

Language Function Analysis in *Dadung* by Geoffrey Leech

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ABSTRACT

Dadung art is a musical art that describes the social culture of the people of the Jembatan Mas Village, Pemayung, Batanghari Regency, Jambi Province. This can be seen from the frequency with which the local community performs this art in the context of various cultural events, one of which is a wedding ceremony. The purpose of this study is to describe the language function of *Dadung* as one of oral tradition in Jambi. The analysis method utilises the theory of Leech (2023) meaning (Leech, 2003) that tells about the language functions include informational, expressive, directive, aesthetic, and phatic. The results of this study indicate that every verse of *Dadung* has language function which the dominant is aesthetic function. *Dadung's* origins came from ordinary people who fell in love with the king's daughter and wanted to make the king's daughter a companion for life, but because *Dadung* came from ordinary people, the princess refused *Dadung's* wishes. Disappointed, *dadung* recited poems that touched and melted her heart, then the daughter accepted *dadung's* proposal. In short, *dadung* eventually developed into an art popular with the people of Batanghari. *Dadung* is usually played on the wedding night as entertainment for the girl who is measuring coconuts. and mothers who are ready to cook.

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Introduction

Dadung is an oral literature that is part of the culture of the people of Jembatan Mas, Pemayung, Batanghari Regency. Apart from *Dadung*, there are other traditional arts, including dance, music and fine arts. This art is still preserved in the Jembatan Mas community as part of their cultural life. (Aziz, 2022).

Dadung is oral literature that describes the social culture of the local community and is found among local residents who often perform this art as part of various cultural events, including weddings. This art is very loved by the local community as a heritage that still survives today. They repeatedly performed their art in other cultural contexts and popularized *Dadung* in Jembatan Mas. In this way, *Dadung* becomes art that can represent the artistic and cultural expression of the Komunitas Jembatan Mas. (Aziz, 2022)

This art takes the form of an ensemble consisting of a *Siam* tambourine, small tambourine, large tambourine and gong. This ensemble has been passed down to this day and is the pride of the people of Pemayung, Batang Hari Province. *Dadung* is usually played with 7-8 players. This art form is based on musical elements such as singing and accompanying instruments. Song lyrics contain certain phrases. Some of the lyrics they sang were passed down from generation to generation in the artistic repertoire. This piece is played sequentially (*ostinato*) with fast and slow tempos (*moderate*). *Dadung* art is performed in such a way that one person takes turns singing poetry with another singer. (Aziz, 2022).

Every culture is dynamic and even possible changes disappeared completely. The cause is cultural development, influence foreign culture, lack of public awareness, and weak cultural spirit teenagers as the next generation of cultural values are even possible and has occurred in Jambi province. As time goes by, there is now a lot of art One of the traditions that people forget is *Dadung* art (Wandi, 2020).

Bedadung, is an expression of the heart of teenagers to everyone who liked the way of singing poetry that was intuitive like pantun. *Dadung* is estimated that it has existed since the 1870s in *Desa Lubuk Ruso, Kuap, Senaning, Olak Rambahan, Teluk, Pemayung, Batanghari* Regency and surrounding areas. Usually *Dadung* is played on wedding nights, *Dadung* is used as the entertainment of the girls who were in grating the coconut and the entertainment of the mothers who cooking (Kuismana, 2020)

No one knows for sure when *Dadung* first appeared. Likewise with several maestros who are still skilled at playing *Dadung*. Results of interviews by the Jambi Province Language Ambassador in August 2022 to some *Dadung* maestros, they also do not know when *Dadung* started to be played. They only know that *Dadung* existed in 1858. *Dadung* is thought to have entered the village of Lubuk Ruso and its surroundings in 1870. This art is loved by the community, in fact almost the entire community has *Rebano Siam*. There

are also many people who are skilled at singing *Dadung* poetry. At that time, *Dadung* was the favorite because other entertainment had not yet developed.

Dadung is played from ten in the evening to four in the morning before dawn. The aim of playing *Dadung* is to entertain people who are cooking for a party the next day. At that time, it had become a habit for people to hold cooking parties at night until dawn. *Dadung* singer that called *Pedadung* is made into a special place like a stage so that its position is higher than the people who cook. Actually, *Dadung* is almost the same as *pantun*, only it is sung with a special tone that is characteristic. *Dadung* poetry is sung spontaneously. All citizens have the right to participate in singing their poetry. So that the contents of the poetry are in accordance with the contents of the *pedadung*'s heart. Indirectly, *Dadung* also sharpens the creativity of those who sing. Because spontaneously the *pedadung* is required to reply to the poetry spoken by his opponent. It's not easy, but that's why the discussion in *Dadung* never ends. Because, many life problems can be conveyed through *Dadung*. Even if the *pedadung* wants to ask the host for drinks or food, he also chants *Dadung* poetry.

Based on findings Pratama (2021) entitled *Struktur dan Bentuk Musik Dadung di Desa Jembatan Mas Kecamatan Pemayung Kabupaten Batanghari Provinsi Jambi* brought in a way ensemble or group with use type different musical instruments in the form of small tambourine, big tambourine, *Siam* tambourine, and gong. Vocal motif processing techniques use repetitions sequential (different levels based on value and 63 intervals), value add, value down, and inversion. Builder rhythm music consists from rhythmic motifs simple to play over continuously, except the rhythm played by the tambourine large changes.

The big problem in the current era of globalization is *Dadung*, which is part of local wisdom, is starting to be left behind by increasingly modern society (Irawati et al., 2019). In fact, understanding and preserving local wisdom such as *Dadung* has many benefits for humanity. *Dadung* can be an idea, perspective, and guide to life. That is because every local wisdom has values that can teach you how to interact with the community in their daily living (Le, 2011; Yang, 2016; Sopa, 2018; Sholeh et al., 2019). As a form of local wisdom, *Dadung* needs to be preserved and researched to be documented for future generations. In addition, not all people understand the meaning and function of *Dadung*. Most people consider *Dadung* only as a complement to the celebration or the performers (Gafar et al., 2019). The submission of *Dadung* uses words of poetry, proverbs, and

traditional poetic poetry whose aim is to build good social relations with the interlocutors.

Studies related to the function of *Dadung* refer to the function of language. This research is guided by the functions of language according to the concept of Leech (1981) which include informational function, expressive function, directive function, aesthetic function and phatic function. functions). Informative function, namely language that functions as a tool to convey information. Expressive function, used to express the feelings and attitudes of the speaker, for example swear words and exclamation words. If in the informative function the conceptual meaning is important, in the expressive function the affective meaning is the most important (Leech, 1977:47). Directive function, namely if the language used aims to influence the behavior or attitudes of other people. An example of this function is utterances in the form of commands and requests (Leech, 1977:48). The aesthetic function is the use of language related to works of art. Phatic function, namely the function of language used to maintain good social relations and keep communication continuous (Leech, 1977:48). According to Leech (1981) this last function is oriented to the channels used in communication. The channel in question is the use of language to maintain contact between the speaker or speaker and the listener or speaker (See Jacobson, in Allen and Corder, 1973: 53).

Method

This research is descriptive research with qualitative analysis, a problem solving procedure using a method of presenting data obtained from literature observations and field observations. The data is then analyzed and interpreted by providing conclusions. According to Nawawi, descriptive research is nothing more than research that is the discovery of simple facts (fact finding). The results of descriptive research emphasize more on providing an objective description of the actual situation of the object being investigated. In qualitative research, the researcher is the key instrument who is able to critically analyze the situation he is studying and then make abstractions about what is actually happening in the presence of reality and data. Thus, the researcher's theoretical sensitivity plays an important role in this study (Strauss and Corbin, 2003).

The first stage in this development research is analysis by conducting a direct survey in the Pemayung, Batanghari Regency in order for meeting several *Dadung* maestros at the *Sanggar Seni Budaya Sekapur Sirih* for asking condition latest related *Dadung* along with form the verse.

In line with this, the research continued with studying the language function of *Dadung*. Data analysis in this research was carried out in two stages, namely: data analysis during collection and data analysis after collection. Data obtained both during data collection in the field and documentary data is processed to be systematic. The data processing steps start from editing data, classifying, reducing, presenting and concluding. The data obtained during the research was processed and analyzed using techniques according to the stages proposed by Miles and Huberman (1992), namely the interactive model, both in the cycles of data collection, data reduction, data presentation and drawing conclusions.

The data that has been collected is then reduced for the purpose of organizing the data so that in drawing conclusions or verifying there are no obstacles or difficulties. From the processed data transcripts (critical edition), information is obtained that is in accordance with the research focus, then data reduction is carried out. The next stage is drawing conclusions and verification. This is a step to look for the meaning or functionality of phenomena, patterns, explanations of possible configurations, flow, cause and effect, and research proportions

Finding and Discussion

Datuk Azis was one of *Dadung*'s maestros, at that time interviewed in August 2022, revealed that *Dadung* has six parts: *Bedadung*, *Rante Peti*, *Ketimbang Banjar*, *Samawo*, *Mambang*, and *Dundang Sayang*. Each part has its own tone when sung, the singer must be able to master these tones. All of these *Dadung* series have an aesthetic function because *Dadung* has characteristics such as rhymes whose use of language is related to works of art. Furthermore, each part of *Dadung* has its own language function.

As in the *Bedadung* section which tells about the start of the approach. *Datuk* also gave examples of the content of the poetry sung in the *Bedadung* section.

Ditana seberang nanam selasih

Mudik seberang menanam padi

Suda banyak abang berkasih

Adik seorang belahan hati

Means:

Crossing land for planting basil

Going home for planting rice

I have dated a lot

But I love only you

This verse is an example of opening words of playing *Dadung*. Contains about romantic seduction which will then be reciprocated by other *pedadung*. This verse has a directive function which aims to influence the behavior or attitudes of other people.

The next section goes to *Rante Peti*, this section tells about the presence of love and affection in the heart. The seductions made by the *pedadung* finally slowly made them feel comfortable with each other.

Rantai peti rantai agung

Untuk perantai mulut meriam

Sampai hati adik bingung

Bingung dimabuk rindu dendam

Means:

Regal chain coffin chain

For chaining cannon mouth

I am very confused

confused because I really miss you

That is an example of a verse that *pedadung* sings when entering the *Rante Peti* section. The part that begins to grow feelings of love and affection in the heart. But it's just feelings, they haven't been expressed to each other. This verse also has an informative function which serves as a means of conveying information, in this case about longing.

If in the *Rante Peti* section the feelings of love and affection are only felt in the heart, it is different when you enter the *Timang Banjar* section. In this part, these feelings have begun to be expressed to each other.

Buah cempedak diatas sento

Dusun pelayang sebelah kiri

Jika tidak abang bercinto

Tidak abang datang kemari

Means:

Cempedak fruit is above sento

Pelayang village is on the left

If I am not dating

Impossible I come here

The two *pedadungs* began to express their feelings that they had fallen in love with each other. He expressed this feeling through melodious poetry. Followed by the accompanying Siam Rebano beat. This stanza is included in the expressive and directive function, which means expressing the speaker's feelings and attitudes and asking for a request.

Continue to the *Sawawo* section. The *Sawawo* section tells that *pedadung* have declared *kato seiyo* (say yes) to tie the knot. A promise to take the relationship further, a relationship wrapped in a sacred bond of love.

Rantau dukun diulu kampung

Pasang cemetik desa Sengeti

Abis rantau berganti kampung

Baru bertemu yang mengikat hati

Means:

Rantau Dukun in the upper of the village

Put *cemetik* in *Sengeti* village

After moving abroad, changing village

Just met someone who connecting heart

This section tells of an invitation to start a serious relationship. Relationships that lead to marriage. This verse has a phatic function which means maintaining good social relations and keeping communication continuous, in this case tying promises to the altar.

But before they got to the altar, the *pedadung* went into the *Mambang* section to convince each other.

Desa Sabak disebelah kiri

Dusun bengkalis nama negeri

Abang tidak bimbang lagi

Ambil keris belahlah diri

Means:

Sabak Village is on the left

Bengkalis is the name of the country

I do not worry anymore

Take the dagger and divide myself

Mambang section contains the heart's belief that you have found true love. Have felt pure love without coercion. That you are also sure that you will find love as long as you live and die. It could be said that *Mambang* is the pinnacle of *Dadung*, where the journey of love finally ends at the altar. This is an expressive function which means expressing the speaker's feelings and attitudes by using an exclamation sentence at the end.

Then the *Dadung* closes with the *Dundang Sayang* section. This part is also called a fun event.

Belibis burung belbis

Kasi makan didado dulang

Main kami sudah habis

Minta izin kami nak pulang

Means:

Grouse oh grouse

Feed it in the chest of tray

Our game is over

Ask for our permission to go home

This verse has an expressive meaning that expresses feelings of joy because the proposal was accepted. After that part, the *Dadung* ends. Usually this part is sung at four before dawn as a sign that the game is over.

These are some examples of the poetry that is sung when playing *Dadung*. The verse discusses love. Even so, the poetry can be changed according to the singer's heart and creativity. It doesn't always discuss romance, but can also discuss other things.

Conclusion

Local wisdom in the form of *Dadung* is the cultural heritage from generation to generation and must be preserved and maintained until it becomes its identity. *Dadung* is delivered in a poetic language containing advice and religious teaching. *Dadung* delivered in the marriage celebration refers to the traditional utterance, which has the function used as the reference in running household life. Besides that, *seloko* is uttered with the hope that the spouse's marriage can run well and get blessed.

Dadung also has five functions including, informational function, expressive function, directive function, aesthetic function and phatic function. The dominant is aesthetic function because *Dadung* is an art that used as a conveyor of information by expressing mutual respect. Apart from that, *Dadung* is also used to demand society in a better direction with beautiful language. *Dadung's* function is as social control for its community.

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