

CHAPTER I INTRODUCTION

1.1. The Background of the Study

Language achieves its goal through three kinds of metafunctions. Metafunctions is general functions of language in social contexts: to enact relationships, to represent the experience, and to organize discourse as meaningful text. The systemic functional linguistic studies recognize three kinds of metafunctions: ideational, textual and interpersonal metafunctions.

Halliday and Matthiessen (2014: 30) state that sometimes language is used to enact our personal and social relationship with the other people around us, this function of language is called interpersonal metafunction. It means interpersonal metafunctions shows us the speakers attitudes toward their relationship in personal and social interactions with the listener.

In interpersonal metafunction the clause of the grammar is not only a figure, representing some process – some doing or happening, saying or sensing, being or having – together with its various participants and circumstances; it is also a proposition, or a proposal, whereby we inform or question, give an order or make an offer, and express our praise of and attitude towards whoever we are addressing and what we are talking about. In systemic functional grammar, interpersonal function refers to the function in which we use language to interact with other people, to establish and maintain relationships with them, to influence their behavior, to express our own viewpoint on things in the world, and to elicit or change other people's opinions.

This study limits the discussions on analyzing speech function. Saragih (2013: 17) states that speech function refers to a function performed by speaker in a verbal interaction or conversation which specifies his or her role and the content or commodity transacted. It means, speech function describes the role of the addresser and addressee in the conversation based on the commodity or information that being exchanged.

Modern studies in Systemic Functional Linguistic have been applied to text and discourse in recent times. Researchs in exploring speech function have been conducted to find out how text or discourse construct reality in social, cultural, political, economic and science. Nur (2015), Koussouhon and Dossomou (2015), Arifuddin and Sofwan (2015), Zaenul, Yang (2017), Chueasuai (2017), Yang (2017), Stoian (2016) conducted research on interpersonal metafunction that concerned on analyzing four basic interpersonal roles when people use language, which are Giving Information, Demanding Information, Giving Goods-&-Services and Demanding Goods-&-Services.

Nyoman and Suarnajaya (2014), Yuliana and Imperiani (2017) Koussouhon & Dossoumou (2015), Firmansyah (2015), Kondowe (2014), Wang (2014), Falaky (2015), Kouttchade (2016) conducted research on interpersonal metafunction that focus on realization of Mood in speech function The mood structure of the clause has to do with the organization of the functional constituents of that clause. Each mood type correspondence to each function (speech function).

The research conducted by Koussouhon & Dossoumou (2015) seem similar to this research because Koussouhon & Dossoumou's research show a research in analyzing interpersonal metafunction especially in speech functions and its realization in Mood. Similarly with Koussouhon & Dossoumou's research, this study also will focusing on analyzing speech function and the realization of speech functions in Mood.

Analyzing speech functions in *Onang- onang* was the conceptual backbone of this research. *Onang- onang* is oral literature that exist in North Padang Lawas regency . *Onang-onang* is a cultural song that is usually sung by a singer which is called "*paronang-onang*". *Onang-onang* is usually sung to accompany a traditional dance named *tor- tor*. *Onang- onang* is divided into two kinds, firstly *Onang- onang* is in the context of happiness (*siriaon*) and the second *Onang- onang* is in the context of mourning (*siluluton*). The lyric of *Onang- onang* usually consist of advice, praise and prayer of the singer about the ceremony that being held. In the wedding ceremony the lyric of *Onang- onang* is sung spontaneously by *Paronang- onang* without written the lyrics. After getting the physical and mental description of groom (*bayo pangoli*) and the bride (*boru nadioli*), the song is created based on their life and social status.

Nowdays, besides in a wedding ceremony, *Onang- onang* is sung in national ceremony, escorting the national guest, and on the opening of national events. The lyrics of *Onang- onang* tells listener about the memory of the *Tor - tor* dancer, the singer tells the life story of the groom and bride,

since their babyhood until they got married. In North Padang Lawas wedding, a ceremony is held by control of three important pillars that known as “*Dalihan Natolu*”. “*Dalihan Natolu*” is a cultural community in North Padang Lawas society which consist of *Suhut* and their *Kahanggi*, *Mora* and *Anak Boru*. Every ceremony in North Padang Lawas can not be separated from the influence of the *Suhut* and their *Kahanggi*, *Mora* and *Anak Boru*, includes in wedding ceremony and also funerals.

The *Onang– onang* also influenced by “*Dalihan natolu*”, it can be seen from the kinds of *Onang– onang* songs itself. There are some kinds of *Onang– onang* songs, for instance: *Onang– onang Suhut* (parents of the groom), *Onang– onang Mora* (parents of the bride), *Onang– onang Anak Boru* (the sisters and brother in law of *Suhut*), *Onang– onang Raja Panusunan Bulung* (the elders in the cultural community), *Onang– onang Naposo Nauli Bulung* (teenagers), and also *Onang– onang Bayo pangoli* and *Boru na dioli* (groom and bride). The difference of the kinds of *Onang– onang* can be seen in the lyrics and the groups of *Tor- tor* dancer, because *Onang– onang Suhut* is sung only for *Suhut* when they are dancing *Tor- tor*, and *Onang– onang Mora* is sung only for *Mora* when they are dancing *Tor- tor*.

The lyrics of *Onang– onang* describes about the relationship of one person with others. *Onang– onang Suhut* describes the relationships among the *Suhut* as the group of *Tor-tor* dancer, their names, their social status, their family lines, their loves and their hopes to the groom and bride and the family that held the ceremony.

In Systemic Functional Tradition, Halliday (1994: 67) describes language is used to establish a relationship between the speaker and the listener, in the act of speaking the speaker adopts for himself a particular speech role in the exchange. The basic speech role are giving or demanding. The commodity involved on the act of giving and demanding divides into information and good or services. When the roles and the commodities involved in the interactions four speech functions are derived, statement, question, offer and command.

In the semantic aspect the four speech functions find their realization in Mood. Halliday and Matthiesen (2014: 97) say Mood is the major interpersonal system of the clause; it provides interactants involved in dialogue with the resources for giving or demanding a commodity, either information or goods-&-services – in other words, with the resources for enacting speech functions (speech acts) through the grammar of the clause: statements (giving information), questions (demanding information), offers (giving goods-&-services), and commands (demanding goods-&-services).

The Mood elements consist of two parts, the subject and the finite, if there is a remainder is called the residu. The subject is realised by a nominal group and finite elements is one of the small number of verbal operators expressing tense, modality and polarity. The example of English clause analysis can be seen as follows:

The driver must have been very uncomfortable

Subject	Finite	Predicator	Complement
Mood		Residue	

Gerot and Wignell (1994:38) said that Mood in English is realised by the position in the clause of the Subject and Finite (unmarked or congruent representation). The clause above is a statement which is realized in declarative Mood. Declarative Mood is indicated by Subject followed by finite. This theory seem not suitable for North Padang Lawas language clause. North Padang Lawas language clause mostly start with verb (predicator) followed by subject and then complement. Based on the theory of Systemic functional linguistic the clause that start from verb (predicator) and then subject and finite create marked Mood and incongruent clause. The difference of Mood analysis in English clause and North Padang Lawas language clause can be seen in the following example:

Madilehen Guru buku i
 Given teacher book the (The book has given by teacher)

Predicator	Subject	Compl.	Finite
Residu	Mood		

The structure of North Padang Lawas language clause creates marked Mood that create incongruent clause, which start from Residu and Mood, this Mood structure also occur in *Onang– onang* lyrics. Some examples of marked Mood in *Onang– onang* lyrics are presented as follows:

The lyrics of *Onang– onang*

Majongjongi ale da namora da pule i

Standing has bride the (The bride has been standing)

Predicator	Finite	Subject	Finite
Residu	Mood		

Najong jongile sian kala ngului
 Standing from throne (has been standing from the throne)

Predicator	Finite	Circ. Adjunct
Residu		

Madung jongjongan di galanggon
 Has standing in arena (has been standing in the arena)

Finite	Predicator	Circ. Adjunct
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The analysis of Mood above shows the difference between the English and North Padang Lawas clause structure. In English, Mood elements consist of Subject followed by Finite and then Residu, but in North Padang Lawas language clause, it can not be applied. North Padang Lawas language clause mostly start from verb (predicator) followed by subject and then complement. The lyrics of *Onang-onang* above are declarative form, but Gerot and Wignell (1994:38) said that kinds of Mood that realised by the features Finite + Subject belongs to interrogative Mood. Based on the sentences above, it shows that Halliday theory of SFL especially in speech function is not suitable for North Padang Lawas language. In order to get more information and data about that, the writer would like to conduct further research about the same topic.

1.2. The Problems of the Study

The problem of the study must be clearly stated, so that the objectivities of the study and method that used can be well determined. Based on the previous background, the problems of this research are formulated as follows:

1. What kinds of speech functions were used in *Onang-onang* ?
2. How were the speech functions realized in Mood in *Onang-onang* ?

3. Why were the speech functions realized in the way they are?

1.3.The Objectives of the Study

Based on the problems mentioned above, the objectives of this study are:

1. To investigate the kinds of speech functions used in *Onang– onang*.
2. To describe how speech functions are realized in the *Onang– onang*.
3. To elaborate why the speech function are realized in the way they are.

1.4.The Scope of the Study

This study applied the concept of speech function in Systemic Functional Linguistic (SFL) as proposed by Halliday. The researcher focuses on analyzing speech function and its realization in Mood on *Onang– onang* in North Padang Lawas wedding ceremony. *Onang– onang* that will be analyzed on this research are *Onang– onang Suhut*, *Onang– onang Mora*, and *Onang– onang Anak Boru*, *Onang– onang Raja Panusunan Bulung*, *Onang– onang Naposo Nauli Bulung* and *Onang– onang Bayo Pangoli* and *Boru nadioli*. The lyric of *Onang– onang* was analyzed based on the speech function aspects related to the advice, praise and prayer.

1.5.The Significance of the Study

A study which is designed to cover some intended result should have the significances. The findings of this study deals with two main significances, theoretical and practical significances. Theoretically, the findings of this research is to find the new theories of discourse analysis, particularly on speech functions in *Onang-onang*.

Practically, the finding of this research will be useful for the students of linguistics that studies discourse analysis to increase their understanding about speech function and its realization in *Onang– onang*. This research also contribute to the North Padang Lawas cultural community to find out the basic grammatical structure of *Onang– onang* and also to introduce *Onang– onang* in the international world. Through conducting the research in speech function in *Onang– onang* from North Padang Lawas cultural community, the knowledge about the difference elements and structure of language in English and North Padang Lawas language is known. This research also useful to maintain the local ethnic culture in Indonesia.