

Toraja Oral Literature *Gelong Sangpulo Dua*: Structural Analysis

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ABSTRACT

The purpose of this research was to describe the intrinsic elements contained in *Gelong Sangpulo Dua*. This study applies a qualitative descriptive method. The data in this study are the intrinsic elements of *Gelong Tallang*, *Gelong Tabang*, *Gelong Tondok*, and *Gelong Tedong*, while the data source is the entire content of *Gelong Tallang*, *Gelong Tabang*, *Gelong Tondok*, and *Gelong Tedong* contained in the *Gelong Sangpulo* two literary text compiled by Sande [3]. The research data were collected using documentation techniques, interview techniques, and text analysis techniques. The research data were analyzed using qualitative data analysis techniques using an objective approach. The results showed that there were relatively large/high similarities between *Gelong Tallang*, *Gelong Tabang*, *Gelong Tondok*, and *Gelong Tedong*. Based on the results of data analysis in this study, it can be concluded that (1) the themes of the four *gelongs* are praise to the gods performed by humans as an expression of their gratitude for the gifts they have given; (2) the four beams contain almost the same message, namely that humans must be grateful for the gifts given to gods; (3) those used as symbols in the four *gelongs* tend to object that is attached and considered sacred in the life of the Toraja people; (4) the rhymes contained in the four loops consist of initial rhyme, middle rhyme, and final rhyme with variations of vowel and consonant repetitions; (5) the four *gelongs* are sung with relatively the same rhythm, tone, and tempo, which are generally loud and high at the beginning and end of the line, while in the middle of the line the rhythm is moderate; (6) the style of the language contained in the four groups consists of four types of language style, namely alliteration, assonance, simile and personification.

Keywords: *Oral literature, Gelong Sangpulo Dua, Gelong Tallang, Gelong Tabang, Gelong Tondok, Gelong Tedong.*

1. INTRODUCTION

Oral literature as part of the literary treasure cannot be separated from the influence of a culture that lives and develops in society. From an anthropological point of view, oral literature is classified as a community tradition. This means that in oral literature there are values that have been embraced by the community that created it. There is oral literature that is classified as a myth.

The results of existing oral literature are one of the spiritual wealth of certain ethnic groups. In oral literature, there are parables, figures of speech, and parables that are useful for human life, both as individuals, community groups, and as a nation.

Gelong Sangpulo Dua in Toraja culture is part of the Toraja oral literary form. The Toraja tribe in South Sulawesi has no literal heritage. However, this tribe has certain oral literary works that can be found throughout the residence of this tribe with their respective regional versions. The oral literature of *Gelong Sangpulo Dua* is interpreted as a form of folk poetry that is told by local traditional parents at certain times, for example when holding a thanksgiving ceremony.

Marampa [1] suggests that *Gelong Sangpulo Dua* is a form of religious ceremony of the Aluk Todolo belief (the belief of the ancestors of the Toraja people in the form of communicating with the gods and the rulers of nature). -Gods and rulers of nature. *Gelong Sangpulo Dua* contains prayers delivered to the gods and the

rulers of the universe. They thought that the prayers they made to the gods through the coils would be heard, even that the gods would be present at the ceremonies.

Toraja culture, including the oral literature of *Gelong Sangpulo Dua*, is not inherited in writing but is only passed down by word of mouth, so that there are often deviations in expressions in various aspects, even though they cannot be separated from the main or basic story. In addition, expert narratives that dominate all the episodes contained in this long literary strand are starting to decrease.

As the object of research, the author chose four of the twelve *Gelong Sangpulo Dua* which were collected in 1986. The four *gelongs* in question are (1) *Gelong Tallang*, (2) *Gelong Tabang*, (3) *Gelong Tondok*, and (4) *Gelong Tedong*.

Of the twelve *Gelong Sangpulo Dua*, the author deliberately chose *Gelong Tallang*, *Gelong Tabang*, *Gelong Tondok*, and *Gelong Tedong* because the four *gelongs* have very close ties to the life of the Toraja people. The four *gelongs* are often used by the Toraja people in their religious rituals.

2. LITERATURE REVIEW

1.1. Definition of Oral Literature

According to Endraswara [2], oral literature is a work that is spread by word of mouth from generation to generation.

Oral literature is part of Indonesian culture that lives and develops in Indonesian society. Oral literature has a very important function and position to support the efforts and activities of developing Indonesian literature. Research on oral literature contained in the territory of Indonesia, such as most of the oral literature in South Sulawesi, including Toraja oral literature, needs to be carried out to realize the function and position of oral literature.

Oral literature research does require special care. This is because oral literature is sometimes pure and sometimes impure. Pure oral literature is in the form of fairy tales, legends, and stories that are spread orally in the community. Meanwhile, impure oral literature mingles in society which is sometimes only in the form of fragments of sacred stories. It is possible that the story only comes from incomplete ancestral traditions. Therefore, researchers must be careful when dealing with impure oral literature [2].

1.2. General Description of Toraja Oral Literature

Toraja oral literature is literature that was born, lived and developed in Toraja society which was passed down from generation to generation from one generation to the next [3].

In this regard, Sande et al. [3] suggest that Toraja oral literature can be classified according to the

patterns and aspects of their respective cultural systems as follows:

- 1) Oral literature expresses the problems of life and human life or the contents of nature (*Singgiq* and *Sonde*).
- 2) Oral literature that expresses problems related to traditional ceremonies is divided into two aspects, namely:
 - a) aspects of traditional ceremonial activities concerning safety called *Aluk Rambu Tukaq* (*gelong*, *penggimbo*, *pasomba tedong*);
 - b) aspects of traditional ceremonial activities involving death or funeral ceremonies called *Aluk Rambu Soloq* (*badong*, *retteng*, *matemba*, and *kakarung*); and
 - c) oral literature that concerns various systems of communication and individual and social interaction (*londe*, *karrume*, *pentobannang*, *passimbu*, and *papasan*).

Toraja oral literature in the form of poetry as shown in the following sequence:

- 1) *Gelong*, which is a compliment to *Puang Matua* in the form of poetry.
- 2) *Retteng*, which is flattery of position in the form of poetry.
- 3) *Londe*, namely rhymes in the form of poetry.
- 4) *Tobarani*, which is a hero story in the form of prose poetry and rhythmic prose.
- 5) *Massomba Tedong*, namely the praise that accompanies the washing of the buffalo which is presented in the form of rhythmic prose.

Based on the description of Toraja folk poetry above, it is clear that what is meant by *gelong* is a praise to the gods presented in the form of poetry.

1.3. Definition and Types of *Gelong Sangpulo Dua*

Gelong in Toraja language means 'singing' and *Sangpulo Dua* means 'twelve'. So *Gelong Sangpulo Dua* means 'twelve songs'. *Gelong Sangpulo Dua* is the result of the oral literature of the Toraja people since the ancestors of the Toraja people. *Gelong Sangpulo dua* consists of twelve types of *gelong* whose transcription and translation have been carried out by Sande et al. [3].

Of the twelve *Gelong Sangpulo* two, the author chooses *Gelong Tallang*, *Gelong Tabang*, *Gelong Tondok*, and *Gelong Tedong* because these four *gelongs* have a very close relationship with the life of the Toraja people. The four *gelongs* are often used by the Toraja people in their religious rituals. In the following, the four clusters will be described.

1.3.1. *Gelong Tallang*

Gelong Tallang is one of the old forms of Toraja oral literature which is spoken by a group of people who form a circle. *Gelong Tallang* is an idol and a request to the god who controls this life and who has provided all the necessities or necessities of human life and

guarantees human life [3] *Gelong Tallang* is in the form of an array. The number of *Gelong Tallang* lines in each stanza is not certain, sometimes two lines, three lines, and at most four lines in one stanza. The total number of *Gelong Tallang* stanzas is 107 stanzas.

1.3.2. *Gelong Tabang*

Gelong Tabang is a song used to worship the tabang tree. Tabang tree is a kind of tree that is considered sacred, so to cut down the tree, an offering ceremony must first be held. They assume that the tabang tree is the center of descent and the source of human origin. The shape of the *Gelong Tabang* is running around. Each stanza of *Gelong Tabang* consists of two lines, while the total number of stanzas is 175 stanzas.

1.3.3. *Gelong Tondok*

According to Sande [3] *Gelong Tondok* is a worship of the land or the state and its rulers. In this *gelong*, the Toraja people ask that the rulers continue to allow humans to inhabit this earth and continue to provide joy to humans in the form of fertile land for the prosperity of human life for generations..

Gelong Tondok is also an oral literature that reveals the existence of a country where humans live that is controlled and used by humans for the benefit of their lives. The shape of the Loop Tondok is also swaying. Each stanza has an indefinite number of contents, sometimes one line, two lines, and at most three lines. The total number of *Gelong Tondok* stanzas is 83 stanzas.

1.3.4. *Gelong Tedong*

Gelong Tedong used by Toraja people at buffalo slaughtering events. Before the buffalo is slaughtered and offered to the gods, the buffalo must be sacrificed/prayed first. *Gelong Tedong* contains stories about the life history of the buffalo from its maintenance until the buffalo is slaughtered. The shape of the Tedong *Gelong* is running around. Each stanza consists of two lines, while the total number of stanzas in 68 stanzas.

1.4. Structural Theory

Literary works are composed of a structure. This means that a literary work is a systematic arrangement of elements in which there is a reciprocal relationship between the elements, which determine each other. So, the unity of the elements in a literary work is not only a collection or pile of things or objects that stand alone, but are intertwined, interrelated, and interdependent (Pradopo, 1987:118).

Poetry as a type of literary work is also built by intrinsic and extrinsic elements. Starting from the concept above, through this research the author emphasizes the research objective of a system that examines the intrinsic aspects of poetry. The intrinsic aspect of the literary work of poetry in question will be described below.

1.4.1. Theme

According to Esten [4], a theme is something that comes to mind, something that becomes a problem that is expressed in literary creation.

1.4.2. Mandate

The breaker of a theme is called a mandate. In the message, you can see the author's view of life and ideals. The mandate can be expressed explicitly (overtly) and can also be implicitly (implied). There is a mandate that is not visible at all [4].

1.4.3. Symbol

A symbol is a symbol of intent with other appropriate objects or words to bring the statement to life.

1.4.4. Rhyme

Atmazaki [5] suggests that rhyme is the sound equivalent of the end of a word. The sound repeats in a patterned manner and is usually found at the end of a line of rhyme, but sometimes it is also found at the beginning or in the middle of a line. Because rhyme is related to lines, the rhyme of a rhyme can be seen in the similarity of sound between one line and another.

1.4.5. Rhythm

Rhythm is a chorus that creates elements of musicality, either in the form of loud-soft, high-low, long-short, strong-weak, all of which can foster sonority, the impression of atmosphere and nuances of meaning [8].

1.4.6. Style of Language

Style is a variety (way, appearance, form, etc.) that is specifically related to writing (composition or use of language), while language is a symbol system (signs in the form of the distribution of sounds or sounds of language) that people use to give birth to thoughts and feelings [6].

According to Sunardjo and Saini [7], language style is a way of using language so that the power of expression, attractiveness, or both at the same time increases.

3. RESEARCH METHOD

The design used in this study used a descriptive qualitative design. The variable contained in this study is a single variable, namely the structural aspect (intrinsic) in the *Gelong Sangpulo Dua* literary text. The operational definition of the variable in this study is the notion of structural analysis in which the composition of the elements is systematized in which there is a reciprocal relationship between the elements, which determine each other.

The data in this study are the texts of *Gelong Tallang*, *Gelong Tabang*, *Gelong Tondok*, and *Gelong*

Tedong. The data source in this study was *Gelong Sangpulo Dua* compiled by Sande et al. in [3].

Data collection techniques used in this study were documentation techniques, reading techniques, and text analysis techniques. The analysis of the data used follows the following steps:

- a. All intrinsic elements contained in the *Gelong Tallang*, *Gelong Tabang*, *Gelong Tondok*, and *Gelong Tedong* texts are identified, and recorded.
- b. Furthermore, classification and categorization of the entire data found is carried out.
- c. The data is analyzed and described based on the intrinsic elements it contains.

4. RESULTS AND DISCUSSION

4.1. Presentation of Data Analysis Results

The object of study examined in this study consisted of four types of *gelong*, namely (1) *Gelong Tallang*, (2) *Gelong Tabang*, (3) *Gelong Tondok*, (4) *Gelong Tedong*. These four *Gelongs* are analyzed structurally to find out the intrinsic elements that build the oral literary works, which include themes, mandates of symbols, rhymes, rhythms, and language styles.

4.1.1 Description of The Intrinsic Elements of *Gelong Tallang*

a. Theme

The theme contained in *Gelong Tallang* is praise to the God who controls life and has provided all the necessities or necessities of human life and guarantees human life.

b. Mandate

The mandate contained in *Gelong Tallang* is that everything in this world has been provided by God. Therefore, humans must use and utilize it and be grateful for it.

c. Symbol

In *Gelong Tallang*, the word *tallang* or bamboo is used to symbolize sacred objects used by gods to descend from the sky. The bamboo here does not refer to the actual bamboo, but to the figure that is considered a tool or vehicle of the gods.

d. Rhyme

The rhymes contained in this *Gelong* include early rhyme, middle rhyme, and end rhyme.

1) Early Rhyme

Repetition or similarity of sound at the beginning of the line in *Gelong Tallang* is found in 73 stanzas, namely: 1, 2, 3, 4, 5, 6, 7, 9, 11, 12, 16, 17, 18, 20, 22, 23, 25, 26, 30, 33, 36, 38, 39, 41, 42, 43, 44, 45, 46, 48, 49, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 82, 86, 88, 91, 95, 96, 99, 101, 102, 103, 106 and 107.

2) Middle Rhyme

The repetition or similarity of the sound in the middle of the line in *Gelong Tallang* is found in 26 stanzas, namely: 4, 10, 22, 28, 31, 33, 34, 35, 37, 42, 46, 50, 58, 74, 79, 80, 83, 84, 85, 87, 89, 91, 92, 99, 100 and 106.

3) Final Rhyme

The repetition or similarity of sound at the end of the line in *Gelong Tallang* is found in 35 stanzas, namely: 2, 6, 12, 14, 15, 17, 18, 19, 22, 25, 26, 27, 30, 33, 34, 35, 36, 50, 57, 61, 74, 76, 78, 80, 82, 85, 88, 90, 91, 94, 96, 99, 102, 104, and 106.

e. Rhythm

The rhythm in *Gelong Tallang* is loud and high at the beginning and end of the line, while in the middle of the line the rhythm is moderate. The one-syllable word that is located at the beginning of the line rhymed hard and high (3). Words with two syllables at the beginning of the line are generally the first syllable with a loud and high rhyme, while the second syllable has a medium rhythm or (3 2). Words that have three syllables at the beginning of the line generally have a hard and high first syllable, a medium second syllable, while the third syllable is low and soft or (3 2 1), there are also those whose second syllable is low and soft, while the third syllable is medium or (3 1 2). Words with four syllables at the beginning of a line generally have a hard and high first syllable, a medium second syllable, a low and soft third syllable, and a medium or (3 2 1 2) syllable. Words with five syllables generally rhyme in a row from high/loud-medium-low/soft-medium-medium or (3 2 1 2 2).

In the middle, monosyllabic words generally have a moderate rhythm (2); two-syllable words are generally the first and second syllables being; the first and third three-syllable words are moderately rhymed (2), while the second syllable is low and soft (1).

At the end of the line, words with the second syllable are generally the first syllable in a medium rhyme and the second syllable in a high and hard rhyme or (2 3). Three-syllable words generally have the first syllable sometimes low and soft, and sometimes with a moderate rhythm; the second syllable is sometimes medium or low and gentle; while the third syllable is always loud and high. so there is a rhythm (2 1 3), (1 2 3), or (2 2 3). For four-syllable words generally rhyme (2 2 1 3) and five syllables generally rhyme (2 2 1 1 3).

f. Style of Language

The style of language contained in *Gelong Tallang* consists of four types of language styles, namely alliteration, assonance, simile, and personification. The alliteration style in *Gelong Tallang* is found in stanzas 5, 6, 78, and 96. The assonance style in the *gelong* consists of 11 language styles, namely in stanzas 5, 24, 26, 66, 79, 85, 87, 88, 93, 96, and 104.

There is only one similarity/simile in this column, namely in stanza 9. The personification language style consists of 35 language styles, namely in stanzas 21, 25, 27, 28, 30, 31, 34, 37, 38, 41, 43, 45, 50, 51, 52, 55, 57, 59, 61, 63, 65, 66, 67, 69, 73, 75, 79, 80, 81, 83, 86, 89, 92, 93, and 105.

4.1.2. Description of The Intrinsic Elements *Gelong Tabang*

a. Theme

The theme contained in *Gelong Tabang* is praise to God for the happiness and joy he gives to humans.

b. Mandate

The mandate contained in *Gelong Tabang* is that humans must be grateful for the happiness and pleasure they get.

c. Symbol

Toq Tabang or Lenjuang tree is a kind of tree or ornamental plant whose leaves are long and red or reddish. This lenjuang is considered sacred by the Toraja people. Lenjuang leaves are used as symbols at celebration events, marriages, or when entering a new house (manrara banua). Lenjuang leaves are not used on events of death or sadness.

d. Rhyme

The rhymes contained in *Gelong Tabang* include early rhymes, middle rhymes, and end rhymes.

1) Early Rhyme

The repetition or similarity of sounds at the beginning of the line in *Gelong Tabang* is found in 66 stanzas, namely: 2, 6, 7, 8, 10, 11, 12, 13, 18, 21, 22, 23, 24, 38, 39, 40, 44, 49, 50, 58, 63, 64, 69, 75, 78, 80, 81, 83, 84, 85, 87, 89, 92, 94, 95, 96, 97, 99, 105, 109, 112, 116, 117, 120, 121, 123, 125, 127, 131, 134, 135, 136, 139, 148, 150, 154, 157, 159, 161, 162, 163, 165, 168, 169, and 175.

2) Middle Rhyme

The repetition or similarity of the sound in the middle of the row in *Gelong Tabang* is found in 30 stanzas, namely: 12, 13, 19, 21, 24, 37, 53, 62, 69, 74, 84, 98, 104, 105, 108, 118, 128, 129, 130, 136, 137, 146, 156, 158, 159, 160, 165, 168, 172, and 174.

3) Final Rhyme

The repetition or similarity of sound at the end of the line in *Gelong Tabang* is found in 64 stanzas, namely: 2, 4, 6, 12, 13, 20, 22, 26, 27, 30, 32, 34, 36, 37, 38, 39, 40, 42, 44, 46, 48, 49, 52, 53, 56, 58, 60, 61, 68, 71, 75, 76, 78, 79, 80, 81, 90, 92, 93, 97, 101, 103, 109, 110, 112, 113, 117, 119, 120, 123, 130, 133, 139, 142, 152, 153, 163, 168, and 171.

e. Rhythm

The rhythm in *Gelong Tabang* is loud and high at the beginning and end of the line, while in the middle of the line the rhythm is moderate. The one-syllable word that is located at the beginning of the line rhymed hard and high (3). Words with one syllable located at the beginning of the line are generally the first syllable with a loud and high rhyme, while the second syllable has a medium rhythm or (3 2). Words with three syllables at the beginning of the line generally have a hard and high first syllable, a medium second syllable, while the third syllable is low and soft, or (3 2 1), there are also those whose second syllable is low and soft, while the third syllable is medium or (3 1 2). Words that have four syllables at the beginning of a line are generally the first syllable in a loud and high rhyme. the second term is medium, the third term is low and soft, and the fourth term is medium or (3 2 1 2). Words with five syllables generally rhyme in a row from high/hard-medium-low/soft-medium-medium or (3 2 1 2 2).

In the middle, monosyllabic words generally have a moderate rhythm (2); two-syllable words are generally the first and second syllables being; the first and third three-syllable words are moderately rhymed (2), while the second syllable is low and soft (1).

At the end of the line, words with two syllables generally have the first syllable in a medium rhyme and the second syllable in a high and hard rhyme or (2 3). Words with three syllables are generally first syllables, sometimes low and soft, and sometimes with a moderate rhythm; the second syllable is sometimes medium or low and gentle; while the third syllable is always loud and high. So there is a rhythm (2 1 3). (1 2 3), or (2 2 3).

f. Style of Language

The style of the language contained in *Gelong Tabang* consists of four types of language styles, namely alliteration, assonance, simile, and personification. In *Gelong Tabang* there are 9 styles of alliteration, namely in stanzas 8, 13, 21, 22, 36, 73, 75, 104, and 162. Associative language styles in the *gelong* consist of 14 language styles, namely in stanzas 1, 2, 8, 12, 18, 61, 65, 68, 72, 79, 89, 90, 93, and 172. There is only one similarity/simile in this *gelong*, namely in stanzas 168 and 169. In *Gelong Tabang* there are 26 styles personification language, namely in stanzas 3, 97, 100, 107, 113, 117, 118, 119, 120, 121, 124, 130, 136, 137, 138, 139, 140, 144, 145, 150, 160, 168, 169, 170, and 171.

4.1.3. Description of The Intrinsic Elements *Gelong Tondok*

a. Theme

The theme contained in *Gelong Tondok* is praise to God for having bestowed the country on humans which is used as a place to live, a place to socialize with others, and a place to seek sustenance.

b. Mandate

The mandate contained in *Gelong Tondok* is that man must be grateful for the greatness of his country so that he must glorify and boast of his country so that they can find happiness and safety in the country.

c. Symbol

In *Gelong Tondok*, the word *tondok* symbolizes a prosperous, fertile, and wealthy country.

d. Rhyme

The rhymes contained in this *Gelong* include early rhyme, middle rhyme, and end rhyme.

1) Early Rhyme

The repetition or similarity of sounds at the beginning of the line in *Gelong Tondok* is found in 25 stanzas, namely: 5, 9, 16, 19, 20, 22, 24, 26, 32, 34, 36, 38, 44, 48, 49, 51, 53, 54, 66, 69, 73, 74, 75, 78, and 79.

2) Middle Rhyme

The repetition or similarity of sounds in the middle of the line in *Gelong Tondok* is contained in 14 stanzas, namely: 6, 19, 23, 24, 25, 26, 29, 35, 37, 58, 68, 76, and 77.

3) Final Rhyme

The repetition or similarity of sound at the end of the line in *Gelong Tondok* is found in 23 stanzas, namely: 1, 2, 5, 6, 7, 15, 19, 22, 28, 32, 38, 39, 40, 41, 43, 47, 48, 51, 53, 55, 67, 70 and 73.

e. Rhythm

The rhythm in *Gelong Tondok* is loud and high at the beginning and end of the line, while in the middle of the line the rhythm is moderate. One-syllable words are located at the beginning of a high and high rhyming line (3). Words with two syllables at the beginning of the line are generally the first syllable with a loud and high rhyme, while the second syllable has a medium rhythm or (3 2). Words with three syllables at the beginning of the line are generally the first syllable hard and high, the second syllable is medium, while the third syllable is low and soft or (3 2 1), there are also the second syllable is low and soft while the third syllable is medium or (3 1 2). Words with four syllables at the beginning of a line generally have a hard and high first syllable, a medium second syllable, a low and soft third syllable, and a medium or (3 2 1 2) syllable. Words with five syllables generally rhyme in a row from high/hard-medium-low/soft-medium-medium or (3 2 1 2 2).

In the middle, monosyllabic words generally have a moderate rhythm (2); two-syllable words are generally the first and second syllables being; the first and third three-syllable words are moderately rhymed (2), while the second syllable is low and soft (1).

At the end of the line, words with two syllables generally have the first syllable in a medium rhyme and

the second syllable in a high and hard rhyme or (2 3). Three-syllable words generally have the first syllable sometimes low and soft, and sometimes with a moderate rhythm; the second syllable is sometimes medium or low and gentle; while the third syllable is always loud and high. So there is a rhythm (2 1 3), (1 2 3), or (2 2 3).

f. Style of Language

The language style contained in *Gelong Tondok* consists of four types of language styles, namely alliteration, assonance, simile, and personification. In *Gelong Tondok* there are 10 styles of alliteration, namely in stanzas 19, 28, 32, 34, 38, 44, 51, 59, and 78.

The assonance style in the loop consists of 10 language styles, namely in stanzas 1, 3, 6, 33, 37, 46, 54, 67, 68, and 82. There are 9 similes in stanzas, namely in stanza 2, 7, 12, 15, 17, 59, 60, 62, and 66. In *Gelong Tondok* there are 14 personified language styles, namely in stanzas 13, 14, 15, 16, 22, 23, 24, 37, 39, 42, 51, 54, and 62..

4.1.4. Description of The Intrinsic Elements Gelong Tedong

a. Theme

The theme contained in *Gelong Tedong* is praise to God or prosperity and welfare given to humans.

b. Mandate

Gelong Tedong contains a mandate that humans must be grateful for the wealth given to them which causes harmony and prosperity to be guaranteed, therefore humans must sacrifice.

c. Symbol

In *Gelong Tedong*, *tedong* 'buffalo' is used to symbolize the very expensive wealth (expectedly) given by the gods (verses 1 and 67).

d. Rhyme

The rhymes contained in this *Gelong* include early rhyme, middle rhyme, and end rhyme.

1) Early Rhyme

The repetition or similarity of sound at the beginning of the line in *Gelong Tedong* has 16 stanzas, namely: 1, 3, 11, 22, 23, 28, 37, 38, 42, 45, 46, 51, 53, 61, and 62.

2) Middle Rhyme

The repetition or similarity of the sound in the middle of the row in *Gelong Tedong* is contained in 7 stanzas, namely: 3, 10, 11, 23, 28, 50, and 67.

3) Final Rhyme

The repetition or similarity of sound at the end of the line in *Gelong Tedong* is contained in 12 stanzas, namely: 1, 5, 9, 10, 16, 23, 35, 37, 51, 60, 61, and 68.

e. *Rhythm*

The rhythm in *Gelong Tedong* is loud and high at the beginning and end of the line, while in the middle of the line the rhythm is moderate. One-syllable word that is located at the beginning of the line rhymed hard and high (3). Words with one syllable located at the beginning of the line are generally the first syllable with a loud and high rhyme, while the second syllable has a medium rhythm or (3 2). Words with three syllables at the beginning of the line generally have a hard and high first syllable, a medium second syllable, while the third syllable is low and soft, or (3 2 1), there are also those whose second syllable is low and soft, while the third syllable is medium or (3 1 2). Words that have four syllables at the beginning of a line are generally the first syllable in a loud and high rhyme. the second term is medium, the third term is low and soft, and the fourth term is medium or (3 2 1 2). Words with five syllables generally rhyme in a row from high/loud-medium-low/soft-medium-medium or (3 2 1 2 2).

In the middle, monosyllabic words generally have a moderate rhythm (2); two-syllable words are generally the first and second syllables being; the first and third three-syllable words are moderately rhymed (2), while the second syllable is low and soft (1).

At the end of the line, words with two syllables generally have the first syllable in a medium rhyme and the second syllable in a high and hard rhyme or (2 3). Words with three syllables are generally first syllables, sometimes low and soft, and sometimes with a moderate rhythm; the second syllable is sometimes medium or low and gentle; while the third syllable is always loud and high. So there is a rhythm (2 1 3). (1 2 3), or (2 2 3).

f. *Style of Language*

The language style contained in *Gelong Tondok* consists of four types of language styles, namely alliteration, assonance, simile, and personification. In *Gelong Tedong* there are 6 styles of alliteration, namely in stanzas 5, 7, 35, 37, 42, and 50.

The assonance style in the *gelong* consists of 13 language styles, namely in stanzas 1, 3, 8, 11, 19, 22, 26, 29, 38, 46, 56, 61, and 68. There is only one simile. in this *gelong*, namely in verse 68. In *Gelong Tedong* there are 67 personification language styles, namely in stanzas 53 and 67.

4.2. *Discussion*

After being analyzed and described following the data analysis in this study, it can be seen that the intrinsic elements in the form of themes, messages, symbols, rhymes, rhythms, and language styles in the four bands studied have a fairly large/high similarity.

Gelong Tallang consists of 107 stanzas, *Gelong Tabang* consists of 175 stanzas, *Gelong Tondok* consists of 83 stanzas, and *Gelong Tedong* consists of 68 stanzas.

In general, the theme of the four beams is praise to God by humans to express their gratitude for the gifts given by the God.

The theme contained in *Gelong Tallang* is praise to the *pewa* who dominates life and has provided all the necessities or necessities of human life and guaranteed human life. The theme contained in *Gelong Tabang* is praise to God for the happiness and joy he "gives to humans. The theme contained in *Gelong Tondok* is praise to God for having bestowed the country to humans which is used as a place to live, a place to socialize with others, and a place to find sustenance. The theme contained in *Gelong Tedong* is praise to God for prosperity and welfare given to humans.

The four beams contain almost the same mandate, namely that humans must be grateful for the gifts given by God. The mandate contained in *Gelong Tallang* is that everything in this world has been provided by God. Therefore, Humans must use and utilize it and be grateful for it. The mandate contained in *Gelong Tabang* is that humans must be grateful for the happiness and pleasure they get. The mandate contained in the *Gelong Tondok* is that man must be grateful for the greatness of his country so that he must glorify and boast of his country so that they get happiness and safety in the country. *Gelong Tedong* contains a mandate that humans must be grateful for the wealth given to them which causes harmony and prosperity to be guaranteed, therefore humans must make sacrifices.

The symbols used in the four groups are complex and full of meaning. The symbols used in the four *gelongs* tend to be nouns that are attached and are considered sacred in the life of the Toraja people. In *Gelong Tallang*, *tallang* or bamboo is likened to a god who descends from the sky, *tabang* in *Gelong Tabang* is likened to a pet plant of God which is considered to be the origin of the Toraja people, *Tondok* in *Gelong Tondok* is likened to a fertile and prosperous country, while *tedong* in *Gelong Tedong* is likened to symbolize wealth.

The rhymes contained in the four loops studied consisted of early rhymes, middle rhymes, and final rhymes with variations of vowel and consonant repetitions. The initial rhyme in *Gelong Tallang* is in 73 stanzas, the middle rhyme is in 26 stanzas, and the end rhyme is in 35 stanzas. The initial rhyme in *Gelong Tabang* has 66 stanzas of *Yalam*, the middle rhyme has 30 stanzas, and the final rhyme has 64 stanzas. The initial rhyme in *Gelong Tondok* is in 15 stanzas, the middle *ama* is in 14 stanzas, and the end rhyme is in 23 stanzas. The initial rhyme in *Gelong Tedong* is in 16 stanzas, the middle rhyme is in 7 stanzas, and the end rhyme is in 12 stanzas.

The rhythms found in *Gelong Tallang*, *Gelong Tabang*, *Gelong Tondok*, and *Gelong Tedong* are generally loud and high at the beginning and end of the line, while in the middle of the line the rhythm is moderate. The four beams are sung with the same

rhythm, tone, and tempo. One-syllable words that are located at the beginning of the line rhymed hard and high (3). Words with two syllables at the beginning of the line are generally the first syllable with a loud and high rhyme, while the second syllable has a medium rhythm or (3 2). Words with three syllables at the beginning of the line generally have a hard and high first syllable, a medium second syllable, while the third syllable is low and soft or (3 2 1), there are also those whose second syllable is low and soft, while the third syllable is medium or (3 1 2). Words with four syllables at the beginning of a line generally have a hard and high first syllable, a medium second syllable, a low and soft third syllable, and a medium or (3 2 1 2) syllable. Words with five syllables generally rhyme in succession from high/loud-medium: (low/soft-medium-medium or (3 2 1 2 2). In the middle, monosyllabic words generally have moderate rhythm (2), monosyllabic words two are generally medium first and second syllables, the first and third three-syllable words are moderately rhymed (2), while the second syllable is low and soft (1). both rhymed high and hard or (2 3). Three syllable words are generally the first syllable is sometimes low and soft, and sometimes moderate rhythm, the second syllable is sometimes medium or low and soft, while the third syllable is always hard and high. So there are rhymes (2 1 3), (1 2 3), or (2 2 3). For words that have four syllables they are generally rhymed (2 2 1 3) and those with five syllables are generally rhymed (2 2 1 1 3).

The language styles found in *Gelong Tallang*, *Gelong Tabang*, *Gelong Tondok*, and *Gelong Tedong* consist of four types of language styles, namely alliteration, assonance, simile, and personification. In *Gelong Tallang*, the alliteration style is found in 4 stanzas, the assonance style is found in 11 stanzas, the equation/simile style is in 1 stanza, and the personification style is found in 35 stanzas. In *Gelong Tabang*, the alliteration style is found in 9 stanzas, the assonance style is found in 14 stanzas, the similarity/simile style is found in 2 stanzas, and the personification style is found in 26 stanzas. In *Gelong Tondok*, there are 10 stanzas of alliteration, 10 stanzas of assonance, 9 stanzas of simile, and 14 stanzas of personification. In *Gelong Tedong*, the alliteration style is found in 6 stanzas, the assonance style is found in 13 stanzas, the similitude style is found in 1 stanza, and the personification style is in 2 stanzas.

5. CONCLUSION AND SUGGESTION

5.1. Conclusion

The study concludes that the intrinsic elements in the form of themes, messages, symbols, rhymes, rhythms, and language styles in *Gelong Tallang*, *Gelong Tabang*, *Gelong Tondok*, and *Gelong Tedong* have relatively large/high similarities. *Gelong Tallang* consists of 107 stanzas, *Gelong Tabang* consists of 175 stanzas, *Gelong Tondok* consists of 83 stanzas, and *Gelong Tedong* consists of 68 stanzas.

The theme of the four beams is praise to the Gods made by humans to express their gratitude for the gifts given by the Gods. The four beams contain almost the same mandate, namely that humans must be grateful for the gifts given by God. The symbols in the four *gelongs* tend to object that are attached and considered sacred in the life of the Toraja people.

The rhymes contained in the four loops studied consisted of early rhymes, middle rhymes, and final rhymes with variations of vowel and consonant repetitions. The four beams are sung with the same rhythm, tone, and tempo. The language styles found in *Gelong Tallang*, *Gelong Tabang*, *Gelong Tondok*, and *Gelong Tedong* consist of four types of language styles, namely alliteration, assonance, simile, and personification.

5.2. Suggestion

The study of the elements contained in literary works, it turns out that it still requires more in-depth research, especially the study of regional oral literature as an effort to preserve regional literature which is the result of a collar culture. This study can be carried out by subsequent researchers using new concepts from the study of literary works.

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