

Forms of Lingual Unit in Tonsean Lyrics of *Lili Royor* in North Minahasa

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Abstract

This research on Lili Royor dance focuses on its song lyrics, which highlight the language and culture used among Tonsean ethnicity, as reflected in their folksongs tradition. Lili Royor, one of Minahasan folksongs, has rich traditional wisdom and philosophy such as hard working, education, helping and loving each other, defending the country, respecting the elderly, and more importantly not forgetting brotherly relationship among them.

The aims of this research are to find out the language forms of the lyrics contained in the Lili Royor dance. This study is a descriptive and qualitative research (Denzin, 2009:265), using linguistics approach and is based on theories by Verhaar (2001:97) and Nida (1952:60).

The results show that the lyrics of Lili Royor utilize Tonsean dialect. The lingual forms in the lyrics are prefix, imperative, and particles; these repeated occurring forms are the smallest arbitrary and conventional meaningful language elements. The implied meanings of the lyrics show the highest feeling of brotherhood, which is niko manembo.

The research concludes that the lyrics of Tonsean folksongs in the Lili Royor dance consist of a series of lingual elements. This research has also described the types of words by classifying, categorizing and even by using towards the lyrics of Lili Royor. The lyrics contain the way of thinking of the people, which has been inherited for generations among Tonsean community. The linguistics analysis through morphological, syntactic and semantic analysis used in this research has revealed the cultural implications and the way of thinking of Tonsean ethnicity.

I. A. Introduction

Language is a form of cultural work. Language is a device to verbally express what humans learn and think. Interaction instrument such as language is constructed of speech-building units (sound, word, sentence, and discourse unit), that's the system that arranged the units into a language, and the meaning it contains (Rahyono, 2009).

Lifestyle, behaviour, customs, fashion style, and other cultural elements can only be delivered, explained, or transmitted through language. Ancestral culture that is contained in old manuscripts, which could be written hundreds of years ago, can be witnessed today only because they were written in language. (Sibarani, 2012: 46).

This research highlights the language in Tonsean society and culture. Tonsean is one of the ethnicity groups of Minahasa located in North Minahasa Regency, North Sulawesi Province. Tonsean ethnicity group has its own distinct language and culture, as reflected in various of traditions. One of the traditions is a folksong known as *Lili Royor*. It is a traditional dance that has several accompanying songs in Tonsea language. The ancient folksongs of Tonsean are known as '*tatambaken*'. The songs or '*tatambaken*' were sung by the elders on events or meetings between villagers whether it is done in a joyous or sorrowful situation, relaxed situation, or traditional gathering and worships; all of those songs only passed down verbally and some were handwritten.

Lili Royor folksong is a compilation of old songs, which according to an informant from Girian, Yosep Untu, has existed since 1946 when he was still seven years old in second grade of elementary school. He used to listen his grandmother sang those songs. Over time, the songs were sung with movements and became a dance known as *Lili Royor* dance. He is a Tonsean folk song composer and a traditional dance trainer in and outside of schools, who lives in Girian. (Informant, Yosef, Untu, 2014).

Lili Royor songs contain expressions that possessed philosophical value of hard work, educational, helping each other, loving each other, patriotism, respecting parents and not forgetting one's own kin.

Nowadays, *Lili Royor* dance often performed as a ritual in ordinary shows like thanksgiving events or Thanksgiving Day, that endanger the existence of *Lili Royor* and subject it to diminution function and semantically change because it is no longer understood by the later generation of Tonsean ethnicity group. In Rahyono (2009:18), it is said that culture preservation is interpreted as efforts to maintain the presence of past cultural works to remain as they were.

Lili Royor is a part of Tonsean folksong treasure, which also accompanies the dance. It is distinctively sung continuously, verse per verse, and then it will be closed with phrases such as '*Lili Royor*', '*e royore*', '*Lili Royore*' at the end of the verse. The phrases in *Lili Royor* song are accordance to the dialect of five chosen villages, which are Tetey, Talawaan, Kaasar, Karegesan, and Tumuluntung.

The *Lili Royor* dance and song are categorized as verbal arts of Tonsean society by reviewing and analysing the Form as Lingual unit and cultural significance of the people. The analysis result will prove the lingual forms types, characteristics, and customs of Tonsean from ancient times until now expressed through song rhythm, lyrics, and verse.

B. Statement of Problem

This research is concentrated on a basic question: ‘which lingual forms are inserted in the lyrics of *Lili Royor* dance songs in North Minahasa?’ and this question will be specified further into the following questions:

1. Which Tonsean folk song lyrics are sung in *Lili Royor* dance?
2. What lingual forms are inserted in the lyrics of *Lili Royor* dance songs?

C. Objective of the Study

This research aims to:

1. describe several song lyrics sung in *Lili Royor* dance.
2. find and describe the lingual forms in the lyrics of *Lili Royor* dance song.

Cultural Anthropology Review about Mahzani Songs had been conducted in Woloan and Tara-Tara villages. The research of Talangi, Antonius. A (2017) entitled ‘*Mahzani, Suatu Kajian Antropologi Budaya*’. There were eight texts of Mahzani songs found in both villages: *Mahkaria*, *-mahpasini*, *-sumolloh*, *-makamberu*, *-mahwatu*, *-sempung*, *-weresi* and *pandagian*.

Talangi’s research (2017) is useful as a comparison on this linguistic research, which is to review cultural meaning through folksongs. The main problem is that this research does not analyse the linguistic aspects, but it does analysis and complete description on the cultural meaning of the Mahzani songs. The messages conveyed in the form of oral traditions is also done in this study through the *Lili Royor* folksongs.

Renwarin P.R (2012) produced an article titled ‘*Etnolinguistik Minahasa Sebuah Antologi*’, the edition is a collection of articles written by doctoral postgraduate students of University of Sam Ratulangi Manado that has a wide range of language, culture, folksong and folklore topics. Chapter I provides three variety of songs/folksongs like *Ayamo* by Luntungan, Grace (2012), which is a local pop song from Tonsea ethnic; the lyrics contain invitation to work immediately because dawn has come, the sun has risen (*ayamo*). Then, Renwarin, P.R reviewed the *Bomboya* song, a lamentation song from Tombulu ethnic that is sung in the middle of the night at the farewell between the deceased and the family left behind. The lingual units that begin with the taxonomical classification of verb, personal name, noun, preposition, adverb, conjugation and article as suggested in Spradley’s Taxonomy (1979) which used by the researcher along with the anthology of Etnology Minahasa (Renwarin, 2012) to analyze the lingual units to the context analysis. Therefore, Pakasi, J in Renwarin (2012) used Manadonese Malay morpheme analysis by dividing mayor word class of morpheme and minor word class of morpheme. Renwarin (2012:50-60) in *Bomboya* stated that Tombulu lamentation song, has different nuance by exploring the text, context, and symbolism of this old song that is sung by mass people on the night before the funeral. The analysis form will be used in this research by text and context analysis.

D. Research Methodology

This research applied qualitative descriptive method with linguistics approach. Qualitative descriptive method is used to describe the data. The linguistics approach is done by analysing and finding the form and lingual units which are morphology and parts of words found through out the Tonsean dance song *Lili Royor*.

II. Discussion

2.1 Morphology Analysis on *Lili Royor* Lyrics

The lingual units of *Lili Royor* song in the first verse entitled *ilampang wo ipayos* are morphologically analysed, and resulted as the smallest meaningful linguistic element. The meaningful linguistic forms are found if morpheme units are sorted into the smallest parts. The dividing process of the morphemes will result in morphological forms categorised as bound morphemes which are prefix, infix and suffix, and free morpheme which is basic morpheme.

Ilampang wo ipayos kumapey-kapey pəŋaleyan

Dadi-dadiden waŋu-waŋunən e royore

<i>ilampang</i>	‘walked’
<i>lampang</i>	‘moving forward’
<i>i</i>	‘prefix’ (passive)
<i>ipayos</i>	‘swaying’ / ‘swinging’ (on the spot)
<i>payos</i>	‘sway’ / ‘swing’
<i>kumapey-kapey</i>	‘reaching’
<i>kapey</i>	‘reach’
<i>kapey-kapey</i>	reduplication
<i>um</i>	infix of the morpheme ‘ <i>kapey</i> ’ (on going activity)
<i>pəŋaleyan</i>	‘hope’, ‘dream’ (noun)
<i>aley</i>	‘to hope’, ‘wish’ (adverb)
<i>pe- -an</i>	confix
<i>dadi-dadiden</i>	‘forever’, ‘long live’, (reduplication) (adverb)
<i>-ən</i>	suffix
<i>waŋuwaŋunən</i>	‘done, made more beautiful’
<i>wangun</i>	‘making, doing’
<i>waŋuwaŋun</i>	‘reduplication process’
<i>ən</i>	suffix
<i>e royore</i>	a form of addressing particle to make the song rhythm sounds more affectionate, ‘oh, my darling’.

2.1.1 Verb Lingual Unit Form

In the lyric *ilampay wo ipayos*, prefix *i-*, infix *-um-*, [konfix] *pe-* *-an* and suffix *-ən* are found, the particle *-e* is also found, then, reduplication affix is also found. The prefix *i-* in the morpheme *lampay* and *payos* is a bound morpheme that will possess meaning if they are put together with both of the free morphemes. It also applied to infix *-um-* in *kumapey-kapey* ‘reaching’. In Tonsean, there is no *kapey-apey* but infix *-um-* has to be inserted. In form of *dadi-dadidən* ‘better’ and *wənu-wənunən* ‘to be done’, the suffix *-ən* explained the meaning of the affix ‘to make’ or a suggestion, invitation to make something more, in line with the repeated reduplication process. The morphological forms of the first verse of *Lili Royor* lyric analysis result consists of several bound morphemes, free morphemes, combinations of morpheme, and allomorphs.

There are several morphemes composition with the same category, which is affixed morpheme, such as *ilampay* and *ipayos* that are found in the next verse.

Meimo kita ileon wo kita idadid pe

Ipalele pe, iyasar se opo?, ileon pe, ilihkoya? pe

Yo unkamayos kalawidən

paeləkən ne karia paeləkən tu?ud palihkoya yo unkamayos

<i>meimo</i>	‘come on’ (invitation)
<i>kita</i>	‘us’
<i>ileon</i>	‘playing’
<i>i</i>	‘prefix’
<i>leon</i>	‘to play’
<i>i</i>	‘prefix’ <i>di-</i> passive voice
<i>pe</i>	‘particle’
<i>ipalələ</i>	‘following’
<i>lələ</i>	‘follow’
<i>pe</i>	‘particle’
<i>iyasar</i>	‘instruction’
<i>asar</i>	‘imitate’
<i>se</i>	particle
<i>opo?</i>	‘ancestor’
<i>ileon</i>	‘playing’
<i>leon</i>	‘play’

<i>pε</i>	particle
<i>ilinjƙoya</i>	‘wiggling’
<i>i</i>	‘prefix’
<i>pε</i>	particle
<i>uŋkamayos</i>	‘more agile’
<i>uŋ</i>	prefix
<i>kalawidən</i>	‘long live’
<i>lawid</i>	‘safe’
<i>paɛləkən</i>	‘to be seen’
<i>ɛlək</i>	‘see’
<i>pa- -ən</i>	confix
<i>nε</i>	preposition
<i>karia</i>	‘best friend’
<i>tu²ud</i>	‘base’, ‘core’
<i>paliŋƙoya</i>	‘swinging’
<i>maəsa</i>	‘united’
<i>əsa</i>	‘one’
<i>ma</i>	prefix
<i>lalan</i>	‘way’
<i>witu</i>	‘there’

The form categorisation that repeatedly appear showed a distinctive feature or the mind-set of an ethnicity that were formed by a person’s speech or language. In this case, it can be seen from the language idioms in the verses and lyrics of *Lili Royor* song.

The data of *Lili Royor*, which consists of categorised verse and lyric idioms, are the smallest lingual forms that start from phonemic unit to sentence unit. The lingual form of the verse *ilampaŋ wo ipayos* has represented and proved that this verse is consisted of language forms, from the smallest phoneme and morpheme unit to the syntax level. The repeated forms are found in the words *ileoŋ* ‘playing’, *idadid* ‘safe’, *ilele* ‘following’, *iyasar* ‘instruction’, *ilinjƙoya* ‘wiggling’, all of them are meaningful smallest language units, that Nida (1952:60) called arbitrary morpheme, which means the relation between the sound of a morpheme and the meaning is highly conventional.

According to the word class, the phoneme, morpheme and words above are consisted of verbs, noun, adverb, pronoun, imperative and clitic.

Verbs in Word Type Category in *Lili Royor* Text

Verbs in the *Lili Royor* song lyric consist of basic verb and affixed verb. In the first verse. There are 6 affixed verbs found with the category of active verbs in the first verse, which are found in the form of *ilampaŋ*, *ipayos*, *kumapekapey*, *peŋalayan*, *dadi-dadidən*, *waŋuwaŋunən*. Each of the six types of affixed active verbs in the *Lili Royor* lyrics has a distinctive feature such as the form of *i-* in *ilampaŋ* and *ipayos*; on the beginning of the word, it functions as imperative mark because the word unit form is a lyric which will adjust to the dance movements and the rhythm of this *Lili Royor* song. The *i-* form, which is placed on the initial part of the word *ilampaŋ* ‘walking’ and *ipayos* ‘swaying’, is a form of command in the invitation category of the *Lili Royor* dance. The invitation is inexplicitly explained in both of these verb forms but the meaning is implied, which are; the first one is the entry song and the second one is to arrange the line of people while moving the legs and hands one after another.

The next linguistic analysis is the form *i-* in *ilampaŋ* and *ipayos*. It is found in the passive prefix category, which it means to move on the spot, such as *ilampang* ‘stepping’, but has the background of dancing context, therefore it means ‘stepping’ but not walking around. It also applied to the form *ipayos* ‘swaying’ on the spot, within the context of dancing meaning ‘waddling’ on the spot. The following paradigmatic analysis serves as verification:

<i>ilampaŋ</i>	‘stepping’
<i>ipayos</i>	‘waddling’
<i>idadid</i>	‘beautifying’
<i>iasar</i>	‘following’
<i>ileon</i>	‘playing’
<i>ilinkoya</i>	‘having fun’

The paradigmatic word arrangement above has proven that the phoneme *i-* in the morphemes *lampaŋ*, *payos*, *leon*, *asar*, and *linkoya* is basically categorised as passive prefix. The meaning of passive usually with the prefix *ber-*, but it would be differ from the context of the song, the phoneme *i-* can also be functioned as an invitation to step, to waddle, to play and to have fun.

The first verse of *Lili Royor* contain affixes repetition in the lyrics, they are *kumapekapey*, *dadidadidən* and *waŋuwaŋunən*. The repetition of these three words functioned as affirmation and invitation to achieve something; *kumapekapey* means ‘reaching’ (compare. Pinontoan, 1977). According to Pinontoan, reduplication by inserting *-um-* functioned as invitation, indication and a marker for tense aspect. Repetition forms with affix *-ən* in *dadidadidən* ‘arranged’, ‘made’, ‘better’, and in *waŋuwaŋunən* ‘more beautiful’ are indicative invitation, suggestion and affirmation so that the lines arrangement of people formed in the *Lili Royor* dance can be better and more beautiful.

Therefore, some reduplication forms through folksongs and the ones used for dance in Tonesean songs are more dominant, as displayed in affixed verbs: *ilampaŋ*, *ipayos*, *peŋalayan*, and partial reduplication form such as; *kumapekapey*, *dadidadidən*, *waŋuwaŋunən*.

The same form, which is imperative, is also found in the second verse with '*maimo*' that means 'come please', 'let's' and also means an invitation to do something, in this case to dance together'; that is why the words used are *kita maimo* 'let us', '*kita ileoŋ*' 'we play' *wo* 'and' '*kita idadi pɛ*'. In *Lili Royor* rhytem, these words are sung: *maimo kita ileoŋ wo kita idadi pɛ*. The two sentences in this lyric are coherent because they are connected with the conjugation *wo* 'and' thus making the word *ileoŋ* (playing) coherent or in line with with the word *idadid* (arranging), that if it related with the context becomes 'arranging' the line of people in the *Lili Royor* dance, while *ileoŋ* (playing) becomes 'dancing' corresponding to the context in the *Lili Royor* dance. Both the words *ileoŋ* 'dancing' and *idadid* 'arranging' in the text sentence *maimo kita ileoŋ wo kita diadid pɛ*, semantically and syntactically they became a coherent and cohesive connection between words and sentence thus it made a definition that according to Fairclough in Eriyanto (2009:286) is a unity of ideas or discourse. Fairclough divided discourse analysis into three dimension: text, discourse practice, and sociocultural practice; text is analysed linguistically by looking at the vocabulary, semantic and syntax. As well as coherence and cohesiveness, how each words and sentences are combined resulting in a definition.

The verb category in the next verse of *Lili Royor* lyrics consists of basic verb and affixed verb, which are the 8 types of affixed verbs: *ipalele* 'following', *iasar* 'alike', *iliŋkoya* 'wiggling', *paɛlɔkɔn* 'to be seen', *paliŋkoya* 'waddling', *ilele* 'following', *manembo-nembo* 'looking' (downward), *dimanŋkoy* 'coming through' and 1 type of basic verb *lalan* 'walking'.

There are three types of verbs in the third verse, which are 1 basic verb: *lalan* 'walking', and two affixed verb *lampanŋan* 'unity' and *ilele* 'following'.

There are two types of verb in the fourth verse, which are *manembonembo* 'looking, from a high place' and *dimanŋkoy* 'have passed through'.

In the fifth verse, which is *kayu wasian*, there are three types of affixed verbs: *timou* 'growing', *raris* 'planted' and *masaɛmpo* 'broken', 'collapse'.

There are three types of affixed verbs in the sixth verse, which are *tɛmbone* 'look', 'look at (it)', *mɛŋalɛy* 'pleading' and *kalawidɔn* 'safety'.

In the seventh verse, there are two categories of verbs which are affixed verb *ulampanŋan* 'moving' and verb *umpanjuma* 'plantation'.

Next, in the eighth verse, there are two types of affixed verbs, which are *tɛmbone* 'look' or 'look at (it)' and *mɛŋalɛy* 'pleading' or 'requesting'.

In the ninth verse, there are three types of basic verbs and affixed verbs, which are *sumosodo* 'hiking', *maŋɛ* 'go', *miŋkiri* 'passing through the edges'.

The next category in the tenth verse are 4 basic verbs and affixed verbs, which are *wɛndu* 'tired', *sumosod* 'hiking', *mɛnaŋ* 'go', *rumumɛr* 'sit'.

The verb category in the eleventh verse consists of three types of basic verbs and affixed verbs, which are *sixi* 'greeting', *sɛroan* 'noticed', and *mawɛrɛnan* 'meeting again'.

2.1.2 The Lingual Unit Forms Analysis of *Lili Royor* Lyrics in Kaasar Version

The *Lili Royor* dance song in Kaasar version has basic verbs and verbs with affix: *lumeon*, *lumaya*, *wangunanta*, *wiantana*?, *masunjkusunjudan*, *masawasawajan*, *matombotombolan*, *minakadiput*, *manembobembo*, *tembone*, *semajalejaley*, *tarandam*, *umpajalejaley*, *minawaranan*, *pa'yan*, *muntep*.

First, the lingual forms will be described by the following verb category:

<i>lumeong</i>	'playing'
<i>leong</i>	'play'
<i>um-</i>	infix
<i>lumaya</i>	'glad', 'happy'
<i>laya</i>	'happy' (basic form)
<i>wangun</i>	'to do, doing' (something)
<i>ta</i>	'particle'
<i>limepu</i>	'come', 'going'
<i>lepu</i>	basic form, 'come'
<i>im</i>	infix
<i>lingkaya</i>	'playing, dancing'
<i>ipewewaguno</i>	'to beautify'
<i>-ipe, -o</i>	confix
<i>maeleuludan</i>	'agree', unified
<i>elud</i>	'unified'
<i>mawerewerenan</i>	'facing each other'
<i>weren</i>	'eye'
<i>ma- -an</i>	confix
<i>kelang</i>	'walking'
<i>wangunen</i>	'making'
<i>-en</i>	'suffix'
<i>wiantana</i>	'on this land'
<i>wia</i>	'here'
<i>un</i>	'on'
<i>tana</i>	'land'

<i>masungkusungkudan</i>	‘meeting each other’
<i>sungkud</i>	‘to meet’
ma- -an	confix
<i>masawasawangan</i>	‘helping each other’
<i>sawang</i>	‘to help’
ma- -an	‘confix’
<i>matombotombolan</i>	‘supporting each other’
<i>tombol</i>	‘to support’

The verbs found in Talawaan and Kaasar version of *Lili Royor* lyrics are mostly verbs with affix such as prefix, infix, confix, suffix, and reduplication.

CONCLUSION

According to the explanation in this research, it can be concluded that in linguistics, especially morphology analysis of the *Lili Royor* dance song, the forms of *-i* are categorised into two types: 1. Passive prefix, 2. imperative. Passive prefix functions to do movements on the spot, not stepping away. Imperative functions as an order to “move it” in the dancing context as a sign to move from the spot.

The *Lili Royor* dance song lyric is dominated mostly by verbs with affix, reduplications that are suited to the movements and the rhythm of *Lili Royor* dance which based on the context that the dance has suggestion, advice, and invitation

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