



## The Meaning of Denotation and Connotation in Lohidu Oral Literature in the Community in Tilamuta District, Boalemo Regency

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### ABSTRACT

Lohidu is an oral literature in the form of pantun in the Gorontalo language that is usually sung in various places, such as in rice fields, at sea, in gardens, on lakes, or in certain traditional events. This study aims to describe the denotative and connotative meanings in the oral literature of lohidu in the community in Tilamuta District, Boalemo Regency. The method used in this study is a qualitative descriptive method. The research data are in the form of lines and stanzas of lohidu that contain denotative and connotative meanings. The data source is the community in Tilamuta District, Boalemo Regency. Data collection techniques are observation, recording, and note-taking techniques. Data analysis techniques are data transcription, data translation, identifying denotative and connotative meanings, presenting data, and concluding the research results. The results of the study indicate that the denotative meaning in Lohidu oral literature is found in words that refer directly to the literal and objective meaning of the word. The denotative meaning of Lohidu oral literature is found in the use of nouns, verbs, and adjectives to describe an event. For example, the word *talohutu* describes a person making something and the word *ito'olo* describes a number of people who are more than one. Meanwhile, the connotative meaning in Lohidu oral literature contains criticism of deviant behavior and life advice, such as religious negligence, arrogance, infidelity, and respect for parents.

*Keywords: meaning of denotation, connotation, Lohidu, oral literature*

## Makna Denotasi dan Konotasi dalam Sastra Lisan *Lohidu* pada Masyarakat di Kecamatan Tilamuta Kabupaten Boalemo

### ABSTRAK

*Lohidu* adalah sastra lisan berupa pantun dalam bahasa Gorontalo yang biasa dilantunkan di berbagai tempat, seperti di sawah, di laut, di kebun, di danau, atau dalam acara-acara adat tertentu. Penelitian ini bertujuan untuk mendeskripsikan makna denotasi dan konotasi dalam sastra lisan *lohidu* pada masyarakat di Kecamatan Tilamuta, Kabupaten Boalemo. Metode yang digunakan dalam penelitian ini adalah metode deskriptif kualitatif. Data penelitian berupa baris-baris dan bait *lohidu* yang mengandung makna denotasi dan konotasi. Sumber data yakni masyarakat di Kecamatan Tilamuta Kabupaten Boalemo. Teknik pengumpulan data adalah teknik observasi, rekam, dan teknik catat. Teknik analisis data adalah transkripsi data, penerjemahan data, mengidentifikasi makna denotasi dan konotasi, menyajikan data, dan menyimpulkan hasil penelitian. Hasil penelitian menunjukkan bahwa makna denotasi dalam sastra lisan *lohidu* terdapat pada kata yang merujuk langsung pada arti kata secara literal dan objektif. Makna denotasi sastra lisan *lohidu* ditemukan pada penggunaan kata benda, kata kerja, dan kata sifat untuk menjelaskan suatu peristiwa. Misalnya, kata *talohutu* untuk menjelaskan orang yang sedang membuat sesuatu dan kata *ito'olo* untuk menjelaskan jumlah orang yang lebih dari satu. Sedangkan makna konotasi dalam sastra lisan *lohidu* berisi kritikan terhadap perilaku menyimpang dan nasihat kehidupan, seperti kelalaian beragama, kesombongan, perselingkuhan, dan menghormati orang tua.

*Kata kunci: makna denotasi, konotasi, Lohidu, sastra lisan*

Submitted  
18/12/2025

Accepted  
28/01/2026

Published  
29/01/2026

Citation	Madjid, I. Y., Ntelu, A., & Salam, S. (2026). The Meaning of Denotation and Connotation in Lohidu Oral Literature in the Community in Tilamuta District, Boalemo Regency. <i>Jurnal Pembelajaran Bahasa dan Sastra, Volume 5, Nomor 1, Januari 2026, 639-654</i> . DOI: <a href="https://doi.org/10.55909/jpbs.v5i1.1087">https://doi.org/10.55909/jpbs.v5i1.1087</a>
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Publisher  
Raja Zulkarnain Education Foundation

## INTRODUCTION

Lohidu is oral literature in the form of rhymes in the Gorontalo language. Lohidu can be sung by one or two people taking turns by reciprocating rhymes. Each stanza consists of four lines that may rhyme or not. Lohidu is conveyed orally in the form of rhythmic rhymes and verses that are sung, often accompanied by traditional musical instruments such as the harp. According to Tuloli (2003), lohidu is a rhyme that is generally created by young people and used in social settings and sung by young men and women. Lohidu is usually chanted in various places, such as in rice fields, sea, gardens, lakes, or at certain traditional events. Its function is not only as entertainment, but also as a tool for education, advice, social satire, and cultural ritual. The contents of lohidu reflect the daily life experiences of Gorontalo people, ranging from love, marriage customs, religious piety, to social criticism of injustice or deviant behavior.

Despite using the Gorontalo language, the meaning of the Lohidu oral literature is not easily understood by the Gorontalo people. This is due to their limited knowledge of the literal meaning of the words used in Lohidu. The implicit meanings in Lohidu are only understood by the Lohidu singers themselves or by traditional elders and older people who have a deeper understanding of Lohidu. Efforts to understand the true and implicit meanings of Lohidu oral literature involve interpreting each word, phrase, and sentence used in the oral literature. In Indonesian, these two meanings are called denotative and connotative meanings.

Based on these definitions, Lohidu has both denotative and connotative meanings. A researcher from the Gorontalo tribe who does not yet fully understand the meaning of this oral literature felt compelled to study the denotative and connotative meanings in Lohidu oral literature. Through this research, the researcher hopes to uncover the denotative and connotative meanings of Lohidu oral literature. As the next generation of the Gorontalo people, the researcher feels a responsibility to preserve Lohidu oral literature for future

generations as part of Indonesia's regional literary heritage.

Lohidu was chosen to study its denotative and connotative meanings because this oral literature is fading in the Gorontalo community, and no one has researched its denotative and connotative meanings. Lohidu has disappeared in several areas of Gorontalo, with even the younger generation no longer familiar with it. Just as its works are no longer recognized by the community, so too is the meaning of this oral literature. This has an impact on the extinction of Lohidu oral literature if it continues to occur without anyone paying attention. This research specifically selected the community in Tilamuta District, Boalemo Regency as the object of study because this region has traces of the Lohidu tradition, even though its existence is starting to fade. By examining Lohidu spoken by the community in Tilamuta District, it is hoped that a clear picture can be obtained regarding the level of understanding, acceptance, and challenges of preserving Lohidu amidst the current of modernization.

Based on this description, this research is directed at two research focuses: 1) What is the denotative meaning contained in Lohidu oral literature among the community in Tilamuta District, Boalemo Regency? 2) What is the connotative meaning contained in the oral literature of lohidu in the community in Tilamuta District, Boalemo Regency?

Based on the problem formulation, this study aims to describe the denotative meaning contained in the Lohidu oral literature of the people of Tilamuta District, Boalemo Regency, and the connotative meaning contained in the Lohidu oral literature of the people of Tilamuta District, Boalemo Regency.

This research provides benefits for researchers, readers, and students. For researchers, this research provides in-depth insight into the Lohidu oral literature of the Gorontalo region. This research allows researchers to deepen their understanding of semantic theory, particularly denotative and connotative meanings. For readers, this



research serves as a useful source of information to increase knowledge and insight into Lohidu as Gorontalo oral literature. Readers will learn about the Gorontalo culture, which is full of life values, by understanding the denotative and connotative meanings of Lohidu oral literature. For students, it helps them recognize and appreciate Lohidu oral literature as a local cultural heritage that possesses aesthetic value and profound meaning. It also fosters students' appreciation of Lohidu oral literature as part of local cultural richness. By studying regional literature, students not only learn the form and content of lohidu but also understand the cultural, social, and moral values contained within. This can strengthen students' love and pride for their own regional culture.

Oral literature is a type of regional literary work that plays a role in cultural preservation. One of its functions is as a medium for conveying the norms, customs, and values of a region's society from generation to generation. According to Hutomo (1991:1), oral literature represents the culture of a community living in a region, transmitted through oral tradition. Oral literature reflects the cultural identity of the community and serves as a means of strengthening the identity of a community group.

The study of denotative and connotative meaning in lohidu oral literature uses semantic theory, which focuses on denotative and connotative meaning. Aminuddin (2008:15) emphasizes that semantics, originally derived from Greek, carries the meaning of indicating or interpreting and is fundamentally related to the study of meaning. If one argues that meaning is an essential aspect of language, then semantics is one of the elements of linguistics. Chaer (2021:2) argues that semantics is the science of language that studies how linguistic symbols relate to the objects they symbolize. Thus, semantics is a part of linguistics that studies meaning in language, including the relationship between linguistic signs and the objects they represent. Meaning according to Djajasudarma (2012:7) is the relationship between various elements in language, especially words.

Meanwhile, according to Kridalaksana (2008:48) meaning includes (a) the intention conveyed by the speaker, (b) how language influences human understanding of perception or behavior, (c) the relationship between language and the world outside of language or between statements and everything related to them, and (d) how to use linguistic symbols. Chaer (2021:59) categorizes meaning based on various criteria. Based on semantics, meaning is divided into several types, such as lexical and grammatical meaning. Based on the presence or absence of reference, meaning can be divided into referential and non-referential meaning. Based on the presence of sense value, there are denotative and connotative meaning. Furthermore, there are also differences in meaning based on precision, such as the meaning of words and terms, or general and specific meanings. Differences in meaning can also be seen from other perspectives, such as associative, collocative, reflective, idiomatic, and so on.

This study focuses solely on denotative and connotative meaning. Arifin and Tasai (2009:28) emphasize that denotative meaning is objective and consistent with reality. Meanwhile, Parera (2004:90) suggests that denotative meaning is the original or basic meaning that first appears, is understood from the beginning, and reflects the meaning that corresponds to reality as it is. According to Pateda (2001:99), denotative meaning is the original meaning of a word and is not influenced by external circumstances. Subroto (2019:47) states that connotative meaning relates to the positive or negative meaning of a word. This aligns with Chaer's (2021:65) view, which emphasizes that connotative meaning is an additional layer of meaning resulting from the user's emotional feelings, which can include positive, negative, or neutral feelings toward the object or concept mentioned in the word. Previous research relevant to this study includes Nailatul Nuri Jadidah's (2021) study, which found 85 items containing denotative and connotative meanings in Najhaty Sharma's novel *Dua Barista*. This study is relevant because both studies examine denotative and connotative

meanings, but with different objectives. Furthermore, Safrin's (2020) study examined connotation in the Muna language of Muna students in Gorontalo. The results showed seven types of connotations in the Muna language, divided into positive and negative connotations. Finally, Harto Malik's study examined the structure and rhyme scheme of lohidu. The results showed that lohidu shares similarities with Malay pantun, with a four-line structure (two lines of sampiran and two lines of content) and an abab or aabb rhyme scheme. This study is relevant because both studies lohidu focus on structural and form aspects, while this study continues that study by emphasizing the analysis of denotative and connotative meanings contained in lohidu.

## METHOD

This research is a qualitative descriptive study with a semantic approach. This study attempts to examine the denotative and connotative meanings in Lohidu oral literature through the lens of semantic theory. Sugiyono (2011:9) defines qualitative descriptive research as a research method used to examine natural, objective situations in which the researcher acts as the primary instrument. The research data consists of lines or stanzas of Lohidu oral literature, each with its own denotative and connotative meanings. The data source is the Lohidu-speaking community in Tilamuta District, Boalemo Regency.

The data collection techniques used were observation, recording, and note-taking. The observation technique provided an initial overview of how many people spoke lohidu. The recording technique was used to record informants reciting lohidu using mobile phones. The note-taking technique was used to record the lohidu utterances delivered by informants.

According to Mahsun (2012:253), data analysis techniques are efforts made to classify and group data. The data in this study were analyzed using semantic analysis techniques with a text analysis model based on the theory of denotative and connotative meanings. The steps were: (1) data

transcription, namely transferring recorded data into written form; (2) data translation, namely translating all data that had been transferred into written form into Indonesian; (3) selecting lohidu verses that had denotative and connotative meanings for further analysis; (4) identifying denotative and connotative meanings based on the words, phrases, and structures of lohidu; (5) interpreting the denotative and connotative meanings according to the words in each verse contained in the Lohidu oral literature; (6) presenting and interpreting the denotative and connotative meanings of each verse; (7) concluding the meaning of Lohidu as the final step of the analysis.

## RESULTS

### 1. Denotative Meaning in Lohidu Oral Literature

Denotative meaning is the true meaning of a word as defined in a dictionary. Denotative meaning is the meaning of a word agreed upon by language users. The denotative meaning contained in the Lohidu chanted by the people of Tilamuta District is demonstrated as follows.

- a. Peace be upon you, peace be upon you  
*Waalaiikumussalam*  
Waalaiikumsalam  
*To kepalala kambungu*  
To kepala desa  
*To kepala imammu*  
To the head of imam

The third and fourth lines of the Lohidu stanza above contain denotative meaning. This is evident from the use of the words kapala, kambungu, and imamu. The word "kapala" means head, "kambungu" means village, and "imamu" means priest. In the Lohidu text above, "kapala kambungu" refers to a village leader or head, someone elected by the community and responsible for village governance. Meanwhile, "kapala imamu" refers to the village imam, or someone responsible for leading congregational prayers, reciting Friday sermons, leading prayers at celebrations, and caring for the dead. Therefore, the words "kapala," "kambungu," and "imamu" in the text



have their true meanings, as they refer to the village head and the imam, or religious figure. These words serve as greetings to the village leader and religious figure in the Lohidu text. The Gorontalo people highly respect village heads and religious figures in their daily lives. This is evident in the Lohidu verse above, where when someone chants the Lohidu text, there are greetings addressed to the village head and the imam.

b. Bismillah, my tabarur, In the name of Allah, I seek blessings

*Bisimilah tabaruku*

Bismillah, my beginning

*Bisimilah momulai*

In the name of Allah, I begin

*Eya talohutu*

Allah who created

*Odelo po'ela mai*

Please remember

The third and fourth lines of the above stanza contain denotative meaning. This can be seen from the use of the words Eya, talohutu, and po'ela. The word Eya means God/Allah Taala, the word talohutu means doing the work of making or creating something, while the word poela means remember. The words Eya, talohutu, and po'ela in the above lohidu have a true meaning, because what is meant by the third and fourth lines is God who creates so that humans can remember. This can be said that the meaning of the line "Eya talohutu, odelo po'ela mayi" is God who creates, please remember. The above lohidu line serves as a warning and criticism to humans not to forget Who has created them into this world. Worldly pleasures sometimes make humans forget their Creator and do as they please in the world.

c. Eya wau batanga Allah and self/body

*Batanga wau Eya Self*

body and Allah

*Mola rawa-rawantea*

Intertwined

*Mola tutuanga*

Interconnected

The first, third, and fourth lines of the Lohidu verse above contain denotative meaning. This can

be seen from the use of the words batanga, rawa-rawantea, and tutuanga. The word batanga in the first line has a literal meaning, because what is meant by batanga is the human body or one's own body. Furthermore, the word rawa-rawantea means bound, while the word tutuanga means connected. The meaning of the words rawa-rawantea and tutuanga in the Lohidu above is the inseparable relationship between humans and God, the Creator of the universe, due to their bond.

Humans were created by Allah Taala for the purpose of worshiping Him. Furthermore, humans were also created as caliphs on earth, tasked with managing and prospering nature and doing good to others. Humans need God, because God is the creator of the universe and all its contents, including humans themselves. As created beings, humans are absolutely dependent on Allah Taala, both for their survival and their purpose in life. God provides all human needs, both physical and spiritual, as well as guidance for living life.

d. Siluku mota batanga Interpreting the self/body

*Batanga siluku mota Self*

body interpreted

*Eya illabota*

Allah surpassed

*Eya illambanga*

Allah stepped over

The denotative meaning of the Lohidu verse above is found in the first, second, and fourth lines. This can be seen in the words siluku, illabota, and illambanga. The word siluku means to interpret or understand. The word siluku in the Lohidu has its true meaning, as the first line refers to interpreting the self. Then, the word illabota means surpassed and the word illambanga means stepped over. Denotatively, the line "Eya illabota, Eya Illambanga" means that God has been surpassed and stepped over. Overall, this verse conveys the meaning that after interpreting or understanding oneself, it turns out that Allah Taala has been surpassed and overstepped. Self-interpretation is done to recognize the shortcomings or mistakes made throughout life. After a very long process, the result is that oneself has committed actions that deviate from what is taught by religion.

e. *Bolo ma'apu hawana*

Forgive parents

*Bolo ma'apu hidia*

Forgive women

*Ati'olo batanga*

Truly self-pity

*Mahe oloihia*

Forgiveness

The fourth line of the Lohidu verse above contains denotative meaning. This is evident in the use of the word *oloihia*. The word *oloihia* means neglected or neglected. This word has a literal meaning, as the listener immediately understands what the fourth line of the Lohidu verse means. This action is inappropriate for one's own body, which will cause the body to lose its strength. Therefore, the meaning of the line "*ati'olo batanga, mahe oloihia*" is a body that is neglected or no longer properly cared for.

f. *Ito'olo he hulo'a*

We are also sitting

*Awati olo uwamu*

What a pity

*Openu mo tunggo'a*

Let us point at each other

*Utodelomo batangamu*

What is within you

The first and third lines of the Lohidu verse above contain denotative meaning. This is evident in the words *ito'olo*, *he hulo'a*, and *mo tunggo'a*. The word *ito'olo* indicates more than one person, and the word *he hulo'a* means sitting. This word has a literal meaning because the first line refers to more than one person sitting. Meanwhile, the word "*mo tunggo'a*" means pointing fingers at each other. This Lohidu verse depicts two people arguing over a problem. The meaning of the line "*openu mo tunggo'a, utodelomo batangamu*" is to reveal and find fault or something within a person by pointing fingers.

g. *Tawa-tawaluwa pintu*

door facing each other

*Tawa-tawaluwa bele*

house facing each other

*Lo bite didu lohintu*

sailing without asking

*Lo bite didu lolele*

sailing without telling

The Lohidu verse above has a denotative meaning contained in the use of the words "*tawa-tawaluwa*", "*door*", "*bele*", "*lo bite*", "*lohintu*", and "*lolele*". The word "*tawa-tawaluwa*" means facing each other, "*door*" means door, and "*bele*" means house. The words "*tawa-tawaluwa*," "*pindu*," and "*bele*" in the first and second lines of the lohidu above have their true meanings, as they refer to the position of the door and the house facing each other or close together, so that when someone stands in one house, the house opposite is visible. Furthermore, the word "*lo bite*" means to sail, and the word "*lohintu*" means to ask, while the word "*lolele*" means to inform. The use of these words aligns with the meaning of the line "*lo bite didu lohintu, lo bite didu lolele*," which refers to sailing silently without saying anything. Even though houses face each other, it doesn't guarantee that neighbors will invite or inform each other about activities.

h. *Didi-didi to damahu*

Rain in Damahu

*Didi-didi to pontolo*

Rain in Pontolo

*Teya polodulahu*

Here it's the dry season

*Teya peyahu'olo*

Here it's dusty

The lohidu verse above contains the denotative meanings contained in the words "*didi-didi*," "*polodulahu*," and "*peyahu'olo*." The first line has a literal meaning, as the word "*didi-didi*" refers to it being rained, or that the rainy season has begun in Damahu. "*polodulahu*" means the dry season, while "*peyahu'olo*" means dusty. These two words have a literal meaning, as the third and fourth lines of the Lohidu refer to the dry season, which causes drought and dust to fly around a certain place. This Lohidu verse depicts the real situation of seasonal changes, which are not always uniform across regions. For example, in one place the rainy season has entered, while in another place the dry season is in progress. Thus, the Lohidu verse not only reflects the actual natural situation but also empha-



sizes that this oral literature records and reflects the people's lived experiences directly based on the realities they face every day.

- i. *Ma'apu tilohidia*  
Sorry woman  
*Ma'apu tilosudara*  
Sorry brother  
*Opipiohu dunia*  
World improvement  
*lowali lo musawara*  
Occurs through deliberation

The third and fourth lines of the Lohidu verse above have denotative meaning. The words *opipiyohu*, *dunia*, and *musawara* in the Lohidu verse represent the literal meaning. The word *opipiohu* means improvement, and *dunia* means the earth and all its contents, while *musawara* means deliberation. Deliberation is a process of discussion or collective negotiation to reach a mutual agreement or decision, usually conducted by a group of people in a forum or meeting. Denotatively, the third and fourth lines imply that world improvement or a better world can be realized through deliberation. Deliberation is conducted to determine decisions regarding how the world will be managed in the future, so that this world does not experience destruction.

- j. *Ma'apu tilohidia*  
Sorry woman  
*Ma'apu tolosudara*  
Sorry brother  
*Batanga lo watotia*  
My self  
*Tatapu topotala*  
I will still be in trouble

The third line of the Lohidu verse above contains denotative meaning. This can be seen in the use of the word "topotala." The word "topotala" means misfortune or calamity. This word describes a negative event that will be experienced and cannot be avoided. This word has a true meaning, because the fourth line of the Lohidu refers to the constant occurrence of accidents. Accidents are part of the human journey that must be accepted with awareness, because their existence is inseparable

from the will of the Almighty, as fate or destiny has been predetermined. So, the meaning of the line "batanga lo watotia, tatapu topotala" is that one will inevitably experience accidents. These events cannot be prevented or avoided, as they are like destiny inherent in each individual.

## 2. Connotative Meaning in Lohidu Oral Literature

Lohidu oral literature is generally created to entertain oneself when tired from work. The Gorontalo people sing lohidu to motivate themselves while working and to enliven the quiet atmosphere on the plantations. Initially sung purely for entertainment, the oral literature has evolved over time into songs containing messages, satire, and advice in a subtle and wise manner. The words used in lohidu lines have not only denotative but also connotative meanings. This section presents the results of research aimed at answering the problem formulation related to the connotative meanings in lohidu oral literature among the people of Tilamuta District, Boalemo Regency.

- a. *Bisimilah taburukku*  
In the name of Allah, begin  
*Bisimilah momulai*  
In the name of Allah, begin  
*Eya talohutu*  
Allah who makes  
*Odelo po'ela mai*  
Please remember

The word *talohutu* denotatively means to create or produce something. However, in this context, the word *talohutu* connotatively refers to the ability or power of God as the creator of the universe. This meaning not only emphasizes the physical process of creation but also conveys the understanding that everything in this world was created by the will and power of God Almighty. The word "talohutu" in this context encourages people not only to acknowledge God's existence but also to cultivate a spiritual awareness that we live within the order determined by Him.

Meanwhile, the word "po'ela," meaning "remember," in the line "odelo po'ela mai," also car-

ries the connotation of a reminder to reflect, remember, and recognize the greatness of Allah Taala in daily life. This word serves as a gentle rebuke to those who frequently neglect to carry out His commands. The people of Gorontalo, who are predominantly Muslim, believe that Allah Taala is the creator of the universe. However, in their daily lives, many violate religious teachings, such as gambling, consuming alcohol, acting arrogantly, neglecting prayer, and other deviant behavior. Therefore, the line "Eya talohutu, odelo po'ela mai" does not convey the existence of Allah Taala, but rather serves as a reminder to the community to always remember Him and improve their behavior in accordance with religious guidance.

b. *Siluku mota batanga*

Interpreting oneself

*Batanga siluku mota*

Self is interpreted

*Eya illabota*

Allah is preceded

*Eya illabota*

Allah is overstepped

The word *illabota*, meaning surpassed, has connotations of arrogance. In the line "Eya illabota," this word describes the attitude of humans who behave and act as if they have a higher position and power than God Himself. This attitude is reflected in everyday life when a person feels capable of controlling everything without regard for the teachings, commands, or prohibitions of Allah Taala. For example, someone who believes more in their own power or the power of other creatures than in the power of God, or a shaman who claims to be able to predict the future and cure all diseases. This kind of behavior demonstrates arrogance, as it indirectly positions humans as if they possess the same or even greater power than God Almighty.

Furthermore, the word "illambangana," meaning "stepped over," in the line "Eya illambangana," is not interpreted as "stepped over," but rather as a depiction of a person making a decision or taking an action without first asking or waiting for guidance from God Almighty. This attitude demon-

strates hasty and arrogant behavior, as if humans do not need guidance and help from God Almighty. This can be seen when someone determines their life path solely based on logical calculations or personal ambition, without considering religious values or seeking guidance through prayer. For example, someone decides to start a business in ways that harm others, or takes major steps in life solely for worldly gain, without considering God's pleasure. This puts humans at risk of serious error, as they believe they can control everything without divine intervention.

c. *Bolo ma'apu hawana*

I apologize to my parents

*Bolo ma'apu hidia*

I apologize to my women

*Ati'olo batanga*

I feel sorry for my body

*Mahe oloihia*

I have been neglected

The word *oloihia* has the connotation of an action reflecting a lack of concern for the body or oneself. Literally, *oloihia* means to be neglected, but in this context, it is interpreted as behavior that no longer properly cares for or maintains the body. The body, used for work, thinking, and carrying out various activities in daily life, should receive attention, adequate nutrition, rest time, and adequate care to remain fit and healthy. However, this expression implies a human attitude that neglects the body's own needs, as if the body has no importance.

In real life, this can be seen in people who push themselves to work beyond their physical limits, neglect a healthy diet, lack sleep, or even allow their bodies to lack rest in order to achieve work goals. The word *oloihia* in this context is synonymous with neglecting the body, treating it carelessly without considering the balance between use and care. A healthy body is the mainstay of every activity. Ironically, many people are reluctant or neglectful of caring for their bodies, even though they are constantly used for heavy and tiring work. This expression serves as a reminder that loving and caring for one's body is part of expressing gratitude for the blessing of health bestowed by God.



d. *Ito'olo he hulo'a*

We are also sitting

*Awati olo uamu*

What a pity

*Openu mo tunggo'a*

Let's point at each other

*Utodelomo batangamu*

What's in you

Denotatively, the word *tunggo'a* means to point at something with a finger. However, in the context of *lohidu* above, pointing connotes blaming, finding fault with others, or exposing someone's bad behavior. The word "pointing" is a term used to reveal something about someone. The line "*Utodelomo batangamu*" (meaning "what is in you") refers to something within a person. However, connotatively, this phrase implies a deficiency, weakness, mistake, or problem within a person that they attempt to hide or divert by blaming others. Sometimes, people refuse to admit their own mistakes and instead divert attention by finding fault with others. Therefore, these two lines serve as a satire on irresponsible behavior, as well as the importance of introspection and self-awareness before judging or blaming others.

e. *Tawa-tawalua pintu*

door facing each other

*Tawa-tawalua bele*

house facing each other

*Lo bite didu lohintu*

sailing without asking

*Lo bite didu lolele*

sailing without telling

The *lohidu* verse above has the connotation of two neighbors who do not inform or interact with each other. Houses facing each other do not guarantee a close relationship between neighbors. The *lohidu* above describes a situation where someone carries out an activity without asking or informing the other party. This often occurs in social life, where two neighbors who are physically very close rarely interact, even refusing to help each other when one is in need. This can be caused by a lack of communication, awkwardness, differing interests, or a lack of distance due to a reluctance

to get involved in their neighbor's personal affairs. For example, when one neighbor holds a celebration or is facing difficulties, this neighbor chooses to remain silent and not involve the other neighbor, even though their houses facing each other would facilitate mutual assistance.

f. *Ma'apu tilohidia*

Sorry woman

*Ma'apu tilosudara*

Please brother

*Opipiohu dunia*

Repairing the world

*lowali lo musawara*

Occurring through deliberation

The *lohidu* verse above contains the connotative meaning found in the line *opipiohu dunia*, which means repairing the world. Denotatively, the word "world" refers to the earth or the place where humans live. However, in this context, the world connotes human life as a whole, encompassing social, moral, cultural, and religious aspects. For the Gorontalo people, the world is defined as the living conditions of people within a region, both in terms of social relationships and shared values. Therefore, the expression "improving the world" does not only refer to physical or environmental improvements, but also carries a profound message to improve lifestyles, strengthen relationships between people, and uphold noble societal values. This improvement encompasses the creation of peace, prosperity, and harmony in society, where citizens live side by side in harmony, helping each other, and free from discrimination and injustice. Achieving a prosperous world requires deliberation to reach mutual agreements without any party feeling disadvantaged.

g. *Botulai yio nta'u*

Rise up, my dear

*Longgola bo to pango*

Why only in the yard?

*Otutu silaki wa'u*

It really hurts me

*Lo'iamu olawango*

You said it was a spider's nest

Lexically, the word *olawango* means "there's a spider's web." However, in the context of the *lohidu* oral literature mentioned above, it has the connotation of a dirty house. In Gorontalo society, spider webs are associated with dirt or uncleanness. *Olawango* describes a house filled with spider webs stuck to the ceiling and walls. The presence of these spider webs is a sign that the house is unkempt and never cleaned. In the Gorontalo community, a dirty house filled with spider webs reflects negligence, indifference, or even a emptiness of life within. The word *olawango* can cause anger or resentment when associated with cleanliness. This is evident in the verse above, as seen in the line *otutu silaki wa'u, lo'iamu olawango* (I'm truly hurt, you say there's a spider's web). Someone who is said to have a spider's web feels hurt because they are offended by being told they don't clean their house often.

h. *Wanu tuhata popa'i*

If the prediction is correct

*Pomaso lo ayua*

Enter the forest

*Tu'udu mongolola'i*

It should be the men

*Mo bale mola lo mongobua*

Those who cheat on women

The phrase *tu'udu mongolola'i, mo bale lo mongobua* (it should be the men who cheat on women) has the connotation that cheating is not something women should do. Essentially, cheating is wrong for both men and women. Infidelity can damage trust, hurt partners, and cause problems or fights in relationships.

However, in the view of some Gorontalo people, infidelity by men is often considered more normal. This stems from the view that men can have more than one partner, so if they cheat, it is still tolerable. However, this view has sparked a long debate, with some agreeing and others rejecting it as it contradicts the values of justice and equality in relationships. Unlike men, women are seen as not being allowed to cheat or cheat on their partners. If a woman cheats, it is considered to lower her self-esteem, damage the family's reputation,

and violate the norms of decency and honor held in high esteem in society. The verse above serves as a rebuke to women who are cheating, as such actions are only appropriate for men. Thus, this line illustrates the rules that restrict women's behavior in finding a partner.

i. *Bele dupi molanggato*

High plank house

*Tu'adio meseli*

Concrete stairs

*Ohila modianggato*

Likes to step

*Tiamo lio buheli*

Father is fierce

The third line of the verse contains the connotation evident in the word *modianggato*. Literally, *modianggato* means to step or move forward. However, in the context of *lohidu* above, this word means to propose. The word *modianggato* emphasizes that the process of proposing is seen as a journey or important stage in life. The word "*langkah*" is used to describe a man's courage in expressing his intentions to a woman. *Lohidu* describes a man who already has the intention or wants to propose to a girl, but is afraid of the girl's father.

j. **Wa'u ma'o lotali hula**

I went to buy sugar

*Na'o-na'o li Tawata*

Going with my brother

*To'uito hetumula*

We who are still alive

*Po'otoloma ti papa*

Always remember father

Denotatively, the fourth line of *po'otoloma ti papa* means always remember father. In this context, the word *po'otoloma* is not just about remembering in the mind, but also carries the connotation of a command to protect, care for, and visit the father. Even if a child is married or has a family of their own, they must not forget their father's role and presence. Children are still obligated to make time to visit their father, check on his health, and care for him lovingly, especially when the father is sick or living alone. In today's reality, many children forget their fathers after achieving suc-



cess or becoming busy with household chores. Many parents are neglected due to a lack of attention from their children. Yet, a father has given everything he can, from raising them, sending them to school, and providing for their lives without ever demanding anything in return. The line "po'otoloma ti papa" serves as a powerful reminder of the importance of maintaining relationships with parents, especially fathers, as a form of appreciation and gratitude for their invaluable services throughout life.

## DISCUSSION

### Denotative Meaning in Lohidu Oral Literature

Based on research, Lohidu oral literature has a denotative meaning. The denotative meaning of Lohidu describes events or phenomena occurring in Gorontalo society. This meaning is obtained through the translation of each word in the Lohidu verse. The words used in Lohidu oral literature are frequently used in everyday life, as described by Hutomo (1991:4), one of which is the use of language commonly used in routine interactions. Examples include the words "talohutu" and "po'ela" in the Lohidu verse below. The word "talohutu" is used to ask or state who has made something in Gorontalo interactions. This is evident in the sentences "tita talohutu belemu" (who built your house) or "ti papa talohutu bele'u" (my father built my house).

The meaning of words in lohidu refers directly to the object or thing referred to by the lohidu. The original meaning is as understood by the Gorontalo people, without any additional meaning. This aligns with Aminuddin's (2008:88) opinion that denotative meaning is the meaning of a word that refers directly to an object or concept as it is, without any additional emotional or figurative meaning.

Bisimilah tabbaruku  
In the name of Allah, I ask for blessings  
Bisimilah momulai  
In the name of Allah, I begin  
Eya talohutu  
Allah who creates

Odelo po'ela mai

Please remember

Denotative meaning in lohidu oral literature is found in the use of nouns, verbs, and adjectives used to describe an event. Examples include the words Eya and talohutu in the verse above. Eya means God, and talohutu means to make or create. These two words refer directly to God and the act of creation. The verse above aims to remind humans not to forget who brought them into the world.

*Tawa-tawaluwa pintu*

Facing each other's door

*Tawa-tawaluwa bele*

Facing each other's house

*Lo bite didu lohintu*

Sailing without asking

*Lo bite didu lolele*

Sailing without telling

Another example is the words *pintu*, *bele*, and *lo bite* in the stanza above. "Panda" refers directly to the door and "bele" to the house, while "lo bite" refers to the activity of rowing. These words have their literal meaning without any additional connotations. The meaning of the stanza above is that two neighbors whose doors and houses face each other do not tell or inform each other when they are going rowing. This aligns with Kridalaksana's (2008:46) opinion that denotative meaning is the true, objective, and straightforward meaning of a word or phrase based on a clear relationship between the linguistic unit and the object it refers to in the real world. The results of the above study are similar to the research conducted by Rinangsi Adam (2019) entitled "Rhyme and Rhythm in the Lohidu Oral Literature of the Gorontalo Community." In this study, the denotative meaning of the rhyme and rhythm of the lohidu oral literature sung by teenagers was found in nouns, verbs, and adjectives, such as *mohingoluwo*, *potaa'e to peri*, *tubuwa'u*, *botulai*, *putongimu oliongo*, *ongingia'u*, *bo*, *pohualingolo*, *to talala molilinga*, and *didinga*.

*Didi-didi to damahu*

Rain in Damahu

*Didi-didi to pontolo*

Rain in Pontolo

*Teya polodulahu*

Here it's the dry season

*Teya peyahuolo*

Here it's dusty

The lohidu contains advice, criticism, and real-life events within the community, thus conveying strong educational value. This is evident in the verse above, which describes an area that has entered the rainy season and an area still experiencing the dry season. Through lohidu, the community is encouraged to become aware of the various problems that occur around them and simultaneously learn from these experiences.

Lohidu oral literature uses straightforward and direct language to convey messages or describe events related to community life. The use of simple language close to everyday life makes lohidu easy to understand for both listeners and readers. Thus, lohidu serves not only as entertainment but also as a medium for reminders, advice, and recording the social conditions of society at any given time. Lohidu depicts the behavior of the Gorontalo people, both positive and negative. Positive behavior is presented as an example to be emulated, while negative behavior is presented as a warning to be avoided. Negative behavior, as depicted in the first stanza above, is that of someone who is angry with others. Meanwhile, the second stanza depicts someone who is a good storyteller who can be used as a guide. Based on this, it can be concluded that the creation of lohidu stems from real phenomena in community life, using words with real meaning, thus making it easier for the Gorontalo people to understand the intended message.

### **Connotative Meaning in Lohidu Oral Literature**

Based on the research results, connotative meaning is obtained in lohidu oral literature. The connotative meaning in lohidu oral literature is closely related to the behavior and views of the Gorontalo people. This is in accordance with the opinion of Arifin and Tasai (2009:29) that connotative meaning is closely related to certain condi-

tions or situations that arise as a result of social interactions or personal experiences of the speaker. The connotative meaning in lohidu reflects how the Gorontalo people understand and interpret their lives. Through the lohidu language, they convey cultural, spiritual, and social values.

*Bisimilah tabbaruku*

In the name of Allah

*Bisimilah momulai*

in the name of Allah, I begin

*Eya talohutu*

God who created

*Odelo po'ela mai*

Please remember

The connotative meaning in lohidu oral literature conveys criticism of deviant behavior in society, such as religious negligence and arrogance. This finding aligns with Kridalaksana's (2008:12) opinion, which defines connotative meaning as the meaning of words or phrases resulting from the influence of the speaker's or reader's emotions and thoughts. Meanwhile, according to Djajasudarma (2013:12), connotative meaning arises as a result of our emotional associations with what is said or heard. Connotatively, the verse above alludes to people who no longer perform prayers, thus causing them to forget their Creator. Performing prayers is one of the obligatory commands that humans must carry out as the core of a Muslim's relationship with Allah Taala. The Lohidu verse conveys the meaning that the way for humans to not forget the Creator of the universe is to carry out all that is commanded and avoid what He forbids.

*Siluku mota batanga*

Interpreting the self/body

*Batanga siluku mota*

Self/body interpreted

*Eya illabota*

Allah terlebihhakan

*Eya illambanga*

Allah dilangkahpipi

The Lohidu verse also criticizes human arrogance. This is reflected in the Lohidu verse above. Connotatively, this verse satirizes humans who feel superior to God. Arrogance is seen as reprehensi-



ble behavior, as it places oneself equal to, or even superior to, Allah Taala. In the view of the Gorontalo people and Islamic teachings, humans should not place themselves above God. Therefore, the Lohidu verse serves as a reminder to avoid arrogance. The use of figurative language in the Lohidu verse makes the moral message easier to understand, as it is conveyed in a subtle manner that does not directly offend, but still touches the inner consciousness of the listener.

*Wanu tuhata popa'i*

If the prediction is correct

*Pomaso lo ayua*

Enter the forest

*Tu'udu mongolola'i*

Only the men

*Mo bale mola lo mongobua*

Who cheat on women

Furthermore, lohidu also criticizes the infidelity that frequently occurs in Gorontalo society, as seen in the two stanzas above. Infidelity is a common occurrence in society, perpetrated by both men and women. The second stanza connotatively satirizes women who cheat. This criticism is subtle yet sharp, as it doesn't accuse directly, but instead uses the metaphor that men should be the ones cheating on women, not the other way around. This view is related to Islamic teachings, which permit polygamy for men under certain conditions. In this way, the message of lohidu is received without being personally offensive, while still raising awareness about the negative consequences of infidelity. Society views infidelity as reprehensible, as it can damage trust, destroy domestic harmony, and tarnish the family's image in the eyes of the social community. *Wa'u ma'o lotali hula* I'm going to buy sugar

*Na'o-na'o li Tawata*

Going with my brother

*To'uito hetumula*

We who are still alive

*Po'otoloma ti papa*

Always remember father

The connotative meaning of the lohidu also teaches children to respect their parents, especially

their fathers. For example, in the verse above, the connotative meaning commands children to always remember their fathers. Parera (2004:98) views the connotative meaning as a meaning that is basically general, but has been enhanced by elements of feelings, emotions, values, and certain stimuli that are diverse and unpredictable. This command is not only remembered in the mind, but is also realized through actions to protect, care for, and fulfill the child's needs. A father is a very meritorious figure, because it is through a father that a child is born into the world. This lohidu contains a message for children not to forget the role and sacrifice of a father. Respect and love for parents are values instilled in children from childhood through family education and religious teachings. In Gorontalo culture, respecting parents, especially fathers, is seen as a form of devotion and gratitude to Allah SWT. A dutiful child will always be remembered as a good person, while a disobedient child is considered a disgrace to the family. Lohidu, as a means of moral education, emphasizes the importance of maintaining a harmonious relationship between children and parents.

*Botulai yio nta'u*

Rise up, dear

*Longgola bo to pango*

Why only in the yard

*Otutu silaki wa'u*

I'm really hurt

*Lo'iamu olawango*

You say it's a spider's nest

Besides containing criticism and advice, the connotative meaning in Lohidu oral literature also illustrates the shifting meaning of a word. A word can have both a basic meaning and additional meanings that develop within society. For example, the word *olawango* denotatively means a spider's web, usually found in the corners or ceilings of houses. However, in the verse above, the word no longer refers to a literal spider's web but instead has a connotative meaning related to dirt. This meaning arises because spider webs are synonymous with places that are rarely cleaned. In Gorontalo society, *lawango* symbolizes a dirty

house due to a lack of cleaning by its occupants. This aligns with Chaer's (2021:65) view, which states that connotation is an additional layer of meaning born from a word's emotional value, whether positive, negative, or neutral. Using the word "olawango" can offend or anger someone when visiting, as it is perceived as an insinuation that their house is dirty. This is reflected in the verse above, which describes someone's hurt because they were told they had a spider's web in their house.

*Maapu tilohidia*

Sorry woman

*Maapu tilosudara*

Sorry brother

*Opipiohu dunia*

World improvement

*lowali lo musawara*

Occurs through deliberation

Thus, the connotation meaning in Lohidu oral literature functions as a means to convey criticism, advice and the values of Gorontalo society life. The value of life contained in the verse above is togetherness in solving a problem to produce a solution that does not harm one party. Through language in lohidu, the people of Gorontalo rebuke various deviant behaviors such as arrogance, infidelity and religious negligence without having to offend them directly. Apart from that, shifts in the meaning of words in lohidu, such as the use of the wordlawango, show how people's social and cultural experiences give birth to new meanings. The connotation meaning of Lohidu oral literature describes every phenomenon that often occurs in society so that people can use it as a lesson in living their lives.

## CONCLUSION

Based on the analysis of the meaning of denotation and connotation in Lohidu oral literature, it is concluded that the meaning of denotation in Lohidu oral literature refers directly to the literal and objective meaning of words. The meaning of denotation in lohidu oral literature is found in the use of nouns, verbs and adjectives used to describe

an event. The words used in lohidu are words used in everyday life according to their original meanings as understood in the Gorontalo language. The denotative meaning in lohidu oral literature reflects the linguistic style of the Gorontalo people in expressing culture, daily activities, and social phenomena occurring in the Gorontalo community. The connotative meaning in lohidu oral literature is an indirect meaning or an additional meaning to the denotative meaning based on the social experiences of the Gorontalo people. The connotative meaning in lohidu oral literature relates to the lives of the Gorontalo people and contains criticism and advice about life values. The criticism and advice are delivered in a polite manner without personal innuendo. Understanding the connotative meaning in lohidu oral literature requires an analysis of the cultural background of the Gorontalo people. The connotative meaning of lohidu oral literature describes events that frequently occur in everyday life.

Thus, the denotative and connotative meanings in the Lohidu oral literature of the people of Tilamuta District, Boalemo Regency demonstrate the integration of everyday language with the cultural values entrenched in Gorontalo society. Denotative meaning is reflected through the use of nouns, verbs, and adjectives that directly refer to their literal meanings as understood in the Gorontalo language. Meanwhile, connotative meaning in Lohidu provides additional symbolic meaning, in the form of criticism and advice regarding life values. The criticism and advice are delivered in a polite manner without personal innuendo, thus reflecting the local wisdom of the Gorontalo people.

## ACKNOWLEDGMENTS

The researcher would like to express his gratitude to his supervisor, who tirelessly guided him with patience and always made time for him despite his busy schedule. He also thanks everyone who helped and contributed to the successful completion of this article.



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