

Analyzing the Meaning of *Tundu Tenang Curup* Poetry: A Semiotic Approach

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Published: 30/04/2025

How to cite (in APA style):

Kurnianto, Y. T. (2025). Analyzing the Meaning of *Tundu Tenang Curup* Poetry: A Semiotic Approach. *Retorika: Jurnal Ilmu Bahasa*, 11(1), 65-72. DOI: 10.55637/jr.11.1.11051.64-71

Abstract-This research investigates the semiotic dimensions of the Manggarai poem *Tundu Tenang Curup* using Ferdinand de Saussure's semiotic theory, focusing on icons, symbols, and indices to explore the interplay between signifiers and the signified. Employing a descriptive qualitative method through document analysis, the study reveals that the poem encapsulates cultural values such as communal harmony, resilience, and protection from malevolent influences, deeply rooted in traditional ceremonies like *Cear Cumpe* and *Wuat Wa'i*. These findings highlight the poem's role in embodying and transmitting Manggarai's cultural heritage. Moreover, translations into Indonesian and English broaden the poem's accessibility and illuminate its literary and cultural significance. This research underscores the critical role of semiotic analysis in understanding indigenous literature and advocates for the preservation of Manggarai cultural traditions.

Keywords: Manggarai Poetry, Semiotic Analysis, Cultural Values, Local Literature, Language Preservation.

I. INTRODUCTION

As social creatures, humans cannot live alone. Humans inherently rely on interaction. Interaction occurs when one individual meets another individual, and each individual is aware of the existence of the other party which causes changes in each of them. This is one of the characteristics of interaction. In addition to this characteristic, another characteristic of interaction is the existence of a time dimension, namely the past, present, and future. Interaction can occur in the past, present, and future. Furthermore, interaction has a specific purpose. In interacting with one individual another individual must have a purpose, for example asking for advice or giving advice to others. Giving advice can be done directly or indirectly

through literary works, such as poetry. And the most important feature is, in interaction, there is communication between individuals using arbitrary symbols. Furthermore, the symbol is called language (Noermanzah, 2019).

Language is defined as a means of communication used to express ideas and convey intentions, thoughts, and feelings to others (Rabiah, 2018). Language is said to be a vocal symbol that changes (Muin, Noortyani, & Elyani, 2021). According to Hamka (2016), language is spoken to the listener through a series of sounds encoded or sent by the speaker. Language has a very important role in interaction. With language, one can convey ideas, intentions, thoughts, and feelings to others. Conversely, a person can understand the ideas, intentions, thoughts, and

feelings of a person through language.

In language, literature is known as a work of art that uses language as its medium. Literature can be in the form of prose, poetry, drama, or fiction. Etymologically, the term literature comes from Sanskrit, namely "*shastra*" which means "text containing instructions" or "guidelines" (Nurahma, 2020). Literally, literature means letters, writings, or essays (Fadhil, 2019). Based on these definitions, it can be concluded that literature is a written text composed by someone as instructions or guidelines. In its development, the meaning of literature has become broader, which includes all works of art that use language as a medium (Pradopo in Kurnian, 2017) (Kurnia, 2017).

Language and literature are two things that are interrelated (Riana, 2020). Language is a tool to express literature, and literature uses language to convey its message, in other words, language is the medium used by literature. Literature can be in the form of prose, rhymes, drama, or fiction. Literature has several functions as follows; first, the informative function, which is the function of literature to convey information or knowledge. For example, historical novels can provide information about historical events. Second, is the affective function, which is the function of literature to express feelings or emotions. For example, love rhymes can be used to express one's feelings of love. Third, the social function, which is the function of literature to build and maintain social relationships. For example, folklore can teach moral values to the community. Fourth, is cognitive function, which is the function of literature to help us think and learn. For example, fiction can help us understand other people's points of view. And fifth, is aesthetic function, which is the function of literature to produce beauty. For example, rhymes can produce beauty through the use of words and their forms.

Apart from prose, rhyme, drama, or fiction, poetry is also the most widely used literary work to express the author's expressions or emotions. Poetry is defined as a literary work of rhythmic or patterned language. In addition, poetry can also be said to be the art of rhythmic composition, both written and spoken, designed to produce pleasure through imaginative, or deep thought (Irmawati, 2014).

Poetry consists of various types, but poetry has various types. According to (Lethbridge & Mildorf, t.t.) the types of poetry are as follows; lyric poems, narrative poems, descriptive poems,

and didactic poems. Lyric poems are relatively short non-narrative poems in which a speaker presents a state of mind or an emotional state. Lyric poetry retains some elements of song, so some Greek writers say that lyric poetry is a song accompanied by musical instruments such as the lute. Some categories of lyric poems are elegy, ode, sonnet, dramatic monologue, and epithalamion.

Next is narrative poetry. Narrative poetry provides a verbal representation, in rhyme form, of a sequence of interconnected events, it drives characters through a plot. Narrative poetry is mostly about love and heroism. Some categories of narrative poetry are as follows; epics, mock epics, and ballads. The next type of poetry is descriptive and didactic poetry. This type of poetry is a combination of lyric poetry and narrative poetry. Both lyric poetry and narrative poetry can contain long and detailed descriptions (dramatic poetry) or scenes in direct speech (dramatic poetry).

Poetry can be written in various languages (Irbah, Hardini, & Ansas, 2020), including the Manggarai regional language. One of the poems written in the Manggarai language is *Tundu Tenang Curup*. The poem is very popular among the Manggarai people. It is not uncommon for the poem to be recited by Manggarai people in overseas lands. Thus, people who are not from Manggarai can listen to the poem but do not understand the meaning behind it. Poetry written in local languages has its own characteristics, namely the use of local languages that are full of meaning and cultural values. Local language is the language used by the people in a region. Local languages have meanings and values that are inherent in the culture of the region. Therefore, poetry written in local languages can reflect the culture and values that exist in the region (Widarmanto, 2022). In general, poetry from local languages has the meaning of advice or teachings for the next generation. The next generation is the generation that will continue the regional culture. Therefore, poetry from local language can be used to give advice and hope to the next generation to maintain and preserve the culture of the region.

Readers or connoisseurs of poetry literary works need to understand the meaning contained in the poem in order to enjoy the work to the fullest (Astuti, 2013). By understanding the meaning of poetry, readers can capture the message that the poet wants to convey. In addition, understanding the meaning of poetry

can also increase readers' appreciation of literary works. In the context of poetry written in local languages, not everyone understands the meaning of the poem for the following reasons; (1) Not everyone masters the local language. (2) Poems written in local language often use symbolism and language styles that are not understood by people who do not master the local language. And (3) Poems written in local languages often depart from the cultural aspects of the region, so the meaning of the poem cannot be understood without understanding the culture of the region. Therefore, a study is needed to analyze the meaning of poetry written in local languages. This research can produce a document that provides an understanding of a poem written in a regional language. The document can contain an analysis of the meaning of the poem, both in terms of intrinsic and extrinsic elements. In addition, the document can also contain an explanation of the regional culture that is the background of the poem. With the document, people can understand the meaning of poetry written in local languages. This can increase people's appreciation of regional literary works. In addition, the document can also be a means to preserve the regional culture.

In analyzing the meaning of a literary work, a semiotic approach can be an option. Semiotics is one of the most interpretive communication research methods in analyzing texts, and its success or failure as a method rests on how well researchers are able to articulate the cases they study. (Mudjiyanto & Nur, 2013) says that semiotics is a communication research method that relies on the interpretation of texts. The success or failure of this method depends on the ability of researchers to explain the case they are studying clearly and convincingly. Pribadi & Firmansyah in Fatimah et al., (2019), semiotics plays an important role in building poetry in order to provide an overview and understanding to the reader. Semiotics is an approach that examines the sign system contained in literary works.

Based on the background that has been explained, this research examines the meaning of the *Tundu Tenang Curup* Poem. The meaning analysis carried out on the poem is reviewed from the semiotic theory initiated by Ferdinand de Saussure. The research questions of this study are; (1) What is the cultural and semiotic meaning of the *Tundu Tenang Curup* poem? And (2) How do the signs and symbols in the *Tundu Tenang Curup* poem reflect the Manggarai culture?

II. METHODS

In carrying out a study, methods are indispensable. Research methods are scientific ways to obtain data with specific purposes and uses (Sugiyono in Ali, 2022). This means that research activities must rely on scientific characteristics, namely rational, systematic, and empirical (Milasari, Syukri, Badarussyamsi, & Fadhil Rizki, 2021). This research employs a descriptive qualitative method, chosen for its ability to provide an in-depth exploration of cultural and symbolic meanings within the "*Tundu Tenang Curup*" poetry. By focusing on qualitative data in the form of words, this approach is well-suited for analyzing nuanced and context-dependent phenomena, particularly when using semiotic analysis.

The primary data source in this study is the written poetry text titled "*Tundu Tenang Curup*." The document study technique, a qualitative data collection method, was used to analyze this text. Document study involves systematically examining and interpreting documents to gain an understanding of the phenomenon under study (Sidiq & Choiri, 2019). The selection of "*Tundu Tenang Curup*" was based on its cultural and symbolic significance within the context of local literature. Additionally, supporting documents, such as cultural texts or prior interpretations, were consulted to enhance the analysis' depth and reliability.

A semiotic approach underpins this research, employing the theoretical framework proposed by Ferdinand de Saussure. Saussure's theory posits that a sign derives meaning from its linguistic and cultural context and comprises three important elements: icons, symbols, and indices. Furthermore, Saussure's model divides signs into two components: the signifier (the form of the sign) and the signified (the concept it represents) (Kasim, Soga, & Mamonto, 2022). This theory aligns with the research objective of deconstructing the layers of meaning embedded in the poetry.

The analysis process was conducted as follows:

- Identification of signifiers and signified. The poetry text was carefully read and annotated to identify its signifiers (words, phrases, and imagery) and their corresponding signifieds (underlying concepts or meanings).
- Categorization of signs. The identified elements were categorized into icons (resembling the object), symbols (culturally agreed meanings), and indices (directly

connected to the object).

- Contextual interpretation. Each element was analyzed within its linguistic and cultural context to uncover its intended meaning.

III. RESULT AND DISCUSSION

The poem *Tundu Tenang Curup* consists of 20 stanzas. The following is the complete poem;

TUNDU TENANG CURUP

- (Stanza 1) *Jongok lonto, tundu wangka pu'ung mose lino.*
 (Stanza 2) *Temba renca, rancak wancang,*
 (Stanza 3) *"ata pea'ang, ko ata one" hituy goetn.*
 (Stanza 4) *Tundu taka tundu,*
 (Stanza 5) *nuk laku turuk ende luju.*
 (Stanza 6) *Du turung tuju.*
 (Stanza 7) *Cear cumpe taen,*
 (Stanza 8) *kapu cauy lalong bakok,*
 (Stanza 9) *curup nega;*
 (Stanza 10) *"uwa haeng wulang, langkas haeng ntala,"*
 (Stanza 11) *"lema emas, kantis ati, rani nain."*
 (Stanza 12) *Tundu lele tundu,*
 (Stanza 13) *tenang laku duhu wangkan mai pala.*
 (Stanza 14) *Ledong natas labar kawen moeng mose,*
 (Stanza 15) *limbang tacik mbilar kawen mose dia.*
 (Stanza 16) *Neki cas lawa, padirs wai rentus sai.*
 (Stanza 17) *Lalong bakok wuat turung lakog,*
 (Stanza 18) *curup de ema luju;*
 (Stanza 19) *"neka mangas watang pangga, ronggo do'ong,"*
 (Stanza 20) *"lalong bakok koe duhu lakom' lalong rombeng duhu kolek."*

The poem above is still presented in the Manggarai local language. Therefore, the poem will be translated into Indonesian and English. This is so that the poem *Tundu Tenang Curup* is not only understood by the local Manggarai community but also understood nationally, even internationally. The poem was translated twice. The first translation was done by exploring the true meaning of each word. In addition, the first translation was also done without linking the meaning with any aspect. Meanwhile, the second translation was done by linking the meaning of the poem to the cultural aspects of the Manggarai region. Therefore, the results of the first and second translations will be different.

The following is the result of the first translation of the poem *Tundu Tenang Curup*;

TUNDU TENANG CURUP = TERMENUNG MENGENANG PESAN = PENSIVELY REMEMBERING THE MESSAGE

- (Stanza 1) *Jongok lonto, tundu wangka pu'ung mose lino = duduk berdiam diri, mengenang awal mula kehidupan = sitting in silence, remembering the beginning of life.*
 (Stanza 2) *Temba renca, rancak wancang = memukul dinding dengan kayu, mendegap lantai = hitting the wall with wood, gurgling on the floor,*
 (Stanza 3) *"ata pea'ang, ko ata one" hituy goetn = "orang luar, atau orang dalam" itu ungkapan = "outsider, or insider" is the expression.*
 (Stanza 4) *Tundu taka tundu = termenung-menung = pensive-minded,*
 (Stanza 5) *nuk laku turuk ende luju = saya ingat ucapan Mama = I remember what Mama said.*
 (Stanza 6) *Du turung tuju = saat akan tidur = when going to sleep.*
 (Stanza 7) *Cear cumpe taen = ia katakan membongkar tungku api = he said dismantling the furnace*
 (Stanza 8) *kapu cauy lalong bakok = ayam jantan putih dipegang dan dibopong = white rooster held and carried,*
 (Stanza 9) *curup nega = ucapannya = the words;*
 (Stanza 10) *"uwa haeng wulang, langkas haeng ntala" = bertumbuhlah hingga bulan, tinggi hingga bintang = grow to the moon, high to the stars,*
 (Stanza 11) *"lema emas, kantis ati, rani nain." = lidah emas, hati baik, suka menolong atau membantu = a golden tongue, a kind heart, helpful or accommodating.*
 (Stanza 12) *Tundu lele tundu = selalu mengenang = always reminisce,*
 (Stanza 13) *tenang laku duhu wangkan mai pala = saya mengenang/mengingat awal mula saya merantau = I reminisce/remember the beginning of my migration.*
 (Stanza 14) *Ledong natas labar kawen moeng mose = meninggalkan halaman ber-main, mencari kehidupan = leaving the playground, looking for life,*
 (Stanza 15) *limbang tacik mbilar kawen mose dia = menyebrangi lautan luas, mencari kehidupan yang baik = crossing the vast ocean, seeking the good life.*
 (Stanza 16) *Neki cas lawa, padirs wai rentus sai*

= rakyat berkumpul, luruskan kaki,
 mempertemukan kepala = people gather,
 straighten legs, bring heads together.
 (Stanza 17) *Lalong bakok wuat turung lakog* =
ayam jantan putih ketika ingin jalan = white
 rooster when it wants to go,
 (Stanza 18) *curup de ema luju* = *Bapa*
mengatakan = Father says
 (Stanza 19) "*neka mangas watang pangga,*
ronggo do'ong" = *jangan ada kayu besar yang*
tumbang menghalang, rintangan yang
menghentikan = no big logs to fall in the way,
 no obstacles to stop you,
 (Stanza 20) "*lalong bakok koe duhu lakom*"
lalong rombeng duhu kolem". = *ayam jantan*
putih ketika kamu jalan, ayam jago ketika kamu
pulang = white rooster when you walk, rooster
 when you go home.

The above translation was done by referring to the Indonesian-Manggarai dictionary written by Lon et al. in 2018 (Lon etc., 2018). Furthermore, the following is the result of the second translation and its meaning based on the Manggarai cultural context of the poem *Tundu Tenang Curup*;

**TUNDU TENANG CURUP = TERMENUNG
 MENGENANG PESAN = PENSIVELY
 REMEMBERING THE MESSAGE**

(Stanza 1) *Jongok lonto, tundu wangka pu'ung*
mose lino = *duduk berdiam diri, mengenang*
awal mula kehidupan, bagaimana saya
dilahirkan = sitting in silence, remembering the
 beginning of life, how I was born.
 (Stanza 2) *Temba renca, rancak wancang* =
memukul dinding dengan kayu, mendegap lantai
 = hitting the wall with wood, gurgling on the
 floor,
 (Stanza 3) "*ata pea'ang, ko ata one*" *hituy*
goetn. = "*apakah anak laki-laki, atau anak*
perempuan" *itu pertanyaanya?* = "Is it a boy, or
 a girl?" is the question.

Stanzas 1 to 3, have a meaning that is very closely related to the culture of the Manggarai people when giving birth to a child. When a woman is about to give birth, there is usually a husband who accompanies her in the delivery room. Childbirth is usually assisted by a child healer or called a village midwife. In the process of childbirth, not everyone is allowed to enter the delivery room, only certain people. The family of the husband or wife will usually wait outside the

room. When the woman has given birth to a baby and the couple's family hears the baby's cry, one of them is obliged to hit the wall with a piece of wood and also tap the floor loudly, then loudly ask "is the child born a boy or a girl?" The traditional healer will then answer "*ata pea'ang*" if the child is a girl and "*ata one*" if the child is a boy).

(Stanza 4) *Tundu taka tundu* = *termenung-*
menung = pensive,
 (Stanza 5) *nuk laku turuk ende luju* = *saya ingat*
apa yang diucapkan Mama = I remember what
 Mama said.
 (Stanza 6) *Du turung tuju* = *saat akan tidur* =
 when going to sleep.
 (Stanza 7) *Cear cumpe taen* = *ia mengatakan*
akan membongkar tungku api = he said he
 would dismantle the furnace,
 (Stanza 8) *kapu cauy lalong bakok* = *ayam*
jantan putih dipegang dan dibopong = a white
 rooster is held and carried,
 (Stanza 9) *curup nega* = *ucapannya* = the
 words;
 (Stanza 10) "*uwa haeng wulang, langkas haeng*
ntala" = *bertumbuhlah hingga bulan, tinggi*
hingga bintang = grow up to the moon, high up
 to the stars,
 (Stanza 11) "*lema emas, kantis ati, rani nain*" =
lidah emas, hati baik, suka menolong atau
membantu = tongue of gold, heart of gold, love
 to help.

From stanzas 4 to 11, there are 4 stanzas that are closely related to Manggarai culture, namely stanzas 7, 8, 10, and 11. These 4 stanzas are related to Manggarai culture, which is a traditional ceremony that must be carried out on 3-7 days after the baby is born. The ceremony is called "*Cear Cumpe*." "*Cear Cumpe*" is a ceremony to name the baby and confirm its identity (Yuliantari & Sukapti, 2022). Before this ceremony, the newborn baby is not allowed to leave the house. After giving birth, the mother and the baby will sleep around the fireplace or furnace known as "Sapo" in the Manggarai language for 3-7 days, before the "*Cear Cumpe*" (Serina, 2022). During the ceremony, the father of the baby or a close relative of the baby's wife or mother delivers a message or wish, such as; (1) "*uwa haeng wulang, langkas haeng ntala*" and (2) "*lema emas, kantis ati, rani nain*." The first message means that the baby is prayed to be given a long life and good health both body and soul and to grow and develop well. In addition, the

expression also means that a baby is prayed to grow up with high ideals and one day be able to achieve them. The second message means that a baby is expected to grow up to be a good person who is polite and brave. "*Lemah emas*" means well-spoken, "*kantis ati*" means kind, and "*rani nain*" means brave.

(Stanza 12) *Tundu lele tundu = selalu mengenang* = always remembering

(Stanza 13) *tenang laku duhu wangkan mai pala. = saya mengenang/mengingat awal mula saya merantau* = I reminisce/remember the beginning of my migration

(Stanza 14) *ledong natas labar kawen moeng mose = meninggalkan halaman bermain, mencari kehidupan* = leaving the yard to play, looking for a life

(Stanza 15) *limbang tacik mbilar kawen mose dia = menyebrangi lautan luas, mencari kehidupan yang baik* = crossing the vast ocean, looking for a good life

(Stanza 16) *neki cas lawa, padirs wai rentus sai = rakyat berkumpul, luruskan kaki,*

mempertemukan kepala = the people gather, straighten their legs, bring their heads together

(Stanza 17) *lalong bakok wuat turung lakog; = ayam jantan putih ketika ingin jalan* = white rooster when it wants to go on the road

(Stanza 18) *curup de ema luju = Bapa mengatakan* = Father says

(Stanza 19) "*neka mangas watang pangga, ronggo do'ong*" = *jangan ada kayu besar yang tumbang menghalang, rintangan yang menghentikan* = no big fallen logs to block, obstacles to stop

(Stanza 20) '*lalong bakok koe duhu lakom' lalong rombeng duhu kolek.*' = *ayam jantan putih ketika kamu jalan, ayam jago ketika kamu pulang* = white rooster when you walk, rooster when you come home

As in the *Cear Cumpe* ceremony, the *Wuat Wa'i* ceremony also contains a message as a prayer and hope. The message is conveyed to someone who will leave the Manggarai area to continue their education in order to achieve their dreams or seek a good fate. The message is conveyed in the form of figurative language as follows; (1) "*neka mangas watang pangga, ronggo do'ong*" and (2) "*lalong bakok koe duhu lakom' lalong rombeng duhu kolek.*" The first message means that a person who will leave the Manggarai area is prayed to be kept away from evil influences and all challenges and obstacles

on the way and in the process of achieving what is desired. The second message has a meaning that reminds someone who leaves the Manggarai area if they go well sent and are provided with advice if in the land of people or over-seas land to do good, act politely, and not boast. In addition, it means to be sincere in all efforts to achieve what is aspired to. When returning to Manggarai, you must become a rooster. Rooster in this context means a successful person.

Analysis based on icons, indexes, and symbols

Icons

The stanzas of the poem *Tundu Tenang Curup* that are included in the icon are;

- Stanza 1: "*uwa haeng wulang, langkas haeng ntala*" = grow up to the moon, high up to the Stars.

In stanza 1, there is the phrase "*uwa haeng wulang, langkas haeng ntala*" which means "grow up to the moon, high to the stars". This expression has similarities with the objects it represents, namely the moon and stars. The moon and stars are objects that are very large and tall. Therefore, the phrase "*uwa haeng wulang, langkas haeng ntala*" can be interpreted as a wish for someone to grow and develop rapidly, have high ideals and be able to achieve them.

- Stanza 19: "*neka mangas watang pangga, ronggo do'ong*" = no big logs that fall in the way, obstacles that stop you.

In stanza 19, there is the expression "*neka mangas watang pangga, ronggo do'ong*" which means "no big wood that falls down to block, obstacles that stop." This expression has similarities with the objects it represents, namely big wood and obstacles. A big log is an object that can block the path of a person. Obstacles are things that can stop or hinder someone on their way. Therefore, the expression "*neka mangas watang pangga, ronggo do'ong*" can be interpreted as a hope that there are no obstacles or obstacles that hinder one's growth and development, and hinder one's process in achieving what is aspired to.

Indexes

The stanzas of the poem *Tundu Tenang Curup* that are included in the icon are;

- Stanza 2: *temba renca, rancak wancang* = hitting the bamboo wall with wood, pounding

the floor

- Stanza 3: "*ata pea'ang, ko ata one*" hituy goetn = "an outsider, or an insider" is the expression.

In stanza 2, there is the expression "*temba renca, rancak wancang*" which means "hitting the wall with wood, pounding the floor." This expression has a causal relationship with the meaning it contains, which is an activity carried out to ask for and give instructions. Hitting the wall with wood will cause a loud noise while tapping the floor will cause vibrations that can be felt by others. Therefore, the expression "*temba renca, rancak wancang*" can be interpreted as a way to ask for guidance from others and give guidance to others. In this context, a person asks for clues as to whether a boy or girl is being born by hitting the wall with a piece of wood and banging the floor loudly while saying "*ata pea'ang, ko ata one*." The expression is found in stanza 2.

Symbols

- Stanza 17: *lalong bakok wuat turung lakog* = white rooster when it wants to walk
- Stanza 20: *lalong bakok koe duhu lakom, lalong rombeng duhu kolem* = white rooster when you walk, rooster when you come home.

In stanza 17, there is the expression "*lalong bakok wuat turung lakog*" which means "white rooster when you want to walk". And in stanza 20, there is the expression "*lalong bakok koe duhu lakom, lalong rombeng duhu kolem*." The phrases "*lalong bakok wuat turung lakog*" and "*lalong bakok koe duhu lakom*" have no natural resemblance to the meaning they contain, which is a prayer that one is kept away from evil influences and all challenges and obstacles in the journey and in the process of achieving what is desired. Therefore, the expressions "*lalong bakok wuat turung lakog*" and "*lalong bakok koe duhu lakom*" can be interpreted as a wish that one is always kept away from evil influences and all challenges and obstacles on the way and in the process of achieving what is desired. And the expression "*lalong rombeng duhu kolem*" which means "rooster when you go home" also has no natural resemblance to the meaning it contains, which is when a person who leaves the Manggarai area to continue his education in order to achieve his dreams or a good fate. Return-ing to his hometown must be a successful or successful person. Therefore, the expression "*lalong rombeng duhu kolem*" can be interpreted as someone who brings success and success to

their hometown.

IV. CONCLUSION

Based on this research, it can be concluded that the poem "*Tundu Tenang Curup*" in the Manggarai regional language holds profound meaning and embodies rich regional cultural values. Through a semiotic approach, this study identified symbols, icons, and indexes within the poem that convey hopes and prayers for personal growth, resilience in overcoming obstacles, and protection from negative influences on the journey toward achieving dreams. For example, specific phrases and imagery in the poem symbolize guidance, protection, and the values of perseverance deeply rooted in Manggarai culture.

The translation of the poem highlights its strong connection to traditional ceremonies such as "*Cear Cumpe*" and "*Wuat Wa'i*" which emphasize blessings and hopeful messages for individuals departing from home. These connections underline the poem's dual role as both a literary work and a vessel of cultural heritage, preserving and promoting the values and traditions of the Manggarai region.

This study contributes to a deeper understanding of Manggarai literature and its cultural significance, offering insights that can aid in cultural preservation and educational initiatives. However, the research has limitations, such as the potential influence of the researcher's perspective on the interpretation of symbols and cultural contexts. Additionally, challenges in accessing comprehensive documentation or differing viewpoints may have impacted the findings.

Future research could explore the reception of "*Tundu Tenang Curup*" within Manggarai communities or compare its themes and symbols to those of other regional poetry. Employing additional methods, such as ethnographic studies or interviews with cultural practitioners, may provide a more holistic understanding of its meanings and implications.

In conclusion, this study underscores the enduring relevance of "*Tundu Tenang Curup*" as a poetic and cultural artifact. Its rich semiotic and cultural layers not only celebrate Manggarai traditions but also inspire broader appreciation for the depth and resilience of regional literary heritage.

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