



Sense Relation in Pakpak and Nias Folksong (*Kekelenganku* and *Banuagu*)

Siti Isma Sari Lubis

Universitas Aufa Royhan Padangsidimpuan

e- mail: ismasarilubis@gmail.com

Abstract Many regions express their love, devotion, idea, and feeling through the song. This paper identified which of the song that has the most component of sense relation. Two songs with the same theme and topic were chosen to avoid bias. Additionally, the creators of these songs are anonymous and had been sung by more than one generation. The songs are *kekelenganku* as the folksong from Pakpak and *Banuagu*, folksong from Nias. These two songs contain the pride and feeling of their hometown. As the result, it can be found three kinds of sense relations in Pakpak song, *Kekelenganku*. They are synonymy, polysemy, and hyponymy while in Nias' song, *Banuagu*, it is only found four kinds of sense relation. They are synonymy, antonymy, hyponymy, and polysemy.

Keywords: Sense Relation; Pakpak; Nias; Banuaga; *Kekelenganku*.

Abstrak Banyak daerah mengekspresikan cinta, kesetian, ide dan perasaan melalui lagu. Makalah ini mengidentifikasi lagu yang memiliki komponen *hubungan rasa* yang paling banyak. Dua lagu dengan topik dan tema yang sama dipilih untuk menghindari bias. Terlebih lagi, pengarang dari kedua lagu ini adalah anonym dan telah dinyanyikan lebih dari satu generasi. Lagu yang digunakan adalah *Kekelenganku* sebagai lagu daerah dari Pakpak dan *Banuagu* dari Nias. Dua lagu ini mengandung kebanggaan dan perasaan terhadap kampung halaman. Sebagai hasilnya, ditemukan tiga jenis *hubungan rasa* pada lagu Pakpak, *Kekelenganku*, yaitu sinonim, polisemi, dan hiponim, sementara pada lagu Nias, *Banuagu*, di temukan empat jenis *hubungan rasa*, yaitu sinonim, antonim, hiponim, dan polisemi.

Kata Kunci: Sense Relation; Pakpak; Nias; Banuaga; *Kekelenganku*.

INTRODUCTION

Indonesia is a country that identical to its culture. It plays an important role in every component of society's life such as in funeral, ceremony, feast day, wedding, and even in their daily life. Therefore, many things of the society's life related to it, such as clothes, food, house, and arts. The kinds of arts such as painting, dancing, song, etc. can be found in every region of Indonesia and they are almost different.

North Sumatera is one of the provinces of Indonesia that famous with Batak ethnic, divided also into many kinds such as Pakpak, Nias, Angkola, Mandailing, Toba, etc. Even the location of the regions is not too far, but every regency has differences in its culture especially in arts. Most of them have their own style of dancing, painting, and song. Many kinds of the region that express their love, devotion, idea, and feeling through the song. Therefore, a song can be used too as a way to convey something through language which is accompanied by music, to make the listener get what the composer wants to convey. Related to this song, it is often called folk song. It is a traditional or composed song typically which is characterized by stanza form, refrain, and simplicity of melody (Webster, 2018).

There are so many songs that exist in every ethnicity. However, not all songs can be called folk songs. There are some characteristics of folk songs, such as the song had spread and listened to by the society hereditarily (KBBI, 2012). It means that the songs have been heard by more than one generation. Besides, it also contains the cultural tradition of the society. The song is often sung by society just to entertain and use a simple music.

Sometimes the listener finds difficulties in understanding the song as the language used in the song is often delivered differently by how the means should be delivered by the composer with the intention of the listener. By identifying the sense relation in a song, we can know the meaning between the words in the song.

Many researchers have studied of the song. One of them is entitled "The Analysis of Figurative Language used by Hariyanto (2017) in the lyric song of Firework by Katty Perry". He found that there are some kinds of figurative

language used in Katy perry's song entitle fireworks, such as simile, metaphor, hyperbole, affiliation, symbolic, paradox, and personification. He also found that all of these are stated clearly. Besides, there is also an analysis of the song in the side of education song such as the paper conducted by Begum Yalcinkaya (2015) with the title content analysis of songs in elementary music textbook in line with the values education in Turkey. He found that there was an education song that included the values such as love, respect, self-esteem, solidarity, cooperation, peace, colaboration, morality, cleanliness, kindness, diligence, friendship, responsibility, patriotism, tolerance, loyalty, sharing, sensibility, and honorableness, however, such as compassion, grace, sincerity, prudence, being patient, being fair, hospitality, and humbleness can not be found. Besides he also found that there was no traditional Turkish music song for children and only a few folksongs in the textbook. Additionally, there is also the paper about the Key Components of Musical Discourse Analysis by Evgeniya Aleshinskaya which tried to explain the framework of Critical Discourse Analysis in musical discourse that can be interpreted as social practice: it refers to specific means of representing specific aspects of the social (musical) sphere. The article introduces a general view of contemporary musical discourse, and analyses genres from the point of 'semiosis', 'social agents', 'social relations', 'social context', and 'text'.

Based on the previous research that has been conducted above, In this paper analysed the folksong in Indonesia as it is still seldom to be done by the other researcher. The folksong that was chosen to be analyzed is the folksong from the Pakpak and Nias regency. Both of these regencies almost have a different language and it can be indicated that every word in their folksong has the component of sense relation. There are many folksongs of these regencies, however in this paper, only choose the song that has the same topic to avoid the bias as in this research tries to find out which of the song that has the most component of sense relation. Additionally the creator of these songs is anonymous and has been sung by more than one generation. The song that has been chosen is *Kekelenganku* as the folksong from Pakpak Regency and *Banuagu* from Nias Regency. Both of these songs contain the pride and feeling of their

hometown.

Kreidler (1998) defines sense relations as “the relation of meaning between words, as expressed in synonymy, hyponymy, and antonymy.” Thus, sense relations can be seen from the similarity of meaning as in synonymy, the inclusion of meaning as in hyponymy, and the oppositeness of meaning as in antonymy. Therefore there are some kinds of sense relation, they are: a) synonymy, Richards and Schmidt (2002, p.533) define synonymy as “a word which has the same sense, or nearly the same as another word.” Take a look at these sentences. For example, The street is very *wide/broad*. b) Homonymy and Polysemy, Richards and Schmidt (2002, p.241) define homonymy as “words which are written in the same way and sound alike but which have different meanings.” For example, Our house is on the west *bank* of the river. According to Hurford (2007) the distinction between homonymy and polysemy deals with the closeness or relatedness of the senses of between words. Thus, homonymy deals with different meanings, whereas polysemy deals with related meanings. c) Hyponymy, according to Richards and Schmidt (2002, p.243), hyponymy is “a relationship between two words, in which the meaning of one of the words includes the meaning of the other word.” For Example, *flower* is the general term that includes *orchid* and other types of flowers such as *rose* and *tulip*. The relations among *orchid*, *rose*, and *tulip* are called co-hyponyms; d) Taxonymy, Cruse (2004, p. 150) states that “taxonymy is a sub-type of hyponymy.” In his other book (Cruse, 1995) he states, “A useful diagnostic frame for taxonymy is: *An X is a kind/type of Y*”. Take a look at these pairs:

For example,

X Y

Poodle : dog *A poodle is a type of dog*

e) Antonymy, according to Cruse (2004), antonymy is “exemplified by such pairs as *long: short, fast: slow, easy: difficult, good: bad, hot: cold*; f) Complementaries, Cruse (2004) states, “Complementaries constitute a very basic form of oppositeness and display inherent binarity in perhaps its purest form.”

METHOD

The research method used in this study is descriptive qualitative. According to Creswell (2014) qualitative research describe the natural setting that able to the researcher in developing experience as an unfolding model. The data were Pakpak and Nias traditional songs. The instrument of the research is note-taking, interview, and observation. The lyrics of the song *Kekelenganku* from the Pakpak and *Banuagu* from Nias analyzed and categorize it into its kind of sense relation then calculate whether both of the song that has the percentage of every kind of sense relation.

The data collected by using the documentary technique and analyzed by using interactive models of Miles, Huberman and Saldana (2014). The data were analyzed into several phases, (data collection, data condensation, data display, and data verification/ conclusion)

At the last the Truthworthness was done as had been said by Lincoln and Guba (1985) that Truthworthness is very important in qualitative research. It has purpose to support the argument that the inquiry's findings are worth paying attention to (Lincoln and Guba, 1985). It was done in three steps, they are Creadibility, Transferability and Confirmability. For making the data are credible, the researcher used triangulation technique. Miles and Huberman (1994) said that triangulation is the probability to find the creadibility of the findings and interpretations.

RESULT AND DISCUSSION

A. Sense Relation in the song *Kekelenganku* from Pakpak

1. Synonymy

- a. *Njolmit and sembar*: both of these words have the same meaning. They mean near or we can said as *dekat* in Bahasa. The word *njolmit* often use in duplicate words such as in this song as *njolmit-njolmit* to show something that very near to another. However, the word *sembar* that has the same meaning can not be made twice or duplicate it while we want to use it. In this case, when we want to express something that very near we can use the word *njolmit njolmit* rather that *sembar* in Pakpak language.

- b. *Idi* and *i* : both of these words often use to point a thing that not close or far from the speaker. In bahasa, both of these words are "itu". Besides, it also used to refer a specific thing that has been mention, know, or understood before. However, there were differences in the usage both of them. The word *idi* often use to show something that far and the place in the beginning of the sentence or pargraph. After mention a word, then the word will be replaced by *idi*. However, if the text or sentence want to show or point something again then the word *i* that should be used. Such as in this song, the word *idi* comes before the word *dairi*, then it repalce again by *i* such in the word *kuta i*, which is *i* belong to the *dairi*.
 - c. *Pe* and *bagima*, both of these words have the same meaning as also or in Bahasa as *juga*. However. the usage is different. *Pe* is used to compare two things or a thing with its function or description while *bagima* to connect something to another things. For example, *lae na pe malum* (the water is also fresh) and *kopi bagima sideban* (coffee and also the other).
 - d. *Kuta* and *lebbuh*, both of these words have the same meaning as village or *kampung* in Bahasa. However, *kuta* is used to show the village generally while *lebbuh* is related to show the village that specific to a village as the home town.
 - e. *Misi* and *isi*, both of these words are used to show the place. In bahasa, it means as *tempat*. Both of these words have the same function.
2. Polysemy
 - a. *Isi*, this word that has two meanings. The first is 'there' or in bahasa *disitu*. While, the second is 'place' or *tempat* in Bahasa. We can differentiate them by looking its context. Such as in this song, *tanahna mbellang isi* (the land is wide there) and *silotna isi* (the place there). Its meaning can be determined based on the context.
 3. Hyponymy
 - a. *Gambir* and *kemenyan*, both of these words have the same meaning in

Bahasa. It is the part of spices. *Gambir* means *uncaria*, while *kemenyan* is incense.

- b. *Damar* and *kopi*, these words come from the class of plants however both of these plants have the tree. It is related to this song that there so kinds tree that the result can be taken to funded their life. *Damar* means resin and *kopi* means coffee.

B. Sense Relation in Banuagu song from Nias

1. Synonymy

- a. *Situmbu* and *Siso*, both of these words have the same meaning as place or *tempat* in Bahasa. However, they are different in the usage. *Situmbu* is related to the place where someone was born. While *siso* is related to the place where someone lives or its place of her/his house.
- b. *Tano* and *Banua*, both of these words mean village or *Kampung* in Bahasa. However, *Tano* means the village in generally and *Banua* means the village in specific. The word *Banua* is related to the Village that symbolized a certain village and it is related to Nias.
- c. *Utoro* and *Itere*, both of these words means the way or route. However, the word *Utoro* used by the first person singular and *Itere* used by the third person singular. Besides the meaning of word *itere* more related to the passing something.
- d. *Todo* and *Dodo*, both of these word has the same meaning as heart. However *Todo* is related to someone's personally while *Dodo* is related to other. Therefore, when someone said *Todo*, it means her/his heart and *Dodo* means the heart of other people.
- e. *Aetu* and *Taya*, both of these words means lost or *hilang* in Bahasa. However, the word *Aetu* can be also mean as break. Both of these words are related to the abstract thing such as feeling, proud, etc.

2. Antonymy

Noso >< *Le'e*, the word *noso* means available or *ada* or *tersedia* in Bahasa, while *Le'e* means not available, ot *tidak ada* or *tidak tersedia* in Bahasa. Both of these words are used after noun.

3. Hyponymy

Ina and *ama*, both of these words are related to the class of family. *Ina* means mother or *ibu* in Bahasa while *ama* means father or *ayah* in Bahasa. Both of these words used in this song to show a place where her/his mom and and live as her/his hometown.

4. Polysemy

Ba, this word has two meaning. The first one is "in" that used to show the position of place or preposition. In Bahasa, the meaning is *di*. while the second is "and" that used as the conjunction. In Bahasa, its meaning is *dan*.

Based on above explanation, the sense relation in both of the songs are below:

Table 1.
Pakpak Song (Kekelenganku)

Sense Relation	Pakpak Language	English	Bahasa
Synonymy	<i>Njolmit and sembar</i>	Near	Dekat
	<i>Idi and i</i>	That	Itu
	<i>Pe and bagima</i>	Also	Juga
	<i>Kuta and lebbuh</i>	Village	Kampung
	<i>Misi and isi,</i>	Place	Tempat
Polysemy	<i>Isi,</i>	There and Place	Disitu atau Tempat
Hyponymy	<i>Rempah: Gambir and kemenyan</i>	Uncaria and incense	Rempah : Gambir dan Kemenyan
	<i>Pohon: Damar and kopi</i>	Tree: Resin and coffee	Pohon : Damar dan kopi

Table 2.
Nias song (Banuagu)

Sense Relation	Nias Language	English	Bahasa
Synonymy	<i>Situmbu and Siso</i>	Place	Tempat
	<i>Tano and Banua</i>	Village	Kampung
	<i>Utoro and Itere</i>	Way / route	Jalan
	<i>Aetu and Taya,</i>	Lost	Hilang
	<i>Todo and Dodo</i>	Heart	Hati
Antonymy	Noso >< Le'e	Available >< Unavailble	Tersedia >< Tidak tersedia

Sense Relation	Nias Language	English	Bahasa
Hyponymy	<i>Ina and ama</i>	Family Mother Father	: Keluarga : Ibu dan and Ayah
Polysemy	<i>Ba</i>	In & And	Di & Dan

Based on the above analysis, the percentage of the word can be gotten as below

Table 3.
The Percentage of Both Songs

	Kekelenganku		Banuagu
Synonymy	62.5%	Synonymy	62.5%
Polysemy	12.5%	Antonymy	12.5%
Hyponymy	25%	Hyponymy	12.5%
		Polysemy	12.5%
Total	100%	Total	100%

Based on the above explanation, it can be seen that both of the song have the same percentage of synonymy that is 62.5% or the total is five. Polysemy also has the same total. It is only found one in both of the songs with the percentage is 12.5%. However, hyponymy can be found more in *Kekelenganku* song that is 25%, while in *Banuagu* song is 12.5%. Additionally, it also found that there is antonymy in the *Banuagu* song with the percentage 12.5%, but can not be found in *Kekelenganku* song.

Based on six kinds of sense relation that has been introduced by Kreidler (1998), it is only can be found three kinds in Pakpak song *Kekelenganku*. They are synonymy, polysemy, and hyponymy. While, in Nias song *Banuagu*, it is only found four kinds of sense relation. They are synonymy, antonymy, hyponymy, and polisemy. Therefore, as the synonymy can be found most often come up, it can be concluded that many words in both of these songs have the same sense. Such as the words 'village' and 'place' in both of the songs.

Synonymy as one of the kind of sense relation was often found in many discourses. As it has been said by Martin and Rose (2007) that synonymy used

to express the same meaning with different lexical words. It also found in my previous research, Lubis et al (2019) which discuss the chain relation of the text that taken from ten short surah in the Quran. While the focus of Quran theme was limit into one topic. For example, in Surah Al-Baqarah from verse 40-103, the synonymy also can be found. For further text in the Quran, that analyze in the 10 Surah that analyze before by Lubis and Khairuna (2018), synonyme also use to convey the same information but delivered with the different way. Besides, it has the same function to convey the similar meaning and avoid the misunderstanding in the text. In line with this research that in *Banuagu* song and *Kekelenganku* song, synonyms have the same function to repeat the same information with other lexical words. However, in this song the synonymy also used to beautify the language that used in song, such as in word *tano* and *banua*, while the word *banua* was repeat with the same lexical, it will heard strange because at the first it is started with lexical *banuagu*.

Both of this song has the different type that contains of sense relation, it is antonymy. It is only found in *Banuagu* song with the word *Noso* (available) contrast with *Le'e* (unavailable). These two words use to contrast two things that available and unavailable. Antonymy is not always be found in the text.

Besides, if we compare to the previous research by Hariyanto (2017) that analyze the lyric Firework song by Katty Perry that found that, there are some kinds of figurative language used in the song, such as simile, metaphor, hyperbole, affiliation, symbolic, paradox, and personification. He also found that all of these is stated clearly. The same finding with different language device also can be determined toward this rese arch. As the sense relation also can be found in both of the song. however, it does not state clearly as figurative language in Katty Perry's song. we need to analyzed it deeper as many words can be determined as the antonymy but actually can be made as the hyphonymy.

CONCLUSION

Based on above conclusion, from the six kinds of sense relation that has been introduced by Kreidler (1998), it can be found three kinds in Pakpak song *Kekelenganku*. They are synonymy, polysemy, and hyphonymy. While, in Nias

song Banuagu, there are four kinds of sense relation. They are synonymy, antonymy, hyponymy, and polisemy. Therefore, as the synonymy can be found most often come up, it can be concluded that many words in both of these songs have the same sense. Such as the words 'village' and 'place' in both of the songs. The words were conveyed with same meaning to deliver the same information and beautify the language.

The sense relation also related to the lexical cohesive device that was taken from Halliday and Hasan (1976) who said "not only the words that are in some way or other related to it but also all other words in the preceding passage, but it is the occurrence of the item in the context of related lexical items that provide cohesion and gives to the passage the quality of text" and that grammatical alone cannot "form a text unless this is matched by cohesive patterning of a lexical kind which is the main categories of lexical cohesive devices are synonym, repetition, antonym or opposition and hyponymy. Therefore, in the discourse of text itself was constructed by the some lexical kind which known as sense relation in this paper.

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