Linguistic Composition and Cultural Characteristics of Mandailing Onang-Onang

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ABSTRACT

Onang-onang song is a poem that is sung when manortor (dancing) at a traditional Mandailing wedding ceremony which will be applied to learning Indonesian language and literature. The lyrics of the onang-onang song are sung by paronang-onang (singer) when suhut (party owner), namora pule (bride), boru son, mora, and kahanggi (manortor) dance. This song has texts on the values of local wisdom (1) divine values (2) the value of cooperation and sincere cooperation (3) the value of harmony, and (4) aesthetic values. The method used is a qualitative method with a descriptive analytical approach. The stages of text analysis using note-taking techniques include collecting data by recording, then grouping, then arranged according to the type and value of what has been selected, presented by providing analysis then drawing final conclusions. By using the onang-onang song as local wisdom, students are introduced to linguistic composition in the characteristics of the mandailing culture so as to enrich students' insights and word modalities in analyzing onang-onang songs. Meanwhile, the technology readiness level of the research proposed as a material for assessing the composition of language and the values contained in the onang-onang song as a mandailing culture can be used as teaching material that is more interactive and varied and can obtain reading material according to the level of understanding of the students. as well as knowing the history contained in the onang-onang song.

Keywords: Linguistic composition, Mandailing cultural characteristics, Onang-Onang song, relevance of Indonesian language learning.

1. INTRODUCTION

In this study, the onang-onang song text is considered important to be studied because the onang-onang song text is one of the poems whose meaning is poorly understood but the ritual of reading the onang-onang song has been so thickly carried out in the Mandailing community. Learning poetry in schools tells the story of the birth of a figure who is considered a role model, of course there are values that should be exemplified from the stories contained in the poetry. Therefore, this research is considered interesting because it will make the onang-onang song text as material. in learning Indonesian Language and Literature after discussing the languages.

The linguistic composition and cultural characteristics of the mandailing onang-onang songs were analyzed using the theory and method of Systemic Functional Linguistics (later abbreviated as LFS), namely a system of meaning and other systems that support it (namely a system of forms and expressions) to realize these meanings. This study is based on two things that distinguish LFS from other linguistic streams, namely (a) language is a social phenomenon that exists as social semiotics and (b) language is a text that is construct's (mutually determining and referring) to the social context. This is what causes the language to be dynamic, always affected by the circumstances, situations and conditions in which the language is used.

Text or discourse according to LFS is limited as a functional language unit in a social context [1]. Language that is functional gives meaning to language users. Thus, the onang-onang song is a functional language which is a unit of meaning or semantic unit and has words, phrases, clauses, as a language text that functions and carries out certain tasks in its context.

This study applies the modality theory of Halliday and Saragih, which focuses on aspects of the types and values of capital in the onang-onang song text and is

then linked to Indonesian language learning materials in schools.[1],[2]

Based on the background of the problem that has been stated above, the researcher formulates the problem under study is a study of the lingustik composition and cultural characteristics of mandaling onang-onang.

2. METHOD

The research location was held at SMK Negeri 3 Padangsidimpuan City. The data in this study is the composition of the lexical language contained in the onang-onang song, which is a local wisdom of the Mandailing culture. The research method used to answer the problems in this study used a qualitative research method with a descriptive analytical approach. This research and development procedure will use several combinations of development research models, namely the Borg and Gall model and the Dick & Carey model. Borg and Gall quoted by Sukmadinata consists of three stages, namely: 1) Preliminary study stages, 2) Model development stages, 3) Model testing stages.[3]

The preliminary study stage is the initial stage or preparation for development. This stage consists of the literature study stage and the field survey stage. The literature study in this study was conducted to collect and study concepts or theories related to the composition of the onang-onang songs. In addition, the literature study in this study also examines the results of previous studies relating to the linguistic composition of the onang-onang songs. Furthermore, the field survey stage in this study was carried out to collect data which included perceptions and student motivation. The model development stages in this study applied the Borg and Gall development research model that had been developed by Sukmadinata, but had been modified according to research needs by integrating with the design and development of teaching the Dick and Carey model. The stages of model development in this study include:

2.1. Planning

1. Recording the onang-onang song as a whole and repeatedly.
2. Analyzing the data using tapping technique followed by note-taking technique which is equipped with introspection method as data analysis.
3. Divide the text of the onang-onang song into clauses based on grouping linguistic composition consisting of modalization and modulation,
4. Looking for language dominance, namely modalization and modulation divided into three levels of value, namely high, medium and low (e) Simplify data analysis to make it easier to find out the linguistic composition and values contained in the onang-onang songs

5. Conclude the results of the analysis in the form of conclusions.
6. Conduct learning analysis (identification of skills that must be learned)
7. Identifying the initial behavior / characteristics of students (skills students already have)
8. Write performance objectives (basic competencies and indicators)

2.2. Planning

1. Creating a product script
2. Questionnaire sheets (questionnaire), list of questions for interviews, validation sheets, and observation sheets

The stages of the model test in this study consisted of three stages, namely:

1. Expert validation. Experts who will be asked to validate the product of this research are material design experts and learning strategies. After going through a review or evaluation from the experts, the writer will make a revision (stage I).
2. Limited trial. The limited trial stage consists of the individual trial stages and small group trials. The individual trial stage will be carried out on 3 students of SMK Negeri 3 Padangsidimpuan to identify product deficiencies and student responses to the products that have been developed. Furthermore, the small group test stage was carried out on 9 students. The small group trial aims to collect information regarding the effectiveness of the onang-onang linguistic composition product in groups. Based on the results of a limited trial from a small group, the author will conduct an evaluation and revision (stage II).
3. Broader testing and testing of product effectiveness. At this stage, a trial was carried out to find out: 1) whether the linguistic composition product of the onang-onang song has been applied correctly by the Indonesian language teacher, 2) the appropriateness of the onang-onang linguistic composition product based on student assessments in a wider scope,
4. the effectiveness of the onang-onang linguistic composition of the learning objectives. More extensive trials will be conducted on 36

3. RESULT AND DISCUSSION

After the data was collected and analyzed, two types of modality were found in the onang-onang song, namely modalization and modulation, while the modality values found in onang-onang poetry were divided into three levels, namely high, medium and low. Following are the levels of occurrence of the modalities in onang-onang statements

Table 1. Modality levels of occurrence in Onang-Onang chants

Onang-Onang Chants	Modalitas Amount	Clause Amount	Result
Verse I	14	26	1,86
Verse II	7	43	6,15
Verse III	12	32	2,67
Verse IV	8	27	3,38
Verse V	8	19	2,38
Verse VI	14	29	2,08
Verse VII	9	23	2,56
Verse VIII	14	24	1,72
Verse IX	15	28	1,87
Verse X	7	42	6
Verse XI	4	16	4
Verse XII	4	35	8,75
Verse XIII	8	42	5,25
Verse XIV	8	43	5,38
Verse XV	9	43	4,78
Verse XVI	7	26	3,72
Verse XVII	3	33	11
Verse XVIII	14	33	2,35
Verse XIX	14	57	4,08
Verse XX	5	79	15,8
Amount	184	700	-

According to Saragih [2], modulation modality is a modality that lies between doing do and not doing don't. The same thing was also expressed by Alwi [4], who said that the 'intentional' modality was related to the speaker's view of events whose modality was subjective (the speaker hoped, wanted, asked and invited to do something). The following is an example of a clause containing the modality disclosure or modality realization as the dominant modality disclosure.

Example

1. *Bismillah jo baya mulai on*

   Bismillah first before starting

2. *Alhamdulillah do baya dipangabisan on*

   Alhamdulillah at the end

3. *Na lupa magucap Alhamdulillah muse Dipagogoda magucapkon syukur on*

   Do not forget to say Alhamdulillah with a strong word of gratitude

In clause (1) the poet hopes to get help from God. The disclosure of the modality the poet uses is asking. Clause (2) shows that there is a request for pleasure from God. The disclosure modality used is the poet pleading. Clause (3) indicates the desire to give praise to God unceasingly. The modality disclosure used is poet chant. In other words, many poets express their wishes or hopes for God. The level of frequency of occurrence of the modality in verse I of the onang-onang song.

Example

4. *Dohot na lupa mangucap syukur tutuhan ta nauli da basah i*

   Don't forget to give thanks to the almighty god

5. *Semoga Tuhan Namangalehen da kesehatan on*

   May God give you health

In clause (4) the poet hopes to get help from God. The disclosure of the modality the poet uses is asking. Clause (5) shows that there is a request for pleasure from God. The disclosure modality used is the poet pleading. The modality disclosure used is poet chant. Based on the analysis that has been carried out, it is known that the most dominant modality value used is the medium tendency modality value. The realization of the modality using disclosers is very, hopefully, always, so, really, up. A total of 3 or 42.85% compared to disclosers of other modality values.

Example :

6. *Meaningkatkon baya di kasenian on ale*

   Improve our art

7. *So maningkatmadakesenian on*

   Has improved this artistry

8. *Kasenian on da Tapanuli Selatan on*

   The art in Tapanuliselatan

In clause (6) the poet hopes to improve the arts in South Tapanuli. The disclosure of the modality used by the poet is 'already'. Clause (7) shows that there is hope in the improvement of arts in South Tapanuli. The disclosure modality used is' very. In other words, poets provide a lot of personal consideration or opinion to the reader

Based on the analysis that has been carried out, it is known that the most dominant modality value used is the medium tendency modality value. The realization of the modality using disclosure always, has, hopes, will, and wholly. A total of 4 or 33.33% compared to disclosers of other modality values

Based on the type, the modalities consist of modalization and modulation. capitalization consists of probability and frequency whereas modulation consists of necessity and tendency. Modalization occurs out of possibility with levels the possibility of an activity or activity occurring and its frequency with the levels of frequency an activity or activity takes place. Modulation consists of necessity with the levels of importance of an activity or activity carried out and tendencies with levels someone's calling or attachment in his heart to do and activity or activity.

The dominant type of modality used in onang-onang naynyian is the type of modality using disclosers or realized modalities as much as 112 or 60.87% compared to the types of modalities modalization using disclosure or modality realization as much as 72 or 39.13%. Use

disclosure of the modality or realization of the modality which is the most dominant used in the onang-onang song it is the disclosure or realization of the modalities that are always, will, desire, hope, want to be included into the modulation of the medium tendency, which is equal to 68 or 36.96% compared to disclosure or realization other. With this, it can be concluded that storytellers are more subjective (tellers reveal wishes, hopes, invitations and requests) Sub-headings

Sub-headings should be typeset in boldface italic and capitalize the first letter of the first word only.

The research findings show that in onang-onang song, the type of modulation modality predominates use of modalities. many poets provide personal consideration or opinion to the reader in give advice through the story that is in it. This is in line with the opinion of Saragih, Modality is subjective, indicating that personal opinions and judgments about that experience delivered by language users who are directly involved in the interaction [2]. The conclusions above also support the results of Asriany's research which concludes that modality subjective modulation dominates in providing examples through the story in a story [5]. Khairani concluded that the realization of the modalities used by the author tends to reflects cultural realities.[6]

Based on the findings, exposure to research results, and supported by existing theories, it is proven that the modulation modality dominates the use of the modality, the poet of the onang-onang singing text is more subjective (the author expresses his wishes, hopes, invitations and requests) in giving advice through existing stories.

Based on their value, the modalities can be classified into high levels, (i.e. actions closest to the 'yes' and most likely to occur, low levels, closest to 'no' and least likely to occur, and intermediate levels, between levels. high and low.

Each of the four types of modality (likelihood, frequency, necessity, and tendency) is divided into three groups based on its intensity or value for practical purposes, namely a high level close to the yes point or the point of activity or activity carried out and a low level close to point not or the point of activity or activity not being carried out. Between the two high and low points there is a midpoint

The dominant modality value used in the onang-onang statement is the medium modulation modality value, which is 68 or 36.96% compared to other disclosers or realizations. Many text writers provide personal considerations or opinions to readers in providing advice through the stories in them. This is in line with the opinion of Saragih, the modality is subjective, indicating that personal opinions and considerations of the experience conveyed are carried out by language users who are directly involved in the interaction [2].

Based on the findings, the exposure to the research results, and supported by existing theories, it is proven that the medium modulation modality dominates the use of the modality, the poet's onang-onang song is more subjective with the intention, the writer expresses his wishes, hopes, invitations and requests in giving advice through stories is in it.

Based on the results of the research, it shows that verse I uses a disclosure or the realization of the most dominant modality at 14 or 7.61%. verse II uses a modality disclosure of 7 or 3.81%. verse III uses a modality disclosure of 12 or 6.53%. verses IV and V use a modality disclosure of 8 or 4.35%. verse VI uses a modality disclosure of 14 or 7.61%. verse VII uses a modality disclosure of 9 or 4.90%. verse VIII uses a disclosure of 14 or 7.61%. verse IX uses a modality disclosure of 15 or 8.16%. verse X uses a modality disclosure of 7 or 3.81%. verses XI and XII use a modality disclosure of 4 or 2.18%. verses XIII and XIV use a modality disclosure of 8 or 4.35%. syair XV uses a modality disclosure of 9 or 4.90%. verse XVI uses a modality disclosure of 7 or 3.81. verse XVII uses a modality disclosure of 3 or 1.63%. verses XVIII and XIX use a modality disclosure of 14 or 7.61%. and verse XX uses a modality disclosure of 5 or 5.72%

The most dominant use of the disclosure modality or the realization of the modality that is most dominant in the translation of the onang-onang song is the disclosure or the realization of the modality which is always, will, desire, hope, want which is included in the modulation of medium tendency, namely 68 or 36.96% compared to the disclosure or realization. other. With this, it can be concluded that the storytellers are more subjective (the speakers express their wishes, hopes, invitations and requests). The level of occurrence of the above modalities can be illustrated in the figure 1.
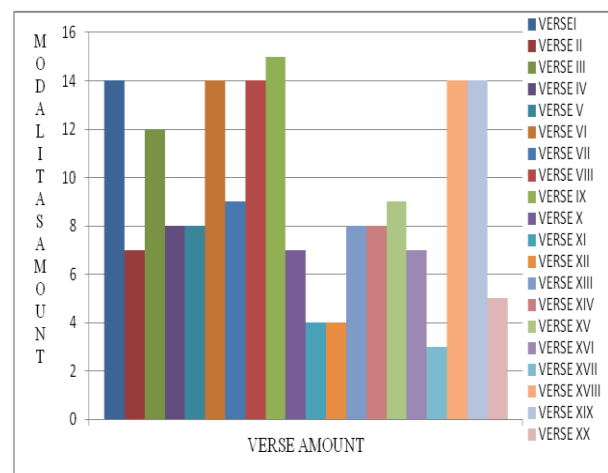

Figure 1. Verse and modality amount

4. CONCLUSION

In general, the twenty onang-onang songs contain a modulation type of disclosure or realization, namely as much as 112 or 60.87%. In contrast to that, the type of

modality modality has a smaller number of disclosers, namely 72 or 39.14%. This is due to the subjective modulation modality. In other words, storytellers provide more personal opinion to the readers.

The most dominant use of the disclosure modality or the realization of the modality that is most dominant in the songs of the onang-onang is the disclosure or the realization of the modality, which is included in the modulation value of the medium tendency, which is 68 or 36.96% compared to the revealer. or other realization.

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