestarian Nilai Budaya Sulawesi Utara*” or literary translated as Laboratory of Linguistic and Literary Diversity. This particular laboratory has been officially managed by Indonesian Ministry of Education and Culture, and can be accessed on <https://labbineka.kemdikbud.go.id/bahasa/ceritarakyat/17e62166fc8586dfa4d1bc0e1742c08b>. It is perceived that the acts of providing digital versions of any printed document are considered as preservation (Kobis, 2022).

Moreover, all of the respondents (R1 to R5) who participated as interviewees in this study agreed that *Toar Lumimuut* is one of the most favorite Minahasa folklores in North Sulawesi. R1 and R4 also said that they are sure that all of the villagers in their village (Tondano and Rerer) know this folklore. The most surprising fact is *Toar Lumimuut* story has been broadcasted on official YouTube channel of PRX which is an American Public Broadcast Service. The script of *Toar Lumimuut* that was broadcasted on PRX YouTube channel was orally read in Tontemboan language and can be accessed on https://www.youtube.com/watch?v=6atnYk7_I&t=137s. This proves that the popularity of *Toar Lumimuut* has been spread abroad. By referring to this fact and some information provided in the previous paragraph, it is presumed that *Toar Lumimuut* has become a mode of reading due to its popularity, and the fact that it has been officially preserved by the official governments digitally.

Sigarlaki Limbat also has similar popularity like *Toar Lumimuut*. Besides being published in a written book and included as one of the nation’s favorite story for children in a book called “*Cerita Rakyat Nusantara*” composed by Erlangga Publisher and in a book entitled “*Kisah Rakyat dari Sabang Sampai Merauke*” written by Amanda Clara which was published in 2008 (Maspuhah, 2017), *Sigarlaki Limbat* has been posted officially in several well-known websites. It has been posted in a website that specializes in accumulating Indonesian folklores which is “*dongengceritarakyat.com*” and can be accessed on <https://dongengceritarakyat.com/cerita-rakyat-dari-sulawesi-utara-sigarlaki-dan-limbat/>. It is posted on a website called “*daerahkita.com*” and can be access on <https://www.daerahkita.com/artikel/49/kisah-sigarlaki-dan-limbat-cerita-rakyat-sulawesi-utara>. It is posted as well on an official website from a university, which is



Universitas Krisnadwipayana and is being used as study material for students who study Indonesian literature. It is not like *Toar Lumimuut* has never been used as study materials to study Indonesian literature, however, Universitas Krisnadwipayana has been officially put *Sigarlaki Limbat* as official learning material in their curriculum and their official website (Batubara & Nurizzati, 2020). In this case, *Toar Lumimuut* has not been reported to have been officially inputted in a school curriculum yet at the moment this study was completed. The respondents of this study labelled as R3 and R4 also stated that their family members and their neighbors also know the story of *Sigarlaki Limbat* and they claimed that it is such a good story to teach children to avoid accusing someone blindly without any reliable proofs.

By referring to the report as previously stated, it is clear to claim that both *Toar Lumimuut* and *Sigarlaki Limbat* are considered as mode of reading as part of world literature. This can be proved through their popularities as two of most famous folklores from Minahasa and being digitally preserved on several reputable websites. In addition, the full script of *Toar Lumimuut* conducted in Tontemboan language (one of Minahasa local languages) had been read, recorded, and broadcasted in an official American broadcasting channel, while *Sigarlaki Lumimuut* has been officially declared as one of study material related to Indonesian literature in a university in Indonesia. These facts all clarify that many entities like to read these two literary works and preserve them (in printings or digitally).

4.2 Differences between *Toar Lumimuut* and *Sigarlaki Limbat* Based on World Literature

4.2.a The Differences in Translation

By looking through the report proposed in the section of similarities between *Toar Lumimuut* and *Sigarlaki Limbat*, it is reported that the two different stories have been translated into several different languages. Unlike other literary criticisms which can be used in comparing literary works, world literature theory proposed by Damrosch does not only discuss about the contents of the translations but also how many versions or how many languages that have been contributed to a particular literary work. In brief, Damrosch proposed that a literary work can be classified as world literature if it is translated into several languages (Damrosch, 2018).

By examining several documents provided in printed and online version, this study found that *Toar Lumimuut* is reported to be available in five languages. It was originally provided in



Tontemboan language in 1903 (McCreedy, 2015), and then later be available in Tombulu language. Both Tontemboan and Tombulu are parts of Minahasa local languages. It is known that Minahasa has several language protos and divided into four dialects. They are Tondano, Tonsea, Tontemboan, and Tombulu (Jalal, 2012). Besides being available in two different dialects of Minahasa local languages, *Toar Lumimuut* can be found in Bahasa, English, and Dutch.

On the other hand, *Sigarlaki Limbat* is only available in three different languages as this study was conducted. They are Tondano, Bahasa, and English. *Toar Lumimuut* might have more version of translations due to its role as a story that tells the origin or the genesis of Minahasa tribes and claimed to become widely known as one of the symbols of Minahasa (Ratulangi, 2011).

4.2.b The Differences in Refractions

Both *Toar Lumimuut* and *Sigarlaki Limbat* refracted other literary works with some other literary works in the world. However, based on this study findings, besides having similarities with Greek folklores *Toar Lumimuut* also has similarity with another Indonesian folklore entitled *Sangkuriang*. They both are Indonesian folklores that have incest theme. On the other hand, *Sigarlaki Limbat* has no refraction with another Indonesian folklore so far. Respondents called R3 and R4 who are originally from Tondano (the region where *Sigarlaki Limbat* originated) also stated in the interview that they could not recall any other Indonesian folklore that has similar theme with *Sigarlaki Limbat*.

4.2.c The Differences in Mode of Reading

By looking to the popularity where a literary work can be classified as mode of reading by Damrosch' theory, both *Toar Lumimuut* and *Sigarlaki Limbat* already proved that they are popular in Minahasa and known by majority of Minahasa descendants. In addition, they are preserved digitally by the official governments. However, they have one difference in terms of mode of reading. *Toar Lumimuut* script reading has been broadcasted by American broadcasting channel, while *Sigarlaki Limbat* is used as learning material for studying Indonesian literature in an Indonesian university.



5. DISCUSSION

The result section deliberately shows that both *Toar Lumimuut* and *Sigarlaki Limbat* possess the characteristics of world literature proposed by Damrosch despite their differences. The details of their similarities and differences can be seen on Table 5.1.

Table 5.1.

Details of Similarities and Differences between Toar Lumimuut and Sigarlaki Limbat

World Literature Characteristics	Similarities		Differences	
	<i>Toar Lumimuut</i>	<i>Sigarlaki Limbat</i>	<i>Toar Lumimuut</i>	<i>Sigarlaki Limbat</i>
Translation	Both are available in Bahasa and English		1. Available in two Minahasa local languages (Tontemboan and Tombulu) 2. Available in Dutch	None
Refraction	Both are similar with other literary works in another country (Greece and Egypt)		Has another Indonesian folklore that have the same incest theme which is Sangkuriang.	None
Mode of Reading	Both have been digitalized by official governments		Broadcasted by official American broadcasting channel	Being officially included in curriculum as learning materials to study Indonesian literature in a university.

6. CONCLUSION AND SUGGESTION

By reviewing the result and discussion sections, it is concluded that *Toar Lumimuut* and *Sigarlaki Limbat* have been proved to suit three main characteristics to be considered as world literature. In terms of translation, both *Toar Lumimuut* and *Sigarlaki Limbat* are provided in English although *Toar Lumimuut* was also available in two local languages such as *Tontemboan* and *Tombulu* as well as another nation's language, which is Dutch. In refraction characteristic, both are similar to folklores from another country, where *Toar Lumimuut* is similar to Greek's while *Sigarlaki Limbat* is similar to Egypt's. *Toar Lumimuut* also has similar theme (incest relationship) with another



Indonesian's folklore from West Java called *Sangkuriang*. Both *Toar Lumimuut* and *Sigarlaki Limbat* are labelled as mode of reading as well since they have been recognized nationally and even internationally. *Sigarlaki Limbat* has been officially used in school curriculum, while *Toar Lumimuut* was broadcasted in American broadcasting system.

By knowing this, it is claimed that these two might be viewed in more valuable perspectives. Overall, the local folklores are necessary to be reserved and revitalized in order to preserve local culture and identity of the locals. For instance, we can learn about peace by reading and examining Indonesian culture (Jondar et al., 2022). *Sigarlaki Limbat* taught a story about a man who is falsely accused by his own friend. However, the righteous man called *Limbat* is able to prove his innocence. This story teaches the readers for avoiding false accusation before having enough evidence. That is why, learning and appreciating local folklores are necessary in living up the true identity of local culture. Future research can be implemented in the future by focusing on another popular Minahasa folklore such as *Mamanua* and *Walansendow* that have been published in Bahasa and English as well. Future researchers can also focus in finding another translation of *Toar Lumimuut* and *Sigarlaki Limbat* that have not been implemented in this study.

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