

# HYMES' S.P.E.A.K.I.N.G ANALYSIS ON THE EXPRESSIONS USED IN KABASARAN DANCE

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**Abstract** : This study was conducted for the following purposes, firstly, identifying the elements of S.P.E.A.K.I.N.G analysis that is found in Kabasaran Dance, secondly, identifying verbal and non-verbal expressions used in Kabasaran Dance and the last is explaining the meaning of those expressions. And it was delimited to Kabasaran dance which used Tombulu language. In conducting this research, descriptive method was used, since the matter of fact that the data are collected in the form of words. This research is classified as a qualitative research, since the data were collected in the form of words, sentences, and expressions, not numbers. The subject of this research is Kabasaran Dance. Specifically, about the expressions that is used by dancers of Kabasaran Dance. The informant was taken from Wailan Village, and the status of the informat is leader of Sanggar Seni Mahsambureyrey Organization. Based on the research conducted in the expressions used in Kabasaran Dance, the data could be concluded that the expressions used in Kabasaran Dance consists of twenty four words, which is each word has a different meaning and it is mostly refers to the commands given by leader of Kabasaran dance. Through this data presented above, it can be improve the reader's knowledge about Kabasaran Dance. It was suggested that language learners especially the students, should understand the object and the data source to analyze communication utterance using S.P.E.A.K.I.N.G analysis by Dell Hymes.

**Keywords** : *Dell Hymes, Kabasaran Dance, Expression*

## INTRODUCTION

Common people usually describe language as a tool of communication, and this definition appeared to be a common knowledge to most people. According to Hornby (2010:834) "language is the system of communication in speech and writing that is used by people of a particular country or area". According to Maru, M and Sudarsono, L (2016:1) "language is fundamental to all social processes, and human do need language to communicate to each other". As a tool of communications, language is an essential part in human life. It is used to share experiences and express feelings and ideas as Liando, N & Lumettu, R (2017) stated.

People have their own background in culture and society. They both can be seen by knowing the way of group of speakers communicate with others, as Milhalicek and Wilson (2011:2) stated that "language touches every part of our lives: it gives words to our thoughts, voice to our ideas, and expression to our feelings". And Edward-Sapir (1921:21) also said, "language is a purely human and non-instinctive method of communicating ideas, emotions and desires by means of voluntarily produced symbols". Based on these definitions it could be concluded that language is the way of how an individual expressed or communicated his ideas and feelings to other people, society or to

another person. But language is not entirely expressed only by words, we can also communicate by other medium such as gesture and signs, as Brown (1994:4) stated that “language is a systematic means by communicating ideas or feelings by the use of conventionalized sign, sounds, gestures or marks having understood meaning”.

Language becomes more flexible means of communication as it shared by all people in a given culture.. Culture is the clarification of the meanings and values implicit and explicit in a particular way of life, a particular culture. According to Taylor (1958:1), “culture is the complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man a member of society”. Anthropologist Clifford Geertz (1973:89) also defined “culture as an historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes”. Culture also deals with language which influences human’s mind.

Indonesia has a wide area, which consists of five big islands and hundreds of small islands. Every single area in Indonesia has its own ethnic, religion, and culture. It makes Indonesia have many traditional languages as the identity of the area itself. Language always develops from era to era as long as the society still uses it to communicate with each other. Unfortunately, there is some language that has been extinct because the owners of the language cannot keep their language to be existent. For example, Sansekerta which just becomes a history for Indonesia, because that language is not used anymore.

Learning language has a strong relation with society. The society has an important

position to develop and keep some language. The ways of communicating through speaking can be seen from the accent and speech, which indicate where the speaker comes from. That is why language and society are two things which cannot be separated. Society is a group of people who have similar feeling, thought, and rules to realize their purposes. While language is one of the components of society speak.

The study about language in relation with users is called sociolinguistics. Sociolinguistics is a part of linguistics that study about the relationship between language and society. According to Maru, Mister Gidion; Ratu, Donal Matheos; Dukut, Ekawati Marhaenny (2018): “Essay writing undergoes linguistic and thinking process. Within this context, the mastery of language expressions deter-mines the share thinking,...”. A term sociolinguistics is a derivational word. Two words that form it are sociology and linguistics. Sociology refers to a science of society; and linguistics refers to a science of language. A study of language from the perspective of society may be thought as linguistics plus sociology. As we know, in a society speaks, there are many variants of language. Fishman (1972:4) said that “sociolinguistic is the study of the characteristics of languages varieties, the characteristics of their function, and the characteristics of their speakers as these three constantly interact, change and change one another within a speech community”. Wardhaugh (1986:13) also said that “sociolinguistics is concerned with investigating the relationships between language and society the goal being a better understanding of the structure of language and of how languages function in communication”.

In this relevance with this tendency, Dell Hymess proposed a sort of ethnography of communication that studied language and culture. Dell Hymes (1972:59) states the speech are in the sixteen components, being grouped together under the letters of the word S.P.E.A.K.I.N.G. S.P.E.A.K.I.N.G here stands for (S)etting, (P)articipants, (E)nds, (A)ct sequence, (K)ey, (I)nternalities, (N)orms, and (G)enres”. The further explanations explained on chapter two. The sources of the data come from the *Kabasaran* Dance, specifically the expressions and the meaning of those expressions.

*Kabasaran* Dance is a traditional dance of war dance originating from the Minahasa community of North Sulawesi Province. This dance will usually be played by male dancers who dance in war clothes as well as weapons such as swords, spears, and shields. *Kabasaran* dance is a traditional dance that is quite popular among *Minahasa* people and is also often displayed at events such as ceremonies, ceremonies and also various other events.

So, based on the reasons above, it is interesting to conduct a study about sociolinguistics, specifically to identify and explain the elements of Dell Hymes S.P.E.A.K.I.N.G analysis that is found in *Kabasaran* Dance. This research also has potential to stretch our knowledge and our interest regarding sociolinguistics or in this matter more specifically about Dell Hymes S.P.E.A.K.I.N.G analysis.

## RESEARCH METHOD

In this chapter discussed the method of the research which is applied in this study. This chapter includes the research design, subject of the research, technique of data collecting, and data analysis. Those points were discussed in the following sub chapters. In conducting this research, descriptive method was used, since the

matter of fact that the data are collected in the form of words. This research is classified as a qualitative research, since the data were collected in the form of words, sentences, and expressions, not numbers. According to Bogdan and Biklen (1992:30) that qualitative research is descriptive, they both asserted that, “qualitative research is descriptive. The data collected are in the form of words or picture rather than numbers. The written result of the research contains quotation from the data to illustrate and substantiate the presentation”.

From the quotation above, it can be concluded that qualitative research deals with descriptive, that only in words or picture forms the data are presented, not in number forms. The data to be collected will be in the form of words rather than numbers. The subject of this research is *Kabasaran* Dance. Specifically, about the expressions that is used by dancers of *Kabasaran* Dance. The informant was taken from Wailan Village, and the status of the informat is leader of Sanggar Seni Mahsambureyrey Organization.

The informants of this study are chosen according to Nida (1959:12):

1. Native speaker of the language.
2. Adults who still actively speak the language.
3. Good speaking ability.
4. Having good social relationship.

The data are collected through interviewing, and note taking. In collecting the data, the writer made an appointment with the informant and also visiting his place that located in Wailan village, Tomohon city. The interviewing process begun by list the words of the expressions used in *Kabasaran* Dance. And start explaining the meaning of the expressions, and also noticed when, where, whom, and how dancers will perform it according to S.P.E.A.K.I.N.G analysis by Dell Hymes,

while note taking is done during the interviewing.

The data were analyzed according to S.P.E.A.K.I.N.G analysis by Dell Hymes (1974).

#### Setting and Scene (S)

Setting refers to the time and place, the concrete physical circumstances in which speech takes place. Scene refers to the abstract psychological setting, or the cultural definition of the occasion.

#### Participants (P)

Participants include various combinations of speaker-listener, sender-receiver and etc.

#### Ends (E)

Ends refer to the conventionally recognized and expected outcomes of an exchange as well as to the personal goals that participants seek to accomplish on particular occasions.

#### Act Sequences (A)

Act sequence refers to the form and order of the event.

#### Keys (K)

Key refers to the tone, manner, or spirit in which a particular message is conveyed: such as; light-hearted, serious, precise, pedantic, mocking, sarcastic, and etc. The key may also be marked nonverbally by certain kinds of behavior, gesture, posture, or even deportment.

#### Instrumentalities (I)

Instrumentalities refer to the forms and styles of speech.

#### Norms (N)

Norms refers to the specifics behaviors and properties that attach to speaking and also to how these may be viewed by someone who does not share them.

#### Genre (G)

Genre refers to clearly demarcates types of utterance.

## FINDINGS AND DISCUSSION

This chapter presented the data analysis in order to answer the research question as stated in Chapter I. Which is used Dell Hymes Ethnography of Communication named S.P.E.A.K.I.N.G analysis based on *Kabasaran* Dance. And this chapter started from the expressions used in *Kabasaran* Dance.

### The expressions used in *Kabasaran* Dance

The collected data were in *Tombulu* language that is used in *Kabasaran* Dance in *Minahasa*. The data were mostly in the form of words, phrases, and sentences. The following are the expressions used in *Kabasaran* Dance.

- *I Yayat U Santi = Angkat pedang dan berperang = Lift your sword and ready to fight.*
- *Sumosoi = Mundur dan menjaga jarak = Step back and keep the distance.*
- *Malongkawitan = Menyilang satu sama lain = Crossing each other.*
- *Masaruan = Saling berhadapan = Face one another.*
- *Sumigi' = Beri hormat = Give an honor.*
- *Moka' = Tepuk tangan satu kali = Clapping hand once.*
- *Rumamba' = Salah satu kaki menginjak tanah = Stomp one foot.*
- *Wangun ankelung = Memulai tarian = Ready to start the dance.*
- *Santi = Sembilan langkah pedang = Nine steps swords.*
- *Wingkow = Sembilan langkah tombak = Nine steps spear.*
- *Kuda-kuda = Gerakan untuk membela diri = A movement technique in self-defense.*
- *Reta' ankelung = Lepaskan perisai secara bersilangan = Releasing the shield crossed.*

- *Makateren* = *Berdiri tegak* = Stand up straight.
- *Lalaya'an* = *Menari tanpa perisai* = Dancing without shield.
- *Mento'* = *Berhenti menari* = Stop dancing.
- *Rumungku'* = *Membungkuk* = Bow.
- *Kumawalu* = *Menari sambil memainkan perisai* = Dancing by playing the shield.
- *Timboyan ngkelung* = *Pegang perisai* = Hold the shield.
- *To'oren ngkelung* = *Angkat perisai* = Lift the shield.
- *Kita kumoyako* = *Merapatkan diri untuk menghancurkan musuh* = Getting closer to destroy the enemy.
- *Kita mengaleyo* = *Mari kita berdoa* = Let us pray.
- *Kita kumeango meleilek* = *Mari kita pergi dan jaga diri* = Let us go and take care yourself.
- *Kawasalan* = *Anggota Penari* = Dancers
- *Pa wasalen* = *Tambur* = Drums
- *Tona'as* = *Pemimpin Tarian* = Leader

### **S.P.E.A.K.I.N.G Analysis by Dell Hymes**

#### **Setting and Scene (S)**

##### **Setting of Place**

Tourism Object, such as:

- *Benteng Moraya* (located in *Roong village, Tondano Barat subdistrict, Minahasa regency, North Sulawesi*).
- *Watu Pinawetengan* (located in *Pinabetengan village, Tompasso subdistrict, Minahasa regency, North Sulawesi*).

##### **Setting of Time**

- January 3<sup>rd</sup> (cultural yearly event of *Benteng Moraya*)
- July 7<sup>th</sup> (cultural yearly event of *Watu Pinawetengan*)

- 08.00 am until done.

#### **Scene**

- *Benteng Moraya* became the center of traditional ceremonies or cultural events and festivals in *Minahasa*. One of the examples is *Hari Kebangkitan Masyarakat Adat Nusantara (AMAN)* which is held once for a year as a cultural yearly event by performing the cultural parade from each provincial representative by wearing their own traditional dress. And the cultural parade starts from *God Bless Minahasa Park* and finish to *Benteng Moraya*. And *Kabasaran Dance* become an opening dance for the cultural parade to entertain the guests, and accompanied them till finish to *Benteng Moraya*.
- *Watu Pinawetengan* well known as a stone of Distribution Point. *Watu Pinawetengan* is an interesting megalithic stone because it's unique form and scripts. Once for a year, there is a cultural yearly event which is held in order to respecting the ancestors of *Minahasan*, by doing several rituals around the stone. And *Kabasaran Dance* become an opening dance to starts the ritual.

#### **Participants (P)**

##### **Dancers as speaker**

- *Tona'as*
- *Kawasalan*
- *Pa Wasalen*

##### **Audience as hearer**

- Government
- Local community (*Minahasan people*)
- Guests (Tourist)

#### **Ends**

To entertain audience.

- The dancers perform the dance beautifully to amaze the guest.

To give commands

- The *Tonaas* gives his commands to the dancers while dancing, for example:  
*Sumosoi, I Yayat U Santi, Malongkawitan, etc.*

To persuade and advice

- The *Tonaas* invites the dancers to pray and to take care themselves, for example:
- *Kita mengaleyo, Kita kumeango meleilek, etc.*

To express feelings (such as anger, affect)

- The dancers perform the dance with fierce face, screaming, anger, etc.

To give honor

- The dancers are instructed to give honor to guests, for example:
- *Sumigi.*

### Act Sequence

The *Kabasaran* Dance consists of three stages such as opening, middle and closing stage.

#### Opening stage

The opening stage of *Kabasaran* Dance can be seen from the first interactions when the leader started giving commands and encourages to all dancers. It can be seen from the following utterances.

(All dancers are ready in the place where they are going to perform)

- The leader : *Sumosoi* (*Tonaas* is giving command to all dancers to step back and keep the distance one another).
- All dancers : *I Yayat U Santi* (while dancing and playing the shield, it aims at encouraging one another).
- The leader : *Malongkawitan* (*Tonaas* is giving command to all dancers, they were must be crossing one each other).
- The leader : *Masaruan* (*Tonaas* is giving command to all dancers to face one another).
- The leader : *Sumigi* (*Tonaas* is giving command to all dancers in order to give an honor to audience).

- The leader : *Moka* (*Tonaas* is giving command to all dancers to clap their hands once).
- The leader : *Wangun ankelung* (*Tonaas* is giving command to all dancers to be ready to start the dance).

The opening stage of *Kabasaran* Dance refers to the preparation to begin the dance, in this case the leader will give commands to set up the position of each dancer and give an honor to audience. The situations become tense and serious.

#### Middle Stage

The middle stage of *Kabasaran* Dance can be seen from the situation when the dances begin. It can be seen from the following explanation of the performance. When the dance begins, the leader will search and point a couple of the dancers in order to fight. And after that, the leader will give a sign using a shield and sword to dancers who has been chosen to start fighting. When the situation of fighting become heated and serious, the leader will stop the fight and separate the dancers who fought, and give commands to return back to previous position.

#### Closing Stage

The closing stage of *Kabasaran* Dance can be seen after fighting situation, when the leader is giving commands to close the dance. And the situation changes from serious situation become peaceful situation. It can be seen from the following interaction.

- The leader : *Reta' ankelung* (*Tonaas* is giving command to all dancers to release the shield).
- The leader : *Makateren* (*Tonaas* is giving command to all dancers to stand up straight).
- The leader : *Lalaya'an* (*Tonaas* is giving command to all dancers to dance without shield).

- The leader : **Mento** (*Tonaas* is giving command to all dancers to stop dance and do any kind of their activities.)

This is the end of the dance. And after that all dancers leave the place where they perform.

### Keys

Loud voice with high pitch during the dance:

- *I Yayat U Santi*
- *Sumosoi*
- *Malongkawitan*
- *Masaruan*
- *Wangun ankelung*
- *Reta' ankelung*
- *Lalaya'an*
- *Kumawalu*
- *Kita kumoyako*

Flat voice with low pitch during the dance:

- *Sumigi'*
- *Moka'*
- *Rumamba'*
- *Makateren*
- *Mento'*
- *Rumungku'*
- *Timboyan ngkelung*
- *To'oren ngkelung*
- *Kita mengaleyo*
- *Kita kumeango meleilek*

### Instruments

The instruments of the *Kabasaran* Dance consist of two parts, such as;

- Verbal communication refers to the interactions among dancers, such as; giving commands and expressing feelings, that can be seen from the following example :

The leader : **“Sumosoi”** (*Tonaas* is giving command to all dancers to step back and keep the distance one another).

The dancers : Step back and keep the distance one another.

The leader : **“Malongkawitan”** (*Tonaas* is giving command to all dancers, to cross one another).

The dancers : Cross one another.

The leader : **“Masaruan”** (The dancers are commanded by *Tonaas* to face one another).

The dancers : Face one another.

The leader : **“Sumigi”** (*Tonaas* is giving command to all dancers to give honor to guests).

The dancers : Give honor.

The leader : **“Moka”** (The dancers are instructed to clap their hands once).

The dancers : Clap their hands.

The leader : **“Wangun ankelung”** (*Tonaas* is giving command to all dancers to be ready to start the dance).

The dancers : Get ready to dance.

- Non-verbal communication refers to the reaction made by the dancers based on the instructions given by the leader, for example: lifting the shield, giving an honor, dancing, etc.

### Norms

- The character of the dancers should be harsh and firm.
- The behavior of the dancers should be scary, rude, and fierce.
- The relationship among the leader and dancers must be understanding and adapt one another, because it can affect the interactions that occurred in dance. The dancers must be cooperates one another in order to create an incredible dance.

- The dancers should follow the instructions or commands given by *Tona'as* as the leader of the dance.

### Genre

The genre of *Kabasaran* Dance is interactions between the dancers; it is a spoken text or dialogue. Based on the research conducted in the expressions used in *Kabasaran* Dance, the data can be concluded that the expressions used in *Kabasaran* Dance consists of twenty four expressions, which is each word has a different meaning and it is mostly refers to the commands given by leader of *Kabasaran* dance. Moreover, the data that presented above not just discuss about the expressions and the meaning of those expressions used in *Kabasaran* Dance but it also noticed when, where, whom, and how dancers will perform it according to S.P.E.A.K.I.N.G analysis by Dell Hymes. In order to explain more detail about *Kabasaran* Dance. Based on the this analysis by Dell Hymes, the elements and the inference in the use of the elements of S.P.E.A.K.I.N.G analysis in the expressions used in *Kabasaran* Dance was analyzed.

### CONCLUSION

Based on the result of the analysis the writer draws some conclusions, as follows. Setting and scene in *Kabasaran* Dance are government institution, tourism object, and etc. Scene refers to the cultural definition of the occasion, such as; welcoming V.I.P guest, cultural event and etc. Participants in *Kabasaran* Dance are the dancers as the speaker and the audience as the hearer. End of *Kabasaran* Dance done by the dancers to entertain the audience, and to give commands and advices, and etc. Act sequence of the analysis in *Kabasaran* Dance consists of three stages, such as; opening stage, middle stage, and closing stage. Key of that analysis in *Kabasaran* Dance mostly used loud voice and flat

voice (for several utterances) with high and low pitch during the intercatons. Instrument of research in *Kabasaran* Dance is consists of two parts, such as; verbal communication and non-verbal communication. Norm of analysis in *Kabasaran* Dance is refers to what is socially acceptable at the event, such as; the character, the behavior of dancers, and etc. Genre of analysis in *Kabasaran* Dance is the interactions between dancers and leader of the dance; it is a spoken text or dialogue. Through this data presented above, it can be improve the reader's knowledge about *Kabasaran* Dance.

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