

Function of Language in Kapata Oral Tradition Texts in Saparua Island

Prihe Slamatin Letlora¹, Fathu Rahman², Sukmawaty³

^{1,2,3}Hasanuddin University, English Language Studies, Faculty of Cultural Sciences

priheletlora22[at]gmail.com¹, fathu.rahman[at]junhas.ac.id², sukawatymumu[at]yahoo.com³

Abstract: *The aims of this research were (1) to reveal the Kapata oral tradition texts in Saparua island based on the categories, Central Maluku regency and (2) to elaborate the functions of language that occur in the texts of Kapata in Central Maluku regency. The data were taken from four significant texts of Kapata in Saparua island, Central Maluku regency. The texts were obtained from field research through observation and interview. All obtained data had been analyzed with descriptive qualitative analysis. Finally, the result of this research showed that (1) in Saparua island, the Kapata oral tradition texts can be included in category of Regular Kapata and Customary Kapata; and (2) it is obviously seen that Kapata oral tradition texts in Saparua island are containing single function and binary function. In single function, it has poetic function in Kapata Janji Mama dan Bapa. However, there are some texts which carry binary function they are: Kapata Undang Nyora-Nyora Par Manari (Poetic – Conative Function), Kapata Inga Cewe (Poetic-Emotive Function), Kapata Janji Kapitan (Poetic-Conative Function), and Kapata Tutup Sasi Negeri (Referential-Conative Function).*

Keywords: Oral Tradition Text, Kapata, Semiotics, Function of Language.

1. Introduction

Language and culture are two interconnected elements that cannot be separated one from another. Language is a part of culture which is acquired socially and has variety that sometimes connected to different cultures. Many cultures have language collection in the form of tales and folklores that has been passed from generation to generation (Surya, et.al., 2017). Moreover, Nababan (1984:49) states that culture is a system of rules of communication and interaction that allows a society to be occurred and preserved. Thus, it can be said that the major elements of culture are symbols, languages, norms, and values. Moreover, language makes effective social interaction possible and influences how people conceive of concepts and objects.

Saparua is an island in the east of Ambon Island in Maluku province. The main port is in the south at Kota Saparua. The island of Maolana is located near its southwestern side and Nusalaut off its southeastern tip. Saparua is administered as a single eponymous sub regency of Central Maluku regency, and has a population of 32,312 as of the 2010 census. The inhabitants of Saparua speak the Saparua language, as well as Indonesian and Ambonese Malay. Saparua was the location of Indonesian national hero, Pattimura's rebellion against Dutch forces in 1817. Below are villages around Saparua island: Porto, Haria, Tuhaha, Ihamahu, Iha, Nolloth, Itawaka, Siri Sori Serani, Siri Sori Islam, Saparua, Tiouw, Booi, Paperu, Kulur, Mahu, Ouw, Ullath and Pia.

Rahman (2017) on his idea about oral tradition explained that a system of writing contained in many oral traditions has become the main media which developed many centuries ago especially for the purpose of societal and cultural communication. In terms of oral traditions, Saparua has the main oral tradition calls Kapata. It is also known as the oral literature of Maluku, has becoming a tradition, therefore people use to call it as the oral tradition. It contains utterances that presented with rhythm and the sounds of Tifa

and Tahuri as the main instrument. Furthermore, Sahusilawane (1993: 3) stated that Kapata is a folksong of Central Maluku in native language containing a story of events or in purpose of informative. In another side, Kapata can be identified as genre of folklore that mainly found in cultural ritual in some cultural villages such as the king inauguration, Pela and Gandong ceremonies, closing Sasi ceremonies, and so on. Generally, Kapata is only known and mastered by the oldest people who have the important roles in society like the indigenous stakeholders or indigenous elders. The contents of Kapata are history, advises, prayer, the places in mythology of Maluku and any other philosophies of Maluku. In reality, symbols in Kapata text can be expressed through language as a sign that has a poetic function that is loaded with meaning that deserves to be examined as a reference for young generation of Maluku that increasingly eroded by globalization. In conclusion, Kapata is still uncommon as a research object. Previous researchers were interested only in the musical and cultural aspects and also documentation of Kapata. That is the main reason that this research is useful not only because of its novelty but also can reveal another side of Kapata that has never been analyzed before especially in semiotics.

Language is functioned as tool of communication. It means that a tool to deliver thought, idea and feeling. According to Halliday (Monika, 2016: 36) the word 'function' has the same interpretation with usage. Human uses language by talking, writing, listening and reading based on the purposes. The language function is not only about the usage but also the systems of meaning to convey particular messages.

Language must be investigated in all the variety of its functions. The addresser sends a message to the addressee. Jakobson's model of the functions of language distinguishes six elements, or factors of the communication, that are necessary for communication to occur such as 1) Context, 2) Addresser (sender), 3) Addressee (receiver), 4) Contact, 5) Common code, 6) message. To be operative the message

Volume 7 Issue 3, March 2018

www.ijsr.net

Licensed Under Creative Commons Attribution CC BY

requires a context referred to somehow ambiguous seizable by the addressee and either verbal or capable of being verbalized: a Code and finally a contact, a physical channel and psychological connection between the addresser and the addressee, enabling both of them to enter and stay in communication (Jakobson, 1960 :353).

Furthermore, Jakobson describes that each factor is the focal point of a relation, or function that operates between the message and the factor. The functions are: 1) Referential, 2) Emotive, 3) Conative, 4) Phatic, 5) Poetic function and 6) Metalingual function. Jakobson (through Tribus, 2017) describes five functions of language as follow:

1) Emotive Function

The emotive function is concerned with primarily with the addresser, centering on the personal attitude, status, and emotional state of the speaker. In emotive utterances, the addresser seeks to create the impression of a certain emotion either real or feigned. However this function is clearly evidenced in the form of interjections and other utterances that are oriented toward the speaker's state of being.

2) Conative function

A function of language that focuses on and concerns with influencing the behavior of the addressee, and thus, concern with persuasion. It is generally assessed in terms of the effects of the message on the behavior of the addressee. The conative function finds its purest grammatical manifestation in the vocative (noun) and in the imperative (verb), but high context and low contexts cultures, as well as situations of varying degrees of formality or familiarity, also yield conative utterance whose grammatical structure might lead the unsuspecting to misinterpret the message.

3) Phatic function

It deals with the connection between speakers. Its primary purpose is to attract/establish, prolong, check, confirm or discontinue this connection and may be composed or eiter culturally on non-culturally.

4) Metalingual function

Concerned with utterances that deal with language itself (of linguistic nature) or what is sometimes called "code".

5) Referential function

Corresponds to the factor of context and describes a situation, object or mental states. It is also associated with an element whose true value is under questioning especially when the truth value is identical in both the real and assumptive universe.

6) Poetic function

Also known as the Aesthetic function, deals with the language whose primary focus is the beauty of the language itself. The richness of sound and texture, and the balance makes it a work of auditory art or poetic utterance (slogans, advertising, etc). Talking on the theory of phoetic functions can be used to analyze the form and function of language in the context of arts and rituals. The phoetic function projects the equivalence function of the selection direction or the paradigmatic relationship to combination or syntagmatic

relationships. Parallelism is one of example of poetic function, parallelism has an empiric linguistic criterion which is also based on the preparation of the way models used in verbal communication, for example the pragmatic and combinational relationships lie in the contact of selection relationship arising from equivalent, equality and inequality, synonyms and antonyms.

2. Material and Method

2.1. Research Method

This research is a qualitative research that in collecting, analyzing and presenting the data will be done descriptively. In regard with the nature of this current research, the descriptive qualitative design matches the aims of this research, that is, to describe how the function of language is characterized based on the data from Kapata texts.

Data Collection

The data of this research is Kapata oral tradition texts in Saparua island, Central Maluku regency. This island is considered having a dynamic development of Kapata due to its availability and usage until present days. Data collection is conducted through some techniques, such as: 1) figure out the meanings of Kapata; 2) the obtained texts of Kapata will be classified based on its category; 3) the text will be investigated to find the function of language applied inside the text.

Data Analysis

The data of this research were texts of Kapata in Saparua, that has a dynamic custom life and this is indicated that the use of Kapata may arise. The data is analyzed by using the frame of descriptive qualitative approach by implementing some techniques: firstly, the identified data from Kapata is selected and reduced in Tana language and Ambonese Malay. Secondly, the texts will be tabulated based on their meaning. Thirdly, data might be analyzed by using Jakobson's function of language.

3. Findings

3.1 Texts of Kapata Oral Tradition in Saparua island

There were some texts of Kapata found in Saparua island namely: 1) Kapata Kapata janji mama deng bapa (Kapata of promise of father and mother); 2) Kapata undang nyora-nyora par manari (Kapata for inviting the women in village to dance); 3) Kapata inga cewe (Katapa for remembering a lover), 4) Kapata Janji Kapitan (Kapata of Kapitan); and 5) Kapata Tutup Sasi Negeri (Kapata for Closing Sasi) . Here are the circumstances where each Kapata is used:

Kapata janji mama deng bapa (Kapata of promise to father and mother):

ami tine hoka
(we are born)
he e ai tauwe
(not from the wood)

ami tine hoka
(we are born)
he e hatu tauwe
(not from the rock)
ami tine hoka
(we all are born)
he e gandong ama ini
(by one womb of mother and father)

The content of this Kapata tells us about the promise given by mother and father to their children in order to preserve the relationship between brothers and sister in the family. This Kapata is considered as Customary Kapata since it is usually sung in the part of custom ceremony such as the coronation of the king. In that situation, many visitors come outside Saparua then this Kapata will remind them about how the life of family is.

Kapata undang nyora-nyora par manari (Kapata for inviting the women in village to dance):

nyora-nyora e
(ladies)
intan paramata
(who are very beautiful)
ina olo mae
(ladies come to dance)
ami maraila
(don't ignore my invitation)
o huse lehu pela
(we are family)
wase kumbang niukata
(you all are like beautiful beetles)

This Kapata is performed to invite all women who attend the party or custom ceremony to dance. Based on the purpose then this Kapata is considered as Custom Kapata.

1.3. Kapata inga cewe (Kapata for remembering a lover):

malakao sei
(I am moaning how can I see you)
sei amboina e
(you, who are in Ambon)
ami malwa sei pame seminia
(I want to meet my girlfriend)
manuhata tura
(but I cannot)

Kapata inga cewe is Kapata of affection. The purpose of this Kapata is to tell us about the regretness of a man when he cannot meet his lover. It is categorized as Regular Kapata since the purpose is to show the internal feeling of the singer whereas cannot meet his lover.

1.4. Kapata Janji Kapitan (Kapata of Kapitan)

sei tele-tele
(we are gathering here)
ehe lotto mena
(to make a promise)
yana waaria e sa
(one shall not put away others)
kele-kele emu Uhuna sisario
(we must put hand in hand)
o sari luako
(do not put away others)
e sa teheelu

(same position)

1.5. Kapata Tutup Sasi Negeri (Kapata for Closing Sasi)

mese nolo mese kulalo mese hualo
(preserve coconut, preserve banana preserve nut)
mese segala buayang
(preserve all fruits)
wai lotto aman laine
(fruits contain water even from other villages)
mena, mena
(firstly)
lehe lepial
(cutting down sagoo tree)
lepial lekau ehusa kikasalel
(the red sagoo tree that have a new shoots)
lepial leputil maputi masah dan matang
(white sagoo tree that already whiten and mature)
ail mamatail tau bole total kemasala
(raw wood cannot be cut carelessly)
Tureno, nolo ninulal, nolo hurai
(durian, young coconut, old coconut)
nanasul ninulal, total atol
(young pineapple, cut the sagoo leaves to make roof)
tau bole total kemasala
(cannot be cut carelessly)
bole total tinggal limatua tumbak
(can be cut but leave five branches)
anai manggustang, anai langsung, manggustang uritil
(mangosteen, langsung, mangosteen skin)
lautang kora-kora
(a big wood boat)
Haut, lansin, patul
(stone, sand, sea shell)
pasang ikang, tuunu ikang, ridi
(shooting the fish with bow and arrow, bombing the fish, net)
mese saplalo mese samalo
(anyone who are our family)
mese huselo
(or outsider will be punished)
sele ko tita
(here is the command)
akakui atorang adat luar biasa
(all customary law shall be obeyed)

This Kapata is contained prohibition to take or harvest any fruits and plants in some periods or time. Kewang will announce or utter this Kapata in closing ceremony of Sasi. It contains sanction for those who disobey the regulations of Sasi.

3.2. Category of Kapata Oral Tradition Texts in Saparua island

Based on the findings, researcher concludes that all Kapata in Saparua island are including in Regular Kapata and Customary Kapata due to its situational setting which is in family gathering, marriage, and in custom ceremonies. Meanwhile, the category of Kapata that based on its content those texts are including in the category of Kapata of Advice, Kapata of Ceremonial Occasion, Kapata of Promise and Kapata of Affection.

Table 1: Categories of Kapata in Saparua island

Title of <i>Kapata</i>	Category	
	Situational	Content
<i>Kapata janji mama deng bapa</i>	Regular	<i>Kapata</i> of Promise
<i>Kapata undang nyora-nyora</i>	Regular	<i>Kapata</i> of Ceremonial Occasion
<i>Kapata inga cewe</i>	Regular	<i>Kapata</i> of Affection
<i>Kapata Janji Kapitan</i>	Custom	<i>Kapata</i> of Promise
<i>Kapata Tutup Sasi Negeri</i>	Custom	<i>Kapata</i> of Custom

4. Conclusion and Suggestion

After conducting the analyses researcher draws the conclusion as the last part of this research. Firstly, it is obviously seen that Kapata oral tradition texts in Saparua island are containing either single function and binary function. In single function, it has poetic function in Kapata Janji Mama dan Bapa. However, there are some texts which carry binary function they are : Kapata Undang Nyora-Nyora Par Manari (Poetic – Conative Function), Kapata Inga Cewe (Poetic-Emotive Function), Kapata Janji Kapitan (Poetic-Conative Function), and Kapata Tutup Sasi Negeri (Referential-Conative Function).

Then some suggestions to analyze or to investigate further studies or researches are drawn as well that can be used in order to make a new or further research in field linguistics that is investigating the phonology, morphology, and syntactic aspects of oral traditions in Maluku, so that the result can become the greatest contribution to education sectors in Maluku as the one of indicators to prevent those oral traditions from extinction.

5. Acknowledgement

This article has been arranged with the assistance of some significant parties. Thus, the researcher would like to Dr. H. Fathu Rahman, M.Hum as the head of supervisor and Dr. Sukmawaty, M.Hum as the member of supervisor who have given the encouragement, motivation, support and helpful comments.

References

- [1] Surya, Waode, Fathu Rahman, and Mustafa Makka. "Folktale from England to Toraja." *Imperial Journal of Interdisciplinary Research* 3.7 (2017).
- [2] Nababan, P.W.J. (1984). "Sosiolinguistik: Sebuah Pengantar". Jakarta: PT. Gramedia
- [3] Rahman, Fathu. "The Revival of Local Fairy tales for Children Education in Theory and Practice in language Studies< http." (2017).
- [4] Sahusilawane, F. "Cerita-Cerita Tua Berlatar Belakang Sejarah. (2005).
- [5] Monika, Santy. "Function and Meaning of Ritual Speech of Rampanan Kapaq in Toraja : Kajian Semiotika". Hasanuddin University. (2016).
- [6] Jakobson, Roman. "The Closing Statement: Linguistics and Poetics - Style in Language". Edited by Thomas A.Sebeok. The Massachusetts Institute of Technology. (1960).