LONDE AS A TORAJANESE LITERARY WORK:
A SEMANTIC ANALYSIS

A THESIS

SUBMITTED IN PARTIAL FULFILMENT OF THE
REQUIREMENT FOR THE SARJANA DEGREE
AT THE FACULTY OF LETTERS
HASANUDDIN UNIVERSITY

BY

LUTER S. PATASIK

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UJUNG PANDANG

1992

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FAKULTAS SASTRA

Sesuai dengan surat tugas Dekan Fakultas Sastra,

Universitas Hasanuddin ,

Nomor   : 3297/PTO4.H5.FS/C/1989

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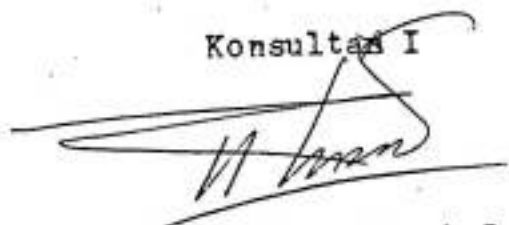dengan ini menyatakan menerima dan menyetujui tesis ini.

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Drs. J. Sabandar, M.A.   Drs. Agustinus Ruruk L., M.A.

Disetujui untuk diteruskan ke Panitia Ujian Tesis.

Dekan Fakultas Sastra,

u.b. Ketua Jurusan Sastra Inggris

Drs. Mustafa Makka, M.A.

UNIVERSITAS HASANUDDIN

FAKULTAS SASTRA
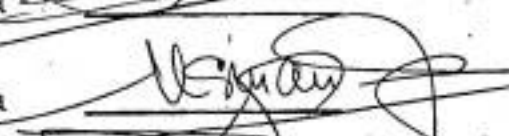
Pada hari ini, ...tanggal 1992

team penguji menerima dengan baik Skripsi dengan judul :

LONDE AS A TORAJANESE LITERARY WORK :

A SEMANTIC ANALYSIS

Yang diajukan dalam rangka memenuhi salah satu syarat

ujian akhir guna memperoleh gelar Sarjana Sastra Jurusan

Sastra Inggris Pada Fakultas Sastra Universitas Hasanuddin.

Ujung Pandang, ... 1992

Team Penguji :

1. Drs. H. Mustafa Makka, M.S.   Ketua

2. Drs. Abd. Madjid Djuraid   Sekretaris

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5. Drs. Agustinus Ruruk, M.A.   Anggota

6. _____   Anggota

LIST OF SYMBOLS

1 sg	:	First person singular
2 sg	:	Second person singular
3 sg	:	Third person singular
1 sg Pos	:	First person singular possessive
2 sg Pos	:	Second person singular possessive
3 sg Pos	:	Third person singular possessive
NR	:	Nominalizer
Neg	:	Negative
Red	:	Reduplication
Pass	:	Passive
Recip	:	Reciprocal
Par	:	Particle
Num	:	Numeral
Ques	:	Question
AF	:	Adverb Forming
VF	:	Verb Forming
tr	:	transitive
itr	:	intransitive
(N)	:	Nasal
Emp	:	Emphatic
1 plur	:	First person plural

ACKNOWLEDGMENTS

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December, 1992   Luter S. Patasik._

TABLE OF CONTENTS

A B S T R A K

Karya sastra pada dasarnya sangat erat hubungannya dengan pemahaman kehidupan manusia penuturnya. Peranannya cukup penting dan mewarnai kehidupan sosial masyarakatnya. Selain sarana untuk menyampaikan gagasan, dapat pula meningkatkan daya penghayatan, daya cipta, dan dapat berperan sebagai alat kritik budaya.

Dalam karya ini penulis mengangkat salah satu karya sastra Toraja sebagai bahan analisa, dimana penulis memberikan suatu judul yakni : "LONDE AS A TORAJANESE LITERARY WORK : A SEMANTIC ANALYSIS". Londe adalah merupakan curahan kalbu yang penuh makna dipantulkan dalam seni kata melalui ragam peristiwa , apakah peristiwa tersebut membuat hati gembira, sedih, terharu, kagum, terpesona, ataukah perasaan yang sedang dirundung kecemasan dan dilanda kemalangan. Sedangkan semantic adalah salah satu cabang ilmu yang mempelajari tentang makna kata, atau merupakan bagian dari struktur bahasa yang berhubungan dengan makna dari ungkapan dan juga dengan struktur makna suatu wicara.

Adapun methde yang penulis tempuh dalam penulisan skripsi ini adalah sebagai berikut :

1. Pengumpulan data

2. Analisa data

Pengumpulan data dilakukan dengan metode penelitian pustaka dan penelitian lapangan.

Penelitian pustaka dilakukan dengan membaca buku-buku, artikel-artikel atau materi-materi lain yang dapat mendukung masalah yang dibahas. Sedangkan penelitian lapangan dilakukan dengan metode perekaman dan interview. Perekaman dilakukan untuk mendapatkan data yang murni, sedangkan interview dilakukan untuk mendapatkan penjelasan dan gambaran -gambaran makna dan tujuan atau fungsi dari data yang telah terekam itu.

Analisa data dilakukan dengan cara-cara : mengklasifikasi data, menterjemahkan, menganalisa dalam bentuk kalimat, kemudian mengungkapkan gaya bahasa dan makna yang terkandung atau tersirat dalam teks londe itu

Dari hasil pembahasan didapatkan bahwa karya sastra londe ini adalah sejenis pantun yang terdiri dari empat baris sebait, yang penuh dengan pemakaian gaya bahasa atau figurative language yang mempunyai makna yang sangat dalam dan sangat menarik untuk dikaji lebih jauh.

Tujuan yang hendak dicapai dari penulisan ini adalah untuk memperoleh gambaran bahwa begitu tingginya daya khayal para leluhur kita dalam merangkai dan mengungkapan kata-kata dalam mengemukakan isi hati dalam berbagai ide,sekalipun mereka belum mengenal tulisan. Semoga lewat tulisan ini kita bisa mendapatkan gambaran makna yang terkandung dalam londe itu.

Mudah-mudahan tulisan ini membawa mamfaat sesuai harapan penulis.

Penulis,

CHAPTER I

INTRODUCTION

1.1 Background

In all of human activities, whether small or bigg cases, language is always used as a main tool. Since people live in a social community where they need to communicate each other, language can not separated from them.

Likewise the Toraja people also have their own language which they use to communicate each other in their social community. This language is called 'Toraja Language'. Toraja language is spoken in the northern part of South Sulawesi by an etnic group known as the Toraja People. The area in which Toraja language is spoken is now known as the regency of Tana Toraja. This language is referred to as the Saqdan Toraja Language (STL) by linguists to differenciate it from East Toraja Language (ETL), and West Toraja Language (WTL).

The Saqdan Toraja Language which is spoken everyday by the average people is different from the one that is spoken by To Minaa, 'priest' at relegious ceremonies.

The to minaa tends to use more figurative languages, such as parallelisms, metaphors, personifications, and etcetera, which are difficult to understand by common people, especially by the young generation.

For example in Badong, Gelong, Singgiq, Londe, the language which is used is lofty and rich with style.

1.2 Motivation of Writing

As a native speaker of Toraja language, the tries to write about this language, particularly its <u>londe</u> 'the poem' which may soon disappears, because it is now rarely used.

Londe as a Torajanese Literary work is just oral, and not written. It still attracts attention and in order to preserve it, it has to be fine into writing.

There have been many researches and books written about the language and Torajanese culture, but all these generally are analyses based on Antropholinguistic approach. That is why in this writing, the writer tries to analyse <u>londe</u> based on Semantic analysis.

1.3 The Scope of the Problem

Language is included in culture, and language is used as a tool to express and describe it. In other words there cannot be culture without language.

By looking at the description above, culture particularly literature is very wide to analyse. For this reason, the writer chose the oral work of Torajanese literature to write about.

Then the title of this paper is 'Londe' AS A Torajanese Literary Work : A Semantic Analysis.

In this paper the writer analyses <u>londe</u> in five stages ; Firstly, Londe is classified based on its use or function. Secondly, <u>londe</u> is translated morpheme by morpheme and than free translated. Thirdly, the writer analyses <u>londe</u> syntactically to show this relations. Fourthly, the writer analyses the typical characteristics of the figurative language used in the text, and the socio-cultural context in which londe is embedded.

1.4 The Purpose of Writing

There are several aims why the writer wants to analyse londe ;

1.4.1 To describe about Toraja and its cultural, especially its londe as a Torajanese literary work.

1.4.2 To make the students interested in culture and literature.

1.4.3 To provide the students of Faculty of Letters an understanding of Semantics.

1.4.4 To enrich our knowledge about 'londe' as a literary work and about the local language.

1.4.5 To analyse 'londe' semantically in order to reveal some of it cultural significance.

1.4.6 To present an idea to develop the local culture or custom as a part of the national culture.

1.5 Methodology

In analysing the text of 'londe', the writer applies the descriptive method, that is to give a description about the features of this literary work based on the Semantic analysis.

In order to achieve the goal of this writing, the writer collected data which are relevant and suitable with semantic analysis. The writer uses the following methods :

1.5.1 Library research

In this method, the writer reads books and other written materials which are relevant to the topic, and can support this writing.

1.5.2 Field research

This research is done to collect the primary data, applying the technique which is usually used by a researcher :

- Interview

Interview is done with informanta in order to get a clear information about 'londe'. Some of the texts of 'londe' that are given to the writer are also noted.

- Recording

In this case the voice of informants is recorded to avoid some mistakes in hand writing.

1.6 Composition of Chapter

Chapter 1, consists of the background of writing, motivation of writing, scope of the problem, the purpose of writing, methodologi, and composition of chapter.

Chapter 2, consists of the description of Toraja, the origin of londe, the classification of londe, and the semantic theory.

Chapter 3, the text analysis is divided into the presentation of data and its translation, and the discussion.

Chapter 4, contains the conclusion and suggestions.

CHAPTER II

THE DESCRIPTION OF TORAJA, THE ORIGIN AND THE
CLASSIFICATION OF LONDE, AND THE SEMANTICS THEORY

2.1 The Description of Toraja

Tana Toraja is located about 3lo km north of Ujung
Pandang. The altitude of Tana Toraja is between 700 -
2900 meters above the sea level, with the total area of
3630.12 km^2, and is divided into 9 districts or 65 villages.

The population of Tana Toraja is 369.000. This popu-
lation is spread out in the nine districts. Those districts
are Bonggakaradeng, Mengkendek, Makale, Sangallaq, Salu-
putti, Rindingallo, Sanggalangiq, Rantepao, and Sesean.
(The statistical office of Tana Toraja Regency 1991).

Tana Toraja is usually called 'Tondok Lepongan Bulan,
Tana Matariq Allo'. Tondok means 'country'; Lepongan means
'round'; Bulan means 'moon'; Matariq means 'form', and
Allo means 'sun'. So the meaning of this name is 'a country
united in one form of administration, religion, and culture
which is as round as the sun and the moon'. The round sun
and the round moon is symbolized the strong unity of To-
rajanese (Seri Institute Theologia No.2).

Makale, the capital town of Toraja is the centre of
goverment or administration, while the Rantepao, the second
town is the centre of tourism and business.

There are four social classes in Tana Toraja; each class forms what is known in Bahasa Toraja <u>Tanaq</u>; These are :

1. Tanaq Bulawan is the name for the nobles or the highest class. They are also known as Puang or Maqdika.

2. Tanaq Bassi is the name for the middle class, which are also known as To Makaka.

3. Tanaq Karurung is the name for the common people; also known as To Buda or bulo diaqpaq.

4. Tanaq Kua-kua is the name for lowest class or the slaves known as kaunan.

The language which is spoken in Toraja is called 'Toraja Language'. This language is also known as the 'Saqdan Toraja Language' (Salombe, 1978). According to Kruyt (1950 : 1,3) Toraja Language consists of three groups :

1. East Toraja Language is called <u>Bareq</u>, and spoken in the area of Tojo – Posos.

2. West Toraja Language is called <u>Uma</u>, and spoken in the area of Kaili – Parigi (Central part of Sulawesi).

3. South Toraja Language is called <u>Taeq</u> and spoken in the northern part of South Sulawesi, namely Tana Toraja regency.

The South Toraja Language or Saqdan Toraja Language is further divided into three dialects (Salombe, 1978), namely :

1. Makale – Rantepao dialect (Spoken in the east of Toraja).

2. Saluputti - Bonggakaradeng dialect (spoken in the west of Toraja).

3. Sillanan - Gandang Batu dialect (spoken in the south of Toraja).

Although the Torajanese have their own language as their mother tongue, but they also speak Bahasa Indonesia their National language, English is spoken by those involved in tourist business.

In the whole Toraja people embrace four religions, these are : Aluk To Dolo (the ritual of the ancestors), which is usually abbreviated Alukta, Christianity which is included the Protestants and the Catholics, Islam, and Hindu-Budhism.

Aluk To Dolo teaches their adherents that there are three Gods to be worshipped : Puang Matua, the Almighty God, Deata, the lesser God or the protectors of the creatures created by Puang Matua, and To Membali Puang, the ancestors who have been glorified and purified through death rituals. They believe that God resides in the centre of the firmanent, while the Deata lives everywhere. (Sandarupa, 1983 : 5).

The Christian belief is divided into two main groups: is the Catholics and the protestants. The Christian Protestants entered Toraja Land in 1913 brought by the missionaries of the Dutch during the Dutch colony that region, while the Catholics entered Toraja Land in 1938.

2.2 The Origin of Londe

Before the Protestants and Catholics entered the region of Toraja, Londe has been used widely by Torajanese. A myth says that the oral tradition of Torajanese was stated by Suloaraq who came from Buntu Sesean, one of the mountain in Tana Toraja. He brought the oral tradition to Rura, in the region of Kotu in Enrekang regency.

According to Tato' Dena' (an informant), the history of the origin of 'londe' is the same as that of the human beings. When man was born, he pronounced his first sound or the vowel (A), and after that the baby began to mention the morpheme (ku or Kuq). According to the Torajanese mysticism if a baby is able to mention the morpheme 'ku' or 'kuq', it means that the baby is not dumb, because he or she has called the ancestor's name, 'Datu Laukkuq'. Further developments is that the baby can command, and then he starts learning ethics, and after that he learns to combine words, maqsengo, maqlonde, maqgelong, maqsinggiq, and etcetera. These are all Literary Works.

2.3 Classification of Londe

There are four types of classification of londe, namely :

1. Classification according to Kila'
2. Classification according to Tato' Dena'
3. Classification according to Sande'
4. Classification according to the writer.

2.3.1 Classification According To Kila'

According to Kila' who has been quoted by Pirade, (1989 : 22 - 23) londe is classified into four main groups :

1. Londe Pia (londe of children)

   Londe pia is usually called <u>londe tomanglaa</u>. Tomanglaa are the children who herd buffaloes in the field.

2. Londe Tomangura (londe of young people).

   This londe is called <u>londe tomangura</u> because it is recited by young people to express   their sentiment or their love.

3. Londe Tomatua (londe of old people)

   Londe tomatua is concerned with some advice to children or to young people and it is also called <u>londe peadaq</u> (teaching londe).

4. Londe Tomate (londe for the dead man).

   Londe tomate is usually called <u>passinggiq tomate</u>. Passinggiq tomate is recited by people to praise a dead man.

2.3.2 Classification According to Tato' Dena'.

According to Tato' Dena' londe can be classified into five main groups :

1. Londe Pia (Londe of children)

2. Londe Tomangura (londe of young people)

3. Londe Tomatanga tau (Londe of the middle-aged)

4. Londe Tomatua (Londe of old people)

5. Londe To Sugiq (Londe of the rich man)

2.3.3 Classification According to Sande'

According to Sande' in his book 'Buku Pelajaran Sastra Toraja Dalam Bentuk Londe', londe is classified into five main groups :

1. Londe Pia (londe of Children)

2. Londe Tomangura (Londe of young people).

Londe Tomangura is divided into two sections :

a. Londe kale (londe about one's ownself)

b. Londe Maliq (Londe expressing one's long for his beloved). Londe maliq is divided into five parts ;

- Londe mekutana (For searching)

- Londe sikamase-masean (for stating love)

- Londe tangsipatu inawa (for stating dis-agreement or row)

- Londe to sisarak (for breaking up)

- Londe memmase (for requesting).

3. Londe Tomatua (londe of old people)

The londe tomatua is divided into two sections :

a. Londe peadaq (advice)

b. Londe Adaq/aluk (rituals)

4. Londe beqse (mockeries)

5. Londe Paningoan (jokes).

If we analyse or observe the three classification of londe, all of them are as classification based on the users. In this paper the writer classifies londe into eight parts, based on its function and meaning.

2.3.4 Classification According to the Writer.

As mentioned above, in this case the writer classifies londe into eight categories :

1. Londe as advice
2. Londe as warning
3. Londe as command
4. Londe as mockery
5. Londe as question
6. Londe as praise
7. Londe as request
8. Londe as statement.

These eight categories of londe will be explained or analysed in this writing.

2.4 The Semantics Theory

2.4.1 Definitions of Semantics

There are several definitions given by linguists about Semantics. Those definitions are :

"Semantics is the central to the study of communication become more and more a crusial factor in social organisation, Semantics is also at the central of human mind, thought processes, cognition, conceptualization. All these are intricately and convey our experience of the world-thought language (Leech, 1983 : 9)".

"Semantics is the study of meaning in language (Hurford and Heasley, 1983 : 1)".

"Semantik secara etimologis berasal dari bahasa Yunani semantickos 'penting; berarti' yang diturunkan pula dari semainein 'memperlihatkan; menyatakan' yang berasal pula dari sema 'tanda' seperti yang terdapat pada kata semaphora yang berarti 'tiang sinyal yang dipergunakan sebagai tanda oleh kereta api'. Semantik menelaah serta menggarap makna kata dan makna-makna yang diperoleh oleh masyarakat dari kata-kata (Tarigan, 1985 : 155)".

From the definitions of Semantics above, it is clearly that the Semantics is the study of meaning. Linguists like Ogden and Richards in their book 'The Meaning of Meaning' have talked about 'meaning' widely. They were able to list the main definitions of meaning. Meaning is :

I.   An Intrinsic property.

II. A unique unanalysable Relation to other things.

III. The other words annexed to a word in the Dictionary.

IV. The Connotation of a word.

V.   An Essence

VI. An activity Projected into an object.

VII. (a). An event Intended.

     (b). A Volition

VIII. The Place of anything in a system.

IX. The Practical Consequences of a thing in our future experience.

X.   The Theoretical consequences involved in or inplied by a statement.

XI.   Emotion aroused by anything .

XII.   That which is Actually related to sign by a chosen relation.

XIII. (a). The Mnemic effects of a stimulus. Associations acquired.

(b). Some other occurence to which the mnemic effects of any occurence are Appropriate.

(c). That which a sign is Interpreted as being of.

(d). What anything Suggests.

In the case of Symbols.

That to which the User of a symbol actually refers.

XIV.   That to which the user of a symbol Ought to be referring.

XV.   That to which the user of symbol Believes himself to be referring.

XVI.   That to which the Interpreter of a symbol

(a). Refers

(b). Believes himself to be referring.

(c). Believes the User to be referring.

(Ogden & Richards ; 1956 : 186 - 187).

From above explanation, it is clear how complicated is the problem of meaning. That maybe the reason, why it is delightiful when we are able to discover or to find the meaning of something.

2.4.2 The definitions of several styles which are applied in this writing.

2.4.2.1 The Ironical style

Irony is the style which states the contrary meaning of what is said to mock. This tenor can be achieved in order by expressions showing.

(a). Contradictory meaning of the literal meaning.

(b). The unfitted between the condition which is presented with the fact that provides it.

(c). The unsuitable between the expectancy and the fact.

(Moeliono, 1983 : 144).

2.4.2.2. The Repetitive Style

According to Ducrot and Todorov, who has been quoted by Tarigan (1985 : 153),

> "Repetisi adalah majas yang mengandung pengulangan berkali-kali kata atau kelompok kata yang sama".

2.4.2.3 The Hyperbolic style

Hyperbole is the style or figurative language which contains exaggeration in - quantity, measure or the characteristics - with the tenor to lay stress on a statement or to increase the impressions. This style involves words, phrases or sentences (Tarigan, 1983 : 143).

According to Moeliono (1984 : 3) hyperbole is the expressions which exaggerates what is actually stated : the quantity, the measurement or the characteristics.

2.4.2.4 The Metaphorical Style

According to Poerwadarminta (1979 : 648), methapor is the use of words which is not literal, but which sketches that to be found in comparison.

According to Moeliono (1984 : 3), metaphor is the implicit comparison - so without the word 'like' or 'as' - between two different cases or situations.

According to Dale who has been quoted by Tarigan (1985 : 121),

> "Metafora berasal dari bahasa Yunani metaphor yang berarti 'memindahkan'; dari meta 'di atas; melebihi' + pherein 'membawa'. Metafora membuat perbandingan

antara dua hal atau benda untuk
menciptakan suatu kesan mental yang
hidup, walaupun tidak dinyatakan
secara implisit dengan penggunaan
kata-kata bak, seperti, laksana,
ibarat, umpama, sebagai, seperti
pada perumpamaan".

2.4.2.5 The Personification Style

According to Safioedin (1960 : 112),
Personification is like metaphora except that
in personification, animals, plants, and other
lifeless objects are filled with human breath.

According to Dale, who has been quoted
by Tarigan (1985 : 123),

> "Personifikasi berasal dari bahasa Latin
> persona ('orang, Pelaku, aktor, atau
> topeng yang dipakai dalam drama') +
> fic ('membuat'). Karena itulah maka
> apabila kita mempergunakan personifi-
> kasi, kita memberi ciri-ciri atau kua-
> litas-kualitas pribadi orang kepada
> benda-benda yang tidak berwarna ataupun
> kepada gagaasan-gagasan".

According to Moeliono (1984 : 3),
personification is a kind of style that attaches
human characteristics to lifeless objects, and
abstract idea.

2.4.2.6 The Parallelism Style

According to Sandarupa who has been
quoted by Kambuno (1991 : 45),

> "Parallelism is the repetition with
> variation".

According to Kridalaksana (1984 : 140),

> "Paralelisme adalah pemakaian yang
> berulang-ulang ujaran yang sama
> dalam bunyi, tata bahasa, atau makna,
> atau gabungan dari kesemuanya; ciri
> khas dari bahasa puitis".

According to Hawkins (1981 : 505),

> "parallelism is an imaginary line on
> the the earth's surface or a corres-
> ponding line on a map parallel to and
> passing through all points equidistant
> from the equator".

CHAPTER III

DATA AND ITS ANALYSIS

3.1 Presentation of Data and the Translation

3.1.1 Londe As Advice

(1) a. Allonniko batu pirriq

Allonan	- (n)i	- ko	batu	pirriq
pillow	3 sg	2 sg	stone	solid

= You are using the solid stone as a pillow,

b. batu tappolo-polo

batu	tap -	polo	-	polo
stone	Neg	broken		Red

= the stone is never broken,

c. poloi batu

polo	- i	batu
broken	3 sg	stone

= although this stone is broken,

d. tappolo inawa

tap -	polo	inawa
Neg	broken	breath

= the heart is not broken.

(2) a. Apara ballota tau

Apa	- ra	ballo	- ta	tau
What	Ques	beauty	1 plur	person

= What is our beauty,

b. ullolangngi te lino

U(N) -	lolang	- i	te	lino
VF tr	life	3 sg	this	world

= in living this world,

c. petawa mammiq

petawa	mammiq
smile	pleasant

= a pleasnt smile,

d. lako tutunna lalan

lako	tutunna	lalan
along	every	road

= in every ways.

(3) a. Dauq marak-marakanni

Daq	- mu	marak	-	marak	- (n)ni
Neg	2 sg	spread		Red	3 sg

= You don't spread it,

b. dauq tole-tolei

daq	- mu	tole	-	tole	- i
Neg	2 sg	repeat		Red	3 sg

= don't do again and again,

c. masiriq akiq

ma -	siriq	a -	kiq
AF	ashamed	so that	1 plur

= cause we will be ashamed

d. lako randanna langiq

lako	randan	- na	langiq
along	fringe	3 sg Pos	sky

= in the whole world.

(4) a. Daq muala kada tau,

```
Daq      . mu - ala      kada       tau
Neg      2 sg   take      word       person
```

= You don't listen the people's words

b. bisik to lenduq lalan,

```
bisik        to      lenduq      lalan
whisper    person    past        road
```

= to the whisper of the passers-by,

c. mukkunko kita

```
mukkun       - ko       kita
diligent     2 sg      better
```

= you'd better diligent,

d. ammu adaq kalemu.

```
am   - mu        adaq     kale     - mu
and   2 sg       teach    body     2 sg
```

= to teach yourself.

3.1.2 Londe As Warning

(5) a. Allaqkiq sisayu-sayu,

```
Allaq        - kiq      si -      sayu      -    sayu
Useless      1 plur     recip     accuse         Red
```

= It is useless to despise each other,

b. kita pia totemo,

```
kita       pia       to -     temo
1 plur     young     person    now
```

= we the present young people

c. ia nasang bakkuq roqpok,

```
ia          nasang        bakkuq        roqpok
1 plur      all           basket        broken
```

= we are all broken baskets,

d. bakkuq tangdisulaiq

```
bakkuq      tang -        di -          sulaiq
basket      Weg           Pass          replace
```

= we are all broken baskets.

(6) a. Diongnaq liku mandalan,

```
Diong       - naq         liku          mandalan
Below       1 sg          pool          deep
```

= I am in the deep water,

b. mukasinna-sinnainaq,

```
mu -        ka -          sinna    -    sinna    - i  - naq
2 sg        AF            spy on        Red        Emp  1 sg
```

= you are longing for me

c. omboqnaq poleq

```
omboq       - naq         poleq
appear      1 sg          when
```

= when I emerge

d. mupessala-salainaq

```
mu -        pe(w) -       sala    -     sala     - i  - naq
2 sg        VF tr         wrong         Red        Emp  1 sg
```

= you ignore me.

(7) a. Daq musanganaq to sende,

```
Daq         mu -          sanga    -    naq       to       sende
Weg         2 sg          think         1 sg      person   cheerful
```

= don't you think I am cheerful,

b. ke massengo-sengonaq,

ke	maq –	sengo	–	sengo	– naq
when	VF itr	sing		Red	1 sg

= when I am singing,

c. batang kaleku,

batang	kale	– ku
stem	body	1 sg Pos

= for it is my body and soul,

d. kualan karorrongan,

ku –	ala	– an	karorrongan
1 sg	take	VF tr	entertainment

= that I am entertaining.

(8) a. Inawa ponno kubengko

Inawa	ponno	ku –	be(w)	– ko
Spirit	full	1 sg	give	2 sg

= I give you the full attention

b. sapu dao babana,

sapu	dao	baba	– na
filled	above	surface	3 sg

= full up to its brims

c. mubennaq dikkaq,

mu –	ben	– naq	dikkaq
2 sg	give	1 sg	a pity

= yet dear, what you gave

d. tu pentangnga diongna.

tu	pen –	tangnga	diong	– na
it	NR	middle	below	3 sg

= was only half full.

3.1.3 Londe As Command

(9) a. Bekeq bannuq daq mulenduq,

Bekeq	bannuq	daq	mu -	lenduq
String	rope made of bamboo	Neg	2 sg	past

= You, wearing a bamboo crown, don't you pass by

b. daq mutimbayo-bayo,

daq	mu -	tim -	bayo	-	bayo
Neg	2 sg	VF itr	shadow		Red

= don't you sever show up around

c. lenduqko duka

lenduq	- ko	duka
past	2 sg	anyway

= for if you pass by

d. mepasoyang sumangaq

me -	pa -	soyang	sumangaq
Pass	VF tr	weak	spirit

= you only cause me sorrow.

(10) a. Garagangliq lembang suraq,

Garaqa	- an	- kiq	lembang	suraq
Make	WR	1 plur	boat	carved

= make us a carved boat

b. lopi dimaya-maya,

lopi	di -	maya	-	maya
sloop	Pass	exaggerated		Red

= an extensively decorated sloop

c. tanai sola dua,

ta -	nai	sola	dua
1 plur	stay	together	Num

= for both us to stay

d. umpamisaq inawa.

umpa -	misaq	inaya
VF tr	Num	breath

= to live in unity.

3.1.4 Londe As Mockery

(11) a. Allaqko kagereng-gereng,

Allaq	- ko	ka -	gereng	- gereng
Useless	2 sg	VF tr	peer at	Red

= It is useless for you to approach

b. lako manuk lundara,

lako	manuk	lundara
along	hen	young

= for young hen

c. tangnabenganpa indoqna,

tang -	na -	bengan	- pa	indoq	- na
Neg	3 sg	give	still	mother	3 sg Pos

= her mother is unwilling to give her away

d. la musarak mangngura.

la -	mu -	sarak	mangngura
will	2 sg	wean	young

= to wean her younger.

(12) a. Baine tongan toda dio,

Baine	tongan	toda	dio
Girl	correct	indeed	there

= she is indeed a good girl

      b. ke membokoq-bokoqi

ke	mem -	bokoq	-	bokoq	- i
if	VF itr	back		Red	3 sg

= when she turns back

      c. kumanta-manta,

ku -	manta	-	manta
1 sg	pay attention		red

= I pay more attention

      d. illong pebamba kayu.

illong	pe -	bamba	kayu
nose	NR	hit	wood

= her nose is like wooden hammer.

3.1.5 Londe As Question

(13) a. Denka uran liu matiq,

Den - ka	uran	liu	matiq
to be Ques	rain	reach	there

= Does any rain come to you

      b. urrampoi bolamu,

u(W) -	rampo	- i	bola	- mu
VF tr	came	3 sg	house	2 sg

= which reaches your house

      c. umbai wai matanna,

umbai   wai   mata   - (n)na
maybe   water   eyes   3 sg Pos

= perhaps it is her tears

       d. to talliu maliqna

to   tal -   liu   maliq   - na
person   Neg   satisfied longing 3 sg pos

= whose long is never satisfied.

(14) a. Mandaqsiaraka itiq,

Mandaq   - sia   - raka   itiq
Strong   Par   Ques   there

= Is it tight enough

       b. pessindauan matotoq,

pe(N) -   sindau   - an   matotoq
NR   knot   NR   sturdy

= your sturdy knot

       c. porinma inde,

pori   - (n)na   inde
bunch   3 sg Pos   here

       d. tangdibela dibungkaq.

tang -   di -   bela   di -   bungkaq
Neg   Pass   able   Pass   open

= is untiedable.

3.1.6 Londe As Praise

(15) a. Baranaq landona tondok,

Baranaq   lando   - na   tondok
banyan tree   high   3 sg Pos village

= He, the tall banyan tree of the country

b. lambaqna to pangleon,

lambaq spruce-fir	- na 3 sg Pos	to person	pangleon village

= the spruce tree of the village

c. pesserangan buqkuq,

pe(s)- WR	serang nest	- an WR	buqkuq pigeon

= for pigeons to nest

d. pembuyan manuk-manuk.

pembuyan perch	manuk chicken	- 	manuk Red

= for birds to perch.

(16) a. Bubun batu tu bubunmu,

Bubun well	batu stone	tu this	bubun well	- mu 2 sg

= of stone is your well made

b. bubun maqbelo tabang

bubun well	maq- VF tr	belo adorn	tabang a kind of flower

= by flowers decorated

c. laku pendioq,

la - will	ku 1 sg	pe - VF tr	dioq bathe

= for me to take a bath

d. laku pembore-bore.

la - will	ku 1 sg	pe(N) - VF tr	bore bathe	- 	bore Red

= for me to bathe and bathe.

(17) a. Buda kayu lan te tondok,

Buda Many	kayu tree	lan in	te this	tondok country

= Many trees are in the village

        b. dikkiq tanan-tananan,

dikkiq many	tanan plant	-	tanan Red	- an NR

= multifarious plants

        c. misaqri kayu,

misaq Num	- ri only	kayu tree

= but only one tree

        d. diala katonganan.

di - Pass	ala take	ka - NR	tongan true	- an NR

= to be taken as truth.

(18) a. Lembang bulawanna tondok,

Lembang Boat	bulawan gold	- na 3 sg Pos	tondok country

= He, the golden boat of the village

     b. lopinna mintuq to buda,

lopi sloop	- (n)na 3 sg Pos	mintuq all	to person	buda number

= the sloop of all people

c. umbaa rannunna to kamban,

u(w) -	baa	rannu	- (n)na	to	kamban
VF tr	bring	expect	3 sg Pos	person	mass

= He brings hope to the masses

d. unnorongan sarro to buda.

u(w) -	orong	- an	sarro	to	buda
VF tr	swim	NR	sigh	person	number

= He carries the complaint of the crowd.

3.1.7 Lonɗe As Request

(19) a. Laqpa-laqpaiko buntu,

Laqpa -	laqpa	- i	- ko	buntu
rattle	Red	3 sg	2 sg	mountain

= rattle you the mountains

b. tintingiko tanete,

tinting	- i	- ko	tanete
string	3 sg	2 sg	hill

= line you the hills

c. tasiroganni,

ta -	si -	rogan	- (n)i
1 plur	recip	shake	3 sg

= together we will shake them

d. kedenkiq tumba-tumba.

ke -	den	- kiq	tumba -	tumba
if	to be	1 plur	happen	Red

= when anything happens to us.

(20) a. Pokada melonaq dikkaq,

Po -	kada	melo	- naq	dikkaq
VF itr	word	well	1 sg	a pity

= May you say me well

b. saqbuq maya-mayanaq,

saqbuq	maya	-	maya	- naq
say	exaggerated		Red	1 sg

= tell the best of me

c. alumoq dikkaq,

alu	- moq	dikkaq
pounder	1 sg	a pity

= although I am a pity

d. tangladio kalemu.

tang -	la -	dio	kale	- mu
Neg	will	there	body	2 sg

= will not be of your owns.

3.1.8 Londe As Statement

(21) a. Diong saruran sibarrung,

Diong	saruran	si -	barrung
below	waterworks	Recip	twin

= the twins waterworks below there

b. turunan siayoka,

turunan	si -	ayoka
springs	recip	side by side

= the side by side springs.

c. diala dua,

di - Pass	ala take	dua Num

= both are taken

d. ditimba patomali.

di - Pass	timba bail	patomali left and right

= be bailed from both sides.

(22) a. Iloq tanete tumangiq,

I - Par	loq towards south	tanete hill	tumangiq cried

= the crying hill in the south

b. lombok unnade-ade,

lombok valley	uṇ - VF itr	ade sob	-	ade Red

= the sobbing valley down there

c. nanai lammaq,

na - Pass	nai place	lammaq disappeared

= a place where disappeared

d. indoq tangdieloran.

indoq mother	tang - Neg	di - Pass	eloq - allow	an NR

= our mother beloved.

(23) a. Wokanaq ditundan lima,

woka Neg	- naq leg	di - Pass	tundan wake up	lima hand

= I don't want to be waked up by hand

b. diruyang lengo-lengo,

di - Pass	ruyang wake up	lengo illong	-	lengo Red

= to be shaken by arms

c. ditundan illong,

di - Pass	tundan wake up	illong nose

= to be waked up by nose

d. diruyang pangngudungan.

di - Pass	ruyang shake	pa(ᴺ) - ᴺR	udung kiss	- an ᴺR

= be shaken by a kiss.

3.2 The Discussion

In this section the writer will present the analysis of every poem in details, to find the meaning, the purpose, and the style of these londe. These poems are paraphrased. The first and the second lines are taken as the first sentence, and the third and fourth lines are as a second sentence.

3.2.1 Londe As Advice

(I) a. Allonniko batu pirriq, batu tappolo-polo.

Allonan	- (n)ni	- ko	batu	pirriq	batu
pillow	3 sg	2 sg	stone	solid	stone

tap -	polo	-	polo
ꟻeg	broken		Red

= You are using the solid stone which is never broken as a pillow.

b. Poloi batu tappolo inawa.

Polo	- i	batu	tap -	polo	inawa
broken	3 sg	stone	ꟻeg	broken	breath

= Although the stone is broken, but the heart is never broken.

The sentence (a) above is an instruction, and the sentence (b) is the reason, and the relation of them, shows a 'contrast' which is indicated by the words tappolo-polo, meaning 'unbroken' (first sentence), and poloi, 'it broken' (second sentence).

This poem uses the 'repetition style'. It is indicated with the using of the word batu (stone).

In the poem above we see the words <u>batu</u> and <u>inawa</u> are compared. Batu pirriq (solid stone) is a symbol of mind firmness. This poem illustrates that the stone is possible to be broken, but love of the couple cannot be broken, they are inseparable. It is indicated in the third and the fourth lines. The poem is usually heard at a wedding and is intended for the newlyweds as an advice, so that the new couple persist in their love.

(2) a. Apara ballota tau ullolangngi te lino.

Apa	- ra	ballo	- ta	tau	u(w) -
What	Ques	beauty	1 plur	person	VF tr

lolang	- i	te	lino
life	3 sg	this	world

= What is our beauty in this world.

b. Petawa mammiq lako tutunna lalan.

Petawa	mammiq	lako	tutunna	lalan
Smile	pleasant	along	every	road

= It is a pleasant smile in every ways.

The sentence (a) above is 'rhetorical question', and the sentence (b) is the 'answer', so the relation of the two sentences above are tha 'rhetorical relation' which is indicated by the word <u>apara</u> means 'what is' (first sentence), and in the second sentence said <u>petawa mammiq</u> means 'a pleasant smile'.

The poem above uses a 'metaphor'. The phrase petawa mammiq (pleasant smile) is compared to friendliness.

The meaning of the phrase petawa mammiq in the poem above is actually figurative, because a normal person does not always smile at himself. Likewise the word mammiq (delicious), is used if we talk about food. So the meaning of this poem is as polite advice to the others in this life.

(3) a. Dauq marak-marakanni, dauq tole-tolei.

Daq	mu	marak	-	marak	- (n)ni	daq
Neg	2 sg	spread		Red	3 sg	Neg

mu	tole	-	tole	- i
2 sg	repeat		Red	3 sg

= Don't spread it and don't repeat it over and over.

b. Masiriq akiq lako randanna langiq.

Ma -	siriq	a -	kiq	lako	randan
AF	ashamed	so that	1 plur	until	fringe

- na	langiq
3 sg Pos	sky

= Otherwise we will be ashamed of the whole world.

Sentence (a) above is an 'instruction', and sentence (b) is a 'reason', and the relation between them is the 'cause-effect relationship'. The first sentence said ... marak-marakanni (... to be spread), and ... tole-tolei (... repeat again and again),

whereas in the second sentence <u>masiriq</u> ... (to be bashful). It's clear here that the second sentence would be the effect if the first sentence was not obeyed.

This poem applied 'hyperbole style'. We can see it at the lines three and four which said <u>masiriq</u> <u>lako</u> <u>randanna</u> <u>langiq</u> means 'to be bashful until to the end of the world'.

The poem above is an advice to keep something secret. At lines one and two mean we must not repeat things over and over, because if he did his action would bring shame to the whole family.

(4) a. Daq muala kada tau, bisik to lenduq lalan.

Daq	mu -	ala	kada	tau	bisik	to
Neg	2 sg	take	word	person	whisper	person

lenduq	lalan
past	road

= Don't listen the people's words, to the whisper of the passers-by.

b. Mukkunko kita ammu adaq kalemu.

Mukkun	- ko	kita	am - mu	adaq	kale	mu
diligent	2 sg	better	and 2 sg	teach	body	2 sg

= You'd better be diligent to teach yourself.

Both sentence above constitute 'instruction', and the relation between them shows preference, which is indicated by the phrases <u>daq muala</u>... means 'you don't take'

(first sentence), and <u>mukkunko</u> <u>kita</u>... meant 'you'd better be diligent' (second sentence). If we analysed the two sentences above, the first sentence is a prohibition, whereas the second sentence is a command.

The style which is used in this poem is 'metaphoric style'. It is indicated by the phrase <u>unnala</u> <u>kada</u> <u>tau</u> means 'to take a people's words'.

The meaning of this poem is advice to be selective and critical when listening to someone's gossips.

3.2.2 Londe As A Warning

(5) a. Allaqkiq sisayu-sayu kita pia totemo.

Allaq	– kiq	si –	sayu	–	sayu
Useless	1 plur	Recip	accuse		Red

kita	pia	to	temo
1 plur	young	person	now

= It is useless for us young people to despise each other.

b. Ia nasang bakkuq roqpok bakkuq tangdisulaiq.

Ia	nasang	bakkuq	roqpok	bakkuq	tang
1 Plur	all	basket	broken	basket	Neg

di –	sulaiq
Pass	replace

= We ara all broken and unrepaired baskets.

The sentence (a) above is negative statement, and the sentence (b) is a statement, and the relation between them is explanatory to each other. The first sentence said <u>allaqkiq</u> <u>sisayu-sayu</u> (it is useless for us to despise each other), and the second sentence

explains <u>ia</u> <u>ṇasang</u> <u>bakkuq</u> <u>roqpok</u> <u>bakkuq</u> <u>taṇgdisulaiq</u>
(We are all broken and unrepaired baskets).

The style which is applied of the poem above is
'metaphoric style'. It is indicated by the phrases
<u>bakkuq</u> <u>roqpok</u> and <u>bakkuq</u> <u>taṇgdisulaiq</u>. The semantically
meaning of these phrases refers to the 'young people'.

This poem illustrates that youn people are not
supposed to degrade each other. Through this poem
someone warns the young not despise one another (line
one), because they are all the same, no one is perfect
(the third and fourth lines).

(6) a. Dioṇgnaq liku mandalaṇ mukasinna-sinnaiṇaq.

Diong	- naq	liku	mandalaṇ	mu -	ka -
below	1 sg	pool	deep	2 sg	AF

sinna	-	sinna	- i	- ṇaq	
spy on		Red	Emp	1 sg	

= When I am in the deep water, you are longing for me.

b. Omboqnaq poleq mupessala-salaiṇaq.

Omboq	- naq	poleq	mu -	pe(w) -	sala -
Appear	1 sg	when	2 sg	VF tr	wrong

sala	- i	- naq	
Red	Emp	1 sg	

= When I emerge you ignore me.

The two sentences above are statements, and its
relation as a contrast. The relation is indicated
with the phrases <u>mukasinna-sinnaiṇaq</u> meaning 'you are
very interested to me' (first sentence), and

<u>mupessala-salainaq</u> meaning 'you did not care about me' (second sentence).

The poem above uses the 'metaphoric style'. It is indicated with the phrase <u>liku mandalan</u> which literally means 'deep pool'. This phrase refer to 'a distant unknown place'.

It is nonsense that someone can stay or live in the pool. Like at the first line in this poem which says <u>diongnaq liku mandalan</u> which literally means 'I am in the deep pool'. So the phrase <u>liku mandalan</u> is compared to a distant unknown place, when shows up the boy doesnot care about her (the third and the fourth lines). That is why the girl warns the boy through a poem which says 'why don't you care about me now, when I was far away you have interst.in me'.

(7) a. Daq musanganaq to sende kemassengo-sengonaq.

| Daq | mu - | sanga | - naq | to | sende | ke - |
| Neg | 2 sg | think | 1 sg | person | cheerful | when |

| maq - | sengo | - | sengo | - naq |
| VF itr | sing | | Red | 1 sg |

= Don't you think I am cheerful, when I am singing.

b. Batang kaleku kualan karorrongan.

| Batang | kale | - ku | ku - | ala | - an |
| Stem | body | 1 sg Pos | 1 sg | take | MR |

karorrongan
entertainment

= For it is my body and soul that I am entertaining.

The sentence (a) above is an instruction, and the sentence (b) is a reason, and the relation between them shows a reason. The relation is indicated by the word sende meaning 'cheerful' (first sentence), and the word karorrongan meaning 'entertainment (second sentence).

The style which is used of the poem above is 'personification style'. Like we see at the line four says ... kualan karorrongan which literally means: '... I am take an entertainment'. The word 'entertainment' that something is abstract.

This poem talks of a girl in solitude, and in this situation she is singing a song to forget her sorrow. That is why she warns the others not to misunderstand her as being cheerful.

(8) a. Inawa ponno kubengko sapu dao babana.

Inawa	ponno	ku -	be(ꬼ)	- ko	sapu
Breath	full	1 sg	give	2 sg	filled

dao	baba	na
upon	surface	3 sg Pos

= I give you the full attention, full up to its brims.

b. Mubennaq dikkaq tu pentangnga diongna.

Mu -	ben	- nag	dikkaq	tu	pe(n) -
2 sg	give	1 sg	a pity	it	NR

tangnga	diong	- na
middle	below	3 sg

= Yet, dear, what you give me, is only half full.

Both sentences above constitute a statement, and the two sentences are related, by 'contrast relation'. The relation is indicated with the word <u>ponno</u> meaning 'full' (first sentence), and the word <u>pentangnga</u> meaning 'half' (second sentence).

This poem applies the 'metaphoric style',which is indicated by the phrase <u>inawa ponno</u> which litarally means 'full breath'. The phrase 'full breath' in this case is to be compared with 'full attention'.

This poem illustrates that young men and the young women, where someone think had been injured which other. So through a poem one can warns the other to give love someone fully.

3.2.3 Londe As Command

(9) a. Bekeq bannuq daq mulenduq daq mutimbayo-bayo.

Bekeq String	bannuq rope made of bamboo	daq Neg	mu – 2 sg	lenduq past	daq Neg

mu – 2 sg	tim – VF itr	bayo shadow	–	bayo Red

= You, wearing a bamboo crown, don't you pass by and show up around.

b. Lenduqko duka mepasoyang sumangaq.

Lenduq Past	– ko 2 sg	duka anyway	me – Pass	pa – VF tr	soyang weak	sumangaq spirit

= For if you pass by, you only cause me sorrow.

Sentence (a) above is constitutes an instruction, and sentence (b) is the reason, and the relation between the two sentences is the 'cause-effect relation'. At the first sentence says daq mulenduq (don't you pass), and daq mutimbayo-bayo (don't you show up), whereas the second sentence says lenduqko mepasoyang sumangaq (if you pass you weaken my spirit). So sentence (a) is the cause, whereas sentence (b) is the effect.

The style which is used this poem is the 'metaphoric style'. Like we see in line one 'bekeq bannuq which literally means 'bamboo crown'.

The phrase bekeq bannuq in this poem is compared to someone, and constitutes a summons or disguise by the person wearing it. A man who wears this string, is uncommon man, he is a mascot, or a talisman. Therefore through this poem we can command someone who is wearing the string not to pass by, because everytime he passesly people when are present fell afraid, especially when she is a girl.

(10) a. Garagangkiq lembang suraq lopi dimaya-maya.

Garaga	- an	- kiq	lembang	suraq
Make	NR	1 plur	boat	carved
lopi	di	maya	-	maya
sloop	Pass	exaggerated		Red

= Make us a carved boat, an extentensively decorated sloop.

b. Tanai sola dua umpamisaq inawa.

Ta -	nai	sola	dua	umpa -	misaq	inawa
l plur	stay	together	Num	VF tr	Num	breath

= For both us to stay, to live in unity.

Sentence (a) above constitute an instruction, and sentence (b) is a purpose, and both sentences are related, namely 'explanation relation'. In the first sentence garagangkiq .... (make us ....), and in the second sentence tanai ... (we will stay ...). The relation of these sentence are indicated by the two words, because the word tanai as functions as the goal of the word garagangkiq.

This poem is used the 'parallelism style'. It's indicated by the phrases lembang suraq and lopi dimaya-maya. These phrases have similar meaning.

In the poem above we see the words lembang and lopi. These words are as symbol of marriage, which mean the place where people live in unity. Lembang suraq or lopi dimaya-maya are represented by the traditional house of Torajanese. The meaning or the purpose of this poem is a command to keep intact the unity of a couple.

3.2.4 Londe As Mockery

(11) a. Allaqko kagereng-gereng lako manuk lundara.

Allaq Useless	– ko 2 sg	ka – VF tr	gereng peer at	–	gereng Red	lako for

manuk hen	lundara young

= It is useless for you to approach the young hen.

    b. Tangnabenganpa Indoqna la muumbuq mangura.

Tang – Neg	na – 3 sg	bengan give	– pa still	indoq mother	– na 3 sg Pos

la · will	mu – 2 sg	sarak wean	mangura young

= Her mother is still unwilling to give her away, for you to wean young.

Both sentences above are statements, and the relation between them are explanatory. In the first sentence allaqko ... mean 'no use for you', and in the second sentence tangnabenganpa .... mean 'unwilling to give her away'. The reason for not doing what the first sentence suggests is explained in the second sentence which says tangnabenganpa.

The style which is applied in this poem is the 'metaphoric style'. It is indicated by the phrase manuk lundara which literally means 'young hen'. In this case the phrase 'young hen' is compared with the 'young girl'.

The meaning of this poem is a mockery for the young boy was loving for the young girl which is not be allowed yet her parents to marry.

(12) a. Baine tongan toda dio kemembokoq-bokoqi.

Baine	tongan	toda	dio	ke -	mem -
Girl	correct	indeed	there	if	VF itr

bokoq	-	bokoq	- i
back		red	3 sg

= She is indeed a lady when she turns back.

b. Kumanta-manta illong pebamba kayu.

Ku -	manta	-	manta	illong
1 sg	pay attention		Red	nose

pe -	bamba	kayu
NR	hit	wood

= When I pay closer attention, her nose is like a wooden hammer.

The two sentences above constitute a statement, and these sentence are contrastively. The first sentence says baine tongan ... meaning 'the lady indeed ...', and the second sentence says ... illong pebamba kayu meaning '... her nose is like a wooden hammer'.

This poem is a 'Irony'. The fact that her nose is like a wooden hammer implies that the girl is ugly, not attractive.

The actual meaning of this poem is to describe one's bad conduct and manner.

3.2.5 Londe As Question

(13) a. Denka uran liu matiq urrampoi bolamu.

Den	- ka	uran	liu	matiq	u(w) -
To be	Ques	rain	reach	there	VF tr

rampo	- i	bola	- mu
came	3 sg	house	2 sg

= It rain does come to you, which reaches your house.

      b. Umbai wai matanna to talliu maliqna.

Umbai	wai	mata	- (n)na	to
Perhaps	water	eyes	3 sg Pos	person

tal -	liu	maliq	- na	
Neg	satisfied	longing	3 sg Pos	

= Perhaps it is her tear whose long is never satisfied.

    Sentence (a) above is a question, and sentence (b) constitutes the answer, and the relation between them is a 'retorical relation'. The relation is indicated by the prhase <u>denka uran</u> .... meaning 'does any rain ...' (first sentence), and by the phrase <u>wai matanna</u> meaning 'her tear' (second sentence). So the phrase <u>wai matanna</u> in the sentence (b) is the answer of sentence (a).

    The poem above is used the 'personification style'. It can be seen in the first and the second lines which says ... <u>uran liu matiq</u> which literally means 'the rain which reaches you', and <u>urrampoi bolamu</u> which literally means 'the rain which comes to your house'.

    This poem illustrates the young man and the young womans relation which ends half-way. So in her loneliness the young woman reminds the young man through a poem about it.

    (14) a.Mandaqsiaraka itiq pessindauan matotoq.

Mandaq	- sia	- raka	itiq	pe(w) -	sindau -
Strong	Par	Ques	there	NR	knot

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an          matotoq
WR          sturdy
```

= Is it tight enough, your sturdy knot.

b. Porinna inde tangdibela dibungkaq.

```
Pori        - (n)na     inde        tang-       di - bela
Bunch       3 sg Pos    here        Neg         Pass able

di -        bungkaq
Pass        open
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= As for mine it is untiedakle.

Sentence (a) above is a question, and sentence (b) constitutes a statement. The two sentences are question, and answer to each other. The first sentence is the question and the second sentence is the answer.

The style which is applied in this poem is the 'parallelism style'. It is indicated by the words mandaq, matotoq, and the phrase tangdibela dibungkaq. All the underlined phrases above are showing the similar meaning.

the meaning of the poem above shows the declaration or statement of love which is intact. The first line is a question structurally, and yet it implies a very strong statement, just like the third and fourth lines.

3.2.6 Londe As Praise

(15) a. Raranaq landona tondok lambaqna to pangleon.

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Baranaq         lando       - na         tondok
Banyan tree     high        3 sg Pos    country
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lambaq spruce-fir	-	na 3 sg Pos	to person	pangleon village

= He, the tall banyan tree of the country, the spruce tree of the village.

b. Pesserangan buqkuq pembuyan manuk-manuk.

Pe(s) - NR	serang nest	-	an NR	buqkuq pigion	pembuyan perch

manuk chicken	-	manuk Red

= For pigeons to nest, for birds to perch.

Both sentences above are statements, and these sentences are explanatory to each other. The relation is indicated by the words Baranaq (banyan tree) with pesserangan (a place to nest), and lambaq (spruce tree) with Pembuyan (a place to perch).

This poem is used the 'parallelism style'. It is indicated by the words pesserangan and pembuyan. The two words refer to a same meaning in the context of as a shelter.

The words baranaq and lambaq which literally means as a kind of tree which tall and leafy is compared to the rich man. The words buqkuq and manuk-manuk which literally means 'the birds' used to refer to the commoner. The meaning of this poem is praise for someone or for a rich man which have many slaves, but he or she is always polite to the others.

(16) a. Bubun batu tu bubummu, bubun maqbelo tabang.

Bubun	batu	tu	bubun	- mu	bubun
Well	Stone	this	well	2 sg	well

maq -	belo	tabang
VF tr	adorn	a kind of flower

= Of stone is your well made, by flowers decorated.

b. Laku pendioq laku pembore-bore.

La -	ku	pe(n) -	dioq	la -	ku	pe(n)-
Will	1 sg	VF tr	bathe	will	1 sg	VF tr

bore	-	bore
bathe		Red

= For me to take a bath, for me to bathe and bathe.

The two sentences above are statements, and the relation between them is explanatory. The relation is indicated by the word bubun meaning 'well' (first sentence), and the phrase laku pendioq which literally means 'for me to take a bath' (second sentence).

The style which is used in this poem is 'parallelism style'. Like in using the phrases bubun batu and bubun maqbelo tabang. These two phrases have similar meaning. Likewise the phrases laku pendioq and laku pembore-bore shows a similar meaning.

The meaning of this poem is a praise for a girl, which is in this case is compared with bubun, 'well or springs'. If we talks about well or springs it is identical with water, and water it is cannot be separated form human life.

(17) a. Buda kayu lan te tondok dikkiq tanan-
        tananan.

Buda	kayu	lan	te	tondok	dikkiq
Many	tree	in	this	country	many

tanan	-	tanan	- an
plant		Red	WR

= Many trees and multifarious plants are in the village.

b. Misaqri kayu diala katonganan.

Misaq	- ri	kayu	di -	ala	ka -	tongan
Wum	only	tree	Pass	take	Wr	true

an
WR

= Only one tree to be taken as a trurh.

Both sentences above are statements, and are
related as a contrast. The relation is indicated by
the words buda and dikkiq, literally means 'many or
multifarious' (first sentence), and the second
sentence says misaqri, meaning 'only one'.

This poem is used 'personification style'. It is
indicated by the phrase kayu diala katonganan, literally
means 'the tree who is taken as a truth'.

In this poem we see the words kayu 'tree', and
tanan-tananan 'plants'. The two words are symbolized
or to be compared with the figure or leader which be
hopes to manage a country. So this poem is a praise
for someone which have ability to manage or to command
a country or a social group.

(18) a. Lembang bulawanna tondok lopinna mintuq

to buda.

Lembang Boat	bulawan gold	- na 3 sg Pos	tondok country	lopi - sloop
- na 3 sg Pos	mintuq all	to person	buda number	

= He, the golden boat, the sloop of all peole of the village.

b. Umbaa rannunna to kamban unnorongan

sarro to buda.

U(ƞ) - VF tr	baa bring	ranmu expect	- (ƞ)na 3 sg Pos	to person	kamban mass
u(ᵚ) - VF Tr	orong swim	- an ƞR	sarro sigh	to person	buda number

= He brings hope to the masses, he carries the complaint of the crowd.

The two sentences above constitute a statement, and the relation between them is 'parallel relation'. The relation is indicated by the phrases to buda, literally means 'the public' (first sentence), and to kamban, literally means 'the masses' (second sentence).

The style which is used in this poem is 'hyperbole style'. It indicates by the phrase lembang bulawan, literally means 'the boat who made of gold'.

The poem above is a praise for a wise man, which here is symbolized or to be compared with lembang 'boat' or lopi 'sloop'.

3.2.7 Londe As Request

(19) a. Laqpa-laqpaiko buntu tintingiko tanete.

Laqpa Rattle	—	laqpa Red	— i 3 sg	— ko 2 sg	buntu mountain
tinting string	— i 3 sg	— ko 2 sg	tanete hill		

= Rattle you the mountains, line you the hills.

b. Tasiroganni kedenkiq tumba-tumba.

Ta — 1 plur	si — recip	rogan shake	— (n) i 3 sg	ke if	den to be
kiq 1 plur	tumba happen	—	tumba Red		

= Together we will shake them, when anything happens to us.

The sentence (a) above constitutes an instruction and the sentence (b) is the reason, and the relation between them is the purposive relation. In the first sentence says laqpa-laqpaiko .... meaning 'rattle you ...', tintingiko ... meaning 'line you ...', whereas at the second sentence says tasiroganni meaning 'together we will shake them'.

This poem is used 'hyperbole style', like in the first and the second lines says laqpa-laqpaiko buntu, literally means 'rattle you the mountains', and tintingiko tanete, literally means 'line you the hills'.

The poem is a request, wherein someone ask or is requested to the other that they will be plait good relations, and to be together in all problems.

(20) a. Pokada melonaq dikkaq saqbuq maya-mayanaq.

Po - VF itr	kada word	melo well	- naq l sg	dikkaq a pity	saqbuq say

maya exaggerated	-	maya Red	- naq l sg

= May you say me well and tell the best of me.

b. Alumoq dikkaq tangladio kalemu.

Alu Pounder	- moq l sg	dikkaq a pity	tang neg	- la will	dio there

kale body	- mu 2 sg

= Although I will not be of your owns.

The sentence (a) above is an instruction, and the sentence (b) is constitutes a statement, and the relation between them is 'explanatory relation'.

The style which applies in this poem is 'parallelism style'. It is indicated by the phrases pokada melonaq, literally means 'say me well', and saqbuq maya-mayanaq, literally means 'tell me the best'.

This poem talks of the two person who will be ended their relations. Through a poem someone is requested to the other says 'may you say me well and tell the best of me' (the first and the second lines), and at the line three and four says 'although I will not be of your owns'.

2.3.8 Londe As Statement

(21) a. Diong saruran sibarrung, turunan siayoka.

Diong	saruran	si -	barrung	turunan
Below	waterworks	recip	twin	springs

si -	ayoka
recip	side by side

= The twins waterworks and the side by side springs which below there.

b. Diala dua ditimba patomali.

Di -	ala	dua	di -	timba	patomali
Pass	take	Num	Pass	bail	left and right

= Both are taken and be bailed from both sides.

Both sentences above constitutes a statement, and the two sentences are related by explanatory relation. The relation is indicated by the phrases saruran sibarrung 'the twins waterworks', and turunan siayoka 'the side by side springs' (first sentence), and in the second sentence says diala dua ditimba patomali, meaning 'both are taken and be bailed from both sides'.

This poem is applied 'parallelism style', which indicates by the phrases saruran sibarrung and turunan siayoka. These two phrases is showing the similar meaning.

The word saruran in this poem is a symbol or to be compared with a boy . This poem is a statement, which talks of a girl who is taken the two brothers as her husband.

(22) a. Iloq tanete tumangiq lombok unnade-ade.

I - Par	loq towards south	tanete hill	tumangiq cried	lombok valley
un - VF itr	ade sob	-	ade Red	

= The crying hill in the south, the sobbing valley down there.

b. Nanai lammaq indoq tangdieloran.

Na - Pas	nai place	lammaq disappeared	indoq mother	tang Neg	di - Pass
eloq allow	- an NR				

= A place where disappeared our mother beloved.

The two sentences above are statements, and the relation between them is explanatory relation. In the first sentence says iloq tanete tumangiq, literally means 'the crying hill in the south', whereas in the second sentence says nanai lammaq ... literally means 'a place where disappeared...'.

The poem above is used 'personification style'. It is indicated by the phrases tanete tumangiq, literally means 'the crying hill', and lombok unnade-ade, literally means 'the sobbing valley'.

This poem talks of a mather which is died caused of her children attitude, and that her burrial ceremonies was not suit with her social status.

(23.) a. Nokanaq ditundan lima, diruyang lengo-lengo.

ᵂoka ᵂeg	- naq 1 sg	di - Pass	tundan wake up	lima hand	di- Pass
ruyang shake	lengo arm	-	lengo Red		

= I don't want to be waked up by hands, to be shaken by arms.

      b. Ditundan illong diruyang pangudungan.

Di- Pass	tundan wake up	illong nose	di- Pass	ruyang shake	pa(ᵂ)- ᵂR	udung kiss	-an ᵂR

= To be waked up by nose, to be shaken by a kiss.

    Both sentences above are statements, and are related as a contrast. The relation is indicated by phrases <u>ditundan lima</u>, meaning 'be wake up by hand', <u>diruyang lengo-lengo</u>, meaning 'be shaken by arms' (first sentence), and in the second sentence says <u>ditundan illong</u>, meaning 'be waked up by nose', and <u>diruyang pangudungan</u>, menaing 'be shaken by a kiss'.

    This poem uses the 'repetition style'. it is seen in using the words <u>ditundan</u> 'to be waked up', and <u>diruyang</u> 'be shaken'.

    This poem is a statement which sugested to give love fully one to another.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

After the discussion of the text, the writer can make a conclusion of this writing as follows :

1. Londe as a Torajanese literary work is used as a medium to express ideas in Toraja society.

2. Londe as a original poem of Torajanese is held by Toraja people themselves because in former times their ancestors had not known letters and writing yet.

3. Londe consists of four lines of every stanza and has one idea.

4. Londe can finish in one stanza and have no definite formula in poetry. So londe is free verse. The four of its lines are tightly connected, and all is constituted a content. Sometimes is to be found in the first and second lines are not clear what is the meaning, because its applies figurative language, and in the third and fourth lines the figuratives is to become clear.

4.2 Suggestion

In order to get a wide description about literary work, it can be done in many ways. The one way that the writer uses is through the Semantic analysis.

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