



**NANYANG  
TECHNOLOGICAL  
UNIVERSITY**  

---

**SINGAPORE**

**E M O T I O N S  
I N  
ADONARA-LAMAHOLOT**

**ELVIS ALBERTUS BIN TONI**

**SCHOOL OF HUMANITIES**

**2018**

EMOTIONS IN ADONARA-LAMAHOLOLOT

ELVIS ALBERTUS BIN TONI

2018

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IN  
ADONARA-LAMAHOLOT**

**ELVIS ALBERTUS BIN TONI**

School of Humanities

A thesis submitted to the Nanyang Technological  
University in partial fulfilment of the requirement for the  
degree of Doctor of Philosophy

**2018**

To:  
Hiasinta, Della Grazia, and Alleson

## ACKNOWLEDGEMENTS

This dissertation was made possible through the tireless support of several people. Therefore, I would like to extend my thanks to them.

Firstly, I would like to address my sincere gratitude to my former supervisor, Asst. Prof. František Kratochvíl, who has patiently guided me in the process of writing and honed my writing skills. František has become not only my supervisor but also a very understanding friend. He really understands how difficult my psychological situation was that during my PhD journey I was living far from my family. He always gives me his healing words when I am in pain due to the loneliness of being far away from my kids and wife. Even when not a part of NTU anymore, he is still committed to supervise me.

Secondly, I thank Prof. Francis Bond who has taken over František's official position as the first supervisor so my thesis writing could continue. Prof. Francis has played a significant role in my thesis writing as he hired Hannah Choi to proofread my English with his budget. He also read my draft and gave me valuable feedback. Of course, I also thank Hannah who has patiently corrected my English as well as raised important questions regarding the content of my research.

Many thanks are addressed to Mr Gabriel Keron Ama and Mr. Thomas Sabon Luli (two elderly men to whom I consulted my data), Eduardus Pope Ana Sayang and Ferdinandus Beda Daton (my research Assistants) and all participants who have kindly spent their time and energy for my research.

I want to thank Nanyang Technological University for providing me with a scholarship in pursuing my PhD studies and having been a conducive place to study. NTU also has provided some amount of money that enabled me to present three of my research papers in three different international conferences (ISMIL 19 in Jambi, ISMIL 20 in Melbourne, and KIMLI in Bali).

I am also grateful for the President of Unika Widya Mandira-Kupang-Indonesia (my home university) and the chair of Yayasan Pendidikan Katolik Arnold Jansen who have granted me a four-year leave to pursue my PhD studies. They also supported me with some funding during my thesis revision process.

I would like to thank Dr. Ad Foolen for his willingness to give valuable feedback for the improvement of my draft.

I address my big thanks to my TAC members: Prof. Ng Bee Chin, Prof. Ivan Panovic, and Prof. Ying Ying who have given me valuable comments during my oral defense.

Next, I wish to express my love and great gratitude to my wife Hiasinta, my daughter Della Grazia, my son Allesandro William, my mother Lusia Lou Beda, my siblings (Herlina Elbethni, Erich Orbethi, Fransiskus Boro Suban, and Diana Ansabeth), and my grandmother Maria Kewa Tuber for their great support.

Finally yet importantly, I address my great honour and praise to God Almighty whose guiding love enables me to complete the whole journey of my PhD studies.

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## LIST OF ABBREVIATIONS

1SG	: First Person Singular
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3SG	: Third person singular
1PL.INCL	: First person plural inclusive
1PL.EXCL	: First person plural exclusive
2PL	: Second person plural
3PL	: Third person plural
ADJ	: Adjective
ART	: Article
DET	: Determiner
DIR	: Direction
EE	: Expressions of Emotions
EXL	: Exclamation
GE	: Generic Expression
INCH	: Inchoative
INTENS	: Intensifier
LOC	: Location
N	: Noun
POSS	: Possessive
PRF	: Perfective
PHON	: Phonology
RED	: Reduplication
S/A	: Subject or Agent
SVC	: Serial Verb Construction
Synt	: Syntactic

Syno : Synonymous

Synthe : Synthetic

Vi : Intransitive verb

Vt : Transitive Verb

## ABSTRACT

This study deals with linguistic expressions of emotions in Adonara-Lamaholot, a dialect of Lamaholot language spoken on Adonara Island of Eastern Indonesia. The study documents and examines the linguistic expressions of emotions used in casual speech and poetic texts. It aims to address the research questions: (i) What is the linguistic structure of expressions of emotion in Adonara-Lamaholot used in (a) casual speech, and (b) poetic texts? (ii) What meanings are expressed in the linguistic expressions of emotions in Adonara-Lamaholot? (iii) What are conceptual metaphors and metonymies encoded by the expressions of emotions?

The study reveals that the expressions of emotions used in casual speech of Adonara-Lamaholot are in form of clauses. The clauses fall into six types (i.e. 1a, 1b, 2a, 2b, 3, and 4). The roots of the predicates for clause types 1a, 1b, 2a, and 2b can be a pure intransitive verb, an intransitive verb, an adjective or a noun (for 1a and 1b). The subjects of the majority of the clauses are body part nouns (internal and external parts) and body part related nouns (bodily fluid terms). This phenomenon supports the claim that the use of body part nouns as a part of expressions of emotions is common to many languages (Enfield and Wierzbicka, 2002). The nouns collocate with predicates in various ways. Some nouns can collocate with more than one predicate but others can collocate with only one.

By mapping their meanings, this study uncovers that the expressions of emotions used in the casual speech are grouped into six categories. Category 1 includes the expressions describing emotions of anger and disappointment. Category 2 consists of the expressions describing the feelings of love and lust. Category 3 refers to the expressions describing the feelings of sadness of loss, being ignored, sympathy, and nostalgia. The expressions in Category 4 describe the feelings of joy and relief. Category 5 includes the expressions describing the feelings of fear/being scared and nervous. The expressions in Category 6 describe the feeling of being embarrassed or humiliated, being guilty, and being shy or nervous.

The expressions of emotions used in poetic texts display several specific features. Firstly, the expressions of emotion used in poetic text form parallelisms. The parallelisms are phonological, syntactical and semantically synonymous, antonymous, and synthetic. Secondly, there are lexical, phonological, syntactic features that differ from the expressions of emotion used in casual speech.

This study also reveals that the expressions of emotions used in casual speech and in poetic texts encode conceptual metaphors. Some of the conceptual metaphors and metonymies are shared between Adonara-Lamaholot and English (E.g. ANGER IS FIRE). However, some are language specific (e.g. ANGER IS A VALUELESS TOKEN OF TRANSACTION).

Additionally, the body part nouns used to form the expressions of emotions also encode conceptual metaphors and metonymies. The most productive body parts in encoding conceptual reading are *one=k* 'insides' and *aé=k* 'face'.

# 1 INTRODUCTION

This is a descriptive linguistic study on the language of emotions of Adonara-Lamaholot, a dialect of the Lamaholot language spoken on Adonara Island, of eastern Indonesia. In this chapter, I will present the background of the study in (§1.1), the aims of the study in (§1.2), the definitions of emotion in (§1.3), and the methodology of the study in (§1.4).

## 1.1 Background

A number of linguistic studies of emotion have been conducted for many decades. However, the studies are biased towards big languages such as English, German, Chinese, and others. Smaller languages are underrepresented and usually studied in far less detail, with a few exceptions, like Dalabon, an Australian language studied by Maia Ponsonnet (2013). Given this bias, my study contributes to the descriptive linguistic studies of emotions and fills in several research gaps of previous descriptive linguistic studies on the Lamaholot language. In this thesis, I will describe and discuss the linguistic expressions of emotions of Adonara-Lamaholot.

Ponsonnet's study of Emotion in Dalabon is a motivating piece of work for my study. To my knowledge, this is the most comprehensive descriptive linguistic study of emotion in this decade as it gives a thorough description of a number of linguistic aspects such as expressive features (e.g. diminutives, interjections, and prosodic features) structure and meaning of emotion lexicons, and body part terms in the expressions of emotions that yield metaphors in Dalabon (see Ponsonnet 2013).

My study is similar to Ponsonnet's work as I also describe and discuss morphosyntactic and lexical properties of expressions of emotions, semantic of the

expressions, and metaphors and metonymies encoded in the expressions. However, a part of my study that is distinct from Ponsonnet's is my description and discussion on expressions of emotions used in poetic discourse (ritual speech, poems, and folk songs) which I will term poetic expressions of emotions. These expressions display features of parallelism. Here is a pair of anger expressions (bold faced) taken from a folk song entitled *MariN Lapak* written and sung by Nelis K. Balaweling.

- (1) *aké*    ***beke***            *m=a'aN*        *pate*    *one=m*  
 NEG    disappointed    2SG =use        pay       insides=2SG.POSS  
 'Don't let disappointment reigns your heart. '  
*aké*    ***hola***            *m=a'aN*        *helu*        *yoné=m*  
 NEG    resentful        2SG=use        change       insides=2SG.POSS  
 'Don't let anger change your heart.'

(Source: Appendix 4, Text 7)

Parallelism is a defining feature of many ritual speeches in Eastern Indonesian languages (see Fox et.al. 1988) and a study of parallelism in Lamaholot has previously been done by Sabon Ola (2005) for his PhD dissertation entitled *Struktur Tuturan Ritual Kelompok Etnik Lamaholot* 'The Structure of Ritual Speech of Lamaholot Ethnic Group'. However, there were no particular mentions of parallel expressions of emotions in his study. My study has documented a number of poetic expressions of emotions and analysed their structures and meanings in Chapter 5 of this thesis.

There have been several grammatical descriptions (e.g. Arndt 1936; Keraf 1979; Nishiyama & Kelen, 2010; Nagaya 2010; and Kroon 2016) of the Lamaholot language but there is still no sufficient documentation and grammatical analysis of expressions of emotion of this language. Some brief mentions about Lamaholot emotion words are found in Kroon's study of grammar of Solor Lamaholot and

Grange's (2016) study of split intransitivity in the Duhlin variant of Adonara-Lamaholot dialect and they become the stepping stones for this study. Kroon points out those emotion verbs are used in serial verb construction (SVC) (p.216). In the SVC, the emotion verbs co-occur as V1 and take the bound root verb *-o'õ* 'toward' as V2.

- (2) *go'é menere=ke k=o'õ<sup>1</sup> kebare pé raé wé*  
 1SG like=1SG 1SG=toward girl there DIR.LAND that  
 'I like the girl over there.'

Grange, reports that split-S applies to emotion verbs, sentience verbs, biological functions verbs and motion verbs. The split-S, when applied to the emotion verbs, stands as Patient rather than Agent (p.215).

- (3) *go so'ot-ek k-o'on aho*  
 1SG afraid -1SG 1SG-with dog  
 'I am afraid of dogs.'

The discussions on the morphosyntactic issue will be presented in Chapters 2 and 3.

Apart from being one of those descriptive linguistic studies, my study provides more evidence of the morphosyntactic structures and lexical elements of the expressions of emotions in particular. Dalabon (Ponsonnet 2013) and probably many other languages use multiple lexemes for describing emotions. One element of the lexemes can be a body part noun. Ponsonnet (2013) points out that in Dalabon many lexemes are compound predicate (noun + predicate) and the noun is very often a

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<sup>1</sup>The nasal vowel in Solor-Lamaholot by Kroon is orthographically represented by oral vowel with the diacritic /~/ . In Adonara Lamaholot by Grange it is represented by oral vowel in combination with nasal /n/. In this study, nevertheless, the orthography for each of the nasal vowels (/ĩ/,/ẽ/, /ĩ̃/,/ã/, /õ/,/ũ/) is the combination of an oral vowel with /N/ .

body-part noun (Ponsonnet, 2013: 429). This phenomenon is attested in Adonara Lamaholot and I will discuss it in Chapter 3.

In addition to the grammar written, Lamaholot also has two published dictionaries written by Felysianus Sanga and Karl-Heinz Pampus. Sanga (2002) wrote “*Kamus Dwi bahasa Lengkap Lamaholot-Indonesia/ A Complete Bilingual of Lamaholot-Indonesian Dictionary*” which includes a short grammar of Lamaholot, some general vocabulary, idiomatic expressions, antonyms and synonyms based on the Nusa Tadon dialect/Adonara-Lamaholot dialect. Pampus (2008), on the other hand, wrote “*Koda Kiwang/ Mountainous People’s Language*” a bilingual Lamaholot-Indonesian and Indonesian-Lamaholot dictionary based on the Lewolema Dialect of Lamaholot. In this dictionary, Pampus includes a short phonological and morphological description of the dialect. These two dictionaries also list emotion words but to a limited extent to basic emotion words. For example, Sanga lists four synonymous basic emotion words referring to anger i.e. *beke* ‘marah/angry’, (p. 42) *geridiN* ‘jengkel, marah/angry’(p. 68) , and *hola* ‘jengkel, marah/ angry’(p.82), *tekiN* ‘jengkel, marah/ angry’ (p. 151) while Pampus lists only one that is *beke* ‘marah/angry’ (p.21). My study documents not only these basic emotions words but also the specific expressions that are synonymous to the basic ones. Chapter 4 of this thesis describes the meanings of those expressions.

Another aspect and the most common part of analysis in many linguistic studies of emotion is figurative conceptualisations i.e. metaphors and metonymies yielded by emotion lexicons. Ponsonnet (2013) points out that several sets of compounds with body part nouns in Dalabon emotion expressions yield metaphors inspired by somatic metonymies (p.430). The main body part yielding metaphors is *kangu-no* ‘belly’

which participates in tropes related to resistance, destruction and fluidity of the belly. For examples: *kangu-damh(mu)* ‘belly be blocked=suffer emotionally e.g. when losing someone’ (p.282), *kangu-dadj (mu)* ‘belly be cut, end=lose temper, be very angry’ (p.284), *kangu-yowyow(mu)* ‘belly flow. RED= be pleased, be nice’ (p.282). My study will present some evidence that in Adonara-Lamaholot expressions of emotions with body part nouns also yield metaphors and metonymies. Some of the metaphors and metonymies are culture specific. The discussion of this topic will be presented in Chapter 6.

## **1.2 Aim of the study**

This thesis aims to answer the following general underlying question “what are the linguistic expressions of emotions in Adonara-Lamaholot language?” The general question is split into three specific research questions as follows:

- i. What is the linguistic structure of expressions of emotion in Adonara-Lamaholot in (a) casual speech, and (b) poetic texts?
- ii. What meanings are expressed in the linguistic expressions of emotions in Adonara-Lamaholot?
- iii. What are conceptual metaphors and metonymies encoded by the expressions of emotions?

The answers to the first question (i) are presented in Chapters 3 & 5; the answers to second question (ii) are presented in Chapter 4; and the answers to the third question (iii) are presented in Chapter 6.

As the word ‘emotion’ is used almost in the entire text of this thesis, in §1.3 below I will provide several definitions of emotion from different scholars as well as state my working definition of emotion of this study.

### **1.3 Definitions of emotions**

Every field of study has different definitions of emotion. There is no common consensus. Evolutionists view emotion primarily as biological occurrences manifested through the experience of the bodily changes. William James, one of the developers of this theory, (1884:190) argues “we experience emotions because our bodies have evolved to respond automatically and adaptively to features of the environment that have survival-related significance to us. Our bodies respond first and our experience of these changes constitutes what we call emotions.” This definition emphasizes that the human body’s encounter with its external world creates what so called emotion.

A similar perspective is presented by J. Watson (1929), who emphasizes the role of the body in emotions. Watson defines an emotion as “a hereditary ‘pattern-reaction’ involving profound changes of the bodily mechanisms as a whole, but particularly the visceral and glandular systems” (see Plutchik, 1994 & Wierzbicka, 1999:1).

In cognitive appraisal theories, on the other hand, emotion is viewed as “arising from an individual’s cognitive evaluation of a situation and its implications for personal well-being” (Burlinson & Goldsmith, 1998, pp. 253-254). Every emotion is connected to different patterns of cognitive appraisal that results from a person reaction to an environmental condition that is harmful or beneficial. Lazarus (2003) highlights, “if the relationship is appraised as harmful, the basis of a negative emotion is present, say, anger, anxiety, guilt, shame, sadness, envy, jealous, or disgust. If the relationship is appraised as beneficial, the basis of a positive emotion is present, say, happiness, pride, relief, or love.”

Besides, Constructivist theories maintain that emotions are words, concepts, representations, metaphors created by societies and cultures, and individuals acquire them through experience; therefore, in order to understand what emotions are about, we need to examine the social accomplishment of emotions (Johnson, 2009). The constructivists reject the view that emotions are just biological occurrences.

In linguistic studies and this is the working definition of this study, an emotion is seen as bodily and cognitive events. It is felt in the body and appraised by cognitive element or brain and expressed through language.

Language is a tool for expressing emotional experience so it may be accessible to others (Enfield & Wierzbicka, 2002:1). When looking at a man with a flushed expression, people might ask “what happens to him? Is he mad at us?” “Is he nervous?” “Did we do anything wrong to him?” “Is he fine?” Although he may not articulate what is happening, other people create labels based on what his body part (face) is displaying e.g. “He is angry; he is nervous”. At this point a language plays its role to uncover what is expressed non-verbally by the emotion experiencer.

Each language has specific words to name emotions and they do not always have equivalent translations in other languages. People of the Ifaluk culture (in the Micronesian Island of Pacific) report an emotion called *fago* which does not translate any single English word. This word corresponds to a combination of compassion, love, and sadness (Kalat & Shiota, 2007:31). Polish does not have a word corresponding exactly to the English word *disgust*; Gidjingali does not lexically distinguish ‘fear’ from ‘shame’, (Wierzbicka, 1992:199); Tahiti does not have a specific word for ‘sadness’ (Parkinson, Fischer, Manstead, 2005:53). Wierzbicka (1999) adds that even the English word ‘emotion’ itself does not always have one to

one translation equivalent in other languages. German, for instance, has no word for ‘emotion’ at all. The closest translation for this is the word *gefühl* (derived from the verb *fühlen* ‘to feel’) which makes no distinction between mental and physical feelings (Wierzbicka, 1999:3). Therefore, it is not always totally precise to use English emotion terms for cross cultural analysis. However, one cannot deny that as one of the biggest languages in the world English is the most widely used language for cross-cultural studies on emotions. In this study, I will translate the Adonara-Lamaholot emotions terms into English though they do not always have close equivalent meanings. In what follows, I will introduce the methodology of this study.

## **1.4 Methodology**

This section introduces the instrument used for data collection (§1.4.1), participants of the study (§1.4.2), procedures of data collections (§1.4.3), and research schedule (§1.4.4).

### **1.4.1 Instrument**

To collect preliminary data, I used an elicitation task with Emotion Antecedents. It is a kind of discourse completion task commonly used in pragmatic-based research where participants are given written descriptions of situations (that may elicit emotions words) with blank spaces to fill in. The description of the situation helps participants to imagine the context where they use particular linguistic expressions of emotions. In emotion studies, a description of a situation is called the emotion antecedent (Mesquita and Frijda 1992).

In social psychological and anthropological studies, emotion antecedents become research objects. The studies use emotion words to elicit the emotion antecedents. A typical question that is asked is: *When do you feel X?* In previous

studies done using emotion antecedents, Levy (1973) reports that for Tahitian as well as many western people a cause of mild fear is ‘having to give a speech in a public meeting’ (Endler, Hunt, & Rosenstein, 1962; see also Mesquita and Frijda 1992). Essed (1984) (in Mesquita and Frijda 1992), on the other hand, investigated that for Turkish and Surinamese living in the Netherlands ‘discrimination’ is an anger antecedent while it is not the case for Dutch. Research in the United States also reveals that accomplishing something and the rise of social status are triggers for pride (Seidner, Stipek, & Feshbach 1988; Tiendens, Ellsworth, & Mesquita, 2000 in Kalat & Shiota, 2007:65). In Ifaluk the word *metagu* covers emotions arising from situations when people have to visit strangers, when they are in the middle of a large group of people, or when they encounter malevolent ghosts (Parkinson et.al, 2005: 39).

In linguistic studies, emotion antecedents are used to elicit emotion words. A typical question for elicitation is ‘*what do you feel if X happens?*’ This technique has been used by Bruce and Bruce (2010) in studying the emotion lexicon in Alamlak, a Papuan language spoken by people in the Sepik province of Papua New Guinea. One of their findings is that situations such as receiving good news, being visited by a friend, and when bad things such as conflict, hunger, and sickness that do not happen may elicit the word *yindhor* meaning ‘happy’ or ‘pleased’.

For my pilot study, I prepared 100 emotion antecedents targeting the expressions that describe the feelings of anger, disappointment, love/lust, sadness, joy/happiness, fear, and shame. The emotion antecedents can be seen in the Appendix 1.

### 1.4.2 Participants of the Study

Participants of this study were divided into two groups. The first group consisted of 12. They were assigned to participate in the pilot study and all sessions for collecting expressions of emotions used in casual speech. The second group, on the other hand, consisted of ten participants and they were assigned to mapping of the meaning relations of those expressions. The only criterion to become an eligible participant is he/she has to be a native speaker who still actively used Lamaholot, at least at home. The list of the participants is referred to in Appendix 6. Note that I use pseudonyms for the participants.

The informants stayed in two different places. Some live in Adonara and other in Kupang-Timor. They have different education background. There are high school students, university students, and some primary school graduates. All of them use Lamaholot language actively in their daily life. Each of them was asked to a sign letter of consent before data collections were commenced (as attached in Appendix 6).

### 1.4.3 Data Collection

There are four types of data of this study and the data were collected from different sources and with various methods of collection. The types of data, the sources of data, and the methods of collection are summarized in the following table.

**Table 1. Types of Data**

No	Types	Source	Collection Method
1.	Expressions of emotions used in casual speech	The Participants of group 1	Elicitation
2.	Meanings of the expressions of emotions used in casual	The Participants of group 2	Mapping

	speech		
3.	Poetic expressions of emotions	Published books, you tube, and personal communication	Library search, online search, and personal communication
4.	Metaphors and metonymies of the expressions of emotions	Expressions of emotions used in casual speech and poetic expressions of emotions	Sorting out the list of expressions of emotions

#### 1.4.3.1 Collecting of Emotion Expressions Used in Casual Speech

The data were collected with the elicitation task. Considering the participants' preference, the data collection is conducted in two ways. The first, the antecedents were asked orally to some of the participants who prefer to give oral answers. Though the antecedents are written in Bahasa Indonesia, I presented them in Lamaholot to those participants. It was meant to help participants who are not so fluent in Bahasa Indonesia and to avoid inflexibility in communication. Our question and answer sessions were video-recorded. The second, the participants who could give written answers, the hard copy of lists of antecedents were distributed.

There were 126 sets of clausal expressions of emotions collected. All the expressions were listed in tables as a primary database. The database was checked by two elderly native speakers- Thomas Sabon Luli and Gabriel Keron Ama- in order to justify which expression are native Lamaholot and which ones are borrowed from other languages. All the expressions are glossed and translated idiomatically into English.

#### **1.4.3.2 Mapping the Expressions of emotions Used in Casual Speech**

After being checked by the two elderly native speakers (Gabriel Keron Ama and Thomas Sabon Luli), the second group of participants were asked to give the definitions of each expression by explaining in what circumstances the expressions are usually used. Each participant was given the list of the expressions of emotions. We went through the list accordingly. This aims to map the meaning coverage and relations of the expressions. The theory behind the mapping is called prototype approach to categorization proposed by Rosch (1978) in her writing about ‘Fuzzy categories-that is, categories for which there are no clear “classical” definitions based on necessary and sufficient features (in Shaver et.al, 2001). After the mapping was made, I checked it with the two elderly native speakers as well as my research assistants. The result of the mapping is presented in chapter 4.

#### **1.4.3.3 Collecting Emotion Expressions Used in Poetic Discourse**

Unlike the expressions used in the casual speech, the poetic emotional expressions are obtained from published books, YouTube channels and a personal communication with a composer. There are two prayers (ritual speech), two poems, and four folk songs. Those texts are transcribed, glossed and translated into English (see appendix 4). In order to describe the meanings of those texts and particularly the poetic expressions of emotions, I consulted with Gabriel Keron Ama and Thomas Sabon Luli.

#### **1.4.3.4 Identifying the Figurative Language**

To identify the figurative language-metaphor and metonymy-encoded by the emotion expressions the list of the emotion expressions was sorted out in order to figure out which expression belongs to metaphor and which one to metonymy.

#### 1.4.4 Research Schedule

The data collections were covered in four field trips. The time periods and details of each field trip are summarized in the following table.

**Table 2. Research Schedule**

<b>Period and Duration</b>	<b>Details</b>
June 2014 : Field Trip 1 Duration: 1 month	<ul style="list-style-type: none"><li>• Preparing the instrument for data collection.</li><li>• Doing pilot study/collecting preliminary data in Adonara and Kupang of Timor Island.</li></ul>
August 2015 to January 2016: Field Trip 2 Duration : 5 months	<ul style="list-style-type: none"><li>• Collecting more expressions of emotions used in Casual speech in Adonara and Kupang of Timor Island.</li><li>• Defining and mapping the meaning of the expressions of emotions used in casual Speech.</li><li>• Collecting Poetic texts through library research at College of Ladalero Catholic Philosophy, in Maumere of Eastern Indonesia.</li></ul>
July 2016 : Field Trip 3 Duration: 1 month	<ul style="list-style-type: none"><li>• Defining and mapping the meaning of the expressions of emotions used in casual Speech</li><li>• Consulting the poetic texts with Gabriel Keron Ama and Thomas Sabon Luli.</li></ul>
November 2016 : Field Trip 4 Duration: 3 weeks	<ul style="list-style-type: none"><li>• Check the definitions of the expressions of emotions given in</li></ul>

- 
- the mapping sessions
  - Check the translations of the expressions of emotion with my research assistants.
- 

**Notes :**

- Duration refers to amount of time of data collection session.
  - In addition to the library visit at the College of Ledalero Catholic Philosophy, I collected the poetic texts online (i.e. downloading songs from YouTube).
  - During field trip 2 I collected two groups of data (native speakers' acquisition of the expressions of emotions and Survey on gender and age differences in the frequency of using the expressions of emotions) that will not be in the thesis but will be analyzed in a later study in the future.
- 

## **1.5 Organization of the Writing**

The remainder of this thesis consists of the following chapters:

**Chapter 2:** This chapter provides ethnographic and linguistic information of Lamaholot.

**Chapter 3:** This chapter deals with morphosyntactic forms and Lexical properties of the expressions of emotions in Adonara-Lamaholot.

**Chapter 4:** This chapter presents the result of meaning mapping of the expressions of emotions used in casual speech of Adonara-Lamaholot;

**Chapter 5:** This chapter examines the expressions of emotions used in poetic discourse.

**Chapter 6:** This chapter analyses the figurative language encoded in the expressions of emotions.

**Chapter 7:** This chapter concludes the result of the study.

To shed light upon the context and situation where this present study was conducted and the language it deals with, in the following chapter I will provide Lamaholot ethnographic and linguistic information.

## **2 ETHNOGRAPHIC CONTEXT OF LAMAHOLOT AND LAMAHOLOT LANGUAGE**

This chapter is about the Lamaholot ethnography and language. I will provide the etymology of the word ‘Lamaholot’ and introduce the life of the Lamaholot people who inhabit East Flores Regency. Furthermore, for linguistic information, I will present the Lamaholot language profile, language contact situation, and a short grammar sketch of Lamaholot based on the Adonara-Lamaholot dialect.

### **2.1 Ethnographic Context of Lamaholot**

#### **2.1.1 Etymology of the word ‘Lamaholot’**

The word Lamaholot refers to a name of an ethnic group of people who inhabit several Islands in East Nusa Tenggara of Eastern Indonesia namely eastern Flores, Solor, Adonara, Lembata, and the western part of Alor. It is also the name of a language of that ethnic group. According to Marselinus Nurat Maran and Hendrikus regi Maran (recorded by Boro Tokan, *Kompasiana* February 27, 2014) Lamaholot is a compound word derived from three archaic words i.e. *lama* ‘tribe or group’, *hoN* ‘appear or go up’ and *olot* ‘wavy or sea wave’. The Lamaholot then is ‘a tribe that was brought by sea wave.

Boro Tokan further notes that the name ‘Lamaholot’ is based on a folktale about the origin of Lamaholot people. According to Maran and Regi a long time ago there were two groups of people which sailed because their land sank. One of the groups was led by *Kopong Kuda WuliN Rua MamuN Gojak* and this group became stranded in *Nuha ata Latalah*(the name refers to western part of Alor of Eastern Indonesia where Lamaholot people now live to this day).

The other group was led by *Ama Sadi Boli Burak* and they were stranded in *Pita BeleN* (a beach nearby Mount Ile Mandiri of Eastern Flores). On this beach, he stuck his spear and changed his name to *Ama Sadi HadiN Gala* (*hadiN* ‘stick’ and *gala* ‘spear’). Then he brought his group to meet king *Regi BeleN* of the kingdom called *Eli mataN Pito Eli Lotak Leluari* to ask for a permanent place to stay. The king welcomed them and allowed them to occupy his land. The king also welcomed other stranded groups *lima Nuha bao Bajat NeboN* (lit. five islands that stranded). The king called all the stranded groups *Lewo Lamaholot Tana EkaN Bura WakoN* (Village of Lamaholot, Land of *Bura WakoN*) (Boro Tokan, 2014).

The word “Lamaholot” was not as popular until Keraf (1979) wrote his PhD dissertation on The Morphology of the Lamalera Dialect. Before this, the tribe and language of Lamaholot was known as *Solor*. The word *Solor* in Lamaholot history was derived from the phrase *nusa Solot/Solor* ‘land of Solot, the ancient name for Flores Island (Orin Bao, 1969:221). Orin Bao (1969) mentioned that the word *Solot* was found in the book of NegaraKartagama written by Mpu Prapanca in the time of the Majapahit Kingdom. The line is “*Inkang sakasanusan Makasar Butun Banggawi, Kuni Ggaliyao mwanng i(ng) Salaya Sumba Solot Muar muwah tikang i Wandan Ambwan athawa Maloko Ewaning ri Sran in Timur makadi ning angeka nusatutur*” “There are places that close to each other such as Makasar, Buton, Banggawi, Kunir, Galiyan, serta Selayar Sumba, Solot, Muar, lagi pula Wandan, Ambon, Wanin, Seram, Timor and many others” (p.221). The word *Solor* was then used to refer to an archipelago, which included the eastern part of Flores, Adonara, Lembata, Alor and Solor where the Lamaholot people currently live. The word *Solor* was also famous because in the past Solor Island became the centre of Catholic missions and the

headquarters of the Portuguese army from the 16<sup>th</sup> century (Aritonang and Steenbrik, 2008). In his account, Arndt (1936) used the word *Solor* in his grammatical description (*Grammatik der Solor-Sprache*) to refer to Lamaholot language.

### **2.1.2 The Lamaholot People in Eastern Flores Regency: their economic, social, and religious life.**

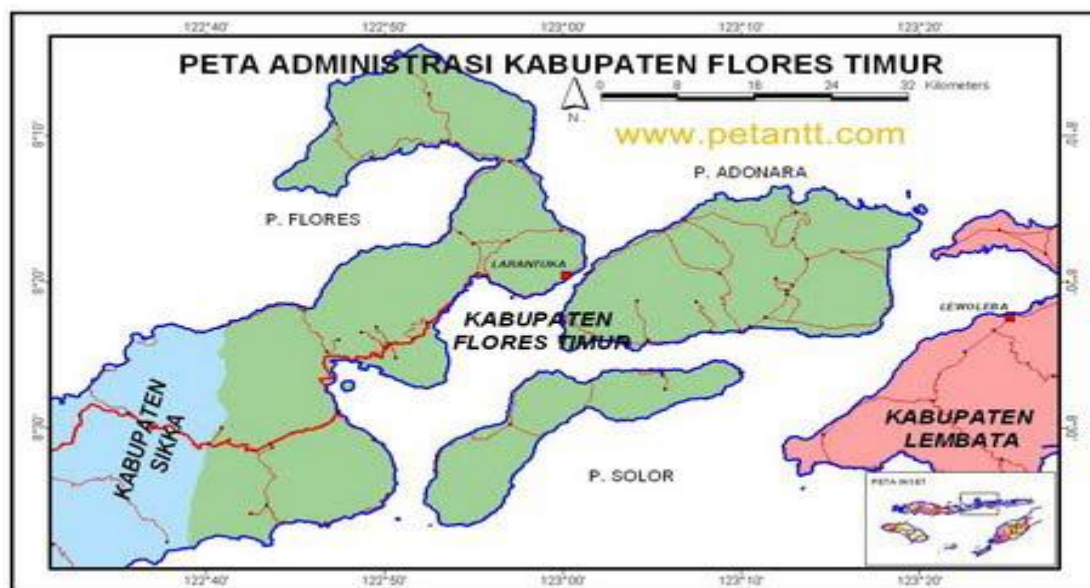
This section focuses on the Lamaholot people who live in the East Flores Regency where my study was conducted. It will cover some information about the geographic setting of the area and the people's economic, social and religious life.

#### **2.1.2.1 Geography of East Flores Regency**

The East Flores Regency is located between 08<sup>o</sup> 04' to 08<sup>o</sup> 40' South Latitude and from 122<sup>o</sup> 38 to 122<sup>o</sup> 57' East Longitude. Its 1812.85 square kilo meters covers 18 sub districts (*Wulang Gitang, Ile Bura, Titehena, Tanjung Bunga, Ile Mandiri, Demon Pagong, Lewolema, Larantuka, Solor Barat, Solor Timur, Wotan Ulumado, Adonara Barat, Adonara Timur, Adonara, Adonara Tengah, Ile Boleng, Witihama, Klubagolit*) spreading on three Islands: Flores, Solor, and Adonara (Badan Pusat Statistik Flores Timur, 2008:3-11).

As a tropical area, East Flores has two seasons: dry season and rainy season. This determines the people's farming activities in the region. Each season lasts for four months with two transitional months before the new season begins. The dry season starts from June up to September of a year and the rainy season is from December to March (Badan Pusat Statistik Flores Timur, 2008:3-11).

Map 1. East Flores Regency<sup>2</sup>



### 2.1.2.2 Economic Life

Many Lamaholot people who live in mountainous areas are farmers who depend on swidden agriculture. They grow corn, tubers, dry land rice, and beans as well as cash crops such as coconut, cashew nut, coffee plantation, and many others. Many also raise domestic animals such as pigs, goats, and chickens for money (Barnes, 1993). Those who occupy coastal areas are fishermen. Many women weave *kewatek* (traditional cloths for women) and *NowiN* (traditional clothe for men) to trade. Those with higher education (e.g. bachelors or diplomas) can do privileged work as government officers, teachers, medical personnel, NGO workers, and others. Many also choose to be migrant workers in various places in Indonesia or overseas and work in industrial sectors (Barnes, 1997; Rappoport, 2010).

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<sup>2</sup> This map is reproduced from [www.google.co.id/search?q=peta+wilayah+flotim&tbm](http://www.google.co.id/search?q=peta+wilayah+flotim&tbm). Areas of East Flores regency are in green.

Being jobless is a big shame for many of the Lamaholot people, most particularly for men. In the Lamaholot culture, once a man gets married, he becomes the head of the family as well as the breadwinner. He must assure his family's wellbeing by having a proper job. A wife can be a breadwinner but it is not obligatory. Her main role is taking care of children and doing domestic work such as cooking and weaving.

However, due to increasing economic demand, nowadays, there is a role reversal between husbands and wives. Many wives become breadwinners while their husbands take care of the children at home. It is a phenomenon in East Flores that many wives go overseas to become migrant workers. Many of them work as domestic helpers in Malaysia, Singapore, Hong Kong, and Taiwan. This change brings about economic improvement because the working wives have a fixed monthly income, which is relatively higher compared to when they become a weaver in their home villages. They can send their children to higher education and build a good house for their family.

### **2.1.2.3 Social Life**

Cooperation is highly valued in the Lamaholot community. In agrarian and construction work, the Lamaholot people practice what is called *gemohiN*. It is a form of social organisation and its members are usually people who are from a same clan or village. The word *gemohiN* is derived from the verb *gemohe* meaning 'to help'. The spirit of *gemohiN* is mutual aid. People help each other in doing land cleaning, planting, harvesting and building someone's house.

The spirit of *gemohiN* is also implemented in other occasions. For example, when a family is holding a wedding party, other families will usually take part. They

may donate money or food items such as rice or animals (pig, goat, or chicken) to be consumed during the feast. For the Lamaholot people, children in a family belong to the whole clan or village and not just the nuclear family.

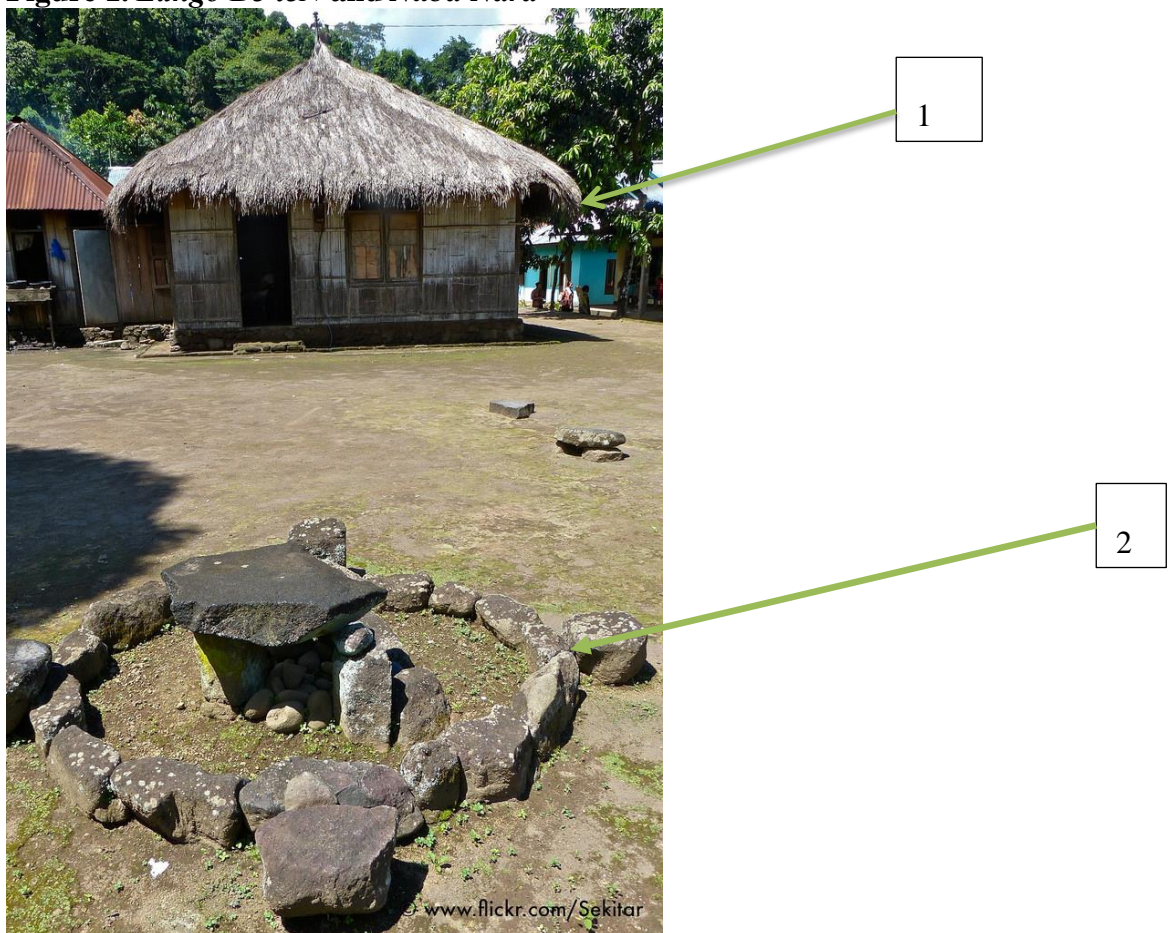
#### **2.1.2.4 Religious Life**

The Lamaholot people practice Roman Catholicism or Islam. According to the statistical record from Religious affair office of East Flores that 78.69% of population are Roman Catholics and 20.62% are Muslims (Badan Pusat Statistik/ Statistics Bureau, Flores Timur, 2008:104). These two religions are always associated with the historical arrival of early outsiders into Lamaholot areas. Islam or *ata wataN* (*ata* 'person' *wataN* 'coastal'/coastal person) was brought by Syahbudin bin Salman Al Faris, a trader from Palembang, western Indonesia to Menanga, on Solor Island in 1400s. The Catholic missions in the Lamaholot area, on the other hand, started on Solor with the arrival of the Dominican priests from Malacca in 1500s (Aritonang & Steenbrik, 2008:74). The Catholic followers are commonly known as *ata kiwaN* (*Ata* 'person' *kiwaN* 'mountain'/ mountain person).

Before the arrival of the two modern religions, the Lamaholot people also practiced their own traditional beliefs which they still hold today. They worshiped *Ama léra wulaN*, *Ina tana ékaN* 'the father of Sun and Moon, the mother of earth', or the name that refers to God (Arndt, 2009; Rappaport, 2010). They also believe that the deceased become saints who live close to *Ama léra wulaN*, *Ina tana ékaN* and the saints can pray for those who are still alive to keep them from misfortune. They call the deceased people *Ina Ama*, *Koda Kewokot* 'father and mother who speak the language of heaven.'

People usually worship in two places. It can be in a clan house, *lango be'leN* 'big house' as every clan house has what is called *ri'e hikuN* 'the main post of the house where ritual ceremonies are performed (see Figure 1, pointed by arrow no.1). It can also be under a sacred tree or the clan house yard where an altar called *Nuba Nara* is placed (see Figure 1, pointed by arrow no.2). People respect these places and to blaspheme against the places is considered a serious offence and may cause anger.

**Figure 1. *Lango Be'leN* and *Nuba Nara*<sup>3</sup>**



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<sup>3</sup>[www.flickr.com/photos/sekitar/14417181402/in/photostream/](http://www.flickr.com/photos/sekitar/14417181402/in/photostream/)

Arrow no.1 is the *Lango Be'leN* 'clan house and no.2 is the *Nuba Nara*.

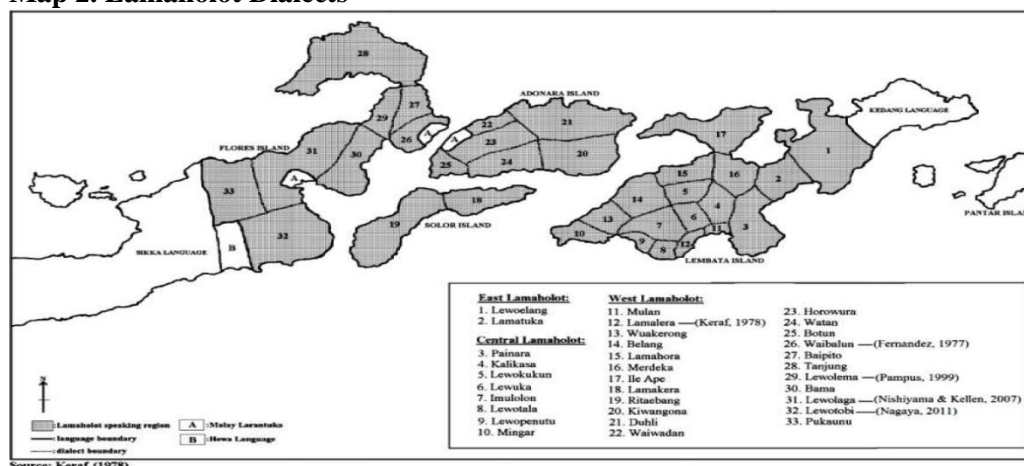
## 2.2 The Lamaholot Language

### 2.2.1 Language Profile

The Lamaholot language belongs to the Austronesian language family, from the Central-Malayo-Polynesian branch. The number of speakers of all of its dialects is about 180,000 people (<http://www.ethnologue.com/language/slp>). The first grammatical description of Lamaholot was written by Paul Arndt, a German catholic Priest, in 1936. He named this language ‘Solor’ because during the European colonial period, Solor Island was the centre of commerce and Catholic Church from eastern Flores to Alor (Grimes et.al, 1997).

Dialect classifications of this language vary among several scholars. According to Keraf (1978) the Lamaholot dialects are grouped into three clusters among others western Lamaholot, central Lamaholot, and eastern Lamaholot (Keraf, 1978) as in the following map.

Map 2. Lamaholot Dialects<sup>4</sup>

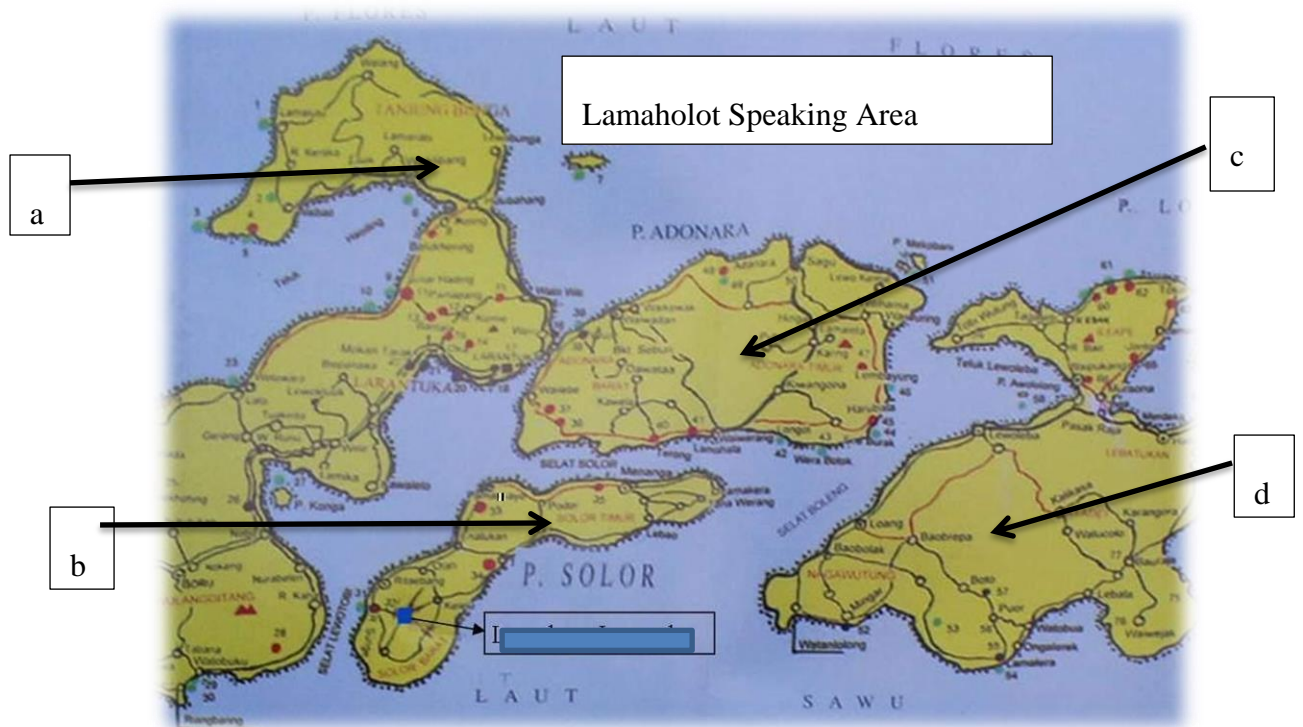


Sanga (2002), on the other hand, classifies the Lamaholot dialects based on four cluster as below:

<sup>4</sup>Reproduced from Kroon (2016)

- a. Flores (the eastern tip): *Boru-Hewa, Pukaunu, Lewotobi, Lewolaga, Bama, Waibalun, Baipito, Lewolema, and TanjungBunga.*
- b. Solor : *Rita Ebang, Pamakayo, WuluBlolong, and Lamakera.*
- c. Adonara: *Botun, Waiwadan, Horowura, Watan, Kiwangona, Tanah Boleng, Pajinaran, Duhlin.*
- d. Lembata: *Mingar, Wuakerong, Belang, Imulolon, Lamalera, Lewuka, Kalikasa, Painara, Lamatuka, and LewoEleng.*

**Map 3.Lamaholot Speaking Areas<sup>5</sup>**



The Lamaholot dialect observed in this study is the Adonara Dialect (According to Keraf it belongs to Central Lamaholot Cluster and Sanga it belongs to Adonara Cluster). The number of speakers of this this dialect is about 17,000

<sup>5</sup>Reproduced from [www.google.com.sg/s=Peta+bahasa+Lamaholot&oq](http://www.google.com.sg/s=Peta+bahasa+Lamaholot&oq)

people. Some scholars name this dialect *Nusa Tadon* 'Tadon Island'. The name Nusa Tadon is one of the three alternate names (Nusa tadon, waiwerang, and Sagu) of the Adonara dialect/language (Gordon, 2005). In this study, I use the main name, Adonara-Lamaholot.

### **2.2.2 Language Contact Situation**

In addition to Lamaholot, there are also several other languages spoken on Eastern Flores. One of the languages is Larantuka Malay. It is a variety of Malay brought by traders from the Malacca peninsula through the course of Portuguese colonialism of the mid of 17th century. This language is mainly spoken in the city of Larantuka in the Larantuka sub-district, in four villages on Konga Bay of Titehena sub-district, and Wure Village of Adonara Barat sub-district (Kumanireng, 1993; Pauuw, 2009).

In the western part of East Flores regency, Lamaholot is spoken side by side with the Sikka language (a language spoken in the Sikka Regency). Many people who occupy the border between East Flores Regency and Sikka Regency can speak the language though with different variations from the one spoken in the central and west Sikka (Nagaya 2012).

As a part of Indonesia, people in this region also speak Bahasa Indonesia. Bahasa Indonesia is used in schools as the medium of instruction, for religious services such as worship in churches or/and for sermons in mosques and in government offices. Lutz (1986) reports that language mixing between Lamaholot and Bahasa Indonesia occurs in political discourse. It was evidenced when a village government authority delivered an annual report to his fellow Lamaholot speaking

people he mixed between Bahasa Indonesia and Lamaholot although the report was written in Bahasa Indonesia.

### 2.2.3 The Adonara-Lamaholot Grammar: A short Introduction

The purpose of introducing the Adonara-Lamaholot grammar in this section is to shed light on how the expressions of emotions of Adonara-Lamaholot are structured morphosyntactically. This short introduction covers phonology, morphology, and syntax. However, only grammatical aspects that are relevant to the structure of the expressions of emotions will be presented. Those aspects include phoneme inventories, morphemes, word class, and word order. Comprehensive grammars of Lamaholot can be found in (Arndt, 1936; Keraf, 1978; Nishiyama & Kelen, 2007, Nagaya, 2012; Kroon, 2016).

#### 2.2.3.1 Phoneme Inventory

Lamaholot has much the same phonological system across its dialects. There are native and loan consonants phonemes as well as vowel phonemes. The following sub-sections present the consonants and vowels of Adonara-Lamaholot dialect.

##### 2.2.3.1.1 Consonants

The Adonara-Lamaholot has 16 native consonants and one loaned consonant as displayed in the following table:

**Table 3. Consonant Phonemes**

	Bilabial		Labio-Dental	Dental	Alveolar	Alveo-Palatal	Velar	Glottal	
<b>Stop</b>	p	b		t	d		k	g	ʔ
<b>Nasal</b>		m			n		ŋ		
<b>Fricative</b>					s	tʃ		h	

---

**Affricative****Lateral**

l

**Trill**

r

**Approximant** w

j/y

The distributions of the consonants are as follows:

**Stop consonants:**

The stop consonants in the Adonara-Lamaholot are /p/, /b/, /t/, /d/, /ʔ/, /k/, and /g/. All consonants can occur in the word initial, medial, but only voiceless consonants can appear in the word final position.

/p/ as in	/pana/ [pana] ‘walk’
	/apé/ [apɛ] ‘fire’
	/alap/ [alap] ‘owner’
/b/ as in	/beka/ [bɛka] ‘fly’
	/tubak/ [tubak] ‘spear’
	/bahaʔ/ [bahaʔ] ‘wash’
/t/ as in	/tawaN/ [tawã] ‘grow’
	/ateN/ [atɛ̃] ‘liver’
	/amet/ [amɛt] ‘apologize’
/d/ as in	/deʔi/ [dɛʔi] ‘stand’
	/tedeʔ/ [tɛdɛʔ] ‘wait’
	/hudaʔ/ [hudaʔ] ‘ask’
/ʔ/ as in	/paʔo/ [paʔo] ‘feed’
	/bahaʔ/ [bahaʔ] ‘wash’

/dataʔ/ [dataʔ] 'broken'  
 /k/ as in /koda/ [koda] 'word'  
           /likat/ [likat] 'fireplace'  
           /gahak/ [gahak] 'throw'  
 /g/ as in /galaʔ/ [galaʔ] 'spear'  
           /sogaʔ/ [sogaʔ] 'lift up'

Note: The glottal [ʔ] is orthographically represented by /ʔ/.

### **Fricatives:**

The fricative phonemes consist of /s/ /h/ and loan consonant /tʃ/ from Indonesian. All consonants can occur in initial position. Phonemes /s/ and /h/ can occur in the word medial position. Only /s/ can occur in the word final position. The loan phoneme /tʃ/ can only occur in word initial position. Note that consonant [tʃ] is orthographically represented by /c/ following Indonesian.

/s/ as in /suke/ [sukə] 'sad'  
           /asik/ [asik] 'tide up'  
           /watas/ [watas] 'border'  
 /h/ as in /heruN/ [hərũ] 'meet'  
           /tahik/ [tahik] 'sea water'  
 /tʃ/ as in /camat/ [tʃamat] 'district head' (loan consonant)

### **Nasals :**

There are three nasal consonants as in the following. All the three nasals can occur in the word medial position but only /m/ and /n/ can occur in the word initial and final position.

/m/ as in /mia/ [mia] 'shame'  
           /ama/ [ama] 'father'

	/limam/ [limam] ‘you hand’
/n/ as in	/nenaN [nənã] ‘message’
	/aniN/ [anĩ] ‘close’
/ŋ/ as in	/nange/ [naŋɛ] ‘swim’
	/benge/[bəŋə] ‘hit’

Note: the phoneme /ŋ/ only occurs in word medial position.

### **Liquids:**

The two liquids can only occur in word initial and medial position.

/l/ as in	/lugu/ [lugu] ‘bow’
	/bala/ [bala] ‘ivory’
/r/ as in	/raraN/[rarã] ‘road’
	/araN/ [arã] ‘board’

### **Semi vowels:**

There are two semivowels i.e. /w/and /j/ or /y/. These two phonemes can only occur in word initial and medial positions.

Voiced bilabial rounded continuant:

/w/ as in	/wato/ [wato] ‘stone’
	/wewa/[wəwa]‘mouth’

Voiced palatal continuant:

/j/ or /y/ as in	/jak/ or /yak/[jak] ‘to draw’
	/laya’/ [layaʔ] ‘yatch’
	/mayoN/ [majõ] ‘umbrella’

### **2.2.3.1.2 Vowels**

Adonara-Lamaholot has 12 vowels that consist of six short oral vowels, and six nasal vowels. Those vowels are presented in the following table:

**Table 4. Vowel Phonemes**

	Front	Central	Back
<b>Close</b>	i ĩ		u ũ
<b>Close-Mid</b>	ɛẽ	ə ẽ	
<b>Open</b>		a ã	o õ

The distributions of the vowels can be seen as follows:

**Oral Short Vowels:**

There are six oral vowels and all of them can occur in the word initial, medial, and final position.

/i/ as in	/ipok/ [ipok] ‘finish’
	/lile/ [lile] ‘watch’
	/buli/ [buli] ‘bottle’
/ɛ/ as in	/ékaN/ [ɛkã] ‘universe’
	/mét/ [mɛt] ‘belt’
	/apɛ/ [apɛ] ‘fire’
/ə/ as in	/epe/ [əpə] ‘goods’
	/beka/ [bɛka] ‘fly’
/a/ as in	/bala/ [bala] ‘ivory’
	/mirat/ [mirat] ‘greedy’
/o/ as in	/odo/ [odo] ‘sleepy’
	/loge’/ [logɛʔ] ‘wear’
/u/ as in	/ula’/ [ulaʔ] ‘snake’
	/labu/ [labu] ‘shirt’

Note: The phoneme /ɛ/ is orthographically represented by /é/ and the phoneme /ə/ is/e/.

### Nasal Vowels<sup>6</sup>:

There are six nasal vowels. All of them can only occur in the word final position.

/ĩ/ as in        /ariN/ [arĩ] ‘younger brother or sister’

                  /maiN/ [maĩ] ‘taste’

/ẽ/ as in        /paéN/ [paẽ] ‘lay a base for’

                  /hakéN/ [hakẽ] ‘pay fare’

/õ/ as in        /hupeN/ [hupõ] ‘fetch’

                  /epeN/ [əpõ] ‘belonging’

/ã/ as in        /hopaN/ [hopã] ‘tired’

/õ/ as in        /apoN/ [apõ] ‘wheedle’

/ũ/ as in        /wu’uN/ [wu?ũ] ‘new’

Different opinions exist among authors about the phonemic status of nasal vowel phonemes in this language. In the Lewolema dialect (Pampus, 1999), Lewotobi dialect (Nagaya, 2011), and Solor-Lamaholot dialect (Kroon, 2016) the nasal vowels are independent phonemes although their distributions are restricted only to word final occurrence. There is no clear mention of nasal vowels in the Lamalera dialect (Keraf, 1978) but in the Lewoingu dialect Nishiyama & Kelen (2007:9) argued that “in some cases, in particular after a glottal stop, a nasal vowel is conceived, as in the word *no’õ* ‘and, with’. However, in many cases, it is not clear and the word final nasals are often conceived as velar and the preceding vowel is

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<sup>6</sup>The orthography for all nasal vowels is a combination of an oral vowel of its counterpart and the N.E.g./ĩ/ is iN.

oral, as in [bəriŋ] ‘to hit’.” Therefore, in their vowel inventory table, the nasal vowels are not listed as independent phonemes.

According to Sanga (2002) who wrote the Adonara-Lamaholot grammar sketch in his dictionary, the nasal sound accompanying the vowels is an independent phoneme which is called *franco phone nasal* (French nasal) and orthographically represented by /n/. In this study, however, I do not take this nasal as an independent phoneme but as an embedded sound, that forms nasal vowel. I also do not consider the nasal vowels as allophones of oral vowel because they have contrastive minimal pairs with short vowels although they only occur in word final position. I will show the evidence as follows:

/i/~/ĩ/ tai [tai] ‘we go’	~ taĩ [ˈtaĩ] ‘his/her belly’
é/~/ẽ/ éké [ˈɛkɛ] ‘touch physically’	~ ékeN [ɛkẽ] ‘ladder’
/e/~/ẽ/: tange [ˈtaŋə] ‘attach’	~ tangeN [ˈtaŋẽ] ‘uncooked’
/a/~/ã/: laka [ˈlaka] ‘step’	~ lakaN [ˈlakã] ‘disallow’
/o/~/õ/: lodo [ˈlodo] ‘descend’	~ lodoN [ˈlodõ] ‘insert’
/u/~/ũ/: tau [ˈtau] ‘hit’	~ taũ [ˈtaũ] ‘delouse’

### 2.2.3.2 Morphology

Klamer (2010:3) maintains that “Lamaholot still has a fair amount of morphology” while Nagaya (2012) says that the language is typologically more inclined to being an isolating language. In this study, I do not take either stand but I will say that morphology exists and it plays important roles in this language. I will point out the roles later in this section. The section will present the morphemic forms which include free and bound roots and clitics.

### 2.2.3.2.1 Free and Bound Root

The term free and bound root deals with lexical forms (Kroon, 2016). Free roots refer to the independent lexical item which can undergo derivational and inflectional processes via affixation. The free roots refer to the independent lexical item which can be attached with derivational and inflectional affixes to derive other class of words. Bound roots, on the other hand, refer to dependent lexical items, which must always need other bound morphemes (See Kroon, 2016:53). A list of examples of free and bound root words are given below.

**Table 5. Free and Bound Roots**

Free roots	Word class	Bound Root	Word Class
<i>tani</i> ‘cry’	Verb	+ <i>ai</i> ‘go, leave’	verb
<i>me’a</i> ‘red’	adjective	+ <i>oi</i> ‘know’	verb
<i>lango</i> ‘house’	noun	+ <i>enu</i> ‘drink’	verb
<i>esi</i> ‘a little’	adjective	+ <i>abe</i> ‘deontic’	adverb

### 2.2.3.2.2 Clitics

Kroon (2016) points out that “clitics in Solor-Lamaholot are characterized by their ability to syntactically function as a clause segment. The clitics act like single-word syntactic constituents; that is they function as head, argument, or modifier within phrases. However, they are like affixes because they are dependent on adjacent words in some way or another. They, therefore, morpho-syntactically independent, but phonologically dependent.” This characteristics hold true for the clitics in Adonara-Lamaholot.

Two kinds of clitics that will be discussed in this section are proclitic and enclitic.

### 2.2.3.2.2.1 Proclitic

Similar to the proclitics in Solor-Lamaholot, the proclitics in the Adonara-Lamaholot are pronominal and are coreferential with S/A arguments. They attach to the bound root words. In Solor-Lamaholot, Kroon (2016) calls the proclitics pronominal proclitics. I also use the same term for the proclitics in Adonara-Lamaholot and their forms are presented in the following table.

**Table 6. Proclitics**

<b>Person</b>	<b>Pronouns</b>	<b>Proclitics</b>
<b>1SG</b>	<i>go' é</i>	<i>k=</i>
<b>2SG</b>	<i>mo' é</i>	<i>m=</i>
<b>3SG</b>	<i>na' é</i>	<i>n=</i>
<b>1PL.INCL</b>	<i>tité</i>	<i>t=</i>
<b>1PL.EXCL</b>	<i>kamé</i>	<i>m=</i>
<b>2PL</b>	<i>mio</i>	<i>m=</i>
<b>3PL</b>	<i>ra' é</i>	<i>r=</i>

The pronominal proclitics forms are shared across all Lamaholot dialects (see Arndt, 1936; Keraf, 1978; Sanga, 2002; Pampus, 2008; Nishiyama & Kelen, 2007; Nagaya, 2010; and Kroon, 2016). As pointed out by Kroon (2016:60) “the proclitic forms are defined phonologically as being the short forms of the subject personal

pronouns via two processes. First, the proclitic form is a homorganic phoneme of the consonant in the full pronoun form altered by the process of devoicing, e.g. /g/ in *go'é* >k=. Second, reusing one of the consonants in the pronoun forms, mostly of the first syllable onset: *mo'é* >m=; *na'é* >n=; *mi'o* >m=; *ra'é* >r=; and perhaps *tité* >t=, and the second syllable onset which occurs with the 1st-person plural exclusive *kamé* >m=, and possibly *tité*. These two processes are referred to by Keraf (1978) as consonant harmonization”.

To show the distributions of the proclitics, I will present two sets of examples of bound root verbs (+*ai* ‘go’ and +*elé* ‘wear’) as follows. In (4) the proclitics mark S argument and in (5) mark A argument.

(4) S argument Markers.

<b>1SG</b>	<i>go'é</i>	<i>k=ai</i>	<i>wule</i>
	1SG	1SG=go	market
	‘I go to market’		
<b>2SG</b>	<i>mo'é</i>	<i>m=ai</i>	<i>wule</i>
	2SG2	SG=go	market
	‘you go to market.’		
<b>3SG</b>	<i>na'é</i>	<i>n=ai</i>	<i>wule</i>
	3SG	3SG= go	market
	‘he/she goes to market’		
<b>1PL.INCL</b>	<i>tité</i>	<i>t=ai</i>	<i>wule</i>
	1PL.INCL	1PL.INCL= go	market
	‘we go to market.’		
<b>1PL.EXCL</b>	<i>kamé</i>	<i>m=ai</i>	<i>wule</i>
	1PL.EXCL	1PL.EXCL= go	market
	‘we go to market.’		
<b>2PL</b>	<i>mio</i>	<i>m=ai</i>	<i>wule</i>
	2PL	2PL=go	market
	‘you go to marke.’		
<b>3PL</b>	<i>ra'e</i>	<i>r=ai</i>	<i>wule</i>
	3PL3PL=go	market	
	‘they go to market.’		

(5) A argument markers.

<b>1SG</b>	<i>go'é</i>	<i>k=elé'</i>	<i>labu</i>
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	1SG	1SG=wear shirt	
		‘I wear shirt’	
<b>2SG</b>	<i>mo'é</i>	<i>m=elé'</i>	<i>labu</i>
	2SG	2SG=wear shirt	
		‘you wear shirt.’	
<b>3SG</b>	<i>na'é</i>	<i>n=elé'</i>	<i>labu</i>
	3SG	3SG=wear shirt	
		‘he/she wears shirt’	
<b>1PL.INCL</b>	<i>tité</i>	<i>t=elé'</i>	<i>labu</i>
	1PL.INCL	1PL. wear	shirt
		‘we go to market.’	
<b>1PL.EXCL</b>	<i>kamé</i>	<i>m=elé'</i>	<i>labu</i>
	1PL.EXCL	1PL.EXCL=wear	shirt
		‘we wear shirt.’	
<b>2PL</b>	<i>mio</i>	<i>m=elé'</i>	<i>labu</i>
	2PL	2PL=elé'	shirt
		‘you wear shirt.’	
<b>3PL</b>	<i>ra'e</i>	<i>r=elé'</i>	<i>labu</i>
	3PL	3PL=wear	shirt
		‘they wear shirt.’	

### 2.2.3.2.2.2 Enclitics

Kroon (2016) points out that enclitics in Solor-Lamaholot dialect indicate three syntactic roles, namely as Subject/S argument marker, object marker, and possessive marker (p.61). The enclitics in Adonara-lamaholot also play similar roles. Unlike the proclitic forms, the enclitics forms are not shared across Lamaholot dialects (see Arndt, 1936; Keraf, 1978; Sanga, 2002; Pampus, 2008; Nishiyama & Kelen, 2007; Nagaya, 2010; and Kroon, 2016).

The following table presents the forms of the enclitics.

**Table 7. Enclitics**

Person	S Argument marker	O Argument marker	Possessive marker
<b>1SG</b>	= <i>nek</i> ; = <i>k</i> ; = <i>rek</i> ; = <i>ek</i>	= <i>nek</i> ; = <i>k</i> ; = <i>rek</i> ; = <i>ek</i>	= <i>nek</i> ; = <i>k</i> ; = <i>rek</i> ; = <i>ek</i>
<b>2SG</b>	= <i>no'</i> ; = <i>ko</i> , = <i>ro'</i> ; = <i>o'</i>	= <i>no'</i> ; = <i>ko</i> ; = <i>ro'</i> = <i>o'</i>	= <i>nem'</i> ; = <i>m</i> ; = <i>rem</i> ; = <i>em</i>
<b>3SG</b>	= <i>na</i> ; ='/ʔ/ = <i>ra'</i> ; = <i>a'</i>	= <i>ro'</i>	= <i>N</i> ; = <i>né</i> ; = <i>ré</i> ; = <i>é</i>
<b>1PL.INCL</b>	= <i>net</i> ; = <i>ket</i> ,	= <i>net</i> ; = <i>ket</i> ,	= <i>net</i> ; = <i>ket</i> ;

	= <i>ret</i> ;= <i>et</i>	= <i>ret</i> ;= <i>et</i>	= <i>ret</i> ; = <i>et</i>
<b>1PL.EXCL</b>	= <i>nem</i> ; = <i>kem</i> , = <i>rem</i> ;= <i>em</i>	= <i>nem</i> ; = <i>kem</i> , = <i>rem</i> ;= <i>em</i>	= <i>nem</i> ;= <i>kem</i> ; = <i>em</i> ; = <i>rem</i>
<b>2PL</b>	= <i>né</i> ; = <i>ké</i> , = <i>ré</i> ;= <i>é</i>	= <i>né</i> ; = <i>ké</i> , = <i>ré</i> ;= <i>é</i>	= <i>né</i> ; = <i>ké</i> , = <i>ré</i> ; = <i>é</i>
<b>3PL</b>	= <i>na</i> ; = <i>ka</i> ; = <i>ra</i> ;= <i>a</i>	= <i>wé</i>	= <i>na</i> ;= <i>ka</i> ; = <i>ra</i> ;= <i>a</i>

As the table shows that almost all of the forms are shared among the three roles with a few exceptions on the forms object marker for third singular person (only =*ro*'), possessive marker for third singular person (=N), object marker for third plural person (=we). In what follows, I will present three sets of examples representing the three roles (S marker, object marker, and possessive markers) as well as each variation of the enclitics. I call the variations =*nek* group, =*k* group, =*rek* group, and = *ek* group.

**Table 8. Subject Argument Marker**

Person	S argument marker			
	= <i>nek</i> group	= <i>k</i> group	= <i>rek</i> group	= <i>ek</i> group
<b>1SG</b>	<i>de</i> 'iN= <i>nek</i> 'I stand'	<i>turu</i> = <i>k</i> 'I sleep'	<i>suke</i> = <i>rek</i> 'I feel sad'	<i>geridot</i> = <i>ek</i> 'I tremble'
<b>2SG</b>	<i>de</i> 'iN= <i>no</i> ' 'you stand'	<i>turu</i> = <i>ko</i> ' 'you sleep'	<i>suke</i> = <i>ro</i> ' 'you feel sad'	<i>geridot</i> = <i>o</i> ' 'you tremble'
<b>3SG</b>	<i>de</i> 'iN= <i>na</i> ' 'he/she stands'	<i>turu</i> =' 'you sleep'	<i>suke</i> = <i>ra</i> ' 'she/he feel sad'	<i>geridot</i> = <i>a</i> ' 'he/she tremble'
<b>1PL.INCL</b>	<i>de</i> 'iN= <i>net</i> 'we stand'	<i>turu</i> = <i>ket</i> 'we sleep'	<i>suke</i> = <i>ret</i> 'we feel sad'	<i>geridot</i> = <i>et</i> 'we tremble'
<b>1PL.EXCL</b>	<i>de</i> 'iN= <i>nem</i> 'we stand'	<i>turu</i> = <i>kem</i> 'we sleep'	<i>suke</i> = <i>rem</i> 'we feel sad'	<i>geridot</i> = <i>em</i> 'we tremble'
<b>2PL</b>	<i>de</i> 'iN= <i>né</i> 'you stand'	<i>turu</i> = <i>ké</i> 'you sleep'	<i>suke</i> = <i>ré</i> 'we feel sad'	<i>geridot</i> = <i>é</i> 'you tremble'
<b>3PL</b>	<i>de</i> 'iN= <i>na</i> 'they stand'	<i>turu</i> = <i>ka</i> 'they sleep'	<i>suke</i> = <i>ra</i> 'they feel sad'	<i>geridot</i> = <i>a</i> 'they tremble'

**Table 9. Possessive Marker**

Person	Possessive marker			
	= <i>nek</i> group	= <i>k</i> group	= <i>rek</i> group	= <i>ek</i> group
<b>1SG</b>	<i>eka</i> N= <i>nek</i> 'my napkin'	<i>one</i> = <i>k</i> 'my heart'	<i>pita</i> = <i>rek</i> 'my door'	<i>itik</i> = <i>ek</i> 'my swan'

<b>2SG</b>	<i>ekaN=nem</i> 'your napkin'	<i>one=m</i> 'your heart'	<i>pita=rem</i> 'your door'	<i>itik=em</i> 'your swan'
<b>3SG</b>	<i>ekaN=né</i> 'his napkin'	<i>one=N</i> 'his/her heart'	<i>pita=ré</i> 'his/her door'	<i>itik=é</i> 'his swan'
<b>1PL.INCL</b>	<i>ekaN=net</i> 'our napkin'	<i>one=ket</i> 'our heart'	<i>pita=ret</i> 'our door'	<i>itik=et</i> 'our swan'
<b>1PL.EXCL</b>	<i>ekaN=nem</i> 'our napkin'	<i>one=kem</i> 'our heart'	<i>pita=rem</i> 'our door'	<i>itik=em</i> 'our swan'
<b>2PL</b>	<i>ekaN=né</i> 'our napkin'	<i>one=ké</i> 'our heart'	<i>pita=ré</i> 'our door'	<i>itik=é</i> 'your swan'
<b>3PL</b>	<i>ekaN=na</i> 'our napkin'	<i>one=ka</i> 'our heart'	<i>pita=ra</i> 'our door'	<i>itik=a</i> 'your swan'

**Table 10. Object Argument Marker**

Person	Object marker			
	= <i>nek</i> group	= <i>k</i> group	<i>rek</i> = group	= <i>ek</i> group
<b>1SG</b>	<i>Della heruN=nek</i> NAME meet=1SG 'Della met me.'	<i>Tedjo belo=k</i> NAME cut=1SG 'Tedjo cut me.'	<i>All bogo=rek</i> NAMEstrike=1SG 'All strikes me'	<i>Sinta paluk=ek</i> NAME hit=1SG 'Sinta hits me.'
<b>2SG</b>	<i>Della heruN=no'</i> NAME meet=2SG 'Della met you.'	<i>Tedjo belo=ko'</i> NAME cut=2SG 'Tedjo cut you.'	<i>All bogo=ro'</i> NAMEstrike=2SG 'All strikes you'	<i>Sinta paluk=o'</i> NAME hit=2SG 'Sinta hits me.'
<b>3SG</b>	<i>Della heruN=ro'</i> NAME meet=3SG 'Della met him/her.'	<i>Tedjo belu=ro'</i> NAME cut=3SG 'Tedjo cut him/her.'	<i>All bogo=ro'</i> NAME strike=2SG 'All strikes him'	<i>Sinta paluk=ro'</i> NAME hit=3SG 'Sinta hits him/her.'
<b>1PL.INC</b> <b>L</b>	<i>Della heruN=net</i> NAME meet=1PL 'Della met us.'	<i>Tedjo belo=ket'</i> NAME cut=2SG 'Tedjo cut me.'	<i>All bogo=ret</i> NAME strike=1PL 'All strikes us'	<i>Sinta paluk=et</i> NAME hit=1PL 'Sinta hits us.'
<b>1PL.EXC</b> <b>L</b>	<i>Della heruN=nem</i> NAME meet=1PL 'Della met us.'	<i>Tedjo belo=kem</i> NAME cut=1PL 'Tedjo cut us.'	<i>All bogo=rem</i> NAME strike=1PL 'All strikes us'	<i>Sinta paluk=em</i> NAME hit=1PL 'Sinta hits us.'
<b>2PL</b>	<i>Della heruN=né</i> NAME meet=2PL 'Della met you.'	<i>Tedjo belo=ké</i> NAME cut=2PL 'Tedjo cut you.'	<i>All bogo=ré</i> NAME strike=2PL 'All strikes you'	<i>Sinta paluk=é</i> NAME hit=2PL 'Sinta hits you.'
<b>3PL</b>	<i>Della heru=wé</i> NAMEmeet=1SG 'Della met them.'	<i>Tedjo belo=wé</i> NAME cut=3PL 'Tedjo cut them.'	<i>All bogo=wé</i> NAME strike=3PL 'All strikes them'	<i>Sinta paluk=wé</i> NAME hit=1PL 'Sinta hits them.'

From the presented data I could say that the underlying forms are 1SG /k/; 2SG /o/; 3SG /a/ or /ʔ/, /N/e (for possessive); 1PL.INCL. /t/; 1PL.EXCL /m/; 2PL /e/, 3PL /e/ or /a/. The underlying forms are realized as: =*nek* forms when attached to roots ending in the nasal vowels; =*k* forms when attached to roots ending in oral vowel /u/ preceded by a consonant; =*rek* forms when attached to roots ending in oral vowels /a/, /o/, /e/ preceded by consonants; and =*ek* forms when attached to roots ending in consonants. However, this claim is still hypothetical, as I do not have extensive data.

Sanga (2002) lists a number of examples with these variations of enclitics forms but never mentions which ones of the forms are the underlying forms. To solve this issue, I would suggest a future thorough grammatical study of this phenomenon.

In addition to those three syntactic functions, the enclitics also play several semantic functions i.e. to mark inchoative aspect and perfective aspect. The enclitics become the inchoative marker when they attach to stative verbs or adjectives and express a change of state. For example:

- (6) *lango bura=ka'*  
house white=3SG.INCH (become)  
'The house becomes white.'

On the other hand, the enclitics mark perfective aspect when they attach to motion verbs. For example:

- (7) *go beto=nek pi lango*  
1SG come=1SG.PRF here house  
'I have come/arrived in this house.'

The clitics and most particularly enclitics are important elements in the morphosyntactic forms of expressions of emotion in the Adonara Lamaholot. I will discuss this in chapter 3.

### 2.2.3.3 Word Class

Word class or part of speech is a grammatical term deals with classes of words of a given language distinguished by language specific morphosyntactic criteria (Wierzbicka, 2000). In studying Solor-Lamaholot grammar, Kroon (2016) established the classification of words into nouns, verbs, adjectives, pronouns, adverbs, demonstrative, spatial deictic, numerals, conjunctions, and question words. This classification can be applied to other Lamaholot dialects. However, for this study, I will only cover the three major word classes i.e. nouns, verbs, and adjectives. These

three word classes are relevant to my discussion on the morphosyntactic forms and lexical properties of the expressions of emotions that will be dealt with in chapter 3.

### 2.2.3.3.1 Noun

In a thorough grammatical description of a language, classifications of nouns may include pronouns, proper nouns, common nouns, compound nouns, noun phrases, locative nouns, kinship nouns, etc. I will simplify the classifications into the pronouns and the common nouns.

#### 2.2.3.3.1.1 Pronouns

This section summarizes the pronouns of Lamaholot language. The forms of S/A pronouns are shared with object pronouns. Genitive pronoun is marked by oral vowel.

**Table 11 : List of pronouns**

<b>Lamaholot Pronouns</b>		
<b>Person</b>	Nom/ACC	Genitive
<b>1SG</b>	<i>go'é/go</i>	<i>go'éN</i>
<b>2SG</b>	<i>mo'é/mo</i>	<i>mo'éN</i>
<b>3SG</b>	<i>na'é/na</i>	<i>na'éN</i>
<b>1PL.EXCL</b>	<i>kamé</i>	<i>kam'éN</i>
<b>1PL.INCL</b>	<i>tité/ti</i>	<i>tit'éN</i>
<b>2PL</b>	<i>mio/mi</i>	<i>mi'oN</i>
<b>3PL</b>	<i>ra'é/ra</i>	<i>ra'éN</i>

### 2.2.3.3.1.2 Common nouns

Two classifications of common nouns are made based on possessive construction they take. The nouns with obligatory possessive morphemes /enclitics are called inalienable nouns. In Lamaholot language, the inalienable nouns include body part nouns, nouns considered as part of a whole, and location indicating a part of an area. See the following examples:

**Table 12 : Inalienable Nouns**

<b>Body Part nouns</b>	<i>léi=k</i> leg=1SG.POSS 'My leg.'	<i>lima=k</i> hand=1SG.POSS 'My hand.'
<b>Part of a whole</b>	<i>kayo lolo=N</i> tree leaf=3SG.POSS 'The leaf of a tree.'	<i>witi tali=N</i> goat rope=3SG.POSS 'Rope of a goat.'
<b>Location</b>	<i>pita mata=N</i> door eye=3SG.POSS 'The front of a door.'	<i>lango o'ne=N</i> house inside=3SG.POSS 'The inside of a house.'

In contrast, the other group of nouns is called alienable nouns. These nouns can take possessive enclitics. Instead of possessive markings enclitics, genitive pronouns also can apply.

**Table 13: Alienable Nouns**

<b>Noun with enclitics</b>	<b>Noun with genitive pronoun</b>
<i>langu=k</i> house=1SG.POSS 'My house.'	<i>lango go'éN</i> house 1SG.GEN 'My house.'
<i>oriN=nem</i> hut=2SG.POSS 'Your hut.'	<i>oriN mo'éN</i> hut 2SG.GEN 'Your hut.'

### 2.2.3.3.2 Verb

Previous Lamaholot dialects grammatical descriptions provide classifications of verbs based on morphological operation (verb conjugation) (see Keraf, 1978) valency (intransitive, transitive, and di-transitive), and semantic categories (e.g. motion verbs, locomotion verbs, affect verbs, posture verbs, utterance verbs, human mental process and activity verbs, transaction and service verbs) (see Nagaya, 2011, Kroon, 2016; Grange, 2016). In this study, I will classify the Adonara- Lamaholot verbs based on the valence.

Verb valence deals with the number of arguments that a verb can take. In Adonara-Lamaholot three major classes of verbs may be established; they include intransitive, transitive, di-transitive.

#### 2.2.3.3.2.1 Intransitive verbs

Intransitive verbs select one argument as the clause subject. Those belong to bound roots require pronominal proclitics, but those that of independent ones take the S-argument enclitics. There are pure intransitive verbs and derived intransitive verbs. The pure intransitive verbs include such as *+ai* ‘go’ *pana* ‘walk’ *beto* ‘come’ *de’i* ‘stand’, etc.

The other intransitive verbs are derived from adjectives and transitive verbs. The adjectives and the transitive verbs take S argument marker in order to behave as the intransitives. I will present some examples as below:

#### a) Derived intransitive verbs from Adjectives

(8) *lango bura=ka’*  
house white=3SG(become)  
‘The house became white.’

(9) *Uba belolo=ka’*  
NAME tall=3SG(become)

‘Uba became tall.’

b) Derived intransitive verbs from transitive verbs

- (10) a. *go'é hebo Della* (Transitive)  
1SG bathe NAME  
‘I bathe Della.’  
b. *go'é hebo=k* (Intransitive)  
1SG bathe=1SG  
‘I take a bath’
- (11) a. *Boro horoN doi* (Transitive)  
NAME hide money  
‘Boro hides money.’  
b. *Boro horoN=na'* (Intransitive)  
NAME hide=3SG  
‘Boro hides himself.’

**2.2.3.3.2.2 Transitive verbs**

Transitive verbs select two arguments as a clause subject and object respectively. Dependent transitive roots obligatorily take pronominal proclitics while the independent roots are unmarked unless the object of the sentence is encoded by object pronominal enclitic.

- (12) *Tina g=aN pao*  
NAME 3SG=eat mango  
‘Tina eats mango.’
- (13) *Peni denaN wata'*  
NAME cook rice  
‘Peni cooks rice.’

**2.2.3.3.2.3 Di-transitive verbs**

Di-transitive verbs select three arguments: a subject, a direct object and an indirect object. The direct object is the one that is being acted upon, whereas the indirect one is indirectly by the action and is usually a recipient of the direct object (Nishiyama & Kelen, 2007, Nagaya, 2012, Kroon, 2016).

- (14) *Hengki soroN Yosep doi*  
NAME give NAME money  
‘Hengki gives Yosep money.’
- (15) *Hengki soroN=ro' doi*  
NAME give=3SG money

‘Hengki gives him money.’

The indirect object can be encoded by object pronominal enclitic as in (15) as an anaphora.

### 2.2.3.1 Adjective

There are different opinions about the existence of adjective class in Lamaholot language. Nagaya (2011) maintains that adjective in Lamaholot language is not an independent word class because they can behave morphosyntactically like nouns as well as verbs. Therefore, in his grammar description he uses the terms adjectival nouns and adjectival verbs. On the contrary, Nishiyama & Kelen (2007) as well as Kroon (2016) argue that adjectives in Lamaholot belong to an independent word class because of several reasons: (i) They can undergo comparison. (ii) They can modify nouns directly. (iii) They can be used to express intensification through reduplication (see Kroon, 2016:144).

To support Nishiyama & Kelen (2010) and Kroon (2016) I want to demonstrate that there are what so called *base adjectives* in the Aadonara-Lamaholot. The base adjectives can be used attributively to modify a noun or predicatively in an adjectival or verbal clause. Compare these two examples below.

- (16) *labu bu'ra=N*  
shirt white  
‘White shirt.’
- (17) *labu ni bu'ra=N*  
shirt DET white  
‘The shirt is white.’
- (18) *labu bura=ka' kae*  
shirt white=INCH already  
‘The shirt has already become white.’

The base adjective used in those examples is *bura* ‘white’. When it is used as attributive word as in (16) adjectival predicate as in (17) it takes adjectival marker /N/ or Kroon (2016) called it attributive nasalization. The nasal is the same as the

possessive marker which for Nagaya (2011) is a process of nominalization. In (18) it is used as a derived intransitive verbal clause predicate.

As an adjective, the base word *bura'* can also express intensification by being modified with an adverbs/intensifiers as in (19) and by reduplicating the base as in (20) below.

- (19) *labu ni bura' werekeN=na'*  
 shirt DET white very= 3SG  
 'The shirt is very white.'
- (20) *labu bura' bura'*  
 shirt white RED  
 'The shirt is very white.'

### 2.2.3.2 Basic Word Order

The basic word order of Lamaholot is Subject-Predicate with two major types of predicate: verbal and non-verbal predicates (Nishiyama&Kelen 2007; Nagaya 2011). Nagaya (2011) maintains that the non-verbal predicates can be noun phrase, adjectival noun predicate, adjectival verb predicate, locational predicate, and preposition predicate. However, I prefer to apply the following classifications:

#### 2.2.3.2.1 Verbal predicate

The predicate may be a transitive or an intransitive verb. For sentences with unbound transitive verb predicate, A argument is unmarked on verb. Conversely, sentences with unbound intransitive verb predicate, the S/A is marked on their verb.

See the examples below.

- (21) *go'é hode doi* (Transitive verb predicate)  
 1SG receive money  
 'I received money.'
- (22) *go'é turu=k* (Intransitive verb predicate)  
 1SG sleep=1SG  
 'I sleep.'

#### 2.2.3.2.2 Noun phrase predicate

Unlike English sentence, the sentence with a noun phrase predicate in Lamaholot language does not need a copula verb. The sentence is constructed with a noun/pronoun as the subject and a noun phrase as the predicate.

- (23) *na'e guru SD*  
3SG teacher primary school  
'He/she is a primary school teacher.'

#### 2.2.3.2.3 Adjectival predicate

An adjectival predicate sentence, like the noun phrase predicate sentence, also does not need a copula. A determiner may be needed but not obligatory.

- (24) *kebarek né kelemuN*  
girl DET beautiful  
'That girl is beautiful.'

#### 2.2.3.2.4 Locational predicate

A locational predicate sentence behaves in the same way as the noun phrase predicate and the adjectival predicate in that no copula is needed.

- (25) *Della peia'*  
NAME here  
'Della is here.'

#### 2.2.3.2.5 Negative Sentence Construction

In addition to the affirmative sentences shown in the examples above, I will present the feature of negative construction in Lamaholot. The basic negation words are: *hala'* and *take'*. The negators are clause final as in the following examples:

- (26) *na'é tani hala'*  
3SG cry NEG  
'He does not cry.'
- (27) *go' é dohi=k také*  
1SG money=1SG.POSS NEG  
'I don't have any money.'

### 2.2.3.2.6 Interrogative Sentence

An interrogative sentence in Lamaholot, on the other hand, has a specific feature. A polar question is marked by a rising intonation without any additional particle involved (Nishiyama & Kelen, 2007:130).

(28) *buku ni mo'éN?*  
book DET 2SG.GEN  
'Is this book yours?'

Or *mo'éN buku ni?*  
book book DET  
'Is this book yours?'

A content question is, on the other hand, marked by the presence of an interrogative word. The question words in Lamaholot language are *heku* 'who', *puke aku* 'why', *aku* 'what', *degaku* 'where', *negaku* 'how'. Their position in the question sentence is flexible in that they can be initial or final without any difference in meaning.

The question with *heku* 'who'

(29) *héku guru né?*  
who teacher DET  
'Who is that teacher?'

Or *guru né héku ?*  
teacher DET who  
'Who is that teacher?'

The question with *puke aku* 'why'.

(30) *puke aku mo tahni=ko?*  
base what 2SG cry=2SG  
'Why do you cry?'

Or *mo tahni=ko puke aku?*  
2SG cry=2SG base what  
'Why do you cry?'

The question with *aku* 'what'

(31) *Toni hope aku?*  
NAME buy what  
'What did Toni buy?'

Or *aku Toni hope?*  
 what NAME buy  
 ‘What did Toni buy?’

The question with *degaku* ‘where’

(32) *Dina langu=N degaku?*  
 NAME house=3SG.POSS where?  
 ‘Where is Dina’s house?’

Or *degaku Dina langu=N?*  
 NAME NAME house=3SG.POSS  
 ‘Where is Dina’s house?’

The question with *negaku* ‘how’

(33) *mo o’ne=m negaku?*  
 2SG insides=2SG.POSS how?  
 How is your heart?/what do you feel?’

Or *negaku mo o’ne=m?*  
 how 2SG insides =2SG.POSS  
 How is your heart?/what do you feel?’

### 2.3 Summary of the chapter

Lamaholot refers to the name of a tribe and language. The members of the tribe occupy several regions such as East Flores, Solor, Adonara, Lembata, and western part of Alor in East Nusa Tenggara province of Eastern Indonesia. For subsistence, the Lamaholot people practice various professions such as farming, fishing, weaving, working in government sectors, becoming migrant workers outside Lamaholot are such as in Malaysia, Singapore, Hongkong, Taiwan, or in other big cities in Indonesia.

Social life is marked with a high value on cooperation. People usually work together in many respects such as in doing agrarian work, construction work, as well as when holding a party in a village. *GemohiN* is their medium to help each other.

Lamaholot people live in a religious community. They practice modern religions such as Roman Catholic and Islam. The Lamaholot Catholics are known as

*ata kiwaN* and the Muslims are *ata wataN*. Before these two religions were introduced, Lamaholot people had practiced their own traditional belief. In this belief they call their God as *Ama Rera WulaN, Ina Tana EkaN* ‘The Father of Sun and Moon, the Mother of Earth. Their places for worshipping are in the clan’s house and in an altar called *Nuba Nara*.

Lamaholot language is the identity of Lamaholot people. It has a number of dialects grouped in three clusters i.e. Western Lamaholot, Central Lamaholot, and Eastern Lamaholot. This study observes Adonara-Lamaholot dialect, one of central Lamaholot dialects.

The sound structure and grammatical structure of Adonara-Lamaholot dialect are similar to other dialects. Phonologically, it has native and loan consonants as well as oral and nasal vowels. Morphologically, it has free and bound root morphemes, and proclitic and enclitics. The basic word order is Subject-Predicate with two major types of predicate: verbal and non-verbal predicates (Nishiyama & Kelen 2007; Nagaya 2011).

### **3 MORPHOSYNTACTIC FORMS AND LEXICAL PROPERTIES OF EXPRESSIONS OF EMOTIONS USED IN CASUAL SPEECH**

This chapter deals with the expressions of emotions used in casual speech of Adonara-Lamaholot in terms of their morphosyntactic forms and lexical properties. A short review of several previous studies regarding lexical and morphosyntactic structure of expressions of emotions is presented in §3.1. It is followed by the discussion of the morphosyntactic forms of the expressions of emotions of the Adonara-Lamaholot in §3.2. In §3.3 the roots of predicates of the expressions of emotions are examined. Nouns, as a part of the expressions, are mapped in §3.4. §3.5 demonstrates the collocation of the nouns and the predicates in the formation of the expressions of emotions. Lastly, the summary of the chapter is provided in 3.6

#### **3.1 Revisiting some previous studies**

Languages of the world have various ways of constructing their linguistic expressions of emotion. Cohen (2010) points out that lexically in English we may encounter:

- a. Compounds (e.g. *in love with*, *interested in*).
- b. Idioms (e.g. *to hit the ceiling* ‘to become very angry’, *shaking like a leaf* ‘to be extremely afraid’).

Yu (2002) found that some expressions of emotions in Chinese are composed of internal and external body parts terms. See the examples presented below:

External body parts (Yu, 2002:2-9):

- a. *chui-tou sang-qi* ‘hang down-head lose-gas(energy)’: ‘become dejected, despondent; hang one’s head in dismay’
- b. *mian-honger-chi* ‘face-red ears-red’: ‘flush with anger’
- c. *chou-mei-kulian* ‘worried-brows bitter-face’ : ‘wear a worried look’
- d. *ji-yan* ‘impatient/anxious-eyes’: become angry; feel anxious
- e. *za-zui* ‘click-mouth’: ‘make clicks of admiration, praise, surprise, etc.’

Internal body parts (Yu, 2002:9-15):

- a. *fa-pi-qi* ‘expand spleen gas’: ‘lose one’s temper; get angry; flare up’
- b. *dong gan-huo* ‘move liver-fire’: ‘get angry; flare up, fly into a rage’
- c. *dan-liang* ‘gallbladder-big’: ‘courage’
- d. *dan-xiao* ‘gallbladder-small’: ‘timid, cowardly’
- e. *xin-chao* ‘heart-tide’ : ‘a tide surge of emotion, surging thoughts and emotions’.
- f. *chou-chang-bai-jie* ‘worried-intestines hundred-knots’: ‘with anxiety gnawing at one’s heart; weighed down with pent-up feelings of anxiety or sadness’

As pointed out in the Chapter1, similar phenomenon is also found in Dalabon by Ponsonnet (2013). She observed that Dalabon utilizes compounds as the expressions of emotions. The majority of the compounds are combination of body part terms with adjectives or verbs. Some examples are presented as follows:

- a. *kangu-marrka* ‘belly-shiver’: ‘scared’
- b. *dalu-yermu* ‘mouth-avoid’: ‘Avoid interaction for fear of others’
- c. *kodj-njirrk* ‘head-upset’: be upset, resentful’

Morphosyntactic structures of the expressions of emotions also vary. Musgrave (2006) discovered the differences in the degree of complexity of the expressions of emotions among Western Malayo-Polynesian languages, Central Malayo-Polynesian, and non-Austronesian languages of eastern Indonesia. His study found that the expressions of emotions in Western Malayo-Polynesian languages are morphosyntactically composed of simple structure using basic emotion terms whereas in the Central Malayo-Polynesian and non-Austronesian languages have complex structures which consist of a body part noun, which is often possessed, and an attributive word denoting the state of the body part noun” (Musgrave, 2006:228).

An example of simple structure expression in Indonesian quoted by Musgrave is presented below:

- (34) *Marisa sangat takut kepada-nya*  
 Marisa very afraid to -3sg  
 ‘Marisa was very afraid of him.’ (Mira, 1995:259 in Musgrave, 2006:228)

Furthermore, the complex structure of expressions of emotions are evident in Klamer (2001)’s study. Klamer points out that the combination of verbs and body part noun is a common feature for the expression of emotion in Kambera, Tetun and Buru languages of Eastern Indonesia. The combination may result in phrasal predicates and/ or compounds. Phrasal predicates and compounds can be expressed through discontinuous and continuous configurations as exemplified in the Kambera language below (Klamer, 2001:98-99):

Discontinuous configuration:

- (35) *mbaha-nanya -ka na eti-na na maramba*  
 be.wet-3SG.SUBJ-PRF Art liver-3SG.POSS Art king  
 ‘The king is pleased’

Continuous configuration:

- (36) *mbaha eti -nanya -ka na maramba*  
 be.wet liver -3SG. SUBJ-PRF Art king  
 ‘The king is pleased.’

This phenomenon also occurs in the expressions of emotions in Adonara-Lamaholot. In the following section, I will provide evidence of this phenomenon by introducing the basic building blocks of the expressions of emotions in Adonara-Lamaholot.

### 3.2 Morphosyntactic Forms of the Expressions of Emotions of Adonara-Lamaholot.

This section deals with the morphosyntactic forms of the expressions of emotions. My data show that combination of morphemes is a defining feature of the expressions of emotions of the Adonara Lamaholot language used in casual speech.

The combination of morphemes forms clauses. The clauses consist of a subject and a predicate which is typical of Lamaholot language word order (see §2.2.3.2). The subjects can be an S argument pronominal enclitic or nouns (mostly body part and body part-related nouns). The predicates can be intransitive verbs, adjectives and intransitive phrasal verbs. The roots of the intransitive predicates and the adjective predicates can be a pure intransitive verb, pure adjectives, transitive verbs, or nouns. The list of the roots can be seen in Appendix 3.

There are six different types of morphosyntactic forms of the clauses, which I will call clause type 1a, type 1b, type 2a, type 2b, type 3, and type 4. The building blocks of the clauses are summarized in the following table.

**Table 14. The Building Blocks of the Clauses**

<b>Types</b>	<b>Subject</b>	<b>Predicate</b>	<b>Roots</b>
1a	S argument enclitics	Intransitive verbs	Intransitive verbs, transitive verbs, adjectives, and nouns.
1b	Subject pronouns	Adjectives	Intransitive verbs, transitive verbs, adjectives, and nouns.
2a	Body part noun + Possessive enclitics	Intransitive verbs	Intransitive verbs, transitive verbs, and adjectives.
2b	Body part noun	Adjectives	Intransitive verbs, transitive verbs,

	+ Possesive enclitics		and adjectives.
3	Body part noun	Intransitive verbs	phrasal -
	+ Possesive enclitics		
4	MISCELLENEOUS	MISCELLENEOUS	-

Note: all examples used to explain the types of clauses were contributed by my research assistants.

### 3.2.1 Clause Type 1a & 1b

The clauses type 1a and type 1b are discussed under one section because they share the same predicate roots and are formed in a similar way. The predicate roots can be a pure intransitive verb, an adjective, or a noun. Their forms are similar in that no body part noun is used as the subject of the clauses.

Clause type 1a is made up of an intransitive verb as the predicate of the clause and an enclitic. The predicate is always an intransitive verb. As I mentioned above, in addition to the pure intransitive verb, the roots of the predicate can be an adjective, a or a noun. When used in this type of clause all must be derived into intransitive verbs.

The enclitic marks the subject of the clause (or the experiencer of the emotion) and the inchoative aspect (see §2.2.3.2.2.2). A subject pronoun may precede the predicate but it may be optional because of the presence of the enclitic. See the following examples.

(37) (go) **geridiN=nek**  
 1 SG angry=1SG.INCH  
 'I become angry.'

(38) (go) **so'ot=ek**  
 1SG scared=1SG.INCH  
 'I become scared.'

Clause type 1b, on the other hand, is composed of a subject pronoun, an adjectival predicate, and a modifier or reduplication. The predicate is always an adjective. Any predicate roots from other word classes must be derived into an adjective. The roots of the predicates are shared with the clause type 1a. For example, the roots of the predicates in the (37) and (38) are *geridiN* ‘angry’ and *so’ot* ‘fearful or scared’. The roots are adjectives in nature (See Sanga, 2002; Pampus 2008). When used as the predicates of the clause type 1b, the roots are modified by an intensifier or reduplicated. The intensifier or the reduplication marks a highly intense emotion. The enclitic is obligatory when the predicates is modified by an intensifier. The intensifier will take the enclitic. See the following examples.

(39) (go) *geridiN werekeN=nek*

1SG angry very=1SG.INCH

‘I become very angry.’

(40) (go) *so’ot werekeN=nek*

1SG scared very=1SG.INCH

‘I become very scared.’

In (41) and (42) the predicates are reduplicated. With reduplication, the subject pronoun is obligatory but the enclitic is not necessary.

(41) go *geridiN geridiN*

1SG angry RED

‘I am very angry.’

(42) go *so’ot so’ot*

1SG scared RED

‘I am very scared.’

### 3.2.2 Clause Type 2a & 2b

The clauses type 2a and type 2b are also discussed under one section because they share the same predicate roots and are formed in a similar way. The predicate roots can be a pure intransitive verb, a pure adjective, or a transitive verb. Their

forms are similar in that a body part noun, which precedes the predicate, is used as the subject of the clauses. A subject pronoun is optional.

The clause type 2a is constructed with a possessed body part noun as the subject of the clause, an intransitive verb as the predicate, and an enclitic attached to the predicate. Like clause type 1a, the predicate of the clause is always an intransitive verb. Any roots from other word classes must be derived into an intransitive verb.

The enclitic attached to the predicates marks the third singular subject and the inchoative aspect and always takes the same form although the body part noun takes plural possessive marker enclitic as in (44). A personal pronoun is optional. For example:

(43) (go) *one=k* *taga=ra'*  
 1SG insides =1SG.POSS blocked=3SG.INCH  
 'I become infuriated.'

(44) (re) *one=ka* *menerek=a'* *r=o'oN* *pao.*  
 3PL insides =3PL.POSS like=3SG.INCH 3PL=toward mango  
 'They like the mango.'

The clause type 2b, on the other hand, is also composed of a body part noun as the subject of the clause but the predicate is always an adjective. Any predicate roots from other word classes must be derived into an adjective. No enclitic is attached to the predicate but the predicate is modified by an intensifier or reduplicated.

As I mentioned earlier that the roots of the predicates are shared with the clause type 2a. For example, the roots of the predicate in the (43) and (44) are *taga* 'block' and *menerek* 'be interested or like'. The word *taga* is a transitive verb and the word *menerek* is an adjective. In those examples, both are used intransitively. In the clause type 2b, on the other hand, the roots are used as adjectives. They are modified by an intensifier or reduplicated to mark a highly intense emotion.

When modified by the intensifier as in (45) and (46), the enclitic is obligatorily attached to the intensifier. However, no enclitic is needed when the predicate is reduplicated as in (47) and (48). The presence of a subject pronoun for this type of clause is also optional.

- (45) (*go*) **one=k** *puna'* **aya=ka'**.  
 1SG inside =1SG.POSS closed very=3SG.INCH  
 'I am very disappointed.'
- (46) (*re*) **one=ka** *menerek* **tua='**.  
 3PL insides =3PL.POSS be interested very=3SG.INCH  
*r=o'oN pao.*  
 3PL=toward mango  
 'They like the mango so much.'
- (47) (*go*) **one=k** *puna'* **puna'**.  
 1SG insides =1SG.POSS closed RED  
 'I became very disappointed.'
- (48) (*re*) **one=ka** *menerek* **menerek**.  
 3PL insides =3PL.POSS be interested RED  
*r=o'oN pao.*  
 3PL=toward mango  
 'They like the mango so much.'

### 3.2.3 Clause Type 3

Clause type 3 is formed with a possessed body part noun and an intransitive phrasal verb. The phrasal verbs take a simile construction *hélo n=o'oN*<sup>7</sup> 'like exist'. S argument enclitic. The clause of this form is not modified by an intensifier or reduplicated because the intensification is inherent in the phrasal verbs. The expressions of this type are only used to describe a highly intense emotion.

- (49) *re* *r=a'aN* *go* **one=k**  
 3PL 3PL=make 1SG inside =1SG.POSS  
**hélo n=o'oN sili lia'**  
 like 3SG=exist chili ginger  
 'They make me infuriated.'
- (50) *ne* *n=a'aN* *go* **ae=k**  
 3SG 3SG=make 1SG face=1SG.POSS  
**hélo n=o'oN ata lepa.**

<sup>7</sup> The bound root *o'oN* has several meanings. 1. It can mean 'exist', 'toward', and 'with'.

like 3SG=exist people slap  
 ‘I am very embarrassed.’

The expressions with this form are less common compared to the expressions type 1a, 1b, 2a, and 2b.

### 3.2.4 Clause Type 4

The expressions of emotions of this type are idiomatic expressions with a variety of patterns. Like type 3, these expressions are also used only to describe a highly intense emotion. See the examples below.

(51) *puke*                      *nulu waleN*    *na'eN*.  
 because                      behavior                      3SG.GEN  
*ti*    *go*                      *lo'eN*                      *lodo*    *lo'ok=ek*.  
 so    1SG                      outside                      go out NEG    1SG  
 ‘Because of his behavior, I do not go out of my house anymore/ I am very embarrassed.’

(52) *kebarek*                      *to'u*    *ni*                      *n=a'aN*  
 girl                      one    DET                      3SG=make  
*go*                      *turu=k*                      *odho=k*                      *hala'*  
 1SG                      sleep=1SG                      sound=1SG                      NEG  
 ‘The girl makes me cannot sleep/ the girl makes me fall in love with her.’

The expressions of this form are also less common compared to the expressions with the previous forms.

## 3.3 Analyzing the behavior of predicate roots

The intransitive predicate roots and the adjectival predicate roots consists of both pure and derived roots (the transitive verbs and the nouns). Concerning their compatibility to be used as predicates of the clause type 1a, 1b, 2a, and 2b, the roots are classified into four classes. I call them root class 1, class 2, class 3, and class 4.

### 3.3.1 Root Class 1

Root class 1 is a root that is compatible to be used as the predicates of the clause type 1a, 1b, 2a, and 2b. Syntactically, the roots are derived from intransitive

verbs, transitive verbs, and adjectives. Take the adjective *senaN* ‘joyful, happy’ as an example.

- (53) *go senaN=nek* (clause type 1a)  
 1SG joyful=1SG.INCH  
 ‘I become joyful.’
- (54) *go senaN werekeN=nek* (clause type 1b)  
 1SG joyful very=1SG.INCH  
 ‘I become very joyful.’
- (55) *go one=k senaN=na’* (clause type 2a)  
 1SG insides=1SG.POSS joyful=3SG.INCH  
 ‘I become joyful. Lit. my insides/heart becomes joyful.’
- (56) *go one=k senaN werekeN=na’* (clause type 2b)  
 1SG insides=1SG.POSS joyful very=3SG.INCH  
 ‘I become very joyful. Lit. my insides/heart becomes very joyful.’

The other members of the root class 1 are presented in the following box:

*geridiN* ‘angry’; *hola* ‘resentful’; *beke* ‘disappointed’; *gelowi* ‘nauseate’;  
*kemunge* ‘crazy’; *puna’* ‘closed’; *me’a* ‘red’; *hepuk* ‘breathless’; *agit* ‘to tie’;  
*geredat* ‘tremble’; *menerek* ‘be interested, like’; *gedehila* ‘manic’; *suke* ‘sad’;  
*susa* ‘poor’; *menange* ‘sympathetic’; *keleta* ‘calm’; *so’ot* ‘scared, fearful’;  
*kerigiN* ‘fearful’; *geridot* ‘tremble’; *werut* ‘be nervous’; *gewekat* ‘pulsate’.

### 3.3.2 Root class 2

Root class 2 is a root that is only compatible to the clause type 1a and 1b.

Some example of roots that belong to this type are *mia* ‘shame’, *ewuN* ‘sweat’, and *émosi* ‘emotion/anger’. All are nouns. For examples:

- (57) *go mia=k*  
 1SG shame=1SG  
 ‘I become shameful.’
- (58) *go ewuN=nek*  
 1SG sweat=1SG  
 ‘I become scared. Lit. I become sweat ’
- (59) *go émosi=k*  
 1SG emotion=1SG  
 ‘I become angry.’

The present data show that only the predicate noun roots can behave in this way in which they are only compatible to the clause type 1a and 1b. Therefore, while

considering the small amount of data, I hypothetically conclude that the noun-derived of intransitive verbs can only be used as predicates for the clause type 1a and 1b.

### 3.3.3 Root Class 3

Root class 3 is a root that is compatible to be the predicates only to clause type 2a and 2b. Syntactically, the roots of this class are also intransitive verbs, transitive verbs, and adjectives. Take the adjective *berara* ‘painful, sick’ as an example.

- (60) *go one=k berara=’* ( Clause type 2a)  
 1SG insides=1SG.POSS painful=3SG.INCH  
 ‘I become disappointed. Lit. my insides/heart becomes painful.’
- (61) *go one=k berara werekeN=na’* (Clause type 2b)  
 1SG insides=1SG.POSS painful very=3SG.INCH  
 ‘I become disappointed. Lit. my insides/heart becomes painful.’

When the adjective *berara* is used as its primary meaning ‘sick’, it can take the form like clause type 1a. For example:

- (62) *go berara=k*  
 1SG sick=1SG  
 ‘I am sick.’
- (63) *go berara berara*  
 1SG sick RED  
 ‘I am very sick.’

The other members of root class 3 are presented in the following box:

*taga* ‘block’; *tobeN* ‘turn’; *nahak* ‘clog’; *data* ‘damaged’; *butek* ‘wrecked’; *gere* ‘go up’; *tidi* ‘pull on ear’; *tiba tarak* ‘blocked’; *tekiN* ‘irritated’; *tudak* ‘difficult’; *bura* ‘boil’; *belolo* ‘high’; *pesi* ‘tamper’; *pelate* ‘be hot (fire)’; *gike* ‘hot (chili)’; *wi’i* ‘stiff’; *kabirabit* ‘unorganized’; *bulet babak* ‘convoluted’; *teka* ‘be hit’; *pasaN* ‘match’; *pada* ‘befall’; *medo* ‘bad’; *hodé* ‘receive’; *meda* ‘drool over’; *kuraN* ‘less’; *roraN* ‘cramp’; *loa* ‘appear’; *bewerak* ‘fresh’; *belinaN* ‘clear’; *bahe* ‘stop’ (for rain); *ha’iN* ‘clean’; *betet* ‘tight’; *denge* ‘sour’; *ba’at* ‘heavy’; *wale* ‘smolder’.

### 3.3.4 Root Class 4

Finally, there are three roots such as *gewété* ‘disappear’, *goka* ‘fall’, *nalaN* ‘wrong’ that are only compatible to clause type 2a. For examples:

- (64) *go nai=k gewété=’*  
1SG epigastrium=1SG.POSS disappear=3SG.INCH  
‘I become scared. Lit. my epigastrium disappear.’
- (65) *go one=k goka=ra’*  
1SG insides=1SG.POSS fall=3SG.INCH  
‘I become sympathized. Lit. my insides fall.’
- (66) *go one=k nalaN=na’*  
1SG insides=1SG.POSS wrong=3SG.INCH  
‘I am disappointed. Lit. my insides becomes wrong.’

### 3.4 The nouns

The most common nouns used in the expressions of emotions in Adonara-Lamaholot are body part nouns. This fact further supports the claim that the use of body part nouns for linguistic expressions of emotions is universal (Enfield and Wierzbicka, 2002). “The human body is composed of both external body parts and internal organs, and it is an organizational system with different components playing different physical, physiological, and even social functions” (Maalaj and Yu, 2011:1). In the view of embodiment theory, the human body plays a central role in grounding the meaning of concepts and language. With regards to linguistic expressions of emotions, cognitive linguists have mapped out at least three common groups of body part nouns deemed as seats of emotions and thoughts used across language and culture. They are nouns that refer to the body part in the region of the abdomen (abdomenocentrism), the heart (cardiocentrism), and the head (cephalocentrism) or more particularly the brain (cerebrocentrism) (Sharifian, et.al 2008).

In Adonara-Lamaholot, in addition to body part nouns, names of bodily fluid terms also play a role in the construction of the expressions of emotions. Based on

this, the nouns in this study are grouped into internal body part nouns, external body part nouns, and bodily fluids. Note that for many of the nouns are inalienable, the enclitic expressing first person possessive marker is used by default.

### 3.4.1 Internal Body Part Nouns

Four internal body part nouns utilized in the expressions of emotions in Adonara-Lamaholot are as listed in the following table.

**Table 15. Internal Body Part Terms**

No	Nouns	Examples
1.	<i>one=k</i> 'lit. insides' combination of heart, liver, lung, and other internal organ.	<i>one=k</i> <i>geridiN=na'</i> insides=1SG.POSS    angry=3SG.INCH 'I am angry.'  <i>one=k</i> <i>teka='</i> inside =1SG.POSS    hit=3SG. INCH 'I am struck.' (for Love)
2.	<i>puho=k</i> 'heart'	<i>puho=k</i> <i>pesi=ra'</i> heart=1SG.POSS    tamper=3SG.INCH 'I am pissed off.'
3.	<i>nai=k</i> 'epigastrium' <sup>8</sup>	<i>nai=k</i> <i>gewekat=a'</i> epigastrium=1SG.POSS    pulsate=3SG.INCH 'I am so nervous.'
4.	<i>kerurha=k</i> 'brain'	<i>kerurha=k</i> <i>bura='</i> brain=1SG.POSS    boiled=3SG.INCH 'I am boiled with anger.'

Among those nouns, the noun *one=k* in (1) 'insides' is the most productive noun in terms of its distribution to categories of emotions. This noun is a common Adonara-Lamaholot locational term referring to inside of objects. For example:

(67) *goe peia lango o'neN*  
1SG here house insides=3SG.POSS  
'I am inside the house.'

<sup>8</sup> Epigastrium is an anatomical term used to refer to the uppermost median region of the abdomen (www.biology-online.org/dictionary/Epigastrium).

As a term used for human organs, it refers mainly to the three important human internal organs: the heart, liver, and lungs. This is similar to English ‘insides’ that refers to a person’s or animal’s internal organ especially their stomach or bowels (See Cambridge Advanced Learner’s Dictionary Fourth Edition, 2013: 807).

The body part related noun that is translated as ‘insides’ is also found in neighbouring languages of Lamaholot such as Tetun and Rotinese. In Tetun (a Timor language spoken on Belu of Eastern Indonesia and East Timor) it is called *laran* ‘insides’. “Tetun speakers agree that *laran* is internal to the body (and they often point to the chest)” (Grimes, 2018:11). This noun is used to form the expressions describing feeling (as in *laran moras* ‘inside sick: offended, upset) and attitude (*laran maluak* ‘inside wide: generous’). In Rotinese (a language spoken on Roti Island of eastern Indonesia), the noun is called *dalek* ‘inside’. *Dalek* is the locus of numerous expressions that define emotional states (e.g. *dalek hedi* ‘insides sick: sad/distressed) and basic human qualities (e.g. *dalek malole* ‘insides good: generous/good person) (Fox, 2018:7). Similar to *laran* and *dalek*, *one=k* is not only the locus of expressions describing emotions but also thoughts and human qualities as shown in the following examples:

To express thought:

- (68) *koda mo'eN go hukut ia one=k*  
 word 2SG.GEN 1SG remember here inside=1SG.POSS  
 ‘I keep your word in my mind’. (lit. I remember your word in my inside)  
 (Source: Field Note)

To express human quality:

- (69) *ne o'neN kelemure*  
 3SG inside=3SG.POSS beautiful  
 ‘She/he is generous.’ (She/he has beautiful insides).  
 (Source: Field Note)

*One=k* is idiomatically translated as *hati* ‘liver’ into Bahasa Indonesia. For

example, the expression *one=k berara* (insides- sick) is translated into Bahasa Indonesia as *saya sakit hati* ((lit. my liver is sick/painful) ‘I am annoyed, resentful’ in English) by native speakers of Adonara-Lamaholot. *Hati* itself literally refers to ‘liver’. However, it also idiomatically corresponds to ‘heart’ in English when used as a part of an expression of emotion (see Goddard, 2001; Siahaan, 2010). For example, the idiomatic expression *patah hati* is literally glossed as ‘broken liver’ but the idiomatic translation is ‘broken heart’. As *one=k* is idiomatically equivalent to the Indonesian *hati*, it is also idiomatically correspond to ‘heart’ in English.

### 3.4.2 External Body Part Nouns

There are seven external body part nouns used in the expressions of emotions of the Adonara-Lamaholot. They are *mata=k* ‘eye’, *ae=k* ‘face’, *tilu=k* ‘ear’; *weki=k* ‘whole body’; *lima=k* ‘hand’, *lei=k* ‘foot/leg’, and *rawuk=ek* ‘body hair. The body part nouns are listed with their examples in the expressions of emotions as in the following table.

**Table 16. The external body part terms**

No.	Nouns	Examples
1.	<i>mata=k</i> ‘eye’	<i>mata=k</i> <i>pasa=na</i> eye=1SG.POSS      matched=3SG. INCH 'I am attracted.'
2.	<i>ae=k</i> ‘face’	<i>ae=k</i> <i>wide=ra</i> face=1SG.POSS      pull=3SG. INCH 'I am furious.'
3.	<i>tilu=k</i> ‘ear’	<i>tilu=k</i> <i>tidi=ra</i> ear=1SG.POSS      pull=3SG. INCH 'I am furious.'
4.	<i>weki=k</i> ‘whole body’	<i>weki=k</i> <i>denge</i> skin=1SG.POSS      be sour=3SG.INCH 'I am scared.'
5.	<i>lima=k</i> ‘hand’ <i>lei=k</i> ‘foot/leg’	<i>lei=k</i> <i>lima=k</i> <i>geridiN</i> leg/foot=1SG.POSS      hand=1SG.POSS      angry 'I am very angry.'
6.	<i>lei=k</i> ‘foot/leg’	

7.	<i>rawuk=ek</i> ‘body hair	<i>rawuk=ek</i> body hair=1SG.POSS	<i>nia'aN=na</i> stand=3SG.INCH I am so scared.'
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### 3.4.3 Bodily Fluids

Three body fluid terms used in the expressions of emotions in Adonara-Lamaholot are *mei* ‘blood’, *ilu* ‘saliva’, and *ewuN* ‘sweat’. The examples of these nouns are presented in the following table.

**Table 17. Body Liquid Terms**

No.	Nouns	Examples
1.	<i>mei</i> ‘blood’	<i>mehi=k</i> <i>gere=</i> blood=1SG.POSS go.up ‘I am irritated.’
2.	<i>ilu</i> ‘saliva’	<i>tele i’lu=k</i> swallow saliva=1SG.POSS ‘I drooled with desire.’
3.	<i>ewuN</i> ‘sweat’	<i>ewuN=nek</i> sweat=1SG ‘I sweat.’ (for fear)

### 3.4.4 Other nouns

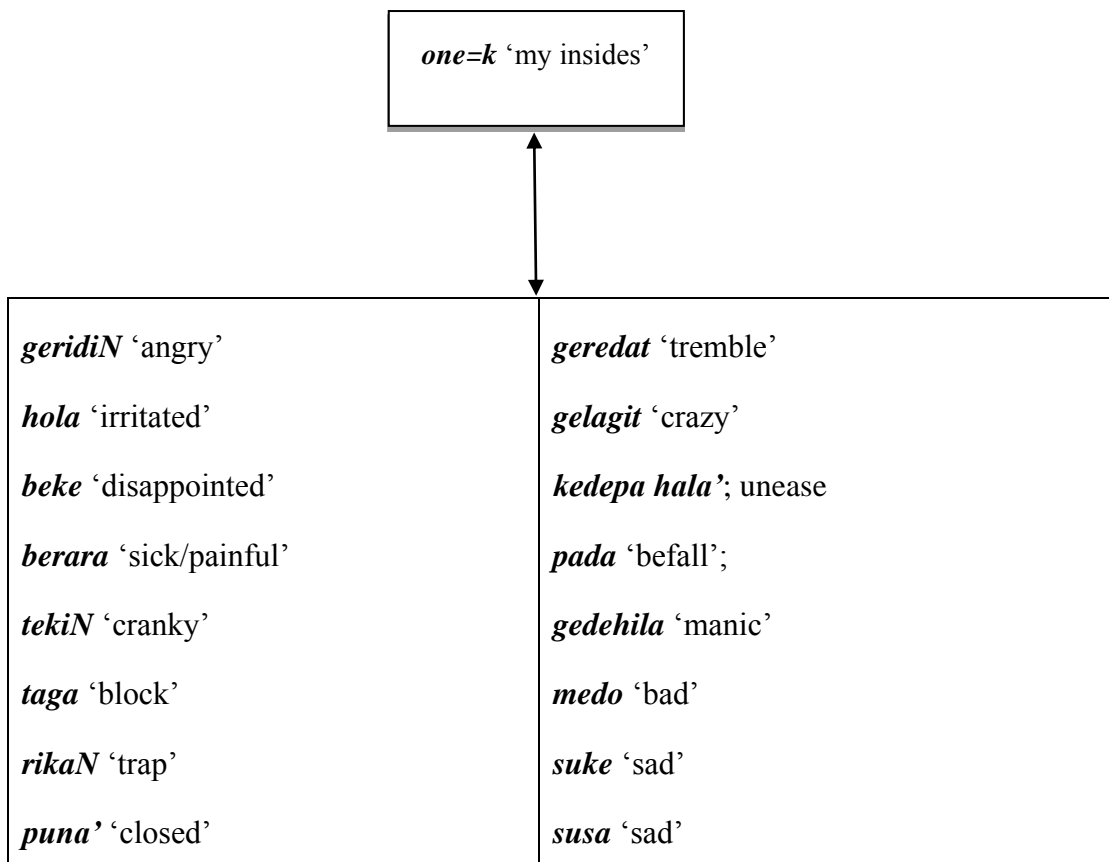
Aside from the body part and bodily fluid nouns, there are two abstract nouns which are related to the human self. They are *murek=ek* ‘lit. my normal state of mind’ and *kerek=ek* ‘lit my soul. In expressing emotions, the noun *murek=ek* combines with the verb *tobeN* ‘turn upside down’ to mean ‘I am feeling angry’. The noun *kerek=ek*, on the other hand, combines with the verb *gewete* ‘lose’ to mean ‘I am scared or fearful or nervous’.

### 3.5 The Collocation of Nouns and Predicates

In natural languages, speakers have preference for word collocates (Anagnostou & Weir, 2007). In English, for instance, we would say *strong tea* rather than *powerful tea* but *powerful car* rather than a *strong car* (Halliday, 1966; see also

Saeed, 2009:60). In other words, words are not combined randomly. Firth (1957) called the preferential combination of words ‘collocation’.

The goal of this section is to present the collocation of nouns and predicates used in the composition of the expressions of emotions in Adonara-Lamaholot. Some nouns may collocate with more than one predicate but some other may collocate with only one predicate. The noun *one=k* collocates with more than 50 predicates; the noun *ae=k* collocates with eight; the noun *nai=k* collocates with six predicates; the noun *weki=k* collocates with five predicates; the noun *mata=k* collocates with three predicates; for the nouns *tilu=k*, *mei*, *kote=k*, *rawuk=ek*, *kerek=ek*, and the combination of *lei=k* and *lima=k*, each collocates with two predicates; for the nouns *keruha=k*, *puho=k*, *lei=k*, *murek=ek*, *kulit=ek*, and *ilu*, each collocate with only one predicate. I will present the noun collocates from the most productive to the least.



<i>tudak</i> ‘narrow’	<i>kuraN</i> ‘less’
<i>hepuk</i> ‘breathless’	<i>menange</i> ‘sympathetic’
<i>nalaN</i> ‘wrong’	<i>perohoN</i> ‘sympathize’
<i>nahak</i> ‘clog’	<i>ba’at</i> ‘heavy’
<i>data</i> ‘damaged’	<i>roraN</i> ‘cramp’,
<i>butek</i> ‘be wrecked’	<i>senaN</i> ‘joyful’
<i>hewa</i> ‘explode’	<i>loa</i> ‘appear’
<i>agit</i> ‘tie’	<i>pewekaN</i> ‘divided’
<i>take</i> ‘disappear’	<i>belinaN</i> ‘clear’
<i>kemunge</i> ‘mad’	<i>bahe</i> ‘stop’
<i>gelagit</i> ‘crazy’	<i>keleta</i> ‘calm’,
<i>gike</i> ‘hot’;	<i>so’ot</i> ‘scared’
<i>tiba tarak</i> ‘blocked’	<i>helo no’oN keramaN</i> ‘like being stuck with thorn’
<i>menerek</i> ‘interested, like’	<i>helo n=o’oN ape wa’aN</i> ‘like being burnt’;
<i>hode</i> ‘receive’	<i>helo n=o’oN sili lia</i> ‘like there are chili and ginger’
<i>suka</i> ‘like’	<i>helo n=o’oN ata gekat</i> ‘like being sliced’
<i>goka</i> ‘fall’	<i>helo n=o’oN wera</i> ‘like there exist sand’
<i>teka</i> ‘hit’	
<i>pasaN</i> ‘match’	
<i>meda</i> ‘crave’	
<i>amu</i> ‘empty’	
<i>gewete</i> ‘lose’	

*ae=k* ‘my face’



*me’a* ‘red’; *belolo* ‘high’; *gelagit* ‘crazy’; *wi’i* ‘stiff’; *gelagit* ‘crazy’;  
*gedehila* ‘manic’; *wale* ‘blaze’; *helo no’oN ata lepa* ‘like being slapped’.

*nai=k* 'my epigastium'



*werut* 'nervous'; *take* 'empty'; *betet* 'tighten'; *amu* 'empty'; *gewekat* 'pulsate'; *gewete* 'lose'.

*weki=k* 'my whole body'



*ba'at* 'heavy'; *kerigiN* 'nervous'; *geridot* 'tremble';  
*geridiN* 'angry'; *kegeN* 'shaken'.

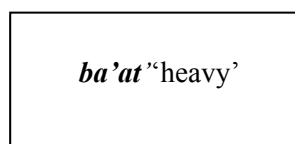
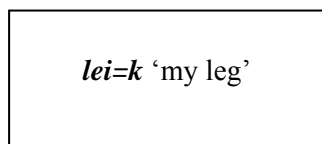
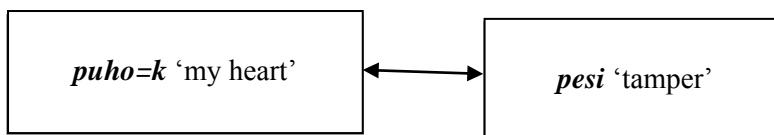
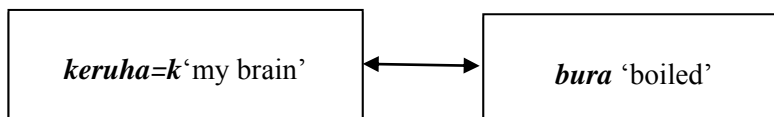
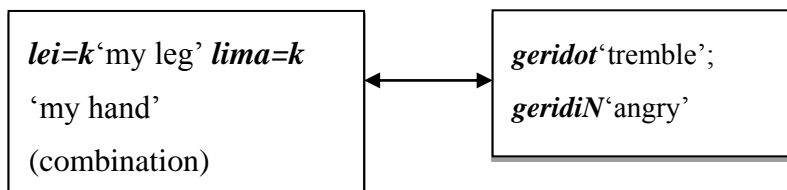
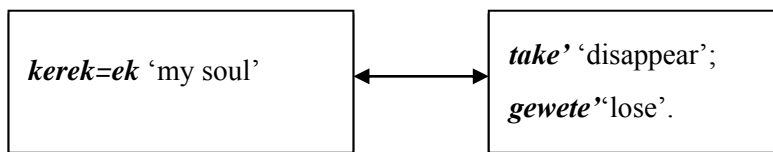
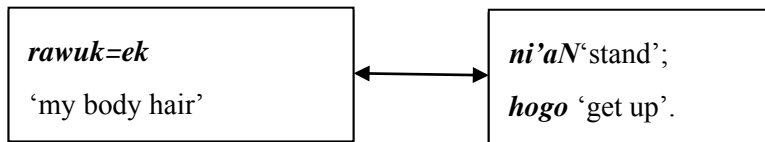
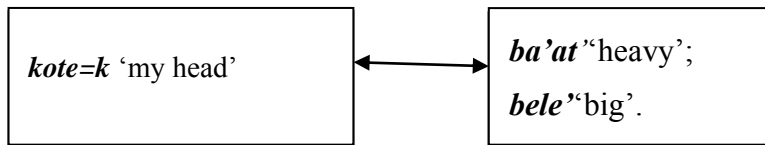
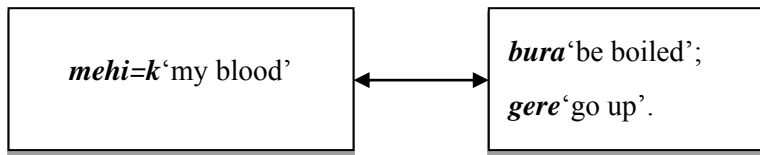
*mata=k* 'my eyes'

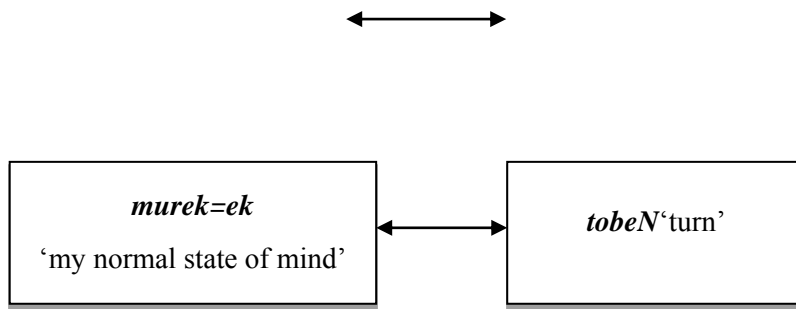


*teka* 'hit'; *pada* 'befall'; *helon=o'oN*  
*wera* 'like there is sand in it'.

*tilu=k* 'my ear'

*tidi* 'draw on ear';  
*wi'i* 'stiff'.





### 3.6 Summary of the chapter

Mostly, the expressions of emotions in Adonara Lamaholot are in form of clauses. The clauses are six types: clause type 1a, 1b, 2a, 2b, 3, and 4. The clause type 1a is composed of an intransitive verb as its predicate and an enclitic marking the subject of the clause and the inchoative aspect. The clause type 1b is formed by a subject pronoun, an adjective as predicate, and a modifier or reduplication. The clause type 2a is constructed with a possessed body part noun as the subject of the clause and an intransitive verb as the predicate of the clause. Similar to the clause type 2a, the clause type 2b is made up of a possessed body part noun as the subject of the clause, but its predicate is an adjective. The clause type 3 consists of a body part noun as the subject of the clause and a phrasal verb as the predicate. The clause type 4, on the other hand, has various patterns.

The roots of the intransitive verbs and the adjectives that occupy the slots of predicates of the clause type 1a, 1b, 2a and 2b also vary. They are pure intransitive verbs, pure adjectives, transitive verbs and nouns.

In relation to their compatibility to occupy the predicate slots of the clause type 1a, 1b, 2a, and 2b, the roots of the predicates (intransitive verbs, transitive verbs, adjectives, and nouns) behave in various ways. Some roots such as *senaN* 'joyful', *geridiN* 'angry', and *so'ot* 'scared' can be used in all of the forms (root class1). The

roots like *mia* ‘shame’, *ewuN*, and *emosi* ‘emotion/anger’ are only compatible with the type 1a and 1b (root class 2). Other roots such as *taga* ‘block’, *rikaN*, *tudak* ‘narrow’ and *berara* ‘painful’ can only be used as predicates of the clause type 2a and 2b (root class 3). Lastly, a few other roots such as *goka* ‘fall’, *gewete* ‘lose’, and *take* ‘disappear’ are only compatible with the clause type 2b (root class 4). No general rules exist for these behaviours of the roots. Except for noun roots such as *mia*, *ewuN*, and *emosi* I hypothetically conclude that ‘if the roots are nouns then they are only compatible with the clause type 1a and 1b’.

The subjects of the majority the clauses are body part nouns (internal and external parts) and body part related nouns (bodily fluid terms). There are also a few other nouns but still related to the human self (e.g. *murek=ek* ‘my normal state of mind and *kerek=ek* ‘my soul’).

The nouns and predicates collocate in various ways. Some nouns can only collocate with more than one predicate but others can collocate with only one. For example, the noun *one=k* ‘my insides/heart’ is collocated with 56 predicates while the noun *keruha=k* ‘my brain’ is collocated only with the predicate *bura* ‘boil’.

Lastly, typologically speaking, the expressions of emotions of the Adonara-Lamaholot are considered complex as is typical of other Eastern Indonesia Languages (Musgrave, 2005).

Now some light has been shed on the building block of the expressions of emotions of Adonara-Lamaholot. In the next chapter, I will discuss the meaning coverage of those expressions.

## 4 THE MAPPING OF MEANINGS OF THE EXPRESSIONS OF EMOTIONS USED IN CASUAL SPEECH OF ADONARA-LAMAHOLOT

Despite the expressions of clause type 1b and 2b, 126 sets of expressions used in casual speech were collected. As I mentioned in §1.4.2, ten native speakers were invited to map the meanings of the expressions of emotions. They were asked to judge in what circumstances they use the expressions. This chapter presents the result of the mapping of meanings of the expressions of those expressions.

### 4.1 What is the Basis for Mapping?

The main issue in mapping the expressions of emotions is on what the basis the mapping should be made. Initially, I was influenced so much by basic emotion terms in English as proposed by Ekman (1992) (anger, disgust, fear, sadness, happiness, and surprise) and by Shaver et.al. (1987) (love, happiness, anger, fear, and sadness). I translated these terms into Adonara-Lamaholot as in the following table:

**Table 18. Emotion Term Categorization**

No	English	Lamaholot
1.	Anger	<i>geridiN, beke, hola, and tekiN</i>
2.	Fear	<i>so'ot</i>
3.	Sadness	<i>suke, menange, and susa</i>
4.	Happiness/ enjoyment	<i>senaN</i>
5.	Love	<i>suka and menerek</i>
6.	Shame	<i>mia</i>
7.	Surprise	<i>senaN</i>
8.	Disgust	<i>mire</i>

From this table, I found three issues. Firstly, some English emotion terms correspond to purely bodily feeling in Indonesian and in Adonara-Lamaholot.

Wierzbicka (1999) distinguishes between feelings based on thoughts and purely bodily feelings. The feelings based on thought refer to emotions such as shame, anger, or sadness while the purely bodily feelings refer to the feelings such as hunger or thirst. Based on this distinction, I raised a question to my research participants and myself: “Are the Adonara-Lamaholot terms given in the table emotion terms or purely bodily feeling terms?’ There is no closest single equivalent term in Adonara-Lamaholot that corresponds to English word ‘emotion’ but in Bahasa Indonesia it corresponds to the phrase *perasaan hati* (lit. the feeling of liver/ the feeling of heart) (Shaver et.al, 2001:206). The terms were examined in order to know whether they belong to *perasaan hati*. According to our knowledge, the word *mire* does not belong to *perasaan hati* but a bodily feeling.

The second issue was some of the English terms correspond to more than one emotion term in Adonara-Lamaholot. For example, the English ‘anger’ is equivalent to *geridiN*, *hola*, *beke*, and *tekiN*. Yet these words do not only correspond to ‘anger’ but also ‘disappointment’.

The third issue was there is a mismatch of word class between English and Adonara-Lamaholot. For instance, Adonara-Lamaholot does not have noun that correspond to English ‘anger’. The lexical items that translate the English ‘anger’ above are adjectives.

Considering those issues, in categorizing the expressions of emotions in Adonara-Lamaholot I used the emic perspective that is using emotion terms in Adonara-Lamaholot rather than English to name the categories. The terms are *geridiN*, *hola*, *beke*, *tekiN* as category 1, *menerek* and *suka* as category 2, *suke*,

*menange*, and *susa* as category 3, *senaN* as category 4, *so'ot* and *werut* as category 5, and *mia* as category 6. The categories are summarized as in the following table:

**Table 19. Categories of Expressions of Emotions in Adonara-Lamaholot**

No	Adonara-Lamaholot	Targeted feelings
1.	<i>geridiN, beke, hola, and tekiN</i>	Anger and disappointment
2.	<i>menerek and suka</i>	Love
3.	<i>suke, menange, and susa</i>	Sadness, sympathy, and nostalgia
4.	<i>senaN</i>	Joy and feeling relieved
5.	<i>so'ot and werut</i>	Fear and nervous
6.	<i>mia</i>	Shame, embarrassment, and guilt.

The lexical items used for naming the categories are predicates of majority of the clauses discussed in chapter 3. The present chapter maps the clauses based on their meaning coverage.

The rest of the chapter consists of seven sections. Section §4.2 deals with the meanings of expressions of category 1. The meanings of expressions in category 2 are dealt with in §4.3. Then, §0 presents the meanings of expressions of category 3. The meanings of expressions that belong to category 4 are discussed in §4.5. Following this, in §4.6, the meanings of expressions in category 5 are presented. Then, §4.7 presents the meanings of expressions of category 6. Lastly, §4.8 presents the summary of the present Chapter.

#### **4.2 Category 1: *geridiN, hola, beke, and tekiN***

The basic emotion terms of this category consist of *geridiN, hola, beke, and tekiN*. These terms refer to anger and disappointment. Sanga (2002) translates these

terms into Indonesian with three words: *marah* ‘angry’, *jengkel* ‘irritated’, and *kecewa* ‘disappointed’. In this study, I follow Sanga’s translation. As just discussed in Chapter 3, these basic terms are the roots that become the predicates of the following clausal expressions:

- (70) *geridiN=nek*  
 angry=1SG.INCH  
 ‘I become angry.’
- (71) *one=k*                      *geridiN=na’*  
 insides =1SG.POSS      angry=3SG.INCH  
 ‘I become angry.’
- (72) *hola=rek*  
 resentful=1SG.INCH  
 ‘I become resentful.’
- (73) *beke=rek*  
 disappointed= 1SG.INCH  
 ‘I become disappointed.’
- (74) *one=k*                      *tekiN=na’*  
 insides =1SG.POSS      irritated=3SG.INCH  
 ‘I get irritated.’

Most participants reported that they could use these expressions to describe their feelings when encountering the following antecedents:

- a. Someone breaks his/her promise.
- b. A child leaves his house without parents’ permission.
- c. one’s wife gets molested, one’s wife or husband has a secret affair with other parties.
- d. One’s land ownership is claimed by others.
- e. One’s daughter get impregnated by an irresponsible man.
- f. Being accused of possessing magical power (*menakaN* ‘soul stealer’).
- g. Someone destroys sacred places such as *nuba nara*, clan house, church, or any things considered sacred.

The participants also reported that when encountering the antecedents in (a) and (b) above they could also use the following expressions:

- (75) *one=k*                      *nalaN=na’*  
 insides =1SG.POSS      wrong=3SG.INCH  
 ‘I am disappointed.’
- (76) *one=k*                      *take=ra’*  
 insides=1SG.POSS      disappear= =3SG.INCH



The third group, the expressions that can only be used to describe the explosive anger. These expressions are termed specific expressions for explosive anger.

The expressions in each group and across the groups related to one another. The specific expressions entail the generic ones. In other words, the generic expressions are the super ordinates while the specific ones are sub-ordinates.

All members of expressions of this category and their relationship are presented in the following table. Note that the expressions presented in the tables do not include clause type 1b and 2b.

**Table 20. Category 1: *geridiN*, *beke*, *hola*, and *tekiN*<sup>9</sup>**

<b>Generic Expressions</b>	
<i>geridiN</i> ‘angry’	
(1) <i>geridi=nek</i> angry =1SG.INCH ‘I become angry.’	(2) <i>one=k                    geridi=na’</i> insides=1SG.POSS angry=3SG.INCH ‘I am angry.’
<i>beke</i> ‘disappointed’	
(3) <i>beke=rek</i> disappointed=1SG ‘I am disappointed.’	(4) <i>one=k                    beke=ra’</i> insides=1SG.POSS disappointed=3SG.INCH ‘I become disappointed.’
<i>hola</i> ‘resentful’	
(5) <i>hola=rek</i> resentful=1SG ‘I become resentful.’	(6) <i>one=k                    hola=ra’</i> insides =1SG.POSS resentful=3SG.INCH ‘I become resentful.’
<i>tekiN</i> ‘irritated’	
(7) <i>tekiN=nek</i> irritated=1SG ‘I am irritated.’	(8) <i>one=k                    tekiN=na’</i> insides =1SG.POSS irritated=3SG.INCH ‘I become resentful.’

<sup>9</sup> Note: clause type 1 and type 2 are represented by the clause type 1a and 2a. Therefore, in this table and other following tables the clause types 1b and 2b are not included.

<i>berara</i> ‘painful’	
----- <sup>10</sup>	(9) <i>one=k</i> <i>berara=a'</i> inside =1SG.POSS painful=3SG.INCH I am hurt/disappointed.'
<b>Expressions of Mild Anger</b>	
<i>nalaN</i> ‘wrong’	
-----	(10) <i>one=k</i> <i>nalaN=na'</i> insides =1SG.POSS wrong=3SG.INCH 'I feel bad.'
<i>také</i> ‘disappear’	
-----	(11) <i>one=k</i> <i>také=ra'</i> insides=1SG.POSS disappear=3SG.INCH 'I am fed up.'
<b>Expressions of Explosive Anger</b>	
<i>taga</i> ‘block’	
-----	(12) <i>one=k</i> <i>taga=ra'</i> insides =1SG.POSS blocked 'I heart is blocked by my anger.'
<i>rikaN</i> ‘trap’	
-----	(13) <i>one=k</i> <i>rika=na'</i> insides =1SG.POSS trapped=3SG.INCH 'I am trapped by my anger.'
<i>puna</i> ‘closed’	
-----	(14) <i>one=k</i> <i>puna=ka'</i> insides =1SG.POSS closed=3SG.INCH 'I am stressed because of anger.'
<i>tudak</i> ‘narrow’	
-----	(15) <i>one=k</i> <i>tudak=a'</i> insides =1SG.POSS narrow=3SG.INCH I become indignant'
<i>geridiN</i> ‘angry’	
-----	(16) <i>weki=k</i> <i>geridi=na'</i> body=1SG.POSS angry=3SG.INCH

<sup>10</sup> This empty table indicates the predicate root that cannot be used for clause type 1a and 1b. (See section 3.3.3 for Root Class 3).

	'I become extremely angry.'
	(17) <i>léi=k</i> <i>lima=k</i> leg/foot=1SG.POSS hand=1SG.POSS <i>geridi=na'</i> angry=3SG.INCH 'I become extremely angry.'
<i>kegeN</i> 'shaken'	
-----	(18) <i>weki=k</i> <i>kege=na'</i> body=1SG.POSS shaken=3SG.INCH 'I become shaken by anger.'
<i>mé'a</i> 'red'	
(19) <i>mé'a=k</i> be red=1SG.POSS 'I am blushed with anger.'	(20) <i>aé=k</i> face=1SG.POSS <i>mé'a=</i> be red=3SG.INCH 'My face becomes blush with anger.'
<i>tobéN</i> 'turn'	
-----	(21) <i>mure=kek</i> <i>tobé=na'</i> mind=1SG.POSS turn=3SG.INCH 'I am controlled by anger.'
<i>bura</i> 'boil'	
-----	(22) <i>keruraha=k</i> <i>bura=</i> brain=1SG.POSS boiled=3SG.INCH 'I am boiled with anger'
-----	(23) <i>mehi=k</i> <i>bura=</i> blood=1SG.POSS boiled=3SG.INCH 'I am boiled with anger'
<i>hepuk</i> 'breathless'	
-----	(24) <i>one=k</i> <i>hepuk=a'</i> insides =1SG.POSS breathless=3SG.INCH 'I become stressful.'
<i>belolo</i> 'high'	
-----	(25) <i>ae=k</i> <i>belolo=ka'</i> face=1SG.POSS high=3SG.INCH 'I become furious.'
<i>nahak</i> 'clog'	
-----	(26) <i>one=k</i> <i>nahak=a'</i>

	insides =1SG.POSS clog=3SG.INCH 'I become outraged.'
<i>pesi</i> 'tampered'	
-----	(27) <i>puho=k</i> heart=1SG.POSS <i>pesi=ra'</i> tampered=3SG.INCH 'I am pissed off.'
<i>butek data</i> 'wrecked and damaged'	
-----	(28) <i>one=k</i> <i>butek</i> insides =1SG.POSS wrecked <i>data=</i> ' damage=3SG.INCH 'I become wrecked for anger.'
<i>pelate</i> 'hot'	
-----	(29) <i>ae=k</i> <i>pelate=</i> ' face=1SG.POSS hot=3SG.INCH 'I become incensed.'
<i>géré</i> 'go up'	
-----	(30) <i>mehi=k</i> <i>géré=</i> ' blood=1SG.POSS go up=3SG.INCH 'My blood goes up for anger.'
<i>hewa</i> 'explode'	
(31) <i>hewa=rek</i> explode=1SG 'I explode with anger	(32) <i>one=k</i> <i>hewa=ra'</i> insides =1SG.POSS explode=3SG.INCH 'I explode with anger.'
<i>kemunge</i> 'mad'	
(33) <i>kemunge=rek</i> mad=1SG.INCH 'I am mad.	(34) <i>one=k</i> <i>kemunge=ra'</i> insides =1SG.POSS mad=3SG.INCH 'I become mad.'
<i>gelagit</i> 'deranged'	
(35) <i>gelagit=ek</i> deranged=1SG.INCH 'I become deranged.'	(36) <i>one=k</i> <i>gelagit=a'</i> insides =1SG.POSS deranged=3SG. INCH

	'I become deranged.'
idem	(37) <i>aé=k</i> <i>gelagit=a'</i> face=1SG.POSS deranged=3SG. INCH 'I become deranged.'
<i>giké</i> 'hot' (for chili)	
-----	(38) <i>one=k</i> <i>giké='</i> insides =1SG.POSS hot=3SG. INCH 'I am extremely angry.'
<i>tiba tarak</i> 'blocked'	
-----	(39) <i>one=k</i> <i>tiba tarak= a'</i> insides =1SG.POSS blocked=3SG.INCH 'I become furious.'
<i>wi'i</i> 'stiff'	
-----	(40) <i>aé=k</i> face=1SG.POSS <i>wi'i='</i> stiff=3SG.INCH 'my face become stiff/ I become mad/ embarrassed.
-----	(41) <i>tilu=k</i> <i>wi'i='</i> ear=1SG.POSS stiff=3SG.INCH 'my ear become stiff/ I become mad/ embarrassed.
<i>tidi</i> 'pull on ear'	
-----	(42) <i>tilu=k</i> <i>tidi=ra'</i> ear=1SG.POSS pull=3SG.INCH 'I become furious/embarrassed.'
<i>kabirabit</i> 'torn'	
-----	(43) <i>one=k</i> <i>kabirabit=a'</i> insides =1SG.POSS torn=3SG.INCH 'I feel like being thorn by my anger.'
<i>émosi</i> 'emotion/anger'	

(44) <i>émosi=k</i> emotional=1SG.INCH 'I am angry.'	----- <sup>11</sup>
Phrasal Predicates	
(45) <i>one=k</i> <i>hélo</i> <i>n=o'oN</i> <i>ata</i> <i>gekat</i> inside =1SG.POSS like 3SG =exist                    people slice 'I am infuriated.'	
(46) <i>one=k</i> <i>hélo</i> <i>n=o'oN</i> <i>sili</i> <i>lia</i> inside =1SG.POSS like 3SG =exist                    chili ginger 'I am indignant.'	
(47) <i>mata=k</i> <i>hélo</i> <i>n=o'oN</i> <i>wera</i> eye=1SG.POSS like 3SG =exist                    sand 'I am indignant.'	
(48) <i>one=k</i> <i>hélo</i> <i>n=o'oN</i> <i>apé</i> <i>wa'aN</i> insides =1SG.POSS like 3SG =exist                    fire ember 'I am indignant.'	
(49) <i>aé=k</i> <i>hélo</i> <i>n=o'oN</i> <i>apé</i> <i>wa'aN</i> face =1SG.POSS like 3SG =exist                    fire ember 'I am indignant.'	

### 4.3 Category 2: *menerek* and *suka*

The emotion terms *menerek* and *suka* refer to love and lust related emotion. The primary meaning of the word *menerek* is 'to love or like delicious food'. However, it also has secondary sense i.e. 'to love or like or be interested in' anything good, beautiful, eye-catching, etc. (my own knowledge). The word *suka* 'love, like, fond of', on the other hand, is a borrowed word from Indonesian. These two basic terms are used to form the following clausal expressions:

(79) *menerek=ek*  
interested in=1SG.INCH

<sup>11</sup> This empty column indicates the roots that can only be used for clause type 1a and 1b. (See section 3.3.2 for Root Class 2).

- 'I am interested in something.'
- (80) *one=k*                      *menerek=a'*  
 insides =1SG.POSS      interested in=3SG.INCH  
 'I am interested in something.'
- (81) *one=k*                      *suka='*  
 insides=1SG.POSS      like=3SG.INCH  
 'I love/like something.'

According to most participants, those expressions can be used to respond the following antecedents:

- a. If they happen to see a delicious food; if they happen to see beautiful clothes; or any other interesting objects.
- b. If they (males) happen to know a girl who is nice (physically) and very kind-hearted; if they (female) meet a handsome and kind-hearted men.
- c. If they (male) happen to see a beautiful girl with sexy body and with sexy clothes.

I classify these antecedents into three groups: group (a), (b), and (c). The group (a) antecedents are called material love antecedents. The group (b) antecedents are termed romantic love antecedents. I call the group (c) lust/sexual love antecedent.

Some specific expressions are only compatible with a certain group of the antecedents. I will classify those expressions based on the group of the antecedents.

- (i) The specific expressions for romantic love and lust:

- (82) *one=k*                      *hodé='*  
 insides=1SG.POSS      connected=3SG.INCH  
 'I fall in love with her.'

- (ii) The specific expressions for material love and lust:

- (83) *tele*                      *i'lu=k*  
 swallow      saliva=1SG.POSS  
 'I am really interested.' 'Lit. I swallow my saliva.'

- (iii) The specific expressions for romantic love and material love:

- (84) *mata=k teka='*  
 eye=    be hit  
 'I fall in love with her.'

- (iv) The specific expressions for lust:

- (85) *one=k*                      *geredat=a'*  
 insides=1SG.POSS      trembled=3SG.INCH  
 'I am shaken by my sexual desire.'

(v) The specific expressions for romantic love:

- (86) *k=o'oN*      *one=k*  
 1SG= with      insides =1SG.POSS  
 'I fall in love.'

All members of expressions of this category and their relationship can be seen in following table.

**Table 21. Category 2: *menerek* and *suka***

Generic Expressions	
<i>menerek</i> 'love, like, and be interested in'	
(50) <i>menerek=ek</i> be interested=1SG.INCH 'I become interested.	(51) <i>one=k</i> <i>menerek=a'</i> insides =1SG.POSS      interested=3SG. INCH 'I become interested.'
<i>suka</i> 'love, like, and be interested in'	
-----	(52) <i>one=k</i> <i>suka=</i> inside =1SG.POSS      like=3SG. INCH 'I like.'
Specific expressions for romantic love and lust	
<i>hodé</i> 'connected'	
-----	(53) <i>one=k</i> <i>hodé=</i> insides =1SG.POSS      connected=3SG. INCH 'I feel in love.'
Specific expressions for romantic love and material love	

<i>teka</i> 'hit'	
-----	(54) <i>one=k                      teka='</i> insides =1SG.POSS hit=3SG. INCH 'I am struck.'
-----	(55) <i>mata=k                      teka='</i> eye=1SG.POSS hit=3SG. INCH 'I am struck.'
<i>pada</i> 'befall'	
-----	(56) <i>one=k                      pada=ra'</i> insides =1SG.POSS befallen=3SG.INCH 'I am struck.'
-----	(57) <i>mata=k                      pada=ra'</i> eye=1SG.POSS befallen=3SG.INCH 'I am struck.'
<i>pasaN</i> 'match'	
-----	(58) <i>mata=k                      pasaN=na'</i> eye=1SG.POSS matched=3SG. INCH 'I am attracted.'
Specific expressions for material love and lust	
<i>meda</i> 'crave'	
(59) <i>mé'da=k</i> crave 'I crave.'	(60) <i>one=k                      méda=na'</i> insides =1SG.POSS crave=3SG. INCH 'I crave.'
idioms	
(61) <i>tele i'lu=k</i> swallow saliva=1SG.POSS 'I drool with desire.'	(62) <i>i'lu=k                      aya=ka'</i> saliva=1SG.POSS increase=3SG.INCH 'I drool with desire.'
Specific expressions for romantic love	
idioms	
(63) <i>turu=k      odo hala</i> sleep=1SG sound NEG	(64) <i>k=o'oN      one=k</i> 1SG=with insides =1SG.POSS

'I cannot sleep for feeling of love.'	'I fall in love.'
Specific expressions for romantic love	
<i>geredat</i> 'tremble'	
(65) <i>geredat=ek</i> tremble=1SG.INCH 'I am shaken.'	(66) <i>one=k</i> <i>geredat=a'</i> inside =1SG.POSS    tremble=3SG.INCH 'I am shaken.'
<i>gelagit</i> 'deranged'	
(67) <i>gelagit=ek</i> deranged=1SG.INCH 'I am deranged.' (for lust)	(68) <i>one=k</i> <i>gelagit=a'</i> insides =1SG.POSS    deranged=3sg.INCH 'I become deranged.'
<i>gedehila</i> 'manic'	
(69) <i>gedehila=k</i> manic=1SG.INCH 'I am manic of (her sexy body).'	(70) <i>ae=k</i> <i>gedehila='</i> face=1SG.POSS    manic=3SG.INCH 'I am manic.'
	(71) <i>one=k</i> <i>gedehila='</i> insides =1SG.POSS    manic=3SG.INCH 'I am manic.'
<i>data</i> 'damage'	
-----	(72) <i>one=k</i> <i>data='</i> insides =1SG.POSS    damaged=3SG.INCH 'I am so obsessed.'

Note: Females tend to be reluctant in using the expressions of lust in front of other people. For them, it is embarrassing as they will be labeled as *kewae kenateN* 'lit. itchy woman' 'naughty woman'.

#### 4.4 Category 3: *suke*, *menange*, and *susa*

The basic emotion terms *suke*, *menange*, and *susa* refer to the feeling of sadness, sympathy, being ignored, and nostalgia. *suke* and *menange* are native Lamaholot words. Sanga (2002) translates them into Indonesian as *sedih* 'sad'. However, *susa* is derived from Indonesian *susah*. It may mean 'difficult, trouble, inconvenience,, pain, care, sorrow, anxiety, sadness, troubled, sad, sorrowful and

anxious’ (Stevens & Schmidgall-tellings, 2010:975). These basic terms become the predicates the following clausal expressions:

- (87) *suke=rek*  
sad=1SG.INCH  
‘I become sad.’
- (88) *one=k*                      *suke=ra*  
insides=1SG.POSS      sad=3SG.INCH  
‘I become sad.’
- (89) *menange=rek*  
sad/sympathetic=1SG.INCH  
‘I become sad/sympathetic.’
- (90) *one=k*                      *menange=ra*  
insides=1SG.POSS      sad/sympathetic =3SG.INCH  
‘I become sad/ sympathetic.’
- (91) *one=k*                      *susah=*  
insides=1SG.POSS      sad=3SG.INCH  
‘I become sad/ sympathetic.’

According to most participants, these expressions can be used to respond the following antecedents:

- a. Losing beloved ones, valuable things.
- b. Being ignored by family members or closest friends.
- c. Seeing disadvantaged people living in the bad condition of life.
- d. Being far away from parents or children for a long period of time.

These antecedents represent four different kinds of feelings. The antecedent in (a) triggers the sadness of loss; in (b) triggers the feeling of being ignored; in (c) triggers the feeling of sympathy; and in (d) triggers the feeling of nostalgia.

Most participants report that several specific expressions may only be compatible to be used to respond one or more of those antecedents. I will order the examples of the expressions as follows:

- i. Specific expression for sadness of loss, feeling of being ignored, and sympathy:

- (92) *one=k*                      *medo=*  
insides=1SG.POSS      wrecked=3SG.INCH  
‘I feel so blue.’

- ii. Specific expression for feeling of being ignored:

- (93) *one=k*                      *kuraN=na'*  
 insides=1SG.POSS      lessened=3SG.INCH  
 'I feel so bad.'

iii. Specific expression only for feeling of nostalgia:

- (94) *one=k*                      *ba'at=a'*  
 insides=1SG.POSS      heavy=3SG.INCH  
 'I feel so bad.'

iv. Specific expression for feeling of sympathy

- (95) *one=k*                      *perohoN=na'*  
 insides=1SG.POSS      sympathize=3SG.INCH  
 'I feel sympathetic.'

All of these specific expressions entail the expressions in (90), (88), (89), (90) and (91) above.

All members of expressions of this category and their relations are presented in the following table.

**Table 22. Category 3: *menange*, *suke*, and *susa***

<b>Generic expressions</b>	
<i>suke</i> 'sad'	
(73) <i>suke=rek</i> sad=1SG.INCH 'I become sad.'	(74) <i>one=k</i> <i>suke=ra'</i> insides=1SG.POSS sad=3SG.INCH 'I become sad.'
<i>menange</i> 'sad, sympathetic'	
(75) <i>menange=rek</i> be sympathetic=1SG.INCH 'I am sympathetic.'	(76) <i>one=k</i> <i>menange=ra'</i> insides=1SG.POSS sympathetic =3SG.INCH 'I become sympathetic.'
<i>susa</i> 'sad'	
-----	(77) <i>one=k</i> <i>susa=</i> insides=1SG.POSS sad=3SG.INCH 'I become sad.'
Specific expression for sadness of loss, feeling of being ignored, and sympathy	

<i>medo</i> ‘bad’	
-----	(78) <i>one=k medo=’</i> insides =1SG.POSS bad=3SG.INCH ‘I become so sad.’
Specific expression only for feeling of being ignored	
<i>kuraN</i> ‘less’	
	(79) <i>one=k kuraN=na’</i> insides=1SG.POSS less=3SG.INCH ‘I become sad.’
Specific expressions only for feeling of nostalgia	
<i>ba’at</i> ‘heavy’	
-----	(80) <i>one=k ba’at=a’</i> inside =1SG.POSS heavy=3SG.INCH ‘I feel like unwilling to let her/him go.’
-----	(81) <i>k=aN k=enu bohu hala’</i> 1SG=eat 1SG= drink full NEG ‘I am so sad.’ ‘Lit. I cannot eat and  drink’
Specific expression for feeling of sympathy	
<i>perohoN</i> ‘sympathize’	
(82) <i>perohoN=nek</i> sympathize =1SG.INCH ‘I become sympathized.’	(83) <i>one=k perohoN=na’</i> insides=1SG.POSS sympathize =3SG.INCH ‘I become sympathized.’

#### 4.5 Category 4: *senaN*

The basic emotion word of this category is *senaN* ‘joyful’. This term is the predicates of the following clausal expressions.

(96) *senaN=nek*  
joyful=1SG.INCH  
‘I become joyful.’

(97) *one=k senaN=na’*

insides=1SG.POSS      joyful=3SG.INCH  
 ‘ I am joyful.’

Most the participants report that those expressions can be used to describe positive and negative feelings. The positive feeling is triggered by positive events such as winning a prize; a big harvest, etc. This kind of feeling is equal to joy/happiness in English. According to Kalat & Shiota (2007) The feeling of joy can result from a wide variety of positive events, such as doing well on a test, seeing your team win a game, having a good meal, or other positive events. The negative feeling, on the other hand, is a feeling which is instigated by negative events such as seeing a person you hate suffer from any trouble, taking revenge from your enemy, etc. This feeling is equal to ‘feeling relieved’ or to German expression *Schadefreunde*.

These expressions have hyponyms. The hyponyms are divided into two groups. The first group that consists of specific expressions that are used only for describing the feeling of joy while the second group consists of the specific expressions for describing feeling relieved.

(i) Specifics expressions for feeling of joy:

(98)    *one=k*                      *loa=ra*  
          insides=1SG.POSS      appear=3SG.INCH  
          ‘I am joyful.’

(ii) Specific expressions for feeling relieved:

(99)    *one=k*                      *bahe=*  
          insides=1SG.POSS      stop=3SG.INCH  
          ‘I feel relieved.’

All members of expressions of this category and their relations are presented in the following table.

**Table 23. Category 4: *SenaN***

Generic expression	
<i>senaN</i> ‘joyful, happy, and relieved’	
(84)	(85)

<i>senaN=nek</i> joyful=1SG 'I am joyful.'	<i>one=k</i> <i>senaN=na'</i> insides =1SG.POSS joyful=3SG.INCH 'I am joyful.'
Specific expressions for feeling of joy	
<i>loa</i> 'appear'	
-----	(86) <i>one=k</i> <i>loa=ra'</i> insides=1SG.POSS appear=3SG.INCH 'I am so happy.'
<i>bewerak</i> 'fresh'	
-----	(87) <i>a é =k</i> <i>bewerak=a'</i> face=1SG.POSS fresh=3SG.INCH 'I feel so fresh.'
Specific expressions for feeling relieved	
<i>keleta</i> 'calm'	
(88) <i>keleta=rek</i> calm=1SG.INCH 'I feel relieved.'	(89) <i>one=k</i> <i>keleta=ra'</i> insides=1SG.POSS calm=3SG.INCH 'I feel relieved.'
<i>bahe</i> 'stop'	
-----	(90) <i>one=k</i> <i>bahé ='</i> insides=1SG.POSS stop=3SG.INCH 'I feel relieved.'
-----	(91) <i>ae=k</i> <i>bahé ='</i> face=1SG.POSS stop=3SG.INCH 'I feel relieved.'
<i>belinaN</i> 'clear'	
-----	(92) <i>one=k</i> <i>belina=ra'</i> insides=1SG.POSS clear=3SG.INCH 'I feel relieved.'
-----	(93) <i>ae=k</i> <i>belina=ra'</i> face=1SG.POSS clear=3SG.INCH 'I feel relieved.'
<i>pewe'kaN</i> 'divided'	
-----	(94) <i>one=k</i> <i>pewékaN=na'</i>

	insides=1SG.POSS divided=3SG.INCH 'I feel relieved.'
--	---

#### 4.6 Category 5: *so'ot* and *werut*

The basic emotion terms of this category are *so'ot* and *werut*. These roots are the predicates of the following clausal expressions:

- (100) *so'ot=ek*  
fear=1SG.INCH  
'I become fearful/scared.'
- (101) *one=k*                      *so'ot=a'*  
insides=1SG.POSS      fear=3SG.INCH  
'I become fearful/ scared.'
- (102) *werut=ek*  
scared=1SG.INCH  
'I become fearful/scared.'
- (103) *nai=k*                      *werut=a'*  
epigastrium=1SG.POSS scared=3SG.INCH  
'I become nervous.'

The participants report that these expressions can describe the following kinds of feelings:

- a. Feeling of being fearful or afraid of ghost or mystical related object
- b. Feeling of being scared e.g. when being on a tall building, a tall tree, or when flying with the plane at the first time.
- c. Feeling nervous e.g. when speaking in front of public for the first time or going on a first date.

The expressions in (100), (101), (102), and (103) have hyponyms. The hyponyms are specific expressions, which can only describe one of the three kinds of feelings. I will order the examples of the specific expressions as below:

- (i) Specific expressions for feeling of being fearful or afraid of ghosts or other mystical objects.  
(104) *rawuk=ek*                      *niaN=na'*  
body hair=1SG.POSS      stand=3SG.INCH  
'I become fearful/ scared.'
- (ii) Specific expressions for feeling of being scared e.g. when being on a tall building, a tall tree, or when flying with the plane at the first time.  
(105) *kerigiN=nek*  
scared=1SG.INCH



-----	(101) <i>weki=k ba'at=a'</i> body=1SG.POSS heavy=3SG.INCH 'I am so fearful (to ghost).'
-----	(102) <i>lei=k ba'at=a'</i> leg/foot=1SG.POSS heavy=3SG.INCH 'I am so fearful (to ghost).'
<i>bélé</i> 'big'	
-----	(103) <i>kote=k bélé=ka'</i> head=1SG.POSS big=3SG.INCH 'I am so fearful (to ghost).'
<i>mege</i> 'locked'	
-----	(104) <i>weki=k mege=ka'</i> body=1SG.POSS locked=3SG.INCH 'I am so scared.'
Specific expressions for feeling of being scared e.g. when being on a high building, a tall tree, or when flying with the plane at the first time.	
<i>kerigiN</i> 'scared'	
(105) <i>kerigi=nek</i> be nervous=1SG.INCH 'I am nervous/scared (e.g. because of being in the high building).'	(106) <i>one=k kerigi=na'</i> insides=1SG.POSS nervous=3SG.INCH 'I am nervous/scared (e.g. because of being in the high building).'
	(107) <i>weki=k kerigiN=na'</i> body=1SG.POSS nervous=3SG.INCH 'I am scared/nervous.'
<i>amu</i> 'empty'	
-----	(108) <i>one=k amu=ka'</i> insides =1SG.POSS empty=3SG.INCH 'I am so nervous.'
-----	(109) <i>nai=k amu=ka'</i> epigastrium=1SG.POSS empty=3SG.INCH 'I am so nervous.'
<i>beringiN</i> 'shiver'	
(110) <i>beringiN=nek</i> shiver=1SG.INCH 'I am shivering (because of	(111) <i>weki=k beringiN=na'</i> body=1SG.POSS shiver=3SG.INCH 'I am shivering (because of being scared/

being scared/fearful).’	fearful).’
<i>take</i> ‘disappear’	
-----	(112) <i>kerek=ek</i> <i>take=ra'</i> soul=1SG.POSS              disappear=3SG.INCH 'I lost my soul.'
-----	(113) <i>nai=k</i> <i>take=ra'</i> epigastrium=1SG.POSS      disappear=3SG.INCH 'I lost my soul.'
Specific expressions for feeling nervous e.g. when speaking in front of public for the first time or going for a first date with boyfriend or girlfriend.	
<i>gewekat</i> ‘pulsate’	
(114) <i>gewekat=ek</i> pulsate=1SG 'I am so nervous.'	(115) <i>nai=k</i> <i>gewekat=a'</i> epigastrium=1SG.POSS      pulsate=3SG.INCH 'I am so nervous.'
<i>denge</i> ‘sour’	
-----	(116) <i>kulit=ek</i> <i>denge=ra'</i> skin=1SG.POSS      sour=3SG.INCH 'I am scared.'

#### 4.7 Category 6: *mia*

The basic emotion term in this category is *mia*. Sanga (2002) translates it as *rasa malu* ‘shame’ in Indonesian. This term is the predicate of the following clausal expression.

- (107) *mia=k*  
ashamed/embarrassed/shy, guilty=1SG.INCH  
‘I become ashamed/embarrassed, guilty, shy or nervous.’

According to the participants, they can use this expression to describe the feelings of being embarrassed or humiliated, being guilty, and being shy or nervous. The feeling of being embarrassed or humiliated (or the participants mentioned in Indonesians as *merasa dipermalukan* ‘made humiliated’) can be triggered by



**Table 25. Category 6: *mia***

Generic expressions	
<i>mia</i>	
(117) <i>mia=k</i> embarrassed=1SG.INCH 'I am embarrassed.'	-----
Specific expressions for embarrassment	
<i>wi'i</i> 'stiff'	
-----	(118) <i>ae=k</i> <i>wi'i='</i> face=1SG.POSS      stiff=3SG.INCH 'I am so embarrassed.'
<i>wale</i> 'blaze up'	
	(119) <i>ae=k</i> <i>wale=ra'</i> face=1SG.POSS      blaze up=3SG.INCH 'I am so embarrassed.'
Phrasal verb	
(120) <i>ae=k</i> <i>helo n=o'oN</i> <i>ata lepa</i> face=1SG.POSS      like      3SG= with people slap 'I feel really embarrassed. I feel like my face is slapped.'	
idiom	
(121) <i>lo'eN</i> <i>lodo lo'o=kek</i> outside down disagree=1SG 'I do not go out of my home anymore (because of feeling embarrassed)'	
Specific expressions for feeling nervous	
<i>gugup</i> 'nervous'	

(122) <i>gugup=ek</i> nervous=1SG.INCH 'I become nervous.'	-----
<i>geridot</i> 'tremble'	
(123) <i>geridot=ek</i> tremble=1SG.INCH 'I become nervous.'	(124) <i>lei=k</i> <i>lima=k</i> leg/foot=1SG.POSS    hand=1SG.POSS <i>geridot=a</i> tremble=3SG.INCH 'I am so nervous.'
Specific expression for feeling guilty	
(125) <i>perasaan</i> feeling 'I feel guilty.'	

#### 4.8 Summary of the chapter

This chapter identified six categories of expressions. Each category has generic and specific expressions.

Category 1 includes the expressions that describe emotions of anger and disappointment. The expressions of this category are classified into generic expressions (e.g. *geridi=nek* 'I become angry'), specific expressions for mild anger and disappointment (e.g. *one=k nalaN=na* 'I am disappointed/ lit. my heart becomes wrong), and specific expressions for explosive anger (e.g. *one=k helo n=o'oN ape wa'aN* 'I am indignant'/lit. There is fire in my heart).

Category 2 consists of the expressions that describe the feelings of love and lust. The expressions are classified into generic expressions (e.g. *menerek=ek* 'I love'), specific expressions for romantic love and sexual love (e.g. *one=k hode=* 'I am interested/lit. my heart is connected), specific expressions for sexual love and

material love (e.g. *tele i'lu=k* 'I am interested/lit.I swallow my saliva), specific expressions for romantic love and material love (e.g. *mata=k teka='* 'I am interested/lit. my eyes are hit), specific expressions for sexual love (e.g. *one=k geredat=a* 'I am sexually interested/lit.my heart trembles'), and specific expression for only romantic love (e.g. *k=o'oN one=k* 'I fall in love/lit I have insides).

Category 3 refers to the expressions that describe the feelings of sadness of loss, being ignored, sympathy, and nostalgia. The expressions are grouped into generic expressions (e.g. *suke=rek* 'I become sad'), specific expressions of sadness for loss, feeling of being ignored, and feeling of sympathy (e.g. *one=k medo* 'I feel so blue), specific expressions for feeling of nostalgia (e.g. *one=k ba'at* 'I feel so bad'), specific expressions for feeling of being ignored (e.g. *one=k kura=na* 'I feel so bad'), and specific expressions for feeling of sympathy (e.g. *one=k perohoN=na* 'I feel sympathetic').

The expressions in Category 4 describe the feelings of joy and relief. The expressions are classified into generic expressions (e.g. *one=k sena=na* 'I feel happy), specific expressions for joy (e.g. *one=k loa=ra* 'I am joyful), and specific expressions for feeling relieved (e.g. *one=k keleta=ra* 'I feel relieved).

Category 5 includes the expressions that describe the feelings of fear/being scared and nervous. The expressions are grouped into the generic expression (e.g. *so'ot=ek* 'I become fearful, scared, nervous), the specific expressions that describe the feeling of being fearful or afraid of ghosts or other mystical objects (e.g. *rawu=kek ni'a=na* 'I become scared'), the specific expressions that describe the feeling of being scared e.g. when being on a tall building, a tall tree, or when flying with the plane at the first time (e.g. *kerigiN=nek* 'I am scared), and the specific

expressions for the feeling of being nervous e.g. when speaking in front of the public for the first time or going on a first date with a boyfriend or a girlfriend (e.g. *nai=k betet* 'I am nervous').

Lastly, the expressions in Category 6 describe the feeling of being embarrassed or humiliated, the feeling of being guilty, and the feeling of being shy or nervous. The expressions are classified into generic expressions (e.g. *mia=k* 'I become embarrassed, guilty, shy, or nervous'), specific expressions that describe the feeling of being embarrassed or humiliated, (e.g. *ae=kwi'i* 'I am embarrassed), specific expressions that describe the feeling of being guilty (e.g. *perasaan* 'I feel guilty'), and the specific expressions that describe the feeling of being shy or nervous (e.g. *gugup=ek* 'I become nervous).

The following chapter will present the expressions of emotions used poetic texts.

## **5 POETIC EXPRESSIONS OF EMOTIONS IN ADONARA-LAMAHOLOT**

This chapter deals with expressions of emotion used in poetic discourse. The data discussed are taken from poetic texts such as ritual prayers, poems, and folk songs in Adonara-Lamaholot. It is worth noting that, to generate artistic values, these poetic texts demand several stylistic features such as parallelism (parallel words, phrases, and lines) as well as specific diction. This chapter aims to point out and discuss the parallelisms in the expressions of emotions and emotion words used in those poetic genres and the casual expressions discussed in Chapter 3 and 4. I will also highlight phonological and syntactic features of the poetic expressions of emotion that differ from the ones in the expressions of emotions used in casual speech.

This chapter will provide some theories of parallelism in §5.1. An overview of Lamaholot poetic genres (traditional prayers, poems and folk songs) follows in §5.2. Then, §5.3 presents the discussion of parallel expressions of emotions in Adonara-Lamaholot. In §5.4, specific features of the poetic expressions such as dictions, phonology and syntax that differ from the ones in the expressions used in casual speech. The conclusion of this chapter is presented in §**Error! Reference source not found.**

### **5.1 Parallelism**

This section presents the theory of parallelism. It provides definitions of parallelism postulated by several scholars (in §5.1.1) and classifications of parallelism (in §5.1.2).

### **5.1.1 Definitions**

Parallelism is defined in almost the same way by different authors. Lowth (1778: 6), for instance, defines the term in this way: “The correspondence of one verse, or line, with another, I call *parallelism*. When a proposition is delivered, and a second is subjoined to it, or drawn under it, equivalent, or contrasted with it, in sense; or familiar to it in the form of grammatical construction; this I call *parallel lines*; and the words or phrases answering one to another in the corresponding lines, I call *parallel terms*.”

In a similar vein, Roman Jakobson (1973) simply defined parallelism as “the bringing together of two elements (a pair of words, phrases, and line)”. Jakobson further calls the parallelism with strict forms that are commonly used in ritual speech a “canonical parallelism” (Jakobson, 1973; see also Fabb, 1997; Fox et.al 1988:1). The term canonical parallelism is further popularized by James Fox who, with other scholars, extensively studied ritual languages of Rotinese and of other minority languages on Sumba, Timor, and Flores and Toraja of Eastern Indonesia.

According to Fabb (1997), parallelism is a relationship of partial identity between two sections of a text. Fabb classifies two types of linguistic parallelism that I will explain in the following section.

### **5.1.2 Kinds of Parallelism**

Nigel Fabb (1997) classifies linguistic parallelism into two broad types: structural parallelism and lexical/semantic parallelism. Structural parallelism refers to phonological and syntactic parallelisms while lexical parallelism refers to semantic parallelism. The following sections will explain these two kinds of parallelisms.

### **5.1.2.1 Structural Parallelism**

Structural parallelism refers to the similarity of phonological and syntactic structure of words, phrases, or lines of a poetic text (Fabb, 1997:462).

#### **5.1.2.1.1 Phonological Parallelism**

Phonological parallelism is characterized by shared phonological structures between two lines of a text (Fabb, 1997:463).

(111) *Thus, though we cannot make our sun*  
*Sound still, yet we will make him run.*

The parallel phonological feature of the two lines is marked by the repetition of nasal /n/ sound at the end of each line.

#### **5.1.2.1.2 Syntactic parallelism**

In syntactic parallelism, two sections of a text share some or all aspects of their syntactic structure though it is not always perfect (Fabb, 1997:462). In explaining this kind of parallelism, Fabb quotes a pair of lines by William Blake as below:

(112) *Struggling in my father's hands.*  
*Striving against my swaddling bands.*

This example shows that “the second line has the same syntactic structure as the first, consisting of a verbal participle followed by a prepositional phrase containing a noun phrase” (Fabb, 1997: 462).

### **5.1.2.2 Lexical Parallelism**

Lexical parallelism or semantic parallelism is further classified into synonymous parallelism, antithetical/antonymous parallelism, and synthetic parallelism (Fabb, 1997:464). Quoting Fabb's study, Agbedo (2008) explains these three types of parallelism with several examples taken from the Book of Psalms.

#### 5.1.2.2.1 Synonymous parallelism

Synonymous parallelism is characterized by a very close similarity between two consecutive lines as in the following examples taken from Psalm 49:1 (Agbedo, 2008:80).

- (113) *Hear this, all you peoples*  
*Listen, all who live in this world.*

The synonymous parallelism is marked by the pair of words *hear* (in line 1) and *listen* (in line 2).

#### 5.1.2.2.2 Antithetical/Antonymous parallelism

The antithetical parallelism, on the other hand, refers to the oppositeness of terms used between lines. This is evident in the Psalm 1:6 below (Agbedo, 2008:81).

- (114) *God protects the way of the righteous*  
*But the way of the wicked will perish.*

The antithetical/antonymous parallelism is marked by the pair of adjectives *righteous* (in the first line) and *wicked* (in the second line).

#### 5.1.2.2.3 Synthetic parallelism

In synthetic parallelism the second line of a couplet adds or completes the first line as shown in the following Psalm 42:1.

- (115) *As the deer longs for flowing streams,*  
*So longs my soul for thee, O God.*

(Agbedo, 2008:82).

### 5.1.3 The Habitat of Parallelisms

The initial observation of parallelism as a linguistic phenomenon began with the study of the Bible by Reverend Robert Lowth, a professor of Hebrew Poetry, in the middle of 18th century (see Fox, 2002). Lowth's study inspired other studies by

scholars such as G.B Gray (1915) with *The form of Hebrew poetry*, L.I. Newman and W. Popper (1918) with *Studies in Biblical parallelism*, S. Gevirtz's (1963) with *Pattern in the early poetry of Israel* and the more recently by Freedman (1972) with *Prolegomenon*. The studies indeed widened the search of parallelism. However, they seem exclusively focused on Semitic languages.

Further observations of parallelism, however, are not only confined to biblical texts and to the Semitic languages. More studies of parallelism were focused on poetry and ritual speech from different languages such as Middle American languages, Chinese, and several Austronesian languages (Fox et.al, 1988). Fox et.al (1988), for instance, observed that parallelism is a prominent feature of ritual speech in languages of Eastern Indonesia. In Kodi of West Sumba, parallel couplets are commonly used in ritual speech (Fox et.al, 1988:33).

Two examples of parallel couplets are presented below<sup>12</sup>:

*ambu bara marapu la kapumbu*

'do not worship the spirits in the long grass,'

*ambu wiha marapu la marada*

'do not scatter rice [in invocations to] the spirits in the fields, '

*ambu wabingoka na Manola danga bara a patera*

'do not worship falsely with your words like the people of Manola,'

*ambu wabingoka na kahale teba kadu a paneghe*

'do not trim the horns [of sacrificial buffalo] wrongly with your speech

In these two couplets, we can see that several words in former lines are repeated in the following lines. For examples the words *ambu*, *merapu*, and *la* in the first line are repeated in the second line.

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<sup>12</sup> The author only provides idiomatic translation of each line without any word glossing.

## 5.2 An Overview of Poetic Genres in Adonara-Lamaholot Language

This section introduces general forms of poetic ritual prayers, poems, and folk songs in Adonara-Lamaholot.

### 5.2.1 Poetic ritual prayer

Most prayers (if not all) of any intentions (e.g. the success of building clan's house or good harvest of a new land, or giving a name to a baby, etc.) in Adonara-Lamaholot are performed with a rite called *bau lolon* (lit. pour on the surface). It is called *bau lolon* 'pour on the surface' because after the prayers the reciter usually symbolically offers a cup of *tuak* 'palm wine' or *arak* 'fermented palm wine' to God and the deceased by pouring a drop or two of the liquid on the surface of the ground where the prayer is held while he drinks the rest. Therefore, in general people call the prayers *bau lolon*.

There are three main characteristics of *bau lolon*. Firstly, it begins by addressing the Almighty God using a parallel poetic name. Secondly, most of the words used are archaic words-- words that are not usually used in daily conversation. Thirdly, sentences are uttered in pairs and the pairs may be connected phonologically, or morphosyntactically as well as semantically. See the following Example.<sup>13</sup>

*Ama léra wulan* (1)  
father sun moon  
'The Father of Sun and Moon'

*Ina tanah ékan* (2)  
mother earth thing  
'The Mother of Earth.'

*ola éhiN kaméN lali duli* (3)  
crop result 1PL.GEN there farm  
'Our crops in our farm lands.'

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<sup>13</sup> Each line is marked with a number.

*ola éhi=nem te mela* (4)  
 crop result=1PL.POSS EMPH good  
 ‘The crops are very good.’

*lura osa=nem te sare* (5)  
 crop effort=1PL.POSS EMPH good  
 ‘the harvests are abundant.’

*m=ekaN n=o'oN réhiN* (6)  
 1PL-eat 3SG=exist remain  
 ‘We have extra food,’

*m=énu n=o'oN pekeN* (7)  
 1PL-drink 3SG=exist leave  
 ‘Our result is abundant.’

*ti kamé tula uma* (8)  
 so 1PL make house  
 ‘So we can build our house.’

(Boro Bebe, 2012:56)

As seen in the pair of line 1 and 2 the prayer begins by addressing the Almighty God, *Ama Lera WulaN* (line 1) as *Ina Tana ékaN* ‘The God that reigns over heaven and earth.’ The word and compound words such as *uma*, *ola éhiN*, *lura osaN*, etc. are considered archaic because they are not usually used in casual conversation. In addition, the lines 3 and 5 can be called a pair of parallel lines because they contain several shared feature such as rhyming nasal sound [m], syntactic particle *te*, and pairs of synonymous words such as *ola éhiN=lura osaN* and *mela = sare*.

### 5.2.2 Poems

There are no big differences between the forms of poetic ritual prayers and poems in Adonara-Lamaholot. A poetic ritual prayer can also be called a poem but in this study, I define poem as containing advice for misconduct or misbehaviour in social interaction or farewell words to the deceased. See the following example:

## ***Bolak Tube***

### I

*koda aku te gelara* (1)  
word what EMPH hieratic  
'What is the hieratic word/mistake/sin.'

*g=aN tado=na' di kenéhin* (2)  
3SG=eat complete=3SG.INCH EMPH quick  
'It takes/eats your soul so quickly.'

*kiriN aku te pelaté* (3)  
word what EMPH hot  
'What is the hot/burning/killing word.'

*n=énu beli=no' di bedela* (4)  
3SG-drink finish=2SG EMPH sudden  
'It drinks your spirit so sudden.'

### II

*nalaN pulo pai getaN=na'* (5)  
mistake ten come complete  
'The ten mistakes are complete.'

*rapeN léma di golék=a'* (6)  
debt five EMPH rounded  
'The five debts shape a full circle.'

*ti m=ai bolak tube=nem di kenéhiN* (7)  
so 2sg=gobreak soul=2SG.POSS EMPH quick  
'So you die (lit. your soul breaks) so quickly.'

*mata m=ai turu tana* (8)  
die 2SG=go sleep soil  
'You die and lay down in the soil.'

*lolak m=ai loni ékaN* (9)  
break 2SG lay on earth  
'You pass way (lit. were broken) and are laid on earth.'

(Boro Bebe, 2014:155)

In the first stanza, there are four sets of parallel lines. The first two pairs are the pair of lines 1-2 and the pair of lines 3-4. They form synthetic parallelisms in that the

following lines (2 and 4) are completions of the former lines (1 and 3). The second two pairs are the pair of lines 1-3 and the pair of lines 3-5. They form synonymous parallelism which are marked using synonyms such as *koda* ‘word’ = *kiriN* ‘say/word’, *tadoN* ‘complete’ = *beliN* ‘finish’, and *bedela* ‘sudden’ = *kenehiN* ‘quick’.

In the second stanza, the lines 5 and 6 are paralleled both synonymously and synthetically. The synonymous parallelism is marked using synonymous words *nalaN* ‘lit. mistake’ and *rapeN* ‘lit. debt’ and synthetic parallelism is by the number words *pulo* ‘ten’ and *léma* ‘five’.

Line 7 is a synthetic line of the paired lines 5-6 and the paired lines 8-9 are the synthetic as well as synonymous lines of line 7. Lines 7 is about the consequence (*bolak tube* ‘lit. break soul’) of causes (*nalaN* ‘sin’ and *rapeN* ‘debt’) in lines 5 and 6. It is the belief of the Lamaholot people that a person’s death (normally at a young or productive age) is usually caused by personal sins/mistakes or inherited sins/mistakes from ancestors. When someone dies, it means he/she has already had *nalaN pulo* and *rapeN léma*. That is why after every burial ceremony, the relatives of the deceased usually consults an *ata molaN* ‘shaman’. The consultation is called *seba koda kiriN* ‘find the words that have been wrongly uttered which resulted in *nalaN rapeN*’ (Boro Bebe, 2014: 160).

Finally, lines 8 and 9 are paralleled with line 7. The word *mata* ‘die’ in line 8 is synonymous with *bolak tube* in line the line 7. The word *lolak* in line 9 is the alternative pronunciation of *bolak* in the line 7 and it is only a repetition.

### 5.2.3 Folk Songs

Many folk songs in Adonara-Lamaholot are composed poetically. Archaic words are used and the lines of the lyrics are usually paralleled. Many of the songs are adapted from poems. See the example below:

#### *Koda saré*

##### I

*ama ata kayo puke=N* (1)  
father people tree base=3SG.POSS  
'Our great father (for ancestor)

*ina ata wai mata=N* (2)  
mother people water eye=3SG.POSS  
'Our great mother (for ancestor)

*téti ta'o tiwa=ro' kaé* (3)  
there up put throw=3SG already  
'The God has endowed.'

*koda saré ama genaN* (4)  
word nice father leave  
'The good word to our great father.'

*r=a'aN kemuha tité* (5)  
3PL-make strong 1PL  
'The word that makes us strong.'

##### II

*kakaN pulo ariN léma* (6)  
older brothers ten younger brother five  
'Our ancestors,'

*opuN kéru binéN baki* (7)  
uncle keru sister baki  
'Our uncles,'

*lali sera soroN kaé* (8)  
there down give already  
'The God has given,'

*kiriN pesaka kaka nawo* (9)  
 word great brother deliver  
 ‘The great word to our ancestors.’

*r=a’aN ikit makeN titéN* (10)  
 3PL=make elevate name 1PL.GEN  
 ‘The word that makes our name great.’

This song is composed with several archaic words. For example, the words for ancestor are represented by idiomatic expressions such as *Ama ata kayo pukeN* (line 1) *ina ata wai mataN* (line 2), *kakaN pulo ariN léma* (line 6), and *opuN keru, biné baki* (line7). In daily language, *ina ama* refers to ‘parents’, *kakaN ariN* to refers to ‘siblings and cousins’ *opu biné* refers to ‘maternal uncles’. In this song, the idioms are combined with phrases such as *kayo pukeN* ‘the base of a tree’, *wai mataN* ‘water spring’, *pulo* ‘ten’ *léma* ‘five’, and *kéru baki* (untranslatable) and the combinations create new idioms which sound archaic. All of them have the same single referent, that is ‘ancestors’- those who had received *koda saré* ‘good word’, *kiriN pesaka* ‘great word’ from God and passed it to *tité* ‘us’.

The lines of this song are also arranged in a parallel manner. Take the pair of lines 1-2 as example. Each line ends with a vowel nasal that creates a rhyme, which marks a phonological parallelism. Additionally, these lines also form a synonymous parallelism, which is marked by the synonymous idiomatic expressions *ama ata kayo pukeN* ‘our great grandfather’ and *ina ata wai mataN* ‘our great grand mother’. The parallelisms contribute an artistic value to the song.

### **5.3 Parallel Expressions of Emotions in Adonara-Lamaholot.**

Compared to the expressions of emotion used in the casual speech, the parallel expressions of emotion examined in this section are limited to only several categories of expressions such as expressions for describing the feelings of joy, sadness, and

anger. However, they are worth analysing as no previous study has discussed this particular issue.

### 5.3.1 The parallel expressions of emotion describing joy/ happiness

Poetic parallel expressions of emotions that describe the feelings of joy examined in this section are found in a ritual prayer (*HuduN Hubak*), two folk songs (*Beke Aké Léla* and *MariN lapak*) and a poem (*Gadak Manuk*).

#### 5.3.1.1 The parallel expressions that describe the feeling of joy in the prayer

##### *HuduN Hubak*

The prayer *HuduN Hubak* is a thanksgiving prayer performed after the Adonara-Lamaholot people harvest the crops from their farmlands. Through this prayer, they express their gratitude to God Almighty who has endowed an abundant harvest in their farmlands. An excerpt of the prayer is presented below:

##### *HuduN Hubak*

*Ama léra wulaN* (1)  
 father sun moon  
 ‘The Father of Sun and Moon’

*Ina tana ékaN* (2)  
 mother earth thing  
 ‘The Mother of Earth.’

*yone=kem loa m=ai diké* (3)  
 insides=1PL.POSS appear 1PL=go good  
 ‘Our heart is happy.’

*yalé=kem géka te geréngaN* (4)  
 belly=1PL.POSS laugh EMPH overload  
 ‘Our conscience is full of joy.’ (lit. our belly loughs overload)

*geniN nepa nolaN ka'méN* (5)  
 because land plant 1PL.GEN  
 ‘Because our lands and plants.’

<i>isi=keN</i>	<i>wua=N</i>	<i>bakat likat (6)</i>
content=3SG.POSS	fruit=3SG.POSS	myriad
‘Produce myriad of crops.’		

(Boro Bebe, 2012:51)

The excerpt of this stanza is formed by three sets of parallel couplets i.e. the pair of line 1 and 2, the pair of line 3 and 4, and the pair of line 5 and 6. The first couplet is the opening of the prayer with formulaic patterns *Ama lera wulaN* and *Ina tana ékaN*. The two lines together refer to the same referent as the Lamaholot people address their Almighty God as the father of the Sun and the Moon, and the Mother of the Earth.

The expressions that describe the feeling of joy is found in the second couplet i.e. the line 3 (*yoné=kem loa m=ai dike*) and the line 4 (*yalé=kem géka te geréngaN*). These lines are parallel in respect to their phonological structure, syntactic elements, and meanings encoded by each word in the lines.

The parallel phonological structures or phonological parallelisms can be seen in the word pair between *yoné=kem* (line 3) and *yalé=kem* (line 4) as well as between *loa* (line 3) and *geka* (line 4). The pair *yoné=kem* and *yalé=kem* shows four instances of phonological parallelism. The first is indicated by the parallel sound of /y/ in the onset of the first syllable. The second is the parallel vowel /e/ in the second syllable of each word; the third is the sound /k/ of the onset of the final syllable; and the fourth is the sound /m/ of the penultimate of the final syllable. Note that the pronunciations *yoné=kem* and *yalé=kem* are the variants of *one=kem* and *ale=kem* and are only used in poetic texts. In the word pair of *loa* and *geka*, on the other hand, the phonological parallelism is marked by the final vowel /a/.

Syntactically, both lines are equally constructed with more than one word. I classify those words into two groups: core expression words and supporting words.

What I mean by the core expressions are the words that become the subject and the predicate of the expressions of emotions while supporting words are those that play certain syntactic functions and contribute artistic values to the core expressions. For example, in line 3, the core expression is *yoné=kem loa*. This core expression is modified by adverbial phrase *n=ai dike*. In line 4, on the other hand, the core expression is *yalé=kem geka* and it is modified by the adverbial phrase *te geréngaN*. The two lines are parallel in two respects. Firstly, the core expressions consist of possessed body part nouns. Secondly, the core expressions are modified by adverbial phrases. Semantically, the two lines form a synonymous parallelism as their core expressions of words equally describe the feeling of joy.

### 5.3.1.2 The expressions of happiness in a poem describing a ceremony called *Gadak Manuk*.

In this ceremony, a rooster called *manuk senowa* is officially released after it is kept a whole night in a clan house. The rooster is believed to be the shield for the clan's members against any forms of evil spirit attacks. The rooster is set free in the village.

Before it is released, the rooster is invigorated with incense. The incense is also used by all men in the clan who attend the ceremony to invigorate their face, including head. It is a symbol of an inspirited, joyful, and peaceful heart and mind. The following excerpt is the part of the poem stating the event of a facial invigoration (Boro Bebe, 2014).

#### *Gadak Manuk*

<i>kamé</i>	<i>ata</i>	<i>néné</i>	<i>tou</i>	<i>neN</i>	<i>sura</i> (1)
IPL.EXCL	people	grandparent	one	DET	bear

'we are born from the same ancestor.

*kamé ata laké éhaN neN jadi* (2)  
 1PL.EXCL people man one DET bear  
 ‘we are born from the same ancestor.’

*belek aé=kem ti aé=kem neN belewa* (3)  
 invigorate face=1PL.POSS so face=1PL.POSS DET fresh  
 ‘We invigorate our face so our face will be fresh/ we become happy.’

*ohoN rata=kem ti one=kem neN beretep* (4)  
 wash hair=1PL.POSS so insides=1PL.POSS DET full of spirit  
 ‘We wash our hair so our heart becomes inspirited/ we become joyful.’

(Boro Bebe, 2014:146)

The core expressions that describe the feeling of joy/happiness are *ae=kem belewa* (in line 3) and *one=kem beretep* (in line 4). The expressions use different body part nouns and verbs. The former uses *ae* ‘face’ as the subject and *belewa* ‘be fresh’ as the predicate while the latter selects *one* ‘insides’ as the subject and *beretep* ‘be full of spirit’ as the predicate. Though lexically different, both combinations synonymously refer to the same feeling and indicate synonymous parallelism.

In addition, the expressions also display some instances of phonological and syntactic parallelisms. Phonological parallelism is marked by the sound [əm] in the possessive enclitic attached to the nouns and [bə] in every first syllable of the verbs. The syntactic parallelism, on the other hand, is indicated by the repetition of possessive enclitic =*kem* (on nouns) and demonstrative pronoun *neN* in between each core expression.

### 5.3.1.3 The parallel expression that describe the feeling of Joy in the folk song

#### *MariN Lapak*

This song is about an attempt made by a man in approaching a woman that he admires. He persuades the woman to become his lover.

*m=a'aN*                      *one=m*                      *te*      *bewihi* (1)  
 2SG=make                      inside=2SG.POSS                      EMPH      soft  
 'Be happy (lit. make your heart soft).'

*pai*    *ru'a*                      *hone*                      *tobo* (2)  
 come    we(two of us) occupy                      sit  
 'come and two of us live together'.

*m=a'aN*      *yoné=m*                      *te*      *weléok* (3)  
 2SG=make      insides=2SG.POSS                      EMPH      lithe  
 'Be joyful (Lit. make your heart lith).'

*haka*    *ru'a*                      *waniN paé* (4)  
 come    we(two of us) close    lay  
 'Come and be as one.'

(Nelis K. BalaweliN, [www.youtube.com](http://www.youtube.com))

In line 1 and 3, the man asks the woman to fill her heart with joy and feel free to come to him. The parallel core expressions are *one=m bewihi* 'your heart is fresh/your heart is happy' (line 1) and *yone=m weleok* 'Lit. your insides are flexible/your heart is joyful' (line 3). The predicates *bewihi* 'fresh' and *weléo* 'flexible' are lexically different in meaning. Yet when used in the combination with body part terms to describe the emotion they share the same meaning. In this respect, the parallel core expressions are synonymous.

The pair of lines 1 and 3 also contains phonological parallelism and syntactic parallelism. The repetition of the sound /m/ as in *one=m* and in *yone=m* is an instance of the phonological parallelism. The repetition of particle *te* emphasizing the predicates, on the other hand, is an example of the syntactic parallelism.

#### **5.3.1.4 The parallel expression that describe the feeling of Joy in the song *Beke***

##### *Aké Léla*

This song addresses a message about how to live in harmony. It emphasizes that anger and dispute may cause unhappy life but peace brings joy/happiness.

## *Beke Aké Léla*

### I

*nimuN ina ama huko aké doaN* (1)  
pure mother father sulk not far  
'Oh father and mother keep your sulk not so long.'

*ti go niku k=oi tobi uhuyeN miteN* (2)  
so 1SG turn 1SG-know tamarind seed black  
'So I turn back and see the tamarind with black inside (the sign of happiness).'

*huko mo péteN tuN wia kaé* (3)  
sulk you remember year yesterday already  
'If you sulk remember the past year.'

*susa pai tibaN tarak* (4)  
sadness come suppress block  
'Sadness came and blocked our way.'

*susa pitaN n=o'oN go t=abe tobaN tiwaN* (5)  
sadness suppress 3SG=with 1SG 1PL.manner fall throw  
'Sadness came and suppressed us and made us fall.'

### II

*pukeN bailaké beke aké léla* (6)  
because uncle angry not long  
'Because my Bailake (uncle) do not keep your so long.'

*ti go babiN lilé bao morateN kuma* (7)  
so 1SG show watch banyan leaf yellow  
'So I can watch the yellow leaf of Banyan tree (Symbol of happiness).'

*beke mo hukut wulaN nekuN kaé* (8)  
angry 2SG remember month pass already  
'If you are angry just remember our memory of months ago.'

*paya pai bulét babak* (9)  
sadness come convolute  
'We are trapped in sadness.'

*paya lékat n=o'oN go t=abé bakuN golit* (10)  
sadness boil 3SG=with 1SG 3PL manner slide roll  
'Sadness made us fall.'

(See Appendix 4, Text 4)

The lines of the song indicate both synthetic and synonymous parallelism. For example, in the first stanza, lines 2 and 3 are the completions of line 1 while line 5 is the completion of line 4. In the second stanza, lines 7 and 8 are synthetic lines for line 6 while line 10 completes line 9.

The synonymous parallel lines are found across the stanzas. For example, the pair of lines 1 and 6, the pair of lines 2 and 7, the pair of lines 3 and 8, and the pair of lines 5 and 10.

The parallel expressions that describe the feeling of joy are found in the pair of lines 2-7. Lexically, the expressions use cultural symbols *tobi uhuyeN miteN* ‘tamarind tree’ and *ba0 morateN kuhmaN* ‘banyan tree’. Both are used idiomatically to refer to the feeling of joy/ happiness. These two trees were chosen in the past when people lacked food. At that time, the seeds of tamarinds and the young leaves of the banyan plant were eaten as staple foods. People were very happy if they could come across these foods in the woods (source: personal communication with Gabriel Keron Ama and Thomas Sabon Luli).

The phonological and syntactic structures of the two idioms are also paralleled. The repetition of nasal sound /N/ as in *uhuyeN*, *morateN*, *miteN*, *kuhmaN* is an instance of phonological parallelism. Syntactically, the noun phrases *tobi uhuyeN* and *ba0 morateN* are modified by adjectives *miteN* ‘black’ and *kuhmaN* ‘yellow’.

**Table 26: Summary of parallel expressions for joy/happiness**

No	Parallel EE		Phon	Synt	Syno	Anti	Synthe
1	<i>yoné=kem</i> insides=1PL.POSS ‘We are happy.’	<i>loa</i> appear	√	√	√	-	-
	<i>yalé=kem</i> belly=1PL.POSS ‘We are joyful.’	<i>géka</i> laugh					

2	<i>aé=kem</i> face=1PL.POSS	<i>belewa</i> fresh	√	√	√	-	-
	<i>one=kem</i> insides=1PL.POSS	<i>beretep</i> full of spirit					
	'our face is fresh'						
	'our heart is inspirited.'						
3	<i>one=m</i> insides=2SG.POSS	<i>bewihi</i> soft	√	√	√	-	-
	<i>yone=m</i> insides=2SG.POSS	<i>weleok</i> lithe					
4	<i>tobi</i> tamarind	<i>uhuye=N</i> seed=3SG.POSS	<i>miteN</i> black	√	√	√	-
	'tamarind black seed'						
	(a symbol of joy)						
	<i>bao</i> banyan	<i>morate=N</i> leaf=3SG.poss	<i>kuma</i> yellow				
	'banyan yellow leaf'						
	(a symbol of joy)						

### 5.3.2 The parallel expressions that express the feeling of Sadness

The expressions that describe the feeling of sadness discussed in this section are taken from the folk song *Tasik tana geto* and the poem *MatéN layo* which are dedicated to the deceased.

#### 5.3.2.1 The expressions that describe the feeling of of sadness in the folk song

##### *Tasik Tana Geto*

The song is usually sung accompanied by a traditional dance called *LiaN*. It is dedicated to a man who lost his beloved family member when he was away from his home village and so he could not attend the funeral ceremony. When he came back he only found the grave which made him feel devastated. The excerpt of the song is presented below:

##### *Tasik Tana Geto*

I

*tobo* *doaN=no'* *meke* *tana* *sina* *tika* (1)  
sit far-2SG till land china separate  
'I stay far there in the land of China'

*paé léla=ro' meke jawa ékaN bagé* (2)  
lay long=1SG still Java land divided  
'I live far there in Java.'

*doaN doaN tasik geto tana lau* (3)  
far far sea break land there  
'it's far separated by the ocean.'

*léla léla léwa' bolak ékaN weli* (4)  
long long ocean break things there  
'The ocean blocks.'

## II

*tasik geto tana lau* (5)  
sea break land there  
'The sea gives no more ways to sail on.'

*susa haka tobaN tiwaN* (6)  
sadness come fall throw  
'Sadness comes in the center of the village.'

*ia lewo tana tukaN* (7)  
at village soil center  
'At the center of the village.'

*mata=m ata n=oi hala* (8)  
eye=2SG.poss people 3SG=know NEG  
'Your eyes did not see.'

## III

*léwa' bolak ékaN weli* (9)  
ocean break things there  
'The ocean block.'

*paya haka uru wélé* (10)  
sadness come shake  
'you are shaken by the sadness'

*ia riaN wétaN loloN* (11)  
at village beach on  
'at this village.'

*yoné=m ata lilé kuranN* (12)  
inside=2SG.POSS people watch less  
'You did not witness (lit. your heart did not watch).'

## IV

*nuaN teka timu tuéN* (13)  
 time hit east turn  
 ‘When the season of east come.’

*pana tuéN ia lewo tana tukaN* (14)  
 walk turn at village land center  
 ‘Return to the village.’

*niku m=oi kubu sina* (15)  
 turn 2SG=see grave Chinese  
 ‘You turn and see the Chinese grave.’

*lesu lodo léi=m lali* (16)  
 lethargy go down foot = 2SG.POSS DIR. down  
 ‘The sadness goes down to your leg.’

V

*musim paha warat balik* (17)  
 season stand west turn  
 ‘When the season of the west turn.’

*gawé balik ia riaN ia wétaN* (18)  
 step back at village at beach  
 ‘Step back here in village.’

*suke lilé meke jawa* (19)  
 sad watch there Java  
 ‘you see sadly from Java.’

*loraN géré lima=m téti* (20)  
 cramp go up hand=2SG.POSS DIR . up  
 ‘Cramp goes up to your hands.’

(Source: Personal Communication with Gabriel K. Ama).

The parallel sets of expressions that describe the feeling of sadness are formed by lines within a stanza and across stanzas. There are two pairs of lines within a stanza that describe the feeling of sadness. They are the pair of line 15-16 and the pair of line 19-20. Then the pairs of lines across stanzas are among others: the pair of line 6-10 the pair of the, the pair of 15-19, and the pair of 16-20.

The two pairs of lines within a stanza indicate synthetic parallelisms. Each following line completes the former lines. The former line provides the cause of

emotion and the following is the emotion caused. In the pair of line 15-16, the cause of emotion is *niku m=oi kubu sina* ‘your turn and see the Chinese grave’ and the emotion caused is *lesu lodo lei=m lali* ‘lethargy comes down to your leg/foot’. In addition, in the pair of line 19-20, the cause of the emotion is *suke lile meke jawa* ‘you see sadly from Java’ and the emotion caused is ‘*loraN géré lima=m teti* ‘Cramp goes up to your hands.’

The first instance of pair of line across stanzas is the pair of line 6-10.

*susa haka tobaN tiwaN* (6)  
 sadness come fall throw  
 ‘Sadness comes in the center of the village.’

*paya haka uru wélé* (10)  
 sadness come shake  
 ‘you are shaken by the sadness.’

The parallel emotion words in the pair of line are *susa* and *paya*. Both synonymously refer to the feeling of sadness. Phonologically, they share the same vowel sound [a] in the second syllable. Both are followed by the verb *haka* ‘come’ as the predicate which marks a syntactic parallelism.

The second instance is the pair of line 15-19.

*niku m=oi kubu sina* (15)  
 turn 2SG=see grave Chinese  
 ‘You turn and see the Chinese grave.’

*suke lile meke jawa* (19)  
 sad watch there Java  
 ‘you see sadly from Java.’

The lines are synonymous in that both are the causes of emotion. The synonymous relationship is firstly marked by the pair of verbs *m=oi* ‘know’ (line 15) and *lile* ‘watch’ (line 19) which is poetically considered near-synonyms. Secondly, each line also contains emotion words. In line 15 the emotion of sadness is

symbolized by the phrase *kubu sina* ‘Chinese grave’ as in Lamaholot culture grave is a symbol of sadness/devastation. In line 19, the emotion word *suke* ‘sad’ is used.

Finally, the pair of lines 16 and 20 is another example of the parallel lines across the stanza.

*lesu*            *lodo*            *léi=m*            *lali* (16)  
 lethargy        go down        foot =2sg.poss    DIR.down  
 ‘The sadness goes down to your leg.’

*loraN* *géré*    *lima=m*            *téti* (20)  
 cramp go up    hand=2SG.POSS    above  
 ‘Cramp goes up to your hands.’

The parallel emotion words in these two lines are *lesu* and *loraN*. They are two words that refer to bodily sensations. However, these bodily sensations are caused by the feeling of sadness so they are synonymously used to describe the emotion of sadness. The predicates that follow are two antonymous verbs *gere* ‘go up’ and *lodo* ‘go down’ which indicate antonymous parallelism and syntactic parallelism. They also share the same phonological feature as each begins with the lateral [l]. These expressions trigger a metaphorical reading SADNESS MAY GO UP and DOWN. More discussion on metaphors will be dealt with in chapter 6.

### 5.3.2.2 The parallel expression that describe the feeling of sadness in the poem

#### *MatéN Layo.*

The content of the poem *MatéN Layo* is dedicated to a deceased who dies in young age because of sickness. This type of death usually leaves a deep sadness for the bereaved family (Boro Bebe, 2014).

#### *MatéN Layo*

*tani*    *go*        *pehawaN*        *naraN=nem*        (1)  
 cry    1SG    mention        name=2SG.POSS  
 ‘While crying I call your name.’

*hutaN go pelaiN makeN=nem* (2)  
 weep 1SG spell name=2SG.POSS  
 ‘While weeping I spell it.’

*m=olo m=ai turu tana languN* (3)  
 2SG=ahead 2SG=go sleep soil house  
 ‘You sleep in the earth.’

*m=olo m=ai liaN laté* (4)  
 2SG=ahead 2SG=go hole hot  
 ‘You lay in the hot hole.’

(Boro Bebe, 2014:161)

The parallel expressions that describe the feeling of sadness are found in lines 1 and 2. The core expressions are *tani pehawoN* and *hutaN pelaiN*. The verbs *tani* ‘cry’ and *hutaN* ‘weep’ are synonymous. The two verbs mark a synonymous parallelism. The verbs that follow (*pehawoN* and *pelaiN*) are also synonymous. Syntactically the core expressions are serial verb constructions. The nasal sound /N/ on the verbs (*pehawoN* and *pelaiN*) indicates a phonological parallelism.

**Table 27: Summary parallel expressions for Sadness**

No	Parallel EE	Phono	Synt	Syno	Anti	Synthe
1	<i>susa tobaN tiwaN</i> Sadness fall throw ‘Fall in sadness <i>paya uru wélé</i> Sadness shake ‘shaken	√	√	√	-	-
2	<i>lesu lodo</i> Lethargy go down ‘Lethargy (caused by sadness) moves down.’ <i>loraN géré</i> cramp go up ‘Cramp moves down.’	√	√	√	√	-
3	<i>niku m=oi kubu sina</i> Turn 2SG=know grave china <i>lesu lodo</i>	√	√	√		√

	Lethargy go down						
	<i>léi=m lali</i> foot=2SG.POSS down 'The lethargy goes down to your foot.'						
<b>4</b>	<i>suke lilé meke Jawa</i> 'Sad watch from Java 'Sadly you from Java.'	√	√	√			√
	<i>loraN gere lima=m teti</i> cramp go up hand=2SG.POSS up 'The cramp goes up to your hands.'						
<b>5</b>	<i>tani pehawoN</i> cry mention 'Cry and mention.'	√	√	√			-
	<i>hutaN pelaiN</i> 'Weep and spell.'						

### 5.3.3 The parallel expressions that describe the feeling of love and lust

The parallel expressions of emotions examined in this section are taken from three poetic texts: the poem *Tupa Gowa* and two folk songs, *hule esa' mata=k hala* and *téduN diké*.

#### 5.3.3.1 The parallel expressions that describe the feeling of lust in the poem

##### *Tupa Gowa.*

This poem describes a moral misconduct committed by a man towards someone's wife. *Tupa gowa* means 'to commit adultery. There are two things in this poem need to be clarified in advance. Firstly, a man who is alleged to committing adultery is usually called a parallel poetic name *kopong tenupa bele, mamun kenowa rogaN*. Secondly, the poetic name for women are *sedoN* and *barek*. In many poetic texts, these two names are usually used in parallel. The excerpt of the poem is as follows:

##### *Tupa Gowa*

I

*kopong di tenupa bélé (1)*  
 NAME EMPH harm.causer big  
 ‘The man of harm cause.’

*ipe=m gilo m=o’oN sédoN ata ina (2)*  
 tooth=2SG.POSS sour 2SG=toward NAME people mother  
 ‘You expressed your sexual desire to someone’s wife (Lit. you show your sour teeth.)’

*mamuN di kenowa rogaN (3)*  
 NAME EMPH adulterer huge  
 ‘The adulterer.’

*i’lu=m loraN m=o’oN barék waé bumaN (4)*  
 saliva=2SG.POSS fall 2SG=toward NAME woman hide  
 ‘Your expressed your sexual desire to an unavailable woman.’

## II

*m=a’an aé=m te belolo m=o’oN sédoN ata di*  
 2SG-make face=2SG.POSS EMPH high 2SG=toward NAME people EMPH  
*kewae (5)*  
 woman  
 ‘You raise your face (express sexual desire) for the woman of someone’s wife.’

*hiiN m=ai tupa nuso (6)*  
 so 2SG=go cause war  
 ‘So you cause war.’

*m=a’aN hara=nem te da’a*  
 2SG=make feel=2SG.POSS EMPH red  
*m=o’on barek waé buma (7)*  
 2SG=with NAME woman hide  
 ‘You show your strong sexual desire to someone’s wife.’

*hi’iN m=ai gowa kataN (8)*  
 so 2SG=go cause dispute  
 ‘So you create dispute.’

(Boro Bebe, 2014:155)

The first parallel pair expressions of lust is between *ipe=m gilo* ‘your teeth are sour’ (line 2) and *i’lu=m loraN* ‘your saliva falls’ (line 4) of the first stanza. They share the same nasal sound [m] as a phonological feature. The pair also shows

syntactic parallelism, equally consisting of a possessed noun and a predicate. They are also synonymous as they refer to the same targeted emotion of lust.

The second parallel pair is between *aé=m belolo* ‘your face is high’ (line 5) and *hara=nem da’a* ‘your feeling is red’ (line 7). A phonological feature shared between the two expressions is the nasal sound [m] indicating the second singular person possessive marker. The same particle *te* which follows them indexes a syntactic parallelism. Semantically, the two expressions are synonymous.

### 5.3.3.2 The expressions of love in the song *HuleN Esa Mata=k Hala*

This song is a medium used by a man to compliment a beautiful woman he admires. He likes her physical body such as the way she dresses up, and most importantly, her inner beauty (attitude). Inner beauty in Lamaholot is called *nulu waléN*. The combination of all these qualities makes the man fall in love as expressed in the following excerpt:

#### *HuleN Esa Matak Hala’*

I

*téti ko’to=N mété lodo ago pake loloN sina (1)*  
 up head=3SG.POSS through down jewelry surface china  
 ‘The jewelry from china covers her from head to foot.’

*nulu na’éN di berésaN hélo uraN goka (2)*  
 attitude3SG.GEN EMPH friendly like rain fall  
 ‘Her friendly attitude is like the falling rain.’

*lera dai nélo kulit=e bura sédoN nimuN aku lewuN (2)*  
 sun come shine skin=3SG.POSS white NAME pure what village  
 ‘The sun shines hits her beautiful white skin. Where is she from?’

*huleN esa' mata=k hala' (4)*  
 see put down eye=1SG.POSS NEG  
 'I never put down my eyes every time I see her.'

## II

*lali léi=N méte géré goak towé mataN jawa (5)*  
 down foot=3SG.POSS through up wear cover eyes java  
 'The clothe from java covers her.'

*walén na'éN di beréwot seme kowa tawaN (6)*  
 personality 3SG.GEN EMPH generous like cloud grow  
 'Her generosity is like the growing cloud.'

*séni pahaN isi=keN kuma loraN*  
 sun strike meat=3SG.POSS yellow smooth  
*Barek nataN aku tana (7)*  
 NAME people what soil  
 'The sun strikes her yellow smooth body. Where is she from?'

*lilé balé yalé=k kuraN (8)*  
 watch turn belly less  
 'I am not bored to see her.'

(Wens Kopong Liat :Youtube.com).

The lines are paralleled both within a stanza and between stanzas. The expressions that describe the feeling of love are found in the pair of lines in 4 *esa mata=k hala* 'I don't put down my eyes' and 8 *balé yalé=k kuraN* 'I am not bored/Lit. I don't turn my belly'. These expressions are derived from manners of body reactions indicating a feeling of love.

Phonological structure shared between these two expressions is the sound [k] in the nouns *mata=k* and *yalé=k* indicating first singular possession. Furthermore, the two core expressions are equally preceded by verbs. This indicates a syntactic parallelism. They are also synonymous in the sense that both describe the same feeling of love.

### 5.3.3.3 The parallel expressions that describe the feeling of love in the song

#### *TeduN Diké*

This song is a love song about a man who goes overseas for good to look for a job. He falls in love with a woman and marries her. To clarify, women from outside or far away from Lamaholot area whom are married by Lamaholot men are usually called *sedoN ata sina*, ‘woman from china’. *barek ata jawa* ‘woman from Java’. The following is the excerpt of the song.

#### *TéduN Diké*

##### I

*téna lau néboN niaN* (1)  
canoe there flout wait  
‘The canoe is waiting.’

*soga léi=m lodo pana* (2)  
raise leg=2SG.POSS go down walk  
‘You step down.’

*m=o’oN téna butu bua* (3)  
2SG-with canoe butu bua  
‘with the canoe.’

*doaN butu tika tukaN* (4)  
far butu tika tukaN  
‘you go there to butu tika tukaN (the idiomatic expression for a distant place)

*mata=m teka, o’ne=m suka* (5)  
eyes=2SG.POSS strike insides=2SG.POSS love  
‘you fall in love (lit. your eyes strike, your heart loves).’

*sédoN sina di kebarek, nimu lewo* (6)  
name china EMPH girl pure village  
‘with a beautiful girl (lit. the pure Chinese girl).’

##### II

*laya peli dale pasaN* (7)  
 sail there ready set  
 ‘The sail is set.’

*ikit lima=m géré gawé* (8)  
 raise hand=2sg.poss up step  
 ‘Raise your hand and step.’

*m=o'oN laya bayo dayoN* (9)  
 2SG-with sail bayo dayoN  
 ‘you sail with the yacht.’

*ae=m pada, yone=m mau* (10)  
 face=2SG.POSS block insides=2SG.POSS want  
 ‘You fall in love (lit. your face is blocked, your heart wants).’

*Barek jawa di bewane di bewane nataN tana* (11)  
 NAME Java EMPH bewane EMPH bewane pure soil  
 ‘With the nice girl (lit. the girl from Java).’

(Wens Kopong Liat, [www.youtube.com](http://www.youtube.com))

The expressions that describe the feeling of love are: *mata=m teka*, *one=m suka* (line 5), *ae=m pada*, *yone=m mau* (line 10). These expressions are paralleled both within a line and between stanzas.

The expressions indicate phonological parallelism, syntactic parallelism, and semantic parallelism. The phonological parallelism is marked by the nasal sound [m] of the possessed body part noun and the vowel [a] of the final syllable of the three predicates (*teka*, *suka*, and *pada*). All expressions are formed by nouns and verbs. This indicates a syntactic parallelism. Finally, all pairs of the expressions are synonymous as they describe to the feeling of love.

**Table 28: Summary of expression of Love and Lust**

No	Parallel EE	Phono	Synt	Syno	Anti	Synthe
1	<i>i'pe=m gilo</i> tooth=2SG.POSS sour ‘You are possessed by your sexual desire/ your teeth are	√	√	√	-	-

	sour.’ <i>i’lu=m loraN</i> saliva=2SG.POSS fall ‘You are driven by your sexual desire/your saliva falls.’						
<b>2</b>	<i>aé=m belolo’</i> face=2SG.POSS high ‘Your face is raised.’ <i>hara=nem da’a</i> feeling=2SG.POSS red ‘Your feeling is red.’	√	√	√	-	-	
<b>3</b>	<i>esa’ mata=k hala’</i> Put down eye=1SG.POSS NEG ‘I don’t put down my eyes.’ <i>bale’ yale=k kuraN</i> turn belly=2SG.POSS less ‘I don’t turn my belly.’	√	√	√	-	-	
<b>4</b>	<i>mata=m teka</i> eye=2SG.POSS strike ‘You fall in love/your eyes strike.’ <i>one=m suka</i> insides=2SG.POSS like ‘Your heart likes.’	√	√	√	-	-	
<b>5</b>	<i>ae=m pada</i> face=2SG.POSS block ‘You fall in love/ your face is blocked.’ <i>yoné=m mau</i> insides=2SG.POSS want ‘Your heart wants.’	√	√	√	-	-	
<b>6</b>	<i>mata=m teka</i> eye=2SG.POSS strike ‘You fall in love/your eyes strike.’ <i>aé=m pada</i> face=2SG.POSS block ‘You fall in love/ your face is blocked.’	√	√	√	-	-	
<b>7</b>	<i>one=m suka</i> insides=2SG.POSS like ‘You like.’  <i>yoné=m mau</i> insides=2SG.POSS want ‘You want.’	√	√	√	-	-	

### 5.3.4 The expressions that the feeling of anger and disappointment

The expressions that describe the feeling of anger and disappointment in this section are taken from the song *MariN lapak* presented in the § 5.3.1.3 and the song *Beke aké léla* in the § 5.3.1.4.

#### 5.3.4.1 The expression that describe the feeling of anger in the song *MariN*

##### *Lapak*

The following examples are taken from the third stanza of the song *MariN lapak* presented in § 5.3.1.3.

*aké beke m=a'aN paté one=m* (8)  
 NEG disappoint 2SG=use pay insides=2SG.POSS  
 ‘Don’t let disappointment reigns your heart’ (lit. don’t use your anger to pay your insides.)

*ilu buraN te perino hitoN* (9)  
 saliva white EMPH spit throw  
 ‘So you spit on me.’

*aké hola m=a'aN hélu yone=m* (10)  
 NEG anger 2SG=use change insides=2SG.POSS  
 ‘Don’t let anger change your heart (lit. don’t use your anger to change your insides).’

*kak kuhmaN te peholo boa.* (11)  
 phlegm yellow EMPH throw vomit  
 ‘So you throw your phlegm to me.’

The core expressions that describe the feeling of anger in these lines are *one=m beke* (in line 8) and *one=m hola* (in line 10). Interestingly, for artistic purposes, the order of the body part nouns and the predicates are reversed. The predicates *beke* and *hola* in the lines behave as nouns which are metaphorically understood as tools of transactions. This understanding is triggered by the verbs *pate* and *helo* which are synonymously encode actions of transaction ‘pay’ and ‘change’ respectively. Syntactically, the two expressions are also parallel as the words *beke* and *hola* are preceded by the negation word *aké*.

**5.3.4.2 The expressions that describe the feeling of anger and disappointment  
in the song *Beke Aké Léla*.**

The following examples are taken from the synonymous pair of line 1 and 6 of the song *beke aké léla* presented in § 5.3.1.4 above.

I

*nimuN ina ama huko aké doaN* (1)  
pure mother father sulk NEG far  
'Oh father and mother keep your sulk not so long.'

II

*pukeN bailaké beke aké léla* (6)  
because uncle angry NEG long  
'Because my Bailake (uncle) do not keep your so long.'

The parallel words that describe the feeling of anger and disappointment in these lines are *huko* 'sulk' and *beke* 'disappointed, sulk'. These two words are synonymous and hence semantically parallel. They are also syntactically parallel as they are followed by negation phrases (*aké doaN* and *aké léla*) which start with the same word *aké*.

**Table 29: Summary of parallel expressions for anger and disappointment**

No	Parallel EE	Phono	Syn t	Syn o	Ant	Syn the
1	<i>huko aké doaN</i> sulk NEG far 'Sulk.'	√	√	√	-	-
	<i>beke aké léla</i> disappointed NEG long 'Disappointed.'					
2	<i>beke paté one=m</i> disappointed pay insides=2SG.POSS 'The disappointment pays your heart.'	√	√	√	-	-
	<i>hola hélu yoné=m</i> anger change insides=2SG.POSS 'The anger changes your heart.'					

## 5.4 Specific Features of the Expressions of Emotion Used in the poetic Texts

This section points out the lexical, phonological, and syntactic features that distinguish the emotion expressions used in poetic texts from the ones used in casual speech.

### 5.4.1 Specific Lexemes

Some words (nouns, adjectives, and verbs) are specifically used in poetic expressions but are not normally used to form the expressions of emotions in casual speech. They are presented in bold-face as follows:

- (116) *yalé=kem*                      *géka*    *te*            *geréngaN*  
 belly=1PL.POSS            laugh EMPH    joyful  
 ‘Our conscience is full of joy.’
- (117) *belek*                      *aé=kem*            *ti*            *aé=kem*            *neN*    *belewa*  
 Invigorate            face=1PL.POSS so            face=1PL.POSS DET    fresh  
 ‘We invigorate our face so our face will be fresh/ we become happy.’
- (118) *ohoN*    *rata=kem*            *ti*            *one=kem*                      *neN*    *beretep*  
 wash    hair=1PL.POSS so            insides=1PL.POSS            DET    full of spirit  
 ‘We wash our hair so our heart becomes full of spirit/ we become joyful.’
- (119) *m=a’aN*            *o’ne=m*                      *te*            *bewihi*  
 2SG-make            insides=2SG.POSS            EMPH    soft  
 ‘Be happy (lit. make your insides soft).’
- (120) *m=a’aN*            *yoné=m*                      *te*            *weleok*  
 2SG=make            inside=2SG.POSS            EMPH    lithe  
 ‘be joyful (Lit. make your insides lithe).’
- (121) *ipe=m*                      *gilo*    *m=o’oN*            *sédoN*            *ata*    *ina*  
 tooth=2SG.POSS            sour    2SG=toward    NAME            people mother  
 ‘You expressed your sexual desire to someone’s wife (Lit. you show your sour teeth).’

- (122) *i'lu=m*                      *lorat*   *m=o'oN*            *barek waé bumaN*  
 saliva=2SG.POSS            fall      2SG=toward    NAME   woman   hide  
 'Your expressed your sexual desire to unavailable woman.'

#### 5.4.2 Specific Phonology

The phonological feature that is specifically used in poetic emotion expression is the sound [y].

- (123) *yoné=kem*                      *loa*   *m=ai*   *dike*  
 insides=1PL.POSS            appear 1PL=go   good  
 'Our heart is happy.'

- (124) *yalé=kem*                      *geka*   *te*            *geréngaN*  
 belly=1PL.POSS            laugh   EMPH            joyful  
 'Our conscience is full of joy.'

#### 5.4.3 Specific Syntax: Stylistic Inversion

The specific syntax is marked by stylistic inversion--reversed order of subject and predicate. In the expressions of emotions used in casual speech, the body part noun always precedes the verb. However, for poetic expressions it may occur in both ways.

- (125) *aké*   *beke*                      *m=a'aN*            *paté*   *one=m*  
 NEG    disappoint            2SG=use            pay    insides=2SG.POSS  
 'Don't let disappointment reigns your heart (lit. don't use your anger to pay your insides.)'

- (126) *aké*   *hola*   *m=a'aN*            *hélu*            *yoné=m*  
 NEG    anger   2SG=use            change            insides=2SG.POSS  
 'Don't let anger change your heart (lit. don't use your anger to change your insides).'

In the examples (123) and (124) the nouns *yoné=kem* and *yalé=kem* precede the verbs *loa* and *geka* while in the (125) and the (126) the verbs *beke* and *hola* precede the nouns *one=m* and *yoné=m*.

## 5.5 Summary of the chapter

This chapter uncovers that when used in poetic texts, expressions of emotions are structured in parallelism. In terms of productivity, the more productive parallelisms displayed by the pairs of expressions of emotions are phonological parallelism, syntactic parallelism, and synonymous parallelism. The phonological parallelism is mainly marked by the nasal phonemes attached to body part nouns and vowel sounds on predicates. For example, the nasal sound [m] on the nouns *one=m* and *aé=m* and the vowels [a] on the verbs *teka* and *pada*. The syntactic parallelism is marked by shared syntactic categories of lexeme combinations i.e. a noun with a verb/ adjective as predicate that form the core combinations. For example, in the pair of the expressions *huko aké doaN* and *beke aké léla*, both are formed by the verbs (*huko* and *beke*), negation (*aké*), and adjectives (*doaN* and *léla*). The synonymous parallelisms are characterised by pairs of different lexemes sharing a same referent (e.g. *beke* and *hola* refer to the emotion of anger).

On the other hand, less productive parallelisms are antithetical parallelisms and synthetic parallelisms. The antithetical parallelism suggests oppositeness of meaning of lexical components that make up the expressions of emotions. The only instance of this kind of parallelism is found in the expressions that describe the feeling of sadness (e.g. the pair of *lesu lodo* ‘the lethargy goes down’, and *loraN géré* ‘the cramp goes up’). The oppositeness are shown by the verbs in the predicate position. The synthetic parallelism is a parallel relation in which an element in one line containing the expressions of emotions is a completion of the other. Of all the texts, only two instances of this kind of parallelism are found. Those expressions describe the feeling

of sadness (e.g. *niku m=oi kubu sina*, *lesu lodo léi=m lali* and *suke lilé meke Jawa*, *loraN géré lima=m téti*).

In addition to being arranged in parallels, the poetic emotion expressions also reveal several features that differ from casual expressions. The features are lexically specific (e.g. *yalé* ‘belly; *géka* ‘laugh’ *belewa* ‘fresh’, *beretep* ‘inspired’, *bewihi* ‘soft’, and *weleok* ‘lithe’), phonologically specific (e.g. the sound of /y/ as in *yoné=kem* and *yalé=kem*), and syntactically specific (the order of the subject and predicate of the core expressions can be reversed).

Finally, this study also reveals some cultural information expressed through the lexical items used. One example is the use of plants (*tobi* ‘tamarind’ and *bao* ‘banyan’) for describing the feeling of joy. As mentioned above, these two plants were alternative foods when people lack of food. For people in need, finding them in the woods may bring the feeling of joy/happiness. This phenomenon tells us how people of certain community, in this case Adonara-Lamaholot people, view their world.

The following chapter will present figurative language encoded by the expressions of emotions used in casual speech and in the poetic text.

## **6 FIGURATIVE CONCEPTUALIZATION OF EMOTIONS AND BODY PARTS IN EXPRESSIONS OF EMOTIONS OF ADONARA-LAMAHOLOT**

This chapter investigates the figurative language i.e. metaphor and metonymy encoded by the expressions of emotions in Adonara-Lamaholot. Metaphor and metonymy are two kinds of figurative language; they refer to human thought and reasoning and are grounded in life experience. According to Lakoff and Johnson (1980) “metaphor is principally a way of conceiving of one thing in terms of another, and its primary function is for understanding. Metonymy, on the other hand, has primarily a referential function as well as understanding, that is, it allows us to use one entity to stand for another” (p.36).

This chapter is organized as follows. The §6.1 revisits studies done on metaphors, including the study of metaphors of expressions of emotions in other languages. An analysis of conceptual metaphors in emotional expressions of Adonara-Lamaholot follows in §6.1.1. Literature on metonymy is reviewed in §6.2 and applied to Adonara-Lamaholot emotion expressions in §6.2.1. Finally, an analysis of metaphorical and metonymical conceptualisations of body part terms utilized in the emotional expressions is presented in §6.3.

### **6.1 Metaphor**

The most influential study of metaphors, we may say, was done by George Lakoff and Mark Johnson titled: ‘Metaphors we live by’. In this study, Lakoff and Johnson (Lakoff and Johnson, 1980:3) maintain that the way we think and speak are fundamentally metaphorical in nature. It is evident in our action of describing abstract

concepts such as ideas, thoughts and emotions using metaphors as a tool in our natural language. The bottom-line is that a metaphor is born from our experience.

Barcelona (2000) defines metaphor as the cognitive processes in which one part of experiential domain is ‘mapped’ onto another experiential domain. Putting it in another way, there are two conceptual domains, i.e. *source domain* and *target domain*. “A source domain is a domain providing conceptual access and linguistic expressions while a target domain is a conceptual domain understood in terms of a source domain” (Lonneker-Rodman, 2008:5). For example, for the conceptual metaphor ANGER IS FIRE, the source domain is FIRE and the target domain is ANGER. The experiential basis of using FIRE as the source domain is that when someone gets angry his/her body temperature may increase which is like fire producing heat.

Metaphors expressing emotions exist in many languages. A well-known and extensive study is metaphor of emotions in English language by Kövecses (2000). Using a cognitive linguistic framework, Kövecses pointed out that emotions in English such as anger, fear, happiness, sadness, love, pride, and shame can be conceptualized as in the following table:

**Table 30: Emotion Metaphors**

<b>EMOTIONS</b>	<b>Conceptual and Linguistic Metaphors</b>
<b>ANGER</b>	ANGER IS FIRE : <i>His anger is smouldering.</i> ANGER IS HOT LIQUID LIQUID IN A CONTAINER : <i>He is boiling with anger .</i>
<b>FEAR</b>	FEAR IS ILLNESS : <i>Jill was sick with fright.</i> FEAR IS INSANITY : <i>Jack was insane with fear.</i>
<b>HAPPINESS</b>	HAPPY IS LIGHT : <i>She is brightened up at the news.</i> HAPPY IS WARM : <i>That warmed my spirit.</i>
<b>SADNESS</b>	SAD IS DOWN : <i>He brought me down with his remark.</i>

	SAD IS DARK	: <i>He is in a dark mood.</i>
<b>LOVE</b>	LOVE IS A NUTRIENT	: <i>I am starved for love.</i>
	LOVE IS INSANITY	: <i>I am crazy about you.</i>
<b>LUST</b>	LUST IS HEAT	: <i>I have got the hots for her.</i>
	LUST IS A VICIOUS ANIMAL	: <i>You bring out the beast in me.</i>
<b>PRIDE</b>	PRIDE IS A FLUID IN A CONTAINER	: <i>The sight filled him with pride.</i>
	PRIDE IS A SUPERIOR	: <i>Her self-esteem did not let her do it.</i>
<b>SHAME</b>	SHAME IS ILLNESS	: <i>He suffered much embarrassment in his youth.</i>
	SHAME IS A PERSON HAVING NO CLOTHES ON:	<i>I felt so naked.</i>

In cross-linguistic studies of metaphor, there are two things to highlight. Firstly, unrelated languages may share conceptual metaphors of emotion. For example, in English, a Germanic language, and Bahasa Indonesia, an Austronesia language, both conceptualizes anger as HOT LIQUID IN A CONTAINER. Some examples of linguistic expressions of Bahasa Indonesia indicating this conceptualization are presented below. Note that the English examples can be seen in the table above.

(127) *sekarang ke-marahan-ku benar-benar meluap.*  
 Now KE-anger-1SG.POSS true-true overflow  
 ‘My anger is really boiling over.’

(128) *amarah di kepala Lusi begitu mendidih.*  
 Anger LOC head NAME rather boil  
 ‘The anger inside Lusi’s head was boiling.’

(Yuditha, 2013:6)

Secondly, there are conceptual metaphors which are considered specific to a certain language. Still referring to Yuditha’s study of Indonesian, Yuditha found that anger *kemarahan* in Indonesian is conceptualized as a song and food. The linguistic expressions representing the conceptualizations are exemplified below:

#### ANGER AS A SONG

(129) *ku-teria-kan lagu kemarahan,...*

1SG-scream-KAN song anger

‘I scream the song of anger (OR I express my anger)’

(Yuditha, 2013:14)

#### ANGER AS FOOD

(130) *marah bikin kenyang.*

anger make full

‘Anger made me full (OR I am fed up).’

(Yuditha, 2013:15)

In the subsequent sections, the present study attempts to identify the conceptual metaphors and metonymies represented by emotional expression in Adonara-Lamaholot.

### **6.1.1 Metaphors in the Expressions of Emotions of Adonara-Lamaholot**

Metaphors of emotion exist in Adonara-Lamaholot although the number is not as extensive as in other studied languages such as English, Chinese, Indonesian, etc. However, it is worth analysing because some of the metaphors are specific to Adonara-Lamaholot. In this study, the metaphors found in the expressions that describe the feelings of anger and sadness will be discussed

#### **6.1.1.1 The Metaphor of Anger**

Anger in Adonara Lamaholot is conceptualized in several ways. Firstly, Adonara Lamaholot has a conceptual metaphor ANGER IS FIRE similar to the English metaphor mentioned the Table 30 above. However, it is interesting to note that in Adonara-Lamaholot anger is also conceptualized as hot spices and as valueless token for transaction. These last two conceptualizations are cultural specific metaphors of this language.

### ANGER IS FIRE

(131) *apé=k hélo n=o'oN apé wa'aN*  
face=1SG.POSS like 3SG=exist fire amber  
'I am furious.' (lit. there exist fire in my face)

(132) *one=k hélo n=o'oN apé wa'aN*  
insides=1SG.POSS like 3SG=exist fire amber  
'I am furious (lit. there exist fire in my insides).'

### ANGER IS HOT SPICES

(133) *one=k hélo n=o'oN sili lia'*  
insides=1SG.POSS like 3SG=exist chilli ginger  
'I am furious (lit. there exist chilli and ginger in my insides).'

### ANGER IS A VALUELESS TOKEN OF TRANSACTION

(134) *aké beke m=a'aN pate one=m*  
NEG disappoint 2SG=use pay insides=2SG.POSS  
'Don't sell your pure heart for anger (lit. Don't use anger to buy your insides).'

(135) *aké hola m=a'aN hélu yone=m*  
NEG anger 2SG=use change insides=2SG.POSS  
'Don't let anger change your heart (lit. don't use your anger to change your insides).'

The conceptualization is triggered by the verbs *pate* 'to pay' and *helu* 'to change'. These two verbs are usually used in transaction activities.

#### 6.1.1.2 The Metaphor of Sadness

Unlike anger, sadness in Adonara-Lamaholot is conceptualized as having authoritative power. The conceptual metaphor is formulated as follows:

#### SADNESS HAS AN AUTHORITATIVE POWER TO RESTRICT MOVEMENT

In our daily life, sadness is an unexpected feeling. One reason for this is that it may disturb someone's mind and stop him/her from doing daily routines. In the Lamaholot context, for example, when people lose a loved one, they will refrain from

working or going out of their village until the 40th day after their death. On this basis, sadness is a being that has power to stop its experiencer from moving. It may act as a blocker as in (136); it can suppress its experiencer as in (137); it can sit on its experiencer as in (138); it can tie its experiencer as in (139).

- (136) *susa*            *pai*    *tibaN*            *tarak*  
 sadness            come    suppress            block  
 ‘Sadness came and blocked our way.’
- (137) *susa*            *pitaN*            *n=o’oN*            *go*  
 sadness            suppress            3SG=with            1SG  
*t=abe*            *toban*    *tiwan*  
 1PL.manner    fall    throw  
 ‘Sadness came and suppressed us and made us fall.’
- (138) *paya*            *lekat*    *n=o’oN*            *go*  
 sadness            sit on    3SG=with            1SG  
*t=abé*            *bakuN*            *golit*  
 3PL manner    slide            roll  
 ‘Sadness sit on me and made us fall.’
- (139) *paya*            *pai*    *bulét*    *babak*  
 sadness            come    tie            convoluted  
 ‘We are tied with sadness.’

Not only can sadness hinder someone from moving but it can also move freely as it wishes. It may go up and down. Sadness in the following examples is expressed by the terms for bodily symptoms *lesu* ‘lethargy’ in (140) and *loraN* ‘cramp’ in (141).

- (140) *lesu*            *lodo*            *léi=m*            *lali*  
 lethargy            go down            foot =2SG.POSS            DIR.down  
 ‘The sadness goes down to your leg.’
- (141) *loraN*    *géré*    *lima=m*            *téti*  
 cramp go up    hand=2SG.POSS            above  
 ‘Cramp (sadness) goes up to your hands.’

## 6.2 Metonymy

As mentioned earlier, metonymic concepts allow us to conceptualize one thing by means of its relation to something else. Lakoff and Johnson (1986) point out several examples of conceptual metonymies and their linguistic expressions as in the following table:

**Table 31 Conceptual Metonymies**

Conceptual Metonymies	Linguistic expressions
PART FOR WHOLE	We need a couple of <i>strong bodies</i> for our team. ( <i>strong bodies</i> stands for strong people)
PRODUCER FOR PRODUCT	He's got <i>a Picasso</i> in his den. ( <i>a Picasso</i> stand for the work of art produced by Picasso)
INSTITUTION FOR PEOPLE RESPONSIBLE	<i>Exxon</i> has raised its prices again. ( <i>Exxon</i> stands for people who work for it).
THE PLACE FOR THE INSTITUTION	The <i>White House</i> isn't saying anything ( <i>White House</i> stands for US president administration board).
THE PLACE FOR THE EVENT	Let's not let Thailand become another <i>Vietnam</i> ( <i>Vietnam</i> refers to <i>Vietnam war</i> ).

Conceptual metonymies also play an important role in the conceptualization of emotions. According to Asrepjan, (1997:180) metaphors share the basic structure of metonymies. They reflect either the physiological effects of the emotions or the behavioural reactions of the emotion. In in his study *Anger in the Old Testament*,

Kotze (2005) identifies a number of conceptual metonymies of anger as in the following table:

**Table 32. Conceptual metonymies of anger**

<b>Conceptual Metonymies</b>	<b>Linguistic expressions</b>
BODY HEAT AS ANGER	Lest the avenger pursue the slayer because <i>his heart is warm</i> . (Genesis 4:5) (Kotze, p. 119)
SNORTING AS ANGER	By anger of Eloah they will perish and by the <i>blast of his nose</i> they will be destroyed. (Job 4:9) (Kotze, p. 120).
FROWNING AS ANGER	Why are you angry and why has your <i>face fallen</i> ? (Genesis 4:6) (Kotze, p.120)
GLARING AS ANGER	Why do your <i>eyes glare</i> ? (Job 15:12). (Kotze, p.120).
GNASHING OF TEETH AS ANGER	With godless mockers of a cripple they <i>gnash</i> on me with their <i>teeth</i> (Psalm, 35:16) (Kotze, p.120).
REDNESS IN THE FACE AS ANGER	And Jonathan rose from the table with a <i>glowing face</i> (1 Samuel 20:34) (Kotze, p.121).
AGITATION AS ANGER	He will shake with anger in the valley of Gibeon. (Isaia, 28:21) (Kotze, p.121).
LIFTING THE HAND AS ANGER	His anger hasn't abated and his hand is still <i>stretched out</i> . (Isaia, 9:16) (Kotze, p.121).
SALIVA AT THE MOUTH AS ANGER	His lips are full of <i>foaming rage</i> and his tongue is like a devouring fire (Isaia, 30:27) (Kotze, p.121).

The question addressed for the following sub-section is 'what are conceptual metonymies encoded by expressions of emotions in Adonara-Lamaholot?'

### 6.2.1 Conceptual Metonymies of Emotion in Adonara-Lamaholot

The emotional expressions in this language also represent several conceptual metonymies. Some of those conceptual metonymies are shared with the conceptual metonymies identified by Kotze (2005) above. However, it is interesting to note that in Adonara-Lamaholot some metonymies cover more than one emotion category. The following sub-sections will present the conceptual metonymies and their linguistic expressions.

#### TREMBLING AS ANGER

The linguistic expression representing this conceptual metonymy is seen below:

- (142) *weki=k*                      *kegeN=na'*  
body=1SG.POSS              shaken=3SG.INCH

‘I am very angry (lit. my whole body becomes shaken (for anger)).

The experiential basis for this conceptual metonymy is that when someone is trying to control in his/her explosive anger, his/her body may react in several ways and one of which is trembling. The trembling body usually indicates that the experiencer of the emotion almost performs a violent physical action.

#### REDNESS IN THE FACE AS ANGER

When intensely angry, our hearts pump blood intensely to brain, which is close to our face and makes it turn red. This experience has become the basis for naming emotion in several languages including Adonara-Lamaholot as in (143) below:

- (143) *aé=k*                      *mé'a='*  
face=1SG              red=3SG.INCH

‘I am very angry (lit. my face became red).

#### TREMBLING AS LUST

For the Adonara Lamaholot, the trembling of the body is not only a sign of intense anger but also an indication of sexual desire. The body part that usually

trembles for sexual desire is the heart. Many people do not openly disclose their sexual desire but some admit that when they are possessed by their sexual desire their hearts beat very fast (personal communication with my research assistants). For this experiential basis, the expression in (144) below is formulated.

- (144) *one=k*                      *geredat=a'*  
          insides=1SG.POSS      trembled=3SG.INCH  
          ‘I tremble for my sexual desire.’ (lit. my insides become trembled).

#### SWALLOWING SALIVA AS LUST

Lust is also conceptualised as desire to eat in Adonara-Lamaholot. The metonymic expression that refers to lust as the swallowing of saliva is shown below.

- (145) *tele*                      *i'lu=k*  
          swallow              saliva=1SG.POSS  
          ‘I am possessed by my sexual desire (lit. I swallow my saliva).’

#### INCREASED BODY WEIGHT AS FEAR

Many Lamaholot people admit that when they fear ghosts they cannot move their bodies easily. They feel heavy and stuck. The parts of the body that they feel heaviness in are the leg, head, and even the whole body. Based on this experience, Lamaholot speaker create the following expressions.

- (146) *weki=k*                      *ba'at=a'*  
          body= 1SG.POSS      heavy=3SG.INCH  
          ‘I am scared of ghost (Lit. my whole body became heavy).’

- (147) *léi=k*                      *ba'at=a'*  
          leg=1SG.POSS      heavy=3SG.INCH  
          ‘I am scared of ghost (lit. my leg became heavy).

- (148) *kote=k*                      *ba'at=a'*  
          head=1SG.POSS      heavy=3SG.INCH  
          ‘I am scared of ghost (lit. my head became heavy).

### 6.3 Conceptualization of Body Part Terms

Body part terms used in the formation of expressions of emotions generate figurative readings. For example, in a number of languages the word for ‘heart’ is a

seat of emotion, for it is conceptualized in a number of ways such as HEART CAN BE DISLOCATED, HEART HAS WEIGHT, and HEART HAS SIZE and many others. In the following table, I will show some examples of linguistic expressions of emotions utilizing the word ‘heart’ from several different languages.

**Table 33: Conceptualizations of ‘heart’ in different languages.**

Conceptualization	Linguistic expressions
HEART CAN BE DISLOCATED	Dutch (Foolen, 2008: 382) <i>Zijn hart sprong op van vreugde</i> ‘his heart jumped up with joy.’
HEART HAS WEIGHT	Dutch (Foolen, 2008:383) <i>Licht hart</i> ‘lit, light heart’ ‘joyful heart.’ Thai (Matisoff, 1986:31) <i>baw-caj</i> ‘lit. light heart’ ‘feel relieved’
HEART HAS SIZE	Thai (Matisoff, 1986:30) <i>Noj-caj</i> ‘small heart’ ‘feel disappointed’.

As mentioned in the chapter 3 that there are a number of body parts and body liquid terms utilized in the formation of emotional expressions. Here we will focus on just two of them: *one =k* ‘insides’ and *aé=k* ‘one’s face’. In several expressions of emotions, these two body parts share the same predicate and generate a number of shared conceptual metaphors.

### 6.3.1 Conceptual Metaphors of *one =k* ‘insides’ and *aé=k* ‘face’

The conceptual metaphors encoded by these two body part nouns are as follows:

#### a. *one =K* and *aé =K* AS A FIREPLACE

In Lamaholot context the concept of fireplace is familiar because most people, even today, still use fireplace to cook. This means that a fireplace is an important tool

but it may be dangerous because there is fire in it. Usually, children are alerted by their mothers with the following sentence to be careful if there is fire in the fireplace or they will get burn.

- (149) *likat*            *né*    *n=o'oN*        *apé*    *wa'aN ulika,*  
 fireplace        DEM    exist            fire    ember still  
*pana no'oN hule.*  
 walk    with    see

‘There is still fire in the fireplace, so watch out!’

In the following expressions *one=* and *aé=* are also seen as a fireplace. The fire is anger.

- (150) *one=k*                            *hélo*    *n=o'oN*        *ape wa'aN*  
 insides=1SG.POSS    like    3SG=exist        fire ember  
 ‘I am furious (lit. There is fire in my insides).’

- (151) *aé=k*            *hélo*    *n=o'oN*        *apé wa'aN*  
 face=1SG.POSS like    3SG=exist        fire ember  
 ‘I am furious (Lit. There is fire on my face).’

When there is anger in the *one=* ‘one’s insides’ or *aé=* ‘one’s face’, an attack or violent act may be imminent. Both of these expressions refer to explosive anger.

**b. *one =K* and *aé =K* AS CLEAN WATER**

Clean water is vital and throughout the history of Adonara-Lamaholot people, water supply is a major issue. Long time ago before piped water supply was built by European Catholic priests, people relied on rain water, water from banana trunks, and water from wells. In the dry season, rain water was not available. People could take the water from banana trunks but the taste is not as good as rain water or water from the well. The only accessible clean water supply was the water from the well. But to fetch the water from the well, people who lived in mountainous area had to walk for about five to six kilometers to the coastal wells.

In western Ille Boleng, one of the Adonara-Lamaholor areas, there are two wells but only one contains drinkable water. The other one is only used for shower and washing but not for drinking because of its salty taste. Many times when the season was too dry, the water became seeped away and became muddy. The poor quality of water was a cause of unhappiness, and when the water clears up they would say:

- (152) *wai belina=ra, tiba=ro'!*  
 water clear=INCH, fetch=3SG  
 'The water is clear/clean, let's fetch it.'

(Source: Field Note)

Based on this experience, the intransitive verb *belina=ra'* is used to predicate the noun *one=* as in the happiness emotion expression below:

- (153) *one=k belina=ra'*  
 insides=1SG.POSS clear (for water)= 3SG.INCH  
 'I am (got) relieved (lit. my heart became clear).'
- (154) *aé=k belina=ra'*  
 face=1SG.POSS clear (for water)= 3SG.INCH  
 'I am (got) relieved (lit. my face became clear).'

c. *one =K* and *aé =K* AS RAIN

Lamaholor people who are mostly farmers depend on rain. However, too much rain is not good for their plants and may delay work on their land. Therefore, when the rain does not stop after two or three hours they may complain with the following sentences:

- (155) *uraN ni bahé=' esi di melaN!*  
 rain DET stop=3SG little EMPH good  
 'It is good if the rain can stop a bit.'
- (156) *uraN ni n=o'oN keleta esi di melaN!*  
 (rain) DET 3SG=exist stop little EMPH good  
 'It is good if the rain can stop a bit.'

(Source: Field Note)

In the following expressions the noun *one=* and *aé=* are associated with rain. When the rain falls too much, it is not good. However, when it stops, one feels relieved.

(157) *one=k*                      *bahé=* '  
 insides=1SG.POSS      stop(for rain)= 3SG.INCH  
 'I am relieved (Lit. my heart stop falling like rain).'

(158) *one=k*                      *keleta=ra* '  
 insides=1SG.POSS      stop(for rain)= 3SG.INCH  
 'I am relieved (lit. my heart stops falling like rain).'

(159) *aé=k*                      *bahé=* '  
 face=1SG.POSS      stop(for rain)= 3SG.INCH  
 'I am relieved (Lit. my face stop falling like rain).'

d. ***one =K AS SKY WITH NO CLOUD***

Thick cloud is an alert that rain will come. People will be warned to bring their umbrellas if they want to go outside or they will get wet. But strong wind may blow the thick cloud making the sky look clean and the rain can be delayed. Describing this situation Lamaholot people may say:

(160) *kowa ha 'iN=na' uraN lodo hala* '  
 cloud clear      rain      fall      NEG  
 'The cloud is cleared, the rain will not fall.'

(Source: Field Note)

The physical experience on the natural phenomenon leads Adonara-Lamaholot people to create the following emotional expression.

(161) *one=k*                      *ha 'iN=na* '  
 insides=1SG.POSS      clear (for sky)= 3SG.INCH  
 'I am relieved (Lit. my insides becomes clear like sky).'

e. ***one =K AS A TRAPPED ANIMAL***

Lamaholot people supply their diet with hunting. One way of hunting is setting up traps. For larger animals, the most effective way is to dig a hole on the animal track and covering it with leaves and grass. Once the animal steps on the dried grass it will founder into the hole. The animals that are trapped will have no freedom. They may get stressed and struggle to find way out. (Source: personal communication with Gabriel Keron Ama and Thomas Sabon Luli)

The picture of the event is used to conceptualize the noun *one=* as in (162) below:

- (162) *one=k*                      *rikaN=na'*  
 insides=1SG.POSS    trapped=3SG.INCH  
 'I am trapped by my anger.'

The conceptual picture of the *one=* is triggered by the use of verb *rikaN*. In its primary sense the verb can be used as in the following sentence:

- (163) *wawe rikaN=na'*                      *de*    *roaN*  
 pig    trapped=3SG.INCH    at    cave/hole  
 'The pig was trapped in the cave/hole.'

(Source: Field Note)

When using the expression in the expressions of emotions we can imagine a picture of a trapped animal.

f. *one =K AS A ROAD*

*one=* is seen as a road that can be blocked. When the road of *one=* is blocked, anger occurs. The following expression refers to the feeling of ange.

- (164) *one=k*                      *taga=ra'*  
 insides=1SG.POSS    blocked=3SG.INCH  
 'I have been blocked by my anger.'

This conceptualisation is marked with presence of the verb *taga* 'to block' as predicate. In its primary sense, the verb can be used as in the following context.

- (165) *kopong ta'o wato de raraN ti raraN*  
 NAME put stone at road so road  
*taga=ra'*  
 blocked=3SG.INCH  
 'Kopong put the stone on the road so the road is blocked.'

(Source: Field Note)

### 6.3.2 Conceptual Metonymy of Body Parts

Body part terms used in the formation of expressions of emotions metonymically stand for experiencer of emotions, who is expressed as the possessor of the respective body part. With this, the conceptual metonymy is formulated as BODY PART STANDS FOR EMOTION EXPERIENCER (PERSON WHO EXPERIENCES EMOTION).

- (166) *one=k geridiN=na'*  
 insides=1SG.POSS angry=3SG.INCH  
 'I became angry' (Lit. my insides became angry).
- (167) *one=k menere=ka'*  
 insides=1SG.POSS like=3SG.INCH  
 'I am like (lit. my insides become interested).
- (168) *one=k menange=ra'*  
 insides=1SG.POSS sad=3SG.INCH  
 'I became sad' (lit. my heart became sad).
- (169) *one=k senaN=na'*  
 insides=1SG.POSS happy=3SG.INCH  
 'I am happy.' (lit. my insides became happy).
- (170) *one=k so'ot=a'*  
 insides=1SG.POSS scared=3SG.INCH  
 'I became scared.' (lit. my insides became scared).
- (171) *lei=k lima=k geridiN=na'*  
 leg.1SG.POSS hand=1SG.POSS angry=3SG.INCH  
 'I became very angry.' (lit. my legs and hands are very angry).

In these examples the possessed noun *one=k*, *lei=k* and *lima=k* refer to the whole self of the experiencer.

## 6.4 Summary of the chapter

This chapter shows that figurative language is a common feature of expressions of emotions in Adonara-Lamaholot. There are conceptual metaphors and metonymies. The conceptual metaphors and metonymies are linguistically encoded by nouns and verbs used in the formation of the emotion expressions.

As for conceptual emotion metaphors, several emotion expressions in Adonara-Lamaholot encode a common conceptual metaphor, ANGER IS FIRE. Besides, there are also a number of specific conceptual metaphors such as ANGER IS HOT SPICES, ANGER IS A VALUELESS TOKEN OF TRANSACTION, SADNESS HAS AN AUTHORITATIVE POWER TO RESTRICT MOVEMENT.

Conceptual metonymies of emotion in Adonara-Lamaholot, on the other hand, are generated with the use of words referring to body reactions to emotions. The metonymies are TREMBLING AS ANGER, REDNESS IN THE FACE AS ANGER, TREMBLING AS LOVE/LUST, SWALLOWING SALIVA AS LOVE/LUST, INCREASED BODY WEIGHT AS FEAR.

Body part nouns used in the formation of the expressions of emotions also generate metaphorical and metonymical readings as in many other languages. In Adonara-Lamaholot, two examples of body parts i.e. *one* = 'one's insides' and '*aé* = 'one's face' are the most productive in generating conceptual reading. In many instances, these two body part nouns have the same conceptual metaphors, such as *one* = and *aé* = AS A FIRE PLACE and *one* = and *aé* = AS CLEAN WATER. As for metonymy, all body part nouns stand for the experiencer of emotion.

## 7 GENERAL SUMMARY AND CONCLUSIONS

### 7.1 General Summary

This study examines the morphosyntactic and lexical properties of the expressions of emotions used in casual speech, the meaning of the expressions of emotions used in casual speech, features of expressions of emotions used in poetic texts, and figurative language encoded by the expressions of emotions.

The data of this study were collected through elicitation tasks (for expressions of emotions used in casual speech), mapping task (for the meanings of the expressions of emotions), library and online search (for expressions of emotions used in poetic texts), sorting out collected expressions of emotions (for figurative language). The theories used for analysing the data are descriptive linguistics, descriptive semantics, literature, and cognitive linguistics.

In what follows, I will summarize the findings of all chapters.

Morphosyntactically, the expressions of emotions used in casual speech of Adonara-Lamaholot are in the form of clauses. There are six types of clauses (type 1a, type 1b, type 2a, type 2b, type 3, and type 4).

The basic structures of clause type 1a consist of a predicate root combined with an enclitic marking subject of the clause and inchoative aspect (*geridiN=nek* ‘I am angry’). Clause type 1b is formed with a subject pronoun, an adjectival predicate. The predicate is either modified by an intensifier or reduplicated (*go hola werekeN=nek* ‘I am very angry’). Clause type 2a is structured with a body part noun combined with enclitic as the subject of the clause and a predicate combined with an enclitic. The noun is the subject of this clause. The enclitic on nouns mark possession whilst on

predicates they are agreement enclitics marking the subject of the clause as well as inchoative aspect (*one=k geridiN=na* ‘I become angry’). Clause type 2b is similar to clause type 2a in that it consists of an enclitic combined body part noun as the subject of the clause. However, its predicate is adjectival and does not take an enclitic. The predicate is either modified by an intensifier or reduplicated. Clause type 3 is formed with enclitic combined body part noun and phrasal verb. The phrasal verb takes simile construction (e.g. *one=k helo no ’oN ape wa ’aN* ‘I am indignant’). Clause type 4 has various patterns. Clauses type 3 and 4 always refer to high intense emotion and are never modified by intensifier, as the intensification is inherent.

The roots of the predicates (intransitive verbs, transitive verbs, adjectives, and nouns) of clause types 1a, 1b, 2a, and 2b behave in various ways. Some roots such as *senaN* ‘joyful’, *geridiN* ‘angry’, and *so’ot* ‘fear, scared’ can be used in all of the forms (root class 1). The roots such as *mia* ‘shame’, *ewuN*, and *emosi* ‘emotion/anger’ are only compatible with the type 1a and 1b (root class 2). Other roots such as *taga* ‘block’, *rikaN*, *tudak* ‘narrow’ and *berara* ‘painful’ can only be used as predicates of the clause type 2a and 2b (root class 3). Lastly, a few other roots such as *goka* ‘fall’, *gewété* ‘lose’, and *take* ‘disappear’ are only compatible with the clause type 2b (root class 4). No general rules exist for the behaviours of the other roots. Except for noun roots such as *mia*, *ewuN*, and *emosi* I hypothetically conclude that ‘if the roots are nouns then they are only compatible with the clause type 1a and 1b’.

Lexically, the subjects of the majority of the clauses are body part nouns (internal and external parts) and body part related nouns (bodily fluid terms). This phenomenon supports the claim that the use of body part nouns as a part of

expressions of emotions is common to many languages (Enfield and Wierzbicka, 2002). There are also a few other nouns still related to the human self (e.g. *murek=ek* ‘my normal state of mind and *kerek=ek* ‘my soul’).

The nouns and predicates collocate in various ways. Some nouns can only collocate with more than one predicate but others can collocate with only one. For example, the noun *one=k* ‘my insides/heart’ is collocated with 56 predicates while the noun *keruha=k* ‘my brain’ is collocated only with the predicate *bura* ‘boil’.

Based on their meaning coverage, the expressions of emotions used in the casual speech are grouped into six categories. Category 1 includes the expressions that describe emotions of anger and disappointment. The expressions of this category are classified into generic expressions (e.g. *geridi=nek* ‘I become angry’), specific expressions for mild anger and disappointment (e.g. *one=k nalaN=na* ‘I am disappointed/ lit. my insides become wrong), and specific expressions for explosive anger (e.g. *one=k hélo n=o'oN ape wa'aN* ‘I am indignant’/lit. There is fire in my insides).

Category 2 consists of the expressions that describe the feelings of love and lust. The expressions are classified into generic expressions (e.g. *menerek=ek* ‘I love’), specific expressions for romantic love and sexual love (e.g. *one=k hodé=* ‘I am interested/lit. my insides is connected), specific expressions for sexual love and material love (e.g. *tele i'lu=k* ‘I am interested/lit. I swallow my saliva), specific expressions for romantic love and material love (e.g. *mata=k teka=* ‘I am interested/lit. my eyes are hit), specific expressions for sexual love (e.g. *one=k geredat=a* ‘I am sexually interested/lit. my insides trembles’), and specific

expression for only romantic love (e.g. *k=o'oN one=k* 'I fall in love/lit I have insides).

Category 3 refers to the expressions that describe the feelings of sadness, loss, being ignored, sympathy, and nostalgia. The expressions are grouped into generic expressions (e.g. *suke=rek* 'I become sad'), specific expressions of sadness for loss, feeling of being ignored, and feeling of sympathy (e.g. *one=k medo* 'I feel so blue), specific expressions for feeling of nostalgia (e.g. *one=k ba'at* 'I feel so bad'), specific expressions for feeling of being ignored (e.g. *one=k kura=na* 'I feel so bad'), and specific expressions for feeling of sympathy (e.g. *one=k perohoN=na* 'I feel sympathetic').

The expressions in Category 4 describe the feelings of joy and relief. The expressions are classified into generic expressions (e.g. *one=k senaN=na* 'I feel happy), specific expressions for joy (e.g. *one=k loa=ra* 'I am joyful), and specific expressions for feeling relieved (e.g. *one=k keleta=ra* 'I feel relieved).

Category 5 includes the expressions that describe the feelings of fear/being scared and nervous. The expressions are grouped into the generic expression (e.g. *so'ot=ek* 'I become fearful, scared, nervous), the specific expressions that describe the feeling of being fearful or afraid of ghosts or other mystical objects (e.g. *rawu=kek ni'a=na* 'I become scared'), the specific expressions that describe the feeling of being scared e.g. when being on a tall building, a tall tree, or when flying with the plane at the first time (e.g. *kerigiN=nek* 'I am scared), and the specific expressions for the feeling of being nervous e.g. when speaking in front of the public for the first time or going on a first date with a boyfriend or a girlfriend (e.g. *nai=k betet* 'I am nervous').

Lastly, the expressions in Category 6 describe the feeling of being embarrassed or humiliated, the feeling of being guilty, and the feeling of being shy or nervous. The expressions are classified into generic expressions (e.g. *mia=k* ‘I become embarrassed, guilty, shy, or nervous’), specific expressions that describe the feeling of being embarrassed or humiliated, (e.g. *aé=kwi'i* ‘I am embarrassed), specific expressions that describe the feeling of being guilty (e.g. *perasaan* ‘I feel guilty’), and the specific expressions that describe the feeling of being shy or nervous (e.g. *gugup=ek* ‘I become nervous).

The expressions of emotions used in poetic texts display several specific features that differ from the expressions used in casual speech as discussed in chapter 5. There are parallelisms-phonological, syntactical and semantically synonymous, antonymous, and synthetic parallelisms. Furthermore, there are specific lexemes (§5.4.1), specific phonology (§5.4.2), and stylistic inversion (§5.4.3).

This study also reveals that the expressions of emotions used in casual speech and in poetic texts encode conceptual metaphors and metonymies as in many other studied languages (e.g. English by Kövecses (2000); Indonesian by Yuditha, (2013), Dalabon by Ponsonnet (2013), etc.). The conceptual metaphors include a common conceptual metaphor i.e. ANGER IS FIRE and specific conceptual metaphors such as ANGER IS HOT SPICES, ANGER IS A VALUELESS TOKEN OF TRANSACTION, SADNESS HAS AN AUTHORITATIVE POWER TO RESTRICT MOVEMENT. The conceptual metonymies are TREMBLING AS ANGER, REDNESS IN THE FACE AS ANGER, TREMBLING AS LOVE/LUST, SWALLOWING SALIVA AS LOVE/LUST, INCREASED BODY WEIGHT AS FEAR.

Additionally, the body part nouns used to form the expressions of emotions also encode conceptual metaphors and metonymies. The most productive body parts in encoding conceptual reading are *one*= ‘insides’ and *aé*= ‘face’.

## **7.2 Conclusions**

To conclude, I will highlight several points in relation to morphosyntactic and lexical properties, meaning coverage, and figurative language that characterize the expressions of emotions in Adonara-Lamaholot.

### **7.2.1 Morphosyntax and Lexical Properties**

Typologically speaking, the expressions of emotions in Adonara-Lamaholot are considered complex. The complexity is marked by the use of multiple morphemes for the constructions of the expressions such as predicate, which is combined with enclitic marking subject argument and inchoative aspect, inflected body part nouns combined with inflected predicate, inflected body part noun combined with phrasal verb, and others. This phenomenon is typical of central Malayo-Polynesian and non-Austronesian languages spoken on Eastern Indonesia as pointed out by Musgrave (2006). In Western Malayo-Polynesian languages e.g. Bahasa Indonesia (Musgrave, 2006), many expressions of emotions are in the form of single lexemes. There are also idiomatic expressions. However, when the expressions are used in sentences, the subject of the sentences is marked independently by a subject pronoun or a proper noun (see example (34)). This is different from the expressions in Adonara-Lamaholot that apply both subject pronoun or proper nouns and subject enclitic.

The lexical choice for the construction of the expressions resembles many other languages. One characteristic of expressions of emotions in many languages is the use of body part nouns. Wierzbicka (1999) suggests that this is cross-

linguistically a common phenomenon and it is not surprising. However, every language may differ in the choice of body part term that becomes the key word for the expressions of emotions. The key word refers to the body part noun which is mostly used in every category of emotion. In Thai, the most important body part noun is *caj* ‘heart’, which occurs in dozens of psycho-collocations describing not only emotions but also personal trait and attitude (e.g. *tog-caj* ‘heart-falls: get scared), *caj-klaa* ‘heart-brave: brave’, *caj-kwanng* ‘heart wide: generous) (Matisoff, 1986: 3). In Malay, *hati* ‘liver’ is the key word which is also used to form the expressions describing attitude (e.g. *rendah hati* ‘low liver: humble’, feeling (*susah hati* ‘sad liver: troubled) and personal trait (*keras hati* ‘strong/tough liver: determined’) (Goddard, 2001:167).

In Adonara-Lamaholot, the noun that occurs in all categories of expressions of emotion is *one=k* ‘insides’. *One=k* is the main locus of emotions for Lamaholot people. In Poetic texts, *one=k* can be pronounced as *yone=k*. It is the inner core of human being so Adonara-Lamaholot people tend to keep it away from negative emotions. This can be seen as in the poetic expressions *ake beke ma'aN pate o'one=m*, *ake hola ma'aN helu yone=m* (don't use your disappointment to pay your *o'ne=m* ‘heart’=don't be disappointed, don't use your resentment to change your *o'ne=m* ‘heart’=don't be resentful).

Furthermore, *one=k* is also used in the formation of expressions describing human qualities and thought (see examples (68) & (69) in Chapter 3). In short, *one=k* is the key term for expressions of emotions as well as expressions of thought and human qualities for Adonara-Lamaholot people.

In addition, it is also interesting to note that lexical items used to form poetic expressions of emotions display two characteristics. Firstly, each lexical item has a parallel item. The pair of the two lexical items displays what so called parallelism. Secondly, some lexical items are cultural symbols (for instance, the use of name of trees such as *tobi* ‘tamarind’ and *bao* ‘banyan tree’).

### 7.2.2 Mapping the meanings of expressions of emotions

There are two important points uncovered as the result of mapping of the expressions of emotions in Adonara-Lamaholot. The first is the meaning coverage of emotion terms. It is not uncommon that an emotion term in one language may have wider or narrower meaning coverage than the one in another language. As mentioned in chapter 1, for instance, *schadefreunde* in German correspond to English ‘joy/happiness’ yet it also has a negative connotation as it refers to ‘feeling joyful or happy for other’s misfortune’. Ifaluk term *fago* is equivalent with three English emotions words i.e. compassion, love, and sadness’ (Kalat & Shiota, 2007:31). As also pointed out in §4.1, similar phenomenon occurs in the expressions of emotions in Adonara-Lamaholot. One emotion term in Adonara-Lamaholot equals to more than one English term. For instance, the expressions with the predicate *geridiN* (e.g. *geridiN=nek* and *one=k geridiN=na*’) may refer to anger and disappointment. In short, the meaning coverage of Lamaholot terms is wider than of English. Of this account, in naming the categories of expressions folk terms are used rather than using Eckman’s categories or Shaver’s categories in English.

The second point is mapping the meaning of the expressions uncovers a social norm practiced by Lamaholot society. The norm is that Adonara-Lamaholot females tend to be reluctant in using the expressions of lust in front of other people. For them,

it is embarrassing, as they will be labeled as *kewae kenateN* ‘lit. itchy woman’ ‘naughty woman’.

### 7.2.3 Figurative Language

It is evident in many languages that expressions of emotions encode figurative language (metaphors and metonymies) (see Kövecses, 2000; Ponsonnet, 2013; Yuditha, 2013). Two or more different languages may share the same conceptual metaphors and metonymies although each language elaborates the figurative language differently from other languages (Kövecses, 2000:170). This study reveals that English and Adonara-Lamaholot share the conceptual metaphor ANGER IS FIRE (see Table 30 for English & example (131) for Adonara-Lamaholot) and conceptual metonymy REDNESS IN FACE AS ANGER (see Table 32 for English & example (143) for Adonara-Lamaholot). In the examples of metaphorical expression of anger, English applies the straightforward lexeme *anger* whilst Adonara-Lamaholot uses the symbol ‘fire’. Furthermore, for metonymic expressions, English and Adonara-Lamaholot emphasise on the event of producing red colour on face yet English employs the event of ‘smouldering’ whilst Adonara-Lamaholot employs the event of ‘reddening’.

On the other hand, in every language, there also exist cultural specific conceptual metaphors and metonymies (Kövecses, 2000:164). This study reveals that Adonara-Lamaholot has some specific conceptual metaphors and metonymies as in the following examples.

Conceptual Metaphor:

ANGER IS A VALUELESS TOKEN OF TRANSACTION

(172) *aké beke m=a'aN pate one=m*

NEG    disappoint    2SG=use    pay    insides=2SG.POSS  
 ‘Don’t sell your pure heart for anger (lit. Don’t use anger to buy your insides)’.

Conceptual Metonymies:

SWALLOWING SALIVA AS LUST

(173) *tele*                      *i’lu=k*  
           swallow                saliva=1SG.POSS  
 ‘I am possessed by my sexual desire (lit. I swallow my saliva).’

The metaphorical expression in (172) shows that an angry person is not only an experiencer of the emotion (anger) but also a controller of it. Furthermore, the metonymic expression in (173) tells us that the causer of sexual desire (usually women’s body) is equal with delicious food in that both may cause a man ‘swallowing his saliva’.

### 7.3 Contributions of the study

There have been a number of previous linguistic studies on Lamaholot language but no study, except for the present study, has particularly observed the linguistic expression of emotions. This study is a descriptive study that includes grammar description, meaning description, and figurative language of linguistic expressions of emotions. The data of this study give scientific information about the Lamaholot language and culture and can be used as comparative data for future linguistic emotion studies as they will be accessible online.

A part of this study is an attempt to maintain high register language or archaic language used in poetic discourse. The language of this kind tends to be difficult to be inherited by young generations and it is prone to die. In his study on archaic language of Rongga language of East Manggarai, Eastern Indonesia, Arka (2007) found that young people of Rongga have poor mastery of the language used to compose folk songs that are usually performed to accompany a traditional dance called *Vera*. Toni

(2011) finds this same phenomenon in Adonara-Lamaholot. Young people tend to have negative attitude towards poetic language as they think that the language is difficult and only old people can perform and understand it. Some underlying reasons why the young people do not have good understanding of this language are: at home, parents do not encourage them to learn; the young people have less exposure to the language because it is not performed regularly. Therefore, by archiving these data for this study, the young people who are educated can have access to learn.

#### **7.4 Study Limitations and Opportunities for Future Work**

Due to time and size constraints, my study is limited to the descriptions morphosyntactic forms and lexical properties, their meaning coverage, and figurative language expressions of emotions in Adonara-Lamaholot. Some possible angles for future work that I plan to do are among others:

1. Collecting and analyzing the data of native speakers' acquisition of the expressions of emotions.
2. Doing a sociolinguistic survey on gender and age differences in using the expressions of emotions.
3. Collecting the expressions of emotions in other Lamaholot dialects.
4. Developing the chapters of this thesis into several journal articles.
5. Developing this thesis into a book.



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## APPENDIX 1. EMOTION ANTECEDENTS

### Emotion Antecedents

1. Apa perasaanmu bila seseorang menipumu? Bagaimana anda mengungkapkannya dalam Bahasa lamaholot?  
*How do you feel if somebody tells a lie to you? How do you say that in Lamaholot language?*
2. Apa perasaanmu bila anakmu atau adikmu, atau kakakmu mencuri uang atau barang berharga lainnya milik orang lain? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if your child or your younger or elder brother or sister steals other people's things, e.g. money? How do you say that in Lamaholot language?*
3. Apa perasaanmu bila orang mencuri uangmu atau barang berharga lainnya? Bagaimana anda menngungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if somebody steals your money or other valuable belongings? How do you say that in Lamaholot language?*
4. Apa perasaanmu bila mendengar bahwa anakmu atau adikmu atau kakakmu dipukul atau dianiaya oleh seseorang? Bagaimana anda mengungkapkan perasaan itu dalam Bahasa lamaholot?  
*How do you feel when hearing that your younger or elder brother or sister is physically bullied by somebody? How do you say that in Lamaholot language?*
5. Apa perasaanmu bila ada anggota keluargamu yang lulus perguruan tinggi? Bagaimana anda menugukapkannya dalam Bahasa Lamaholot?  
*How do you feel if one of your family members successfully graduates a higher education? How do you say that in Lamaholot language?*
6. Apa perasaanmu jika anakmu ditahbiskan menjadi Pastor?  
*How do you feel if your son is ordained to be a priest?*
7. Apa perasaanmu bila melihat serorang gadis cantik memakai rok pendek sebatas paha dan baju ketat dengan dada kelihatan? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel when seeing a good looking girl wearing a tight short skirt and thight t-shirt?*
8. Apa perasaamu bila melihat sepasang kekasih berciuman? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel when seeing a couple (man and woman) are kissing? How do you say that in Lamaholot language?*
9. Apa perasanmu bila mendengar ada anggota keluargamu mengalami kecelakaan? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel when hearing that one of How do you feel when hearing that one of your family members has an accident? How do you say that in Lamaholot language?*
10. Apa perasaanmu bila mendengar ada anggota keluargamu meninggal dunia? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?

*How do you feel when hearing one of your family members passed away?  
How do you say that in Lamaholot language?*

11. Apa perasaanmu bila anda menghamili istri orang di luar nikah dan diketahui oleh orang-orang sekampung? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?

*How do you feel if you impregnate one's wife and it get noticed by all people in your village?*

12. Apa perasaanmu bila anak gadismu atau saudarimu atau istrimu dihamili oleh laki-laki lain? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?

*How do you feel if your daughter or your sister or your wife is impregnated by other man? How do you say that in Lamaholot language?*

13. Apa perasaanmu bila anak laki-lakimu yang masih kuliah menghamili anak gadis orang atau istri orang? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?

*How do you feel if your son who is still a student impregnates a girl or other man's wife? How do you say that in Lamaholot language?*

14. Apa perasaanmu jika melihat ular tiba-tiba muncul dari dalam semak belukar ketika anda lewat di jalan?

*How do you feel if you see a snake coming out of bush when you are passing?*

15. Apa perasaanmu bila anda menyalahgunakan uang pemerintah atau kelompok di kampung dan diketahui orang sehingga orang melaporkannya pada polisi? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?

*How do you feel if other people know that you corrupt some amount of money and you are sent to the police? How do you say that in Lamaholot language?*

16. Apa perasaan anda jika pimpinanmu memutasi anda ke daerah terpencil di mana anda harus meninggalkan anak-anak dan istrimu? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?

*How do you feel if you work far from your family?*

17. Apa perasaanmu bila anda dinyatakan sebagai pemenang undian hadiah mobil dari Bank Rakyat Indonesia? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?

*How do you feel if you win a car lottery from Bank Rakyat Indonesia? How do you say that in Lamaholot language?*

18. Apa perasaanmu bila anda dihamili oleh seorang laki-laki yang tidak bertanggungjawab? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?

*How do you feel if a man impregnates you irresponsibly? How do you say that in Lamaholot language?*

19. Apa perasaanmu bila mengetahui bahwa seorang pastor yang anda kenal saleh menghamili seorang suster atau seorang wanita bersuami? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?

*How do you feel when hearing that a catholic priest who is known pious impregnates a nun or man's wife? How do you say that in Lamaholot language?*

20. Apa perasaanmu jika anak-anakmu tidak patuh terhadap nasehatmu? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if your children disobey your advice? How do you say that in Lamaholot language?*
21. Apa perasaamu jika hewan peliharaanmu seperti babi atau kambing dicuri orang? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if your animals (livestock) are stolen? How do you say that in Lamaholot language?*
22. Apa perasaanmu jika orang yang anda benci sukses dalam pekerjaannya? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if the person you hate is successful in his job? How do you say that in Lamaholot language?*
23. Apa perasaanmu jika melihat orang yang anda benci mengalami kecelakaan? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if the person you hate had an accident ? How do you say that in Lamaholot language?*
24. Apa perasaanmu jika usahamu (dagang) mengalami kemajuan yang cukup pesat? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if your business gets improved rapidly? How do you say that in Lamaholot language?*
25. Apa perasaanmu bila melihat orang tuamu sakit tidak berdaya dan hanya berbaring di tempat tidur? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if the person you hate is successful in his job? How do you say that in Lamaholot language?*
26. Apa perasaanmu jika istrimu/suamimu pergi dari rumah tanpa pamit dan pulang rumah tengah malam? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if your wife/husband leaves the house without leaving any messege? How do you say that in Lamaholot language?*
27. Apa perasaanmu jika melihat anak-anak mudah di kampong minum mabuk dan membuat keributan yang meresahkan masyarakat? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel when seeing young men in your village get drunk and cause a riot ? How do you say that in Lamaholot language?*
28. Apa perasaanmu jika anda berjalan sendirian di malam hari melewati tempat yang dianggap angker oleh kebanyakan orang? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*What do you feel when you walk alone through a place where many people believe as a haunted place?*
29. Apa perasaanmu jika anda diancam mau dibunuh oleh musuhmu? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if you are threatened to be killed? How do you say that in Lamaholot language?*
30. Apa perasaanmu jika anak anda diancam mau dibunuh oleh orang? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if you are threatened to be killed? How do you say that in Lamaholot language?*

31. Apa perasaanmu jika anda diancam cerai oleh istri atau suamimu? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if your wife or husband threatens you to divorce? How do you say that in Lamaholot language?*
32. Apa perasaanmu bila bertemu dengan seorang gadis yang cantik dan baik hati? Gadis itu seusia denganmu dan belum mempunyai kekasih (pacar). Pada saat yang sama anda juga sedang mencari seorang gadis untuk anda jadikan kekasihmu. Bagaimana anda mengungkapkan perasaanmu itu dalam Bahasa Lamaholot?  
*How do you feel when coming across with a nice and generous girl who has no boyfriend yet at the moment? At the same time you are looking for a girl to be you sweetheart. How do you say that in Lamaholot language?*
33. Apa perasaanmu bila bertemu dengan seorang pria yang ganteng dan baik hati? Pria itu seusia denganmu dan belum mempunyai kekasih(pacar). Pada saat yang sama anda juga sedang mencari seorang pria untuk anda jadikan kekasihmu? Bagaimana anda mengungkapkan perasaanmu itu dalam Bahasa Lamaholot?  
*How do you feel when coming across with a nice and generous man who has no girlfriend yet at the moment? At the same time you are looking for a man to be you sweetheart. How do you say that in Lamaholot language?*
34. Apa perasaanmu jika mengetahui bahwa gadis yang sedang anda taksir ternyata sudah mempunyai kekasih? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel when knowing that the girl that you admire has a special relationship with other man? How do you say that in Lamaholot language?*
35. Apa perasaanmu jika mengetahui bahwa pria yang sedang anda taksir ternyata sudah mempunyai kekasih? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel when knowing that the man that you admire has a special relationship with other woman? How do you say that in Lamaholot language?*
36. Apa perasaanmu jika seorang gadis yang tidak anda sukai “mengejar-ngejarmu” dan bersikeras memaksamu untuk menjadi kekasihnya? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*What do you feel if a girl you hate insists to make you her boyfriend?*
37. Apa perasaanmu jika seorang pria yang tidak anda sukai “mengejar-ngejarmu” dan bersikeras memaksamu untuk menjadi kekasihnya? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*What do you feel if a man you hate insists you to be her girlfriend?*
38. Apa perasaanmu jika mengetahui anak gadismu mau menikah dengan seorang laki-laki yang tidak anda sukai? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if your daughter wants to marry a man that you hate? How do you say that in Lamaholot language?*
39. Apa perasaanmu jika anda memiliki utang sejumlah uang dan ditagih terus menerus namun anda belum bisa membayarnya karena tidak punya uang? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?

*How do you feel if you owe some amount of money and the owner ask you again and again to pay though you do not have any money at the moment? How do you say that in Lamaholot language?*

40. Apa perasaanmu jika orang berutang sejumlah uang padamu namun belum membayarnya meskipun anda telah menagihnya berulang-ulang karena anda membutuhkan uang itu segera? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?

*How do you feel if somebody owes you some amount of money but he did not pay it yet though you have asked him again and again? How do you say that in Lamaholot language?*

41. Apa perasaanmu jika kebun milikmu tidak menghasilkan cukup panen karena kemarau panjang? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?

*How do you feel if your farmland does not yield a good harvest due to a long dry season? How do you say that in Lamaholot language?*

42. Apa perasaanmu jika kebun milikmu menghasilkan panen melimpah? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?

*How do you feel if your farmland yields a good harvest? How do you say that in Lamaholot language?*

43. Apa perasaanmu jika anda menemukan sejumlah uang di jalan dan anda tidak tahu siapa pemiliknya? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?

*How do you feel if you found some amount of money on the street? How do you say that in Lamaholot language?*

44. Apa perasaanmu jika anda mengalami kehilangan sejumlah dan uang itu dikembalikan oleh orang yang menemukannya? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?

*How do you feel if you lose some amount of money and found it again? How do you say that in Lamaholot language?*

45. Apa perasaanmu jika bila menyaksikan orang-orang saling baku bunuh dalam sebuah perang tanding? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?

*How do you feel if you witness some people killing each other in a battle? How do you say that in Lamaholot language?*

46. Apa perasaanmu jika tim sepak bolamu tidak bermain dengan baik sehingga mengalami kekalahan? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?

*How do you feel if your favorite football team does not perform well and lose the game? How do you say that in Lamaholot language?*

47. Apa perasaanmu jika seorang anggota keluargamu pergi merantau namun tidak memberi kabar sedikit pun kepada anda? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?

*How do you feel if one of your family members went abroad but never gives any news to you? How do you say that in Lamaholot language?*

48. Apa perasaanmu bila melihat seorang ibu tiri mengabaikan anak tirinya? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?

*How do you feel if you see a step mother abandons his step child? How do you say that in Lamaholot language?*

49. Apa perasaanmu jika mendengar kabar bahwa ada ayah yang memperkosa anak kandungnya sendiri? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if you heard that a father rapes his daughter? How do you say that in Lamaholot language?*
50. Apa perasaanmu bila mendengar kabar bahwa ada pastor yang korupsi uang gereja? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if you heard that a priest corrupt some amount of church money? How do you say that in Lamaholot language?*
51. Apa perasaanmu jika mendengar kabar bahwa ada orang yang mencemarkan Hosti Lambang Tubuh Darah Tuhan Yesus Kristus? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if you heard that someone showed no respect to Corpus Christi (the the bread concecrated in Eucharistic ceremony and considered as the Body of Christ by Roman Catholics).*
52. Apa persaanmu jika ada saudaramu menjadi polisi? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if your brother becomes a policeman?*
53. Apa persaanmu jika ada anak gadismu atau saudarimu menjadi seorang pegawai negeri?  
*What do you feel if one of your daughters becomes a civil servant?*
54. Apa perasaanmu jika mendengarkan kabar bahwa ada ibu yang menggugurkan kandungannya? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if you heard that a mother did abortion? How do you say that in Lamaholot language?*
55. Apa perasaanmu jika istrimu melahirkan dengan selamat dan bayimu sehat? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if your wife delivers a baby safely? How do you say that in Lamaholot language?*
56. Apa perasaanmu jika anda berlayar di musim hujan dengan gelombang laut yang sangat tinggi membuat kapal yang anda tumpangi terombang-ambing? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*What do you feel if you travel by boat in a bad wheather and weavy sea?*
57. Apa perasaanmu ketika pertama kali naik pesawat terbang? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel when first time traveling by plane? How do you say that in Lamaholot language?*
58. Apa perasaanmu jika anda melihat roh halus di malam hari ketika anda sendirian di suatu tempat? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if you see a ghost when your are walking alone at night?*
59. Apa perasaanmu ketika mendengar kabar bahwa ada pesawat yang jatuh dan semua penumpang tewas? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel when you heard there was a plane accident and all the passangers died? How do you say that in Lamaholot language?*

60. Apa perasaanmu melihat kotoran manusia berserakan di depan rumah anda? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel when seeing human stool scattered on your house yard? How do you say that in Lamaholot language?*
61. Apa perasaanmu jika melihat seseorang wanita sedang buang air kecil di tempat yang agak terbuka (mungkin karena tidak ada wc)? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel when seeing a woman passing bladder in an open space? How do you say that in Lamaholot language?*
62. Apa perasaanmu jika melihat seseorang pria sedang buang air kecil di tempat yang agak terbuka (mungkin karena tidak ada wc)? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel when seeing a man passing bladder in an open space? How do you say that in Lamaholot language?*
63. Apa perasaanmu jika melihat seorang murid sekolah dasar mengisap rokok padahal sekolah sudah melarang hal tersebut? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel when seeing a school kid smoking cigarette? How do you say that in Lamaholot language?*
64. Apa perasaanmu jika anda mengetahui bahwa ada orang jahat yang mengguna-gunai anda dengan kekuatan magic? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if you know that somebody attacks you with magic power? How do you say that in Lamaholot language?*
65. Apa perasaan anda jika menderita penyakit dan dokter memvonis bahwa kemungkinan untuk sembuh sangat kecil? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if you suffer from a disease and are diagnosed with small possibility to recover? How do you say that in Lamaholot language?*
66. Apa perasaan anda jika anda kalah judi belasan juta rupiah? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if you lose some amount of money in a gambling? How do you say that in Lamaholot language?*
67. Apa perasaanmu jika mengetahui bahwa diam-diam suamimu/istrimu bermain judi? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if your wife or husband is gambling? How do you say that in Lamaholot language?*
68. Apa perasaanmu jika istrimu/suamimu kalah judi belasan juta rupiah? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if your wife or husband lose some amount of money in a gambling? How do you say that in Lamaholot language?*
69. Apa perasaanmu jika seorang janda kesepian menggoda anda? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if a lonely widow tease you to make love? How do you say that in Lamaholot language?*

70. Apa perasaanmu ketika menonton video porno? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if watch a blue film? How do you say that in Lamaholot language?*
71. Apa perasaanmu jika melihat anak-anak di bawah umur menonton video porno? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if you see small kids watching blue film? How do you say that in Lamaholot language?*
72. Apa perasaanmu jika ditawari main sinetron? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if you are offered a position to involve as a character in a cinema? How do you say that in Lamaholot language?*
73. Apa perasaanmu jika menyaksikan ada orang sedang makan makanan kesukaanmu? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if you see somebody is eating your favorite food in front of you? How do you say that in Lamaholot language?*
74. Apa perasaanmu jika pada saat anda makan ada orang-orang di sekelilingmu? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if people notice you eating? How do you say that in Lamaholot language?*
75. Apa perasaanmu jika melihat ada orang yang makan terlalu banyak? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if you notice somebody eating too much? How do you say that in Lamaholot language?*
76. Apa perasaanmu jika anda menawarkan makanan kepada seseorang namun dia menolaknya dengan alasan itu bukan makanan kesukaannya? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if people reject the food you offer to them? How do you say that in Lamaholot language?*
77. Apa perasaanmu jika anda menawarkan makanan kepada seseorang dan dia menerimanya? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if somebody accepts the food you offer to him? How do you say that in Lamaholot language?*
78. Apa perasaanmu jika keketika anda sedang makan ada seseorang muntah di hadapanmu? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if somebody vomits in front of you when you are eating? How do you say that in Lamaholot language?*
79. Apa perasaanmu jika seseorang memarahimu karena anda membuang dahak ketika dia sedang makan?  
*How do you feel if somebody scolds you because you spit when he is eating? How do you say that in Lamaholot language?*
80. Apa perasaanmu jika seseorang membuat lelucon? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if you watch somebody making a joke? How do you say that in Lamaholot language?*

81. Apa perasaanmu jika orang memujimu karena anda bekerja dengan sangat rajin? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if somebody praises your hardwork? How do you say that in Lamaholot language?*
82. Apa perasaanmu jika anda sedang tidur pulas namun dibangunkan secara tiba-tiba oleh seseorang? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if somebody wakes you up when you are sleeping soundly? How do you say that in Lamaholot language?*
83. Apa perasaanmu jika melihat ada orang sedang baku bunuh? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*What do you feel if you people kill each other?*
84. Apa perasaanmu jika melihat seorang anak mencaci maki orang tuannya? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if you notice a child saying bad words to his parents? How do you say that in Lamaholot language?*
85. Apa perasaan jika melihat seorang perawat sedang menjahit luka seorang pasien yang mengalami luka robek pada bagian tubuhnya? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*What do you feel when you see a nurse stich up a suture on a patient's wound? How do you say that in Lamaholot language?*
86. Apa perasaanmu jika ada orang mengolok-olok/menghina anda di depan banyak orang? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if somebody mocks you in public? How do you say that in Lamaholot language?*
87. Apa perasaanmu jika ban motor anda pecah ketika bepergian jauh? Bagaimana mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if your motorbike's tire leak during your long trip? How do you say that in Lamaholot language?*
88. Apa perasaanmu jika ada orang menghina orangtuamu? Bagaimana mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if somebody mocks your parents? How do you say that in Lamaholot language?*
89. Apa perasaanmu jika melihat orang membuang sampah tidak pada tempatnya? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel when noticing somebody scatters rubbish? How do you say that in Lamaholot language?*
90. Apa perasaan anda jika berada di bumbungan atap gedung yang tinggi dan sedang melihat ke arah bawah? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if you are on the top of a high building and looking down to the ground? How do you say that in Lamaholot language?*
91. Apa perasaanmu ketika melihat seseorang berjalan di atas bumbungan atap yang tinggi tanpa ada pegangan? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?

- How do you feel if you notice somebody walking on the roof of a high building without holding anything to balance? How do you say that in Lamaholot language?*
92. Apa perasaanmu jika orang menuduh anda mencuri padahal anda tidak melakukannya? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if somebody accused you stealing though you did not? How do you say that in Lamaholot language?*
93. Apa perasaanmu jika anda terpilih jadi kepala desa? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if you are elected to be the head(leader) of your village? How do you say that in Lamaholot language?*
94. Apa perasaanmu jika anda dipecat dari kepala desa karena anda melakukan pelanggaran berat seperti korupsi uang desa? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*What do you feel if you were deposed from your position as the head of village because you are found guilty of committing corruption?*
95. Apa perasaan anda jika orang tua anda ditangkap karena terbukti melakukan korupsi uang Negara? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if your parents are sent to jail because of committing corruption? How do you say that in Lamaholot language?*
96. Apa perasaanmu jika melihat rumah yang bagus? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if you see a beautiful house? How do you say that in Lamaholot language?*
97. Apa perasaanmu jika orang bilang anda *menakaN*? Bagaimana anda mengungkapkannya dalam Bahasa Lamaholot?  
*How do you feel if you are labled as menakaN 'soul stealer'? How do you say that in Lamaholot language?*
98. Apa perasaanmu jika ada orang dengan sengaja menghancurkan mesba Nuba Nara di kampungmu?  
*How do you feel if someone destroy Nuba Nara (a traditional place of worship where animal are sacrificed)? How do you say that in Lamaholot language?*
99. Apa perasaanmu jika rumahmu terbakar?  
*How do you feel if your house gets fired? How do you say that in Lamaholot language?*
100. Apa perasaanmu jika terjadi kemarau panjang dan desamu mengalami kekurangan air?  
*How do you feel if there is drought and your village lacks of water? How do you say that in Lamaholot language?*

## APPENDIX 2. LIST OF EXPRESSIONS OF EMOTIONS

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**Table 34. Category 1: *geridiN*, *beke*, *hola*, and *tekiN*.**

<i>geridiN</i> ‘angry’	
(1) <i>geridi=nek</i> angry =1SG.INCH ‘I become angry.’	(2) <i>one=k</i> <i>geridi=na’</i> insides=1SG.POSS angry=3SG.INCH ‘I am angry.’
<i>beke</i> ‘disappointed’	
(3) <i>beke=rek</i> disappointed=1SG ‘I am disappointed.’	(4) <i>one=k</i> <i>beke=ra’</i> insides=1SG.POSS disappointed=3SG.INCH ‘I become disappointed.’
<i>hola</i> ‘resentful’	
(5) <i>hola=rek</i> resentful=1SG ‘I become resentful.’	(6) <i>one=k</i> <i>hola=ra’</i> insides =1SG.POSS resentful=3SG.INCH ‘I become resentful.’
<i>tekiN</i> ‘be irritated’	
(7) <i>tekiN=nek</i> irritated=1SG ‘I am irritated.’	(8) <i>one=k</i> <i>tekiN=na’</i> insides =1SG.POSS irritated=3SG.INCH ‘I become resentful.’
<i>berara</i> ‘painful’	
-----	(9) <i>one=k</i> <i>berara=’</i> inside =1SG.POSS painful=3SG.INCH ‘I am hurt/disappointed.’

<i>nalaN</i> ‘wrong’	
-----	(10) <i>one=k</i> <i>nalaN=na'</i> insides =1SG.POSS wrong=3SG.INCH 'I feel bad.'
<i>také</i> ‘disappear’	
-----	(11) <i>one=k</i> <i>také=ra'</i> insides=1SG.POSS disappear=3SG.INCH 'I am fed up.'
<i>taga</i> ‘block’	
-----	(12) <i>one=k</i> <i>taga=ra'</i> insides =1SG.POSS blocked 'my heart is blocked by my anger.'
<i>rikaN</i> ‘trap’	
-----	(13) <i>one=k</i> <i>rika=na'</i> insides =1SG.POSS trapped=3SG.INCH 'I am trapped by my anger.'
<i>puna</i> ‘closed’	
-----	(14) <i>one=k</i> <i>puna=ka'</i> insides =1SG.POSS closed=3SG.INCH 'I am stressed because of anger.'
<i>tudak</i> ‘narrow’	
-----	(15) <i>one=k</i> <i>tudak=a'</i> insides =1SG.POSS narrow=3SG.INCH 'I become indignant'
<i>geridiN</i>	
Idem (no.1)	(16) <i>weki=k</i> <i>geridi=na'</i> body=1SG.POSS angry=3SG.INCH 'I become extremely angry.'
	(17) <i>léi=k</i> <i>lima=k</i> leg/foot=1SG.POSS hand=1SG.POSS <i>geridi=na'</i> angry=3SG.INCH 'I become extremely angry.'
<i>kegeN</i>	
-----	(18) <i>weki=k</i> <i>kege=na'</i> body=1SG.POSS shaken=3SG.INCH 'I become shaken by anger.'
<i>mé'a</i>	

(19) <i>mé'a=k</i> be red=1SG.POSS 'I am blushed with anger.'	(20) <i>ae=k</i> face=1SG.POSS <i>mé'a='</i> be red=3SG.INCH 'My face becomes blush with anger.'
<i>tobéN</i> 'turn'	
-----	(21) <i>mure=kek      tobé=na'</i> mind=1SG.POSS turn=3SG.INCH 'I am controlled by anger.'
<i>bura</i> 'boil'	
-----	(22) <i>keruraha=k      bura='</i> brain=1SG.POSS boiled=3SG.INCH 'I am boiled with anger'
-----	(23) <i>mehi=k      bura='</i> blood=1SG.POSS boiled=3SG.INCH 'I am boiled with anger'
<i>hepuk</i> 'breathless'	
-----	(24) <i>one=k      hepuk=a'</i> insides =1SG.POSS breathless=3SG.INCH 'I become stressful.'
<i>belolo'</i> 'high'	
-----	(25) <i>ae=k      belolo=ka'</i> face=1SG.POSS high=3SG.INCH 'I become furious.'
<i>nahak</i> 'clog'	
-----	(26) <i>one=k      nahak=a'</i> insides =1SG.POSS clog=3SG.INCH 'I become outraged.'
<i>pesi</i> 'tamper'	
-----	(27) <i>puho=k</i> heart=1SG.POSS <i>pesi=ra'</i> be tampered=3SG.INCH 'I am pissed off.'
<i>butek data</i> 'wrecked and damaged'	
-----	(28)

	<i>one=k</i> <i>butek</i> <i>data='</i> insides =1SG.POSS wrecked damage=3SG.INCH 'I become wrecked for anger.'
<i>pelaté</i> 'hot'	
-----	(29) <i>ae=k</i> <i>pelaté='</i> face=1SG.POSS    hot=3SG.INCH 'I become incensed.'
<i>géré</i> 'go up'	
-----	(30) <i>mehi=k</i> <i>géré='</i> blood=1SG.POSS    go up=3SG.INCH 'My blood goes up for anger.'
<i>hewa</i> 'explode'	
(31) <i>hewa=rek</i> explode=1SG 'I explode with anger'	(32) <i>one=k</i> <i>hewa=ra'</i> insides =1SG.POSS explode=3SG.INCH 'I explode with anger.'
<i>kemunge</i> 'mad'	
(33) <i>kemunge=rek</i> mad=1SG.INCH 'I am mad.'	(34) <i>one=k</i> <i>kemunge=ra'</i> insides =1SG.POSS    mad=3SG.INCH 'I become mad.'
<i>gelagit</i> 'deranged'	
(35) <i>gelagit=ek</i> deranged=1SG.INCH 'I become deranged.'	(36) <i>one=k</i> <i>gelagit=a'</i> insides =1SG.POSS deranged=3SG. INCH 'I become deranged.'
idem	(37) <i>ae=k</i> <i>gelagit=a'</i> face=1SG.POSS deranged=3SG. INCH 'I become deranged.'
<i>giké</i> 'hot' (for chili)	
-----	(38) <i>one=k</i> <i>giké='</i> insides =1SG.POSS hot=3SG. INCH 'I am extremely angry.'
<i>tiba tarak</i> 'blocked'	
-----	(39) <i>one=k</i> <i>tiba tarak= a'</i> insides =1SG.POSS blocked=3SG.INCH

	'I become furious.'
<i>wi'i</i> 'stiff'	
-----	(40) <i>ae=k</i> face=1SG.POSS <i>wi'i='</i> stiff=3SG.INCH 'my face become stiff/ I become mad/ embarrassed.
-----	(41) <i>tilu=k</i> <i>wi'i='</i> ear=1SG.POSS      stiff=3SG.INCH 'my ear become stiff/ I become mad/ embarrassed.
<i>tidi</i> 'pull on ear'	
-----	(42) <i>tilu=k</i> <i>tidi=ra'</i> ear=1SG.POSS      pull=3SG.INCH 'I become furious/embarrassed.'
<i>kabirabit</i> 'torn'	
-----	(43) <i>one=k</i> <i>kabirabit=a'</i> insides =1SG.POSS      torn=3SG.INCH 'I feel like being thorn by my anger.'
<i>émosi</i> 'emotion/anger'	
(44) <i>emoshi=k</i> emotional=1SG.INCH 'I am angry.'	-----
Phrasal Predicates	
(45) <i>one=k</i> <i>hélo n=o'oN</i> <i>ata gekat</i> inside =1SG.POSS      like 3SG =exist                      people slice 'I am infuriated.'	
(46) <i>one=k</i> <i>hélo n=o'oN</i> <i>sili lia</i> inside =1SG.POSS      like 3SG =exist                      chili ginger 'I am indignant.'	
(47) <i>mata=k</i> <i>hélo n=o'oN</i> <i>wera</i> eye=1SG.POSS      like 3sg=exist                      sand 'I am indignant.'	

(48)	<i>one=k</i>	<i>hélo</i>	<i>n=o'oN</i>	<i>apé</i>	<i>wa'aN</i>
	insides =1SG.POSS	like	3SG =exist	fire	ember
	'I am indignant.'				
(49)	<i>aé=k</i>	<i>hélo</i>	<i>n=o'oN</i>	<i>apé</i>	<i>wa'aN</i>
	face =1SG.POSS	like	3SG =exist	fire	ember
	'I am indignant.'				

**Table 35. Category 2: *menerek* and *suka***

<i>menerek</i> 'love, like, and be interested'	
(50) <i>menerek=ek</i> be interested=1SG.INCH 'I become interested.'	(51) <i>one=k</i> <i>menerek=a'</i> insides =1SG.POSS      interested=3SG. INCH 'I become interested.'
<i>suka</i> 'love, like, and be interested'	
-----	(52) <i>one=k</i> <i>suka='</i> inside =1SG.POSS      like=3SG. INCH 'I like.'
<i>hodé</i> 'connected'	
-----	(53) <i>one=k</i> <i>hodé='</i> insides =1SG.POSS      connected=3SG. INCH 'I feel in love.'
<i>teka</i> 'hit'	
-----	(54) <i>one=k</i> <i>teka='</i> insides =1SG.POSS      hit=3SG. INCH 'I am struck.'
-----	(55) <i>mata=k</i> <i>teka='</i> eye=1SG.POSS      hit=3SG. INCH

	'I am struck.'
<i>pada</i> 'befall'	
-----	(56) <i>one=k</i> <i>pada=ra'</i> insides =1SG.POSS befallen=3SG.INCH 'I am struck.'
-----	(57) <i>mata=k</i> <i>pada=ra'</i> eye=1SG.POSS befallen=3SG.INCH 'I am struck by love.'
<i>pasaN</i> 'match'	
-----	(58) <i>mata=k</i> <i>pasaN=na'</i> eye=1SG.POSS matched=3SG. INCH 'I am attracted.'
<i>méda</i> 'crave'	
(59) <i>mé'da=k</i> crave 'I crave.'	(60) <i>one=k</i> <i>méda=na'</i> insides =1SG.POSS crave=3SG. INCH 'I crave.'
idioms	
(61) <i>tele</i> <i>i'lu=k</i> swallow saliva=1SG.POSS 'I drool with desire.'	(62) <i>i'lu=k</i> <i>aya=ka'</i> saliva=1SG.POSS increase=3SG.INCH 'I drool with desire.'
idioms	
(63) <i>turu=k</i> <i>odo</i> <i>hala</i> sleep=1SG sound NEG 'I cannot sleep for feeling of love.'	(64) <i>k=o'oN</i> <i>one=k</i> 1SG= with insides =1SG.POSS 'I fall in love.'
<i>geredat</i> 'tremble'	
(65) <i>geredat=ek</i> tremble=1SG. INCH 'I am shaken.'	(66) <i>one=k</i> <i>geredat=a'</i> inside =1SG.POSS tremble=3SG.INCH 'I am shaken.'
<i>gelagit</i> '	
(67) <i>gelagit=ek</i> deranged=1SG.INCH 'I am deranged.' (for lust)	(68) <i>one=k</i> <i>gelagit=a'</i> insides =1SG.POSS deranged=3sg.INCH 'I become deranged.'

<i>gedehila</i> ‘manic’	
(69) <i>gedehila=k</i> manic=1SG.INCH ‘I am manic of (her sexy body).’	(70) <i>ae=k gedehila=’</i> face=1SG.POSS manic=3SG.INCH ‘I am manic.’
	(71) <i>one=k gedehila=’</i> insides =1SG.POSS manic=3SG.INCH ‘I am manic.’
<i>data</i> ‘damage’	
-----	(72) <i>one=k data=’</i> insides =1SG.POSS damaged=3SG.INCH ‘I am so obsessed.

**Table 36. Category 3: *menange*, *suke*, and *susa***

<i>suke</i> ‘sad’	
(73) <i>suke=rek</i> sad=1SG.INCH ‘I become sad.	(74) <i>one=k suke=ra’</i> insides=1SG.POSS sad=3SG.INCH ‘I become sad.’
<i>menange</i> ‘sad, sympathetic’	
(75) <i>menange=rek</i> be sympathetic=1SG.INCH ‘I am sympathetic.’	(76) <i>one=k menange=ra’</i> insides=1SG.POSS sympathetic =3SG.INCH ‘I become sympathetic.’
<i>susa</i> ‘sad’	
-----	(77) <i>one=k susa=’</i> insides=1SG.POSS sad=3SG.INCH ‘I become sad.’
<i>medo</i> ‘bad’	
-----	(78) <i>one=k medo=’</i> insides =1SG.POSS bad=3SG.INCH

	'I become so sad.'
<i>kuraN</i> 'less'	
	(79) <i>one=k kuraN=na'</i> insides=1SG.POSS less=3SG.INCH 'I become sad.'
<i>ba'at</i> 'heavy'	
-----	(80) <i>one=k ba'at=a'</i> inside =1SG.POSS heavy=3SG.INCH 'I feel like unwilling to let her/him go.'
-----	(81) <i>k=aN k=enu bohu hala'</i> 1SG=eat 1SG= drink full NEG 'I am so sad.' 'Lit. I cannot eat and drink'
<i>perohoN</i> 'sympathize'	
(82) <i>perohoN=nek</i> sympathize =1SG.INCH 'I become sympathized.'	(83) <i>one=k perohoN=na'</i> insides=1SG.POSS sympathize =3SG.INCH 'I become sympathized.'

#### Category 4: *SenaN*

<i>senaN</i> 'joyful, happy, and relieved'	
(84) <i>senaN=nek</i> joyful=1SG.INCH 'I become joyful.'	(85) <i>one=k senaN=na'</i> insides =1SG.POSS joyful=3SG.INCH 'I am joyful.'
<i>loa</i> 'appear'	
	(86) <i>one=k loa=ra'</i> insides=1SG.POSS appear=3SG.INCH 'I am so happy.'
<i>bewerak</i> 'fresh'	
	(87) <i>ae=k bewerak=a'</i> face=1SG.POSS fresh=3SG.INCH 'I feel so fresh.'
<i>keleta</i> 'calm'	
(88) <i>keleta=rek</i> calm=1SG.INCH	(89) <i>one=k keleta=ra'</i> insides=1SG.POSS calm=3SG.INCH

'I feel relieved.'	'I feel relieved.'
<i>bahé</i> 'stop'	
-----	(90) <i>one=k bahé='</i> insides=1SG.POSS stop=3SG.INCH 'I feel relieved.'
-----	(91) <i>ae=k bahé='</i> face=1SG.POSS stop=3SG.INCH 'I feel relieved.'
<i>belinaN</i> 'clear'	
-----	(92) <i>one=k belina=ra'</i> insides=1SG.POSS clear=3SG.INCH 'I feel relieved.'
-----	(93) <i>ae=k belina=ra'</i> face=1SG.POSS clear=3SG.INCH 'I feel relieved.'
<i>pewékaN</i> 'divided'	
	(94) <i>one=k pewékaN=na'</i> insides=1SG.POSS divided=3SG.INCH 'I feel relieved.'

**Table 37. Category 5: *So'ot* and *werut***

Generic Expression	
<i>so'ot</i>	
(95) <i>so'ot=ek</i> be scared=1SG.INCH 'I am scared.'	(96) <i>one=k so'ot=a'</i> insides=1SG.POSS scared=3SG.INCH 'I am scared.'
<i>werut</i>	
(97) <i>werut=ek</i> scared=1SG.INCH 'I become fearful/scared.'	(98) <i>nai=k werut=a'</i> epigastrium=1SG.POSS scared=3SG.INCH 'I become nervous.'
Specific expressions for feeling of being fearful or afraid of ghost or mystical related objects	

<i>niaN</i> 'stand'	
-----	(98) <i>rawuk=ek</i> <i>nia'aN=na'</i> body hair=1SG.POSS stand=3SG. INCH 'I am so scared.'
<i>hogo</i> 'wake up'	
-----	(99) <i>rawuk=ek</i> <i>hogo=ra'</i> body hair=1SG.POSS wake up=3SG.INCH 'I am so scared.'
<i>ba'at</i> 'heavy'	
-----	(100) <i>kote=k</i> <i>ba'at=a'</i> head=1SG.POSS heavy=3SG.INCH 'I am fearful.'
-----	(101) <i>weki=k</i> <i>ba'at=a'</i> body=1SG.POSS heavy=3SG.INCH 'I am so fearful (to ghost).'
-----	(102) <i>lei=k</i> <i>ba'at=a'</i> leg/foot=1SG.POSS heavy=3SG.INCH 'I am so fearful (to ghost).'
<i>bélé'</i> 'big'	
-----	(103) <i>kote=k</i> <i>bélé=ka'</i> head=1SG.POSS big=3SG.INCH 'I am so fearful (to ghost).'
<i>mege</i> 'locked'	
-----	(104) <i>weki=k</i> <i>mege=ka'</i> body=1SG.POSS locked=3SG.INCH 'I am so scared.'
Specific expressions for feeling of being scared e.g. when being on a high building, a tall tree, or when flying with the plane at the first time.	
<i>kerigiN</i> 'scared'	
(105) <i>kerigi=nek</i> be nervous=1SG.INCH 'I am nervous/scared (e.g. because of being in the high building).'	(106) <i>one=k</i> <i>kerigi=na'</i> insides=1SG.POSS nervous=3SG.INCH 'I am nervous/scared (e.g. because of being in the high building).'

	(107) <i>weki=k                      kerigiN=na'</i> body=1SG.POSS nervous=3SG.INCH 'I am scared/nervous.'
<i>amu</i> 'empty'	
-----	(108) <i>one=k                      amu=ka'</i> insides =1SG.POSS empty=3SG.INCH 'I am so nervous.'
-----	(109) <i>nai=k                      amu=ka'</i> epigastrium=1SG.POSS empty=3SG.INCH 'I am so nervous.'
<i>beringiN</i> 'shiver'	
(110) <i>beringiN=nek</i> shiver=1SG.INCH 'I am shivering (because of being scared/fearful).'	(111) <i>weki=k                      beringiN=na'</i> body=1SG.POSS shiver=3SG.INCH 'I am shivering (because of being scared/ fearful).'
<i>take</i> 'disappear'	
-----	(112) <i>kerek=ek                      take=ra'</i> soul=1SG.POSS disappear=3SG.INCH 'I lost my soul.'
-----	(113) <i>nai=k                      take=ra'</i> epigastrium=1SG.POSS disappear=3SG.INCH 'I lost my soul.'
Specific expressions for feeling nervous e.g. when speaking in front of public for the first time or going for a first date with boyfriend or girlfriend.	
<i>gewekat</i> 'pulsate'	
(114) <i>gewekat=ek</i> pulsate=1SG 'I am so nervous.'	(115) <i>nai=k                      gewekat=a'</i> epigastrium=1SG.POSS pulsate=3SG.INCH 'I am so nervous.'
<i>denge</i> 'sour'	
-----	(116) <i>kulit=ek                      denge=ra'</i> skin=1SG.POSS sour=3SG.INCH

	'I am scared.'
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**Table 38. Category 6: *mia***

<i>mia</i>	
(117) <i>mia=k</i> embarrassed=1SG.INCH 'I am embarrassed.'	-----
<i>wi'i</i> 'stiff'	
-----	(118) <i>ae=k</i> <i>wi'i='</i> face=1SG.POSS      stiff=3SG.INCH 'I am so embarrassed.'
<i>wale</i> 'blaze up'	
	(119) <i>ae=k</i> <i>wale=ra'</i> face=1SG.POSS      blaze up=3SG.INCH 'I am so embarrassed.'
Phrasal verb	
(120) <i>ae=k</i> <i>helo n=o'oN</i> <i>ata lepa</i> face=1SG.POSS      like      3SG=WITH      people      slap 'I feel really embarrassed. I feel like my face is slapped.'	
idiom	
(121) <i>lo'eN</i> <i>lodo lo'o=kek</i> outside down disagree=1SG 'I do not go out of my home anymore (because of feeling embarrassed)	
<i>gugup</i> 'nervous'	
(122) <i>gugup=ek</i> nervous=1SG.INCH	-----

'I become nervous.'	
<i>geridot</i> 'tremble'	
(123) <i>geridot=ek</i> tremble=1SG.INCH 'I become nervous.'	(124) <i>lei=k</i> <i>lima=k</i> leg/foot=1SG.POSS hand=1SG.POSS <i>geridot=a'</i> tremble=3SG.INCH 'I am so nervous.'
(125) <i>perasaan</i> feeling 'I feel guilty.'	

### APPENDIX 3. LIST OF PREDICATE ROOTS

**Table 39. Predicate Roots**

NO	PRED	ADJ	Vi	Vt	N
1.	<i>geridiN</i> 'angry'	√			
2.	<i>beke</i> 'disappointed'	√			
3.	<i>hola</i> 'resentful'	√			
4.	<i>tekiN</i> 'irritated'	√			
5.	<i>emosi</i> 'emotion' or 'angry'				√
6.	<i>suka</i> 'like'			√	
7.	<i>menerek</i> 'like'	√			
8.	<i>meda</i> 'crave'	√			
9.	<i>suke</i> 'sad'	√			
10.	<i>menange</i> 'sympathetic'	√			
11.	<i>perohoN</i> 'sympathize'			√	
12.	<i>mia</i> 'shame'				√
13.	<i>mé'a</i> 'red'	√			
14.	<i>berara</i> 'painful'	√			

15.	<i>hepuk</i> ‘breathless’	√			
16.	<i>kegeN</i> ‘shaken’		√		
17.	<i>pelate</i> ‘hot’	√			
18.	<i>wi’i</i> ‘tiff’	√			
19.	<i>geredat</i> ‘tremble’		√		
20.	<i>roraN</i> ‘cramp’	√			
21.	<i>beringiN</i> ‘shiver’		√		
22.	<i>gewekat</i> ‘pulsate’		√		
23.	<i>denge</i> ‘sour’	√			
24.	<i>werut</i> ‘nervous’	√			
25.	<i>kerigiN</i> ‘fearful/nervous’	√			
26.	<i>ba’at</i> ‘heavy’	√			
27.	<i>geridot</i> ‘tremble’		√		
28.	<i>nia’aN</i> ‘stand’		√		
29.	<i>hogo</i> ‘get up’		√		
30.	<i>gelagit</i> ‘deranged’	√			
31.	<i>kemunge</i> ‘mad’	√			

32.	<i>gedehila</i> ‘manic’	√			
33.	<i>hewa</i> ‘explode’		√		
34.	<i>puna</i> ‘closed’	√			
35.	<i>agit</i> ‘roped’			√	
36.	<i>tobeN</i> ‘turn’			√	
37.	<i>tudak</i> ‘narrow’		√		
38.	<i>taga</i> ‘block’			√	
39.	<i>bura</i> ‘boil’	√			
40.	<i>belolo</i> ‘high’	√			
41.	<i>géré</i> ‘go up’		√		
42.	<i>nalaN</i> ‘mistaken’	√			
43.	<i>nahak</i> ‘clog’			√	
44.	<i>pesi</i> ‘tampered’			√	
45.	<i>také</i> ‘disappear’	√			
46.	<i>butek</i> ‘wrecked’		√		
47.	<i>data</i> ‘damage’		√		
48.	<i>rikaN</i> ‘trapped’			√	

49.	<i>wale</i> ‘smolder’		√		
50.	<i>giké</i> ‘hot’ (for spice)	√			
51.	<i>tiba tarak</i> ‘blocked’			√	
52.	<i>tidi</i> ‘pull on ear’			√	
53.	<i>kabirabit</i> ‘torn’	√			
54.	<i>wide</i> ‘pull’			√	
55.	<i>hodé</i> ‘connected’			√	
56.	<i>pasaN</i> ‘matched’			√	
57.	<i>pada</i> ‘befall’		√		
58.	<i>teka</i> ‘hit’		√		
59.	<i>data</i> ‘damage’		√		
60.	<i>goka</i> ‘fall’		√		
61.	<i>medo</i> ‘bad’	√			
62.	<i>kuraN</i> ‘lessened’			√	
63.	<i>belinaN</i> ‘clear’	√			
64.	<i>bahe</i> ‘stop’ (for rain)		√		
65.	<i>ha’iN</i> ‘clear’			√	

66.	<i>gewété</i> 'lose'		√		
67.	<i>keleta</i> 'calm'	√			
68.	<i>soka</i> 'jump'		√		
69.	<i>loa</i> 'appear'			√	
70.	<i>bewerak</i> 'fresh'	√			
71.	<i>pewékaN</i> 'divided'			√	
72.	<i>ewuN</i> 'sweat'				√

## APPENDIX 4. POETIC TEXTS

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### Text 1

ID : *HuduN Hubak* ( The prayer for harvesting)

Source : Bau LoloN (2012:51)

Author : Michael Boro Bebe

I

*Ama léra wulaN*  
father sun moon  
'The Father of Sun and Moon'

*Ina tana ékaN*  
mother earth thing  
'The Mother of Earth.'

*yoné=kem loa m=ai diké*  
insides=1PL.POSS appear 1PL=go good  
'Our heart is happy.'

*yalé=kem géka te geréngaN*  
belly=1PL.POSS laugh EMPH joyful  
'Our conscience is full of joy.'

*geniN nepa nolaN ka'mé=N*  
because land plant 1PL.GEN  
'Because our lands and plants.'

*isi=keN wua=N bakat likat*  
content=3SG.POSS fruit=3SG.POSS myriad fire place  
'Produce myriad of crops.'

II

*m=ai huduN hubak*  
 1PL=go pick grab  
 ‘Now is the time to harvest.’

*neka peli kébaN mili baké*  
 load arrange barn chose full  
 ‘We will store them in the barn.’

*m=ai teri towa*  
 1pl-go cut cover  
 ‘We go and cut,’

*liwo lali m=élé mada réré’*  
 put yonder hut door low  
 ‘And put them in the side of the barn.’

III

*nuaN malu mara susa tudak*  
 time hunger thirsty sad block  
 ‘So that in the difficult times when hunger and thirst come.’

*m=ai m=a’aN pa’o nuba pulo kaé*  
 1pl-go 1pl=make feed nuba ten all  
 ‘We can use them to feed ten nuba (all people in our village).’

*m=ai m=a’aN bo’é nara léma kaé*  
 1PL=go 1PL=make feed nara five all  
 ‘We can use them to feed five nara (all people in our village).’

*m=a’aN pohe ribu ratu*  
 1PL=make help thousands hundreds  
 ‘We can use them to help thousands of our people.’

*m=a’aN gemohé kaka ariN*  
 1PL-make assist brothers and sisters  
 ‘We can use them to help our brothers and sisters.’

IV

*hipuk=a’ onga arep alap=et téti*  
 finally look up owner=1PL.INCL.POSS up  
 ‘And finally to worship our God in heaven.’

*puji peléwaN nimuN=net lali*  
 praise compliment owner=1PL.INCL.POSS down  
 ‘Praise our God on Earth.’

*Ama léra wulaN*  
 father sun moon  
 ‘The father of sun and moon.’

*Ina tana ékaN*  
 mother earth thing  
 ‘The mother of earth.’

*Ina ama rema’ perogene*  
 mother father night black  
 ‘The God who reign the black night,’

*g=éN m=olo m=énu m=olo*  
 2PL=eat 2PL=preced 2PL=drink 2PL=preced  
 ‘You eat and drink first.’

*m=ekaN pure m=énu doré*  
 1PL=eat final 1PL=drink follow  
 ‘And we will follow.’

## Text 2

ID : *Tupa Gowa* (Michael Boro Bebe)

Source : Panorama Budaya Lamaholot (2014:155)

Author : Michael Boro Bebe

I

*KopoN di tenupa bélé*  
 NAME EMPH harm causer big  
 ‘the man of harm cause.’

*ipe=m gilo m=o’oN sédoN ata ina*  
 tooth=2SG.POSS sour 2SG= toward NAME people mother  
 ‘you show your sour teeth (expressing sexual desire) to someone’s wife.’

*mamuN di kenowa rogaN*  
 NAME EMPH adulterer huge  
 ‘the adulterer.’

*i’lu=m lorat m=o’oN*  
 saliva=2SG.POSS fall 2SG= toward  
*barek waé buma*  
 NAME woman hide  
 ‘Your saliva cramp (express your sexual desire) to unavailable woman.’

II

*m=a'aN a'é=m te belolo*

2SG=make face=2SG.POSS EMPH high

*m=o'oN sédoN ata di kewaé*

2SG= toward NAME people EMPH woman

'You raise your face (express sexual desire) for the woman of someone's wife.'

*hi'iN m=ai tupa nuso*

So 2SG=go cause war

'So you cause war.'

*m=a'aN hara=nem te da'a*

2SG=make feeling EMPH red

*m=o'oN barek waé buma*

2SG= toward NAME woman hide

'You show your strong sexual desire to someone's wife.'

*hi'iN m=ai gowa kataN*

so 2SG=go cause dispute

'So you create dispute.'

III

*nuso aké n=ai tawaN,*

war NEG 3SG=go grow

'To avoid war,'

*béra m=ai soba papek*

quick 2SG=go say sorry

'Quickly, Go and say sorry.'

*kataN aké n=ai ada'*

dispute NEG 3SG=go planted

'To avoid dispute,'

*dela m=ai matuN hada*

haste 2SG=go stand meet

'Make haste to apologize.'

IV

*soka goka=ro' m=o'oN ipe kiu wuli bawa<sup>14</sup>*

jump fall=2SG 2SG=with tooth sharp neck drum

'You will pay a pig as fine.'

*neba lengat=o m=o'oN lei lahi tara galo<sup>15</sup>*

<sup>14</sup> Poetic name for pig

<sup>15</sup> Poetic name for goat

fall trap=2SG 2SG=with leg glitter horn curve  
'You will pay a goat as fine.'

*néiN hulu m=a'aN n=o'oN bala lima papa*  
give follow 2SG=use 3SG=with ivory hand half  
'You will pay an ivory for fine.'

*paté nalaN m=a'aN n=o'oN kewatek ata ina*  
pay mistake 2SG=use 3SG=with clothe people mother  
'You will pay a kewatek(the clothe for woman) for fine.'

*ata ina wekiN laé wai*  
people mother body clean water  
'The woman's body is as clean as water.'

*ata waé odaN duhéN kuréN*  
people woman neck oily coconut  
'The woman' neck is as oily as coconut oil.'

*tutu nuaN,*  
tell teach  
'Teach,

*mariN wa'naN*  
say true  
'Advice.'

*hayu aké n=a'aN tupa mu'*  
swear NEG 3SG=make harm again  
'Swear that you will not do again.'

*baya aké n=a'aN gowa mu'*  
promise NEG 3SG=make tease again  
'Promise, you will not do it again.'

### Text 3

ID : *Tasik Tana Geto*

Source : (Personal Communication).

Author : Gabriel Keron Ama

*tobo doaN=nek meke tana sina tika*  
sit far=1SG till land china separate  
'I stay far there in the land of China.'

*paé léla=rek meke jawa ékaN bagé*  
lay long=1SG still Java land divided

'I live far there in Java.'

*doaN-doaN tasik geto tana lau*  
far RED sea break land there  
'it's far separated by the ocean.'

*léla-léa léwa' bolak ékaN weli*  
long RED ocean break things there  
'the ocean block.'

*tasik geto tana lau*  
sea break land there  
'The sea gives no more ways to sail on.'

*susa haka tobaN tiwaN ia lewo tana tukaN*  
Sadness come fall throw at village land center  
'Sadness comes in the center of the village.'

*mata=m ata n=oi hala'*  
eye=2SG.POSS people 3SG=know NEG  
'Your eyes did not see.'

*léwa' bolak ékaN weli*  
ocean break things there  
'The ocean block.'

*paya haka uru wélé ia riaN wetaN loloN*  
sadness come rain fall at village beach surface  
'Sadness approaches you.'

*yoné =m ata lilé kuraN*  
insides=2SG. POSS people watch less  
'Your heart did not watch.'

*nuaN teka timu tuéN*  
time hit east turn  
'When the season of east come.'

*pana tuéN ia lewo tana tukaN*  
walk turn at village land center  
'Return to the village.'

*niku m=oi kubu sina*  
turn 2SG =see grave Chinese  
'You turn and see the Chinese grave.'

*lesu lodo léi=m lali*

lethargy go down foot there below  
'The sadness goes down to your leg.'

*musim pahaN warat balik*  
season arrive west turn  
'When the season of the west arrive.'

*gaw é balik ia riaN ia w étaN*  
step back at village at beach  
'Step back I here in village.'

*suke lilé meke jawa*  
sad watch EMPH Java  
'You see from Java.'

*loraN géré lima=m téti*  
cramp go up hand=2SG. POSS there above  
'Cramp goes up to your hands.'

#### Text 4

ID : *Beke Aké Léla.*  
Source : <https://www.youtube.com/watch?v=uP-4MIVp-DA>  
Author : Simon L. Muda

#### I

*nimuN ina ama huko aké doaN*  
pure mother father sulk NEG far  
'Oh father and mother keep your sulk not so long.'

*ti go niku k=oi tobi uhuyeng miteN*  
so 1SG turn 1SG=know tamarind inside black  
'So I turn back and see the tamarind with black inside(the sign of happiness).'

*huko mo peteN tuN wia kaé*  
sulk 2SG remember year yesterday already  
'If you sulk remember the past year.'

*susa pai tibaN tarak*  
Sadness/misfortune come suppress block  
'Sadness came and block our way.'

*susa pitaN n=o'oN go t=abe tobaN tiwaN*  
sadness/misfortune suppress 3SG =with 1SG 1PL.manner fall throw  
'Sadness came and suppressed us and made us fall.'

#### II

*pukeN bailake beke aké léla*

because uncle angry NEG long  
'Because my Bailake (uncle) do not keep your so long.'

*ti go babiN lile bao morateN kuma*  
so 1SG show watch banyan root yellow  
'So I can watch the yellow root of banyan tree (Symbol of happiness).'

*beke mo hukut wulaN nékuN kaé*  
angry 2SG remember month pass already  
'If you are angry just remember our memory of months ago.'

*paya lékat n=o'oN go t=abe bakuNgolit*  
sadness/misfortune sit 3SG =with 1SG 3PL=-manner slide roll  
'Sadness made us fall.'

## Text 5

ID : *Bolak Tube*

Source : Panorama Budaya Lamaholot (2014:115)

Author : Michael Boro Bebe

I

*koda aku te gelara*

Word what EMPH hieratic

'What is the hieratic word/mistake/sin.'

*g=aN tadoN=na' di kenéhiN*  
3SG=eat repeat=3SG .INCH EMPH quick

'It takes/eats your soul so quickly.'

*kiriN aku te pelaté*

word what EMPH hot

'What is the hot/burning/killing word.'

*n=énu beli=no' di bedela*  
3SG=drink finish=2SG EMPH sudden

'It drinks your spirit so sudden.'

II

*nalaN pulo pai getaN=na'*

mistake ten come complete

'The ten mistakes are complete.'

*rapeN léma di goléka'*  
debt five EMPH rounded  
'The five debts shape a full circle.'

*ti m=ai bolak tube=nem di kenéhiN*  
So 2SG=go break soul=2SG.POSS EMPH quick  
'So your soul broke so quickly.'

*mata m=ai turu tana*  
die 2SG=go sleep soil  
'You die and lay down in the soil.'

*lolak m=ai loni ékaN*  
break 2SG=go lay on earth  
'You were broken and laid on earth.'

### Text 6

ID : *Mela Saré*  
Source : Bau LoloN (2012:51)  
Author : Michael Boro Bebe

I  
*Ama léra wulaN*  
father sun moon  
'The Father of Sun and Moon'

*Ina tana ékaN*  
mother earth thing  
'The Mother of Earth.'

*Ina ama rema perogeN*  
mother father night black  
'our ancestor,'

*nohlon muriné*  
old new  
'Those who departed long ago and just recently

*pi leroN ni kamé mela saré=kem*  
this day DET 1PL.EXCL good sincere=1PL.EXCL.INCH  
'Today we want ot reconcile.'

*pupu mupu gélu pékat*  
collect together exchange give  
'We gather and exchange.'

<i>hodi</i> receive	<i>yoné=kem</i> insides=1PL.POSS				
'We unite our heart.'					
<i>leroN wia</i> day yesterday	<i>n=ai</i> 3SG=go	<i>kaé</i> already			
'In the past,'					
<i>kamé</i> 1PL.EXCL	<i>m=abe</i> 1PL.EXCL=manner	<i>m=a'aN</i> 1PL= make	<i>puna</i> dispute	<i>penewateN</i> fight	
'We were in dispute.'					
<i>m=abe</i> 1pl.excl=manner	<i>tubak</i> throw	<i>belo</i> stab	<i>suri</i> sword	<i>gala</i> lance	
'We fight.'					
<i>m=ai</i> 1PL.EXCL-manner	<i>tobo</i> sit	<i>nobo</i> bench	<i>pemerintah</i> government		
'We went to court.'					
<i>ti</i> so	<i>hipuka</i> eventually	<i>m=abe</i> 1PL.EXCL=manner	<i>kenetuN</i> broken'		
'And finally our relationship was broken.'					
<i>naku</i> but	<i>pi</i> DET	<i>hari</i> day	<i>ni</i> DET		
'But today.'					
<i>kamé</i> 1PL.EXCL	<i>one=kem</i> inside=1PL.EXCL.POSS	<i>to'u</i> one			
'We unite our heart.'					
<i>hodi</i> receive	<i>lima=kem</i> hand=1PL.EXCL.POSS	<i>mela</i> good	<i>saré=kem</i> sincere=1PL.EXCL.become		
'We unite our hands.'					
<i>m=a'aN</i> 1PL.EXCL-make	<i>jadi</i> become	<i>kakaN</i> brother/sister	<i>n=o'oN</i> 3SG=with	<i>ariN</i> younger brother/sister	
'We become brother and sisters.'					
<i>kakaN</i> older brother/sister	<i>kéru</i> keru	<i>ariN</i> younger brother/sister	<i>baki</i> baki		
<i>hama</i> same	<i>apoN</i> forgive	<i>nalaN</i> mistake			
'We forgive each other.'					
<i>atamua</i>	<i>n=a'aN</i>	<i>belegaN</i>			

shaman 3SG=conduct belegaN  
'with a Shaman conducting BelegaN (name of a ceremony).'

*hitoN hiba rapeN kaméN*  
throw away debt 1PL.GEN  
'Throw away our sins.'

*lau doaN lau nituN néda*  
There far there nituN neda  
'to *nitun neda* (the place of the death).'

*balik lango raé m=ai*  
return home there 1PL=go  
'when we return to our home.'

*yoné=kem loa te geréngaN*  
insides=1PL.POSS appear EMPH joyful  
'Our heart is full of joy.'

*raé uma haka m=ai*  
there home come 1PL=go  
'When we go back to our home.'

*yalé=kem géka basa*  
belly=1PL.POSS laugh joyful  
'We can laugh happily.'

*Ama léra wulaN*  
father sun moon  
'The Father of Sun and Moon'

*Ina tana ékaN*  
mother earth thing  
'The Mother of Earth.'

*Ina ama nolhoN murine*  
Mother father past new  
'Our ancestors.'

*g=éN m=olo m=énu m=olo*  
2PL=eat 2PL=first 2PL=drink 2PL=first  
'You eat and drink first.'

*m=ekaN pure m=énu tedoN*  
1PL=EXCL=eat behind 1PL=EXCL=drink follow  
'We will follow.'

## Text 7

ID : *MariN Lapak* ( Folk Song)

Source : <https://www.youtube.com/watch?v=qZ6ZALrTzZM>

Author : Nelis K. Balaweling

I

*bura' lesu sédoN ben nubuN pai*  
white smooth NAME just bud come  
'The white smooth Sedon who is like a bud.'

*k=ai tobu pita moéN*  
1SG=go sit door 2SG.GEN  
'I come to your home.'

*ari=k melaN goéN ué*  
dear=1SG.POSS good 1SG.GEN PART  
'oh my dear.'

*kuma loraN Barek ben tawa gere*  
yellow flawless NAME just grow up  
'The yellow flawless Berek who just grew up.'

*k=ai paé nawé' moéN*  
1SG=go occupy door 2SG.GEN  
'I come to your home.'

*mariN lapak k=a'aN kiriN*  
say block 1SG-use word  
'I ask for your hand.'

*réu=k saré' goéN ué*  
dear=1SG.POSS sincere 1SG.GEN PART  
'Oh my dear.'

*aké beke m=a'aN paté one=m*  
NEG disappointment 2sg=use pay insides=2SG.POSS  
'Don't let disappointment reigns your heart.'

*ilu buraN te perino hitoN*  
saliva white EMPH spit throw  
'So you spit on me.'

*aké hola m=a'aN hélu yoné=m*  
NEG resentment 2SG =use change insides=2SG.POSS

‘Don’t let resentment change your heart.’

*kak kuhman te peholo boa.*  
Phleg yellow EMPH vomit  
‘So you through your phlegm to me.’

*m=a’aN o’ne=m te bewihi*  
2SG=make insides=2SG.POSS EMPH relax  
‘Relax your heart.’

*pai ru’a honé tobo*  
come we(two of us) occupy sit  
‘come and two of us live together’.

*m=a’aN yoné=m te weleok*  
2SG=make insides=2SG.POSS EMPH lithe  
‘make your heart lith/ be joyful’.

*haka ru’a waniN paé*  
come we(two of us) close lay  
‘Come and we be as one.’

## Text. 8

ID : *TéduN Diké* ( Folk Song)

Source : <https://www.youtube.com/watch?v=qZ6ZALrTzZM>

Author : Wens Kokpong Liat

### *TéduN Diké*

I

*téna lau néboN niaN*  
canoe there flout wait  
‘The canoe is waiting.’

*soga léi=m lodo pana*  
raise leg=2SG.POSS go down walk  
‘You step down.’

*m=o’oN téna butu bua*  
2SG-with canoe butu bua  
‘with the canoe.’

*doaN butu tika tukaN* (4)  
far butu tika tukaN  
'you go there to butu tika tukaN (the idiomatic expression for a distant place)

*mata=m teka , o'ne=m suka*  
eyes=2SG.POSS strike insides=2SG.POSS love  
'you fall in love (lit. your eyes strike, your heart loves).'

*sédoN sina di kebarek, nimu lewo*  
name china EMPH girl pure village  
'with a beautiful girl (lit. the pure Chinese girl).'

## II

*laya peli dale pasaN*  
sail there ready set  
'The sail is set.'

*ikit lima=m géré gawé*  
raise hand=2sg.poss up step  
'Raise your hand and step.'

*m=o'oN laya bayo dayoN* (9)  
2SG=with sail bayo dayoN  
'you sail with the yacht.'

*aé=m pada , yoné=m mau*  
face=2SG.POSS block insides=2SG.POSS want  
'You fall in love (lit. your face is blocked, your heart wants).'

*barek jawa di bewane di bewane nataN tana* (11)  
NAME Java EMPH bewane EMPH bewane pure soil  
'With the nice girl (lit. the girl from Java).'

## Text 9

ID : *MatéN Layo*  
Source : Panorama Budaya Lamaholot (2014:161)  
Author : Michael Boro Bebe

### *MatéN Layo*

*tani go pehawoN naraN=nem* (1)  
cry 1SG mention name=2SG.POSS  
'While crying I call your name.'

*hutaN*            *go*    *pelaiN* *makeN=nem*        (2)  
 weep            1SG    spell    name=2SG.POSS  
 ‘While weeping I spell it.’

*m=olo*            *m=ai*            *туру*    *tana*    *languN* (3)  
 2SG=first        2SG=go        sleep    soil    house  
 ‘You sleep in the earth.’

*m=olo*            *m=ai*            *liaN*    *laté* (4)  
 2SG=first        2SG=go        hole    hot  
 ‘You lay in the hot hole.’

### Text.10

ID : *HuleN Esa Matak Hala’*  
 Source : Youtube.com  
 Author : Wens Kopong Liat

#### *HuleN Esa Matak Hala’*

#### I

*téti*    *ko'to=N*            *mété*    *lodo*    *ago pake*        *loloN*    *sina* (1)  
 up    head=3SG.POSS through down jewelry        surface china  
 ‘The jewelry from china covers her from head to foot.’

*nulu*    *na'éN*            *di*    *berésaN*        *hélo*    *uraN*    *goka* (2)  
 attitude3SG.GEN        EMPH friendly        like    rain    fall  
 ‘Her friendly attitude is like the falling rain.’

*lera*    *dai*    *nélo*    *kulit=e*        *bura*    *sédoN*    *nimuN*    *aku*    *lewuN* (2)  
 sun    come    shine    skin=3SG.POSS white NAME    pure    what    village  
 ‘The sun shines hits her beautiful white skin. Where is she from?’

*huleN esa’*            *mata=k*        *hala’*            (4)  
 see    put down        eye=1SG.POSS NEG  
 ‘I never put down my eyes every time I see her.’

#### II

*lali*    *léi=N*            *méte*            *géré*    *goak*    *towé*    *mataN*    *jawa* (5)  
 down    foot= 3SG.POSS through        up    wear    cover    eyes    java  
 ‘The clothe from java covers her.’

*walén na'éN di beréwot seme kowa tawaN* (6)  
 personality 3SG.GEN EMPH generous like cloud grow  
 'Her generosity is like the growing cloud.'

*séni pahaN isi=keN kuma loraN*  
 sun strike meat=3SG.POSS yellow smooth  
*Barek nataN aku tana* (7)  
 NAME people what soil  
 'The sun strikes her yellow smooth body. Where is she from?'

*lilé balé yalé=k kuraN* (8)  
 watch turn belly less  
 'I am not bored to see her.'

### Text. 11

ID : *Gadak Manuk*  
 Source : Panorama Budaya Lamaholot (2014:146)  
 Author : Michael Boro Bebe

#### *Gadak Manuk*

*kamé ata néné tou neN sura* (1)  
 1PL.EXCL people grandparent one DET bear  
 'we are born from the same ancestor.'

*kamé ata laké éhaN neN jadi* (2)  
 1PL.EXCL people man one DET bear  
 'we are born from the same ancestor.'

*belek aé=kem ti aé=kem neN belewa* (3)  
 invigorate face=1PL.POSS so face=1PL.POSS DET fresh  
 'We invigorate our face so our face will be fresh/ we become happy.'

*ohoN rata=kem ti one=kem neN beretep* (4)  
 wash hair=1PL.POSS so insides=1PL.POSS DET full of spirit  
 'We wash our hair so our heart becomes inspired/ we become joyful.'

## APPENDIX 5. LIST OF PARALLEL EXPRESSIONS

No	Parallel Expressions	English Translation
1.	<ul style="list-style-type: none"> <li>• <i>yoné=kem loa m=ai diké</i></li> <li>• <i>yalé=kem géka te geréngaN</i></li> </ul>	<p>‘Our heart is happy.’</p> <p>‘Our conscience is full of joy.’</p>
2.	<ul style="list-style-type: none"> <li>• <i>yoné=kem loa te geréngaN</i></li> <li>• <i>yalé=kem géka basa</i></li> </ul>	<p>‘Our heart is full of joy.’</p> <p>‘We can laugh happily.’</p>
3.	<ul style="list-style-type: none"> <li>• <i>belek aé=kem ti aé=kem neN</i> <i>belewa</i></li> <li>• <i>ohoN rata=kem ti one=kem</i> <i>neN beretep</i></li> </ul>	<p>‘We invigorate our face so our face will be fresh/ we become happy.’</p> <p>‘We wash our hair so our heart becomes inspirited/ we become joyful.’</p>
4.	<ul style="list-style-type: none"> <li>• <i>m=a’aN one=m te bewihi</i></li> <li>• <i>m=a’aN yoné=m te weléok</i></li> </ul>	<p>‘Relax your heart.’</p> <p>‘make your heart lith/ be joyful.’</p>
5.	<ul style="list-style-type: none"> <li>• <i>ti go niku k=oi tobi uhuyeN</i> <i>miteN</i></li> <li>• <i>ti gobabiN lilé bao morateN</i> <i>kuma</i></li> </ul>	<p>‘So I turn back and see the tamarind with black inside(the sign of happiness).</p> <p>‘So I can watch the yellow root of banyan tree (Symbol of happiness).’</p>
6.	<ul style="list-style-type: none"> <li>• <i>susa haka tobaN tiwaN</i></li> <li>• <i>paya haka uru wélé</i></li> </ul>	<p>‘Sadness comes in the center of the village.’</p> <p>‘Sadness approaches you.’</p>
7.	<ul style="list-style-type: none"> <li>• <i>niku m=oi kubu sina</i></li> <li>• <i>lesu lodo léi=m lali</i></li> </ul>	<p>‘You turn and see the Chinese grave.’</p> <p>‘The sadness goes down to your leg.’</p>
8.	<ul style="list-style-type: none"> <li>• <i>suke lilé meke jawa</i></li> <li>• <i>loraN géré lima=m téti</i></li> </ul>	<p>‘You see from Java.’</p> <p>‘Cramp goes up to your hands.’</p>
9.	<ul style="list-style-type: none"> <li>• <i>tani go pehawoN naraN=nem</i></li> <li>• <i>hutaN go pelaiN makeN=nem</i></li> </ul>	<p>‘While crying I call your name.’</p> <p>‘While weeping I spell it.’</p>
10.	<ul style="list-style-type: none"> <li>• <i>ipe=m gilo m=o’oN sédoN ata</i> <i>ina</i></li> </ul>	<p>‘you show your sour teeth (expressing sexual desire) to someone’s wife.’</p>

	<ul style="list-style-type: none"> <li>• <i>i'lu=m lorat m=o'oN barék waé bumaN</i></li> </ul>	<p>'Your saliva cramp (express your sexual desire) to unavailable woman.'</p>
11.	<ul style="list-style-type: none"> <li>• <i>m=a'an aé=m te belolo</i></li> <li>• <i>m=o'oN sédoN ata di kewae</i></li> <li>• <i>m=a'aN hara=nem te da'a</i></li> </ul>	<p>'You raise your face (express sexual desire) for the woman of someone's wife.'</p> <p>'You show your strong sexual desire to someone's wife.'</p>
12.	<ul style="list-style-type: none"> <li>• <i>huleN esa' mata=k hala'</i></li> <li>• <i>lilé balé yalé=k kuraN</i></li> </ul>	<p>'I never put down my eyes every time I see her.'</p> <p>'I am not bored to see her.'</p>
13.	<ul style="list-style-type: none"> <li>• <i>mata=m teka , o'ne=m suka</i></li> <li>• <i>aé=m pada , yoné=m mau</i></li> </ul>	<p>'You fall in love (lit. your eyes strike, your heart loves).'</p> <p>'You fall in love (lit. your face is blocked, your heart wants).'</p>
14.	<ul style="list-style-type: none"> <li>• <i>aké beke m=a'aN paté one=m</i></li> <li>• <i>aké hola m=a'aN hélu yone=m</i></li> </ul>	<p>'Don't let disappointment reigns your heart.'</p> <p>'Don't let resentfulness change your heart.'</p>

## APPENDIX 6. LETTER OF CONSENT

NANYANG TECHNOLOGICAL UNIVERSITY CONSENT TO ACT AS A  
RESEARCH PARTICIPANT

**Title of Project:** EMOTIONS IN ADONARA-LAMAHOLOT

**Principle Investigator:** Elvis Albertus Bin Toni, Linguistics Multilingual Studies, HSS

Elvis Albertus Bin Toni as a Postgraduate Student of Linguistics Multilingual Studies, Nanyang Technological University is conducting research to document linguistic expressions of emotions in Adonara-Lamaholot Language. You have been asked to take part because you are a native speaker of the language.

If you agree to participate in this study, you will be asked to participate in data collection sessions. The data collection sessions will be recorded. Participation in this study does not involve any foreseeable risk.

In consideration of your time, you will receive Rp 50.000 per session. If you have questions or research-related problems, you may reach Elvis Albertus Bin Toni at +6282340600127 or [Elvis001@e.ntu.edu.sg](mailto:Elvis001@e.ntu.edu.sg) or his supervisor Asst. Prof. Frantisek Kratochvil at 6513-8140, fanacek@gmail.com, of School of Humanities and Social Sciences, Nanyang Technological University, 14 Nanyang Drive, Singapore 637332.

Participation in this research is voluntary. You may refuse to participate or withdraw at any time without penalty. At any point in time, you may request to delete the recordings. Research records will be kept completely confidential to the extent allowed by law.

After we collect the data, whenever the data will be used for presentation or publication purposes, we will ensure anonymity of your details. You have received a copy of this consent document to keep. Based on the foregoing, you agree to participate.

Subject

Witness

Date:

(.....)

(.....)

## APPENDIX 6. LIST OF PARTICIPANTS

**Table 40. List of Participants**

<b>Participants Group 01</b>			
<b>No</b>	<b>Name</b>	<b>Age</b>	<b>Gender</b>
1	MKT	87	F
2	TTA	50	M
3	ASK	28	M
4	FBS	25	M
5	IM	20	F
6	JBN	20	M
7	OTKE	22	M
8	MGA	24	F
9	VSS	26	M
10	POLL	28	M
11	FBD	32	M
12	EPAS	34	M
<b>Participants Group 02</b>			
<b>No</b>	<b>Name</b>	<b>Age</b>	<b>Gender</b>
1	YOP	20	M
2	FPK	23	M
3	ANB	25	M
4	TIN	22	F

5	LPB	25	F
6	JBN	20	M
7	OTKE	22	M
8	MGA	24	F
9	VSS	26	M
10	POLL	28	M