



Stylistic Features of Tangis Dilo in the Southeast Aceh Wedding Ceremony

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ABSTRACT

This study deals with figurative language analysis on Tangis Dilo Suku Alas Wedding Ceremony: A Semantics Analysis. It aimed to uncover the figurative language types in Tangis Dilo wedding ceremonies. The data were taken from Tangis Dilo lyrics performed by the participants during the wedding ceremony. The descriptive qualitative method was applied to analyze the data. The finding reveals that there were 62 figurative languages on Tangis Dilo. The result includes personification 19, simile 14, metaphor 6, hyperbole 11, litotes 5, metonymy 3, and Irony 4. The figurative language most dominantly used on Tangis Dilo was personification 19.

Keyword: Semantics Analysis, Figurative Language, Tangis Dilo, Suku Alas Wedding Ceremony

Introduction

The definition of stylistics as a discipline of applied linguistics primarily involved evaluating the styles of textual context (Crystal, 1985). Stylistic is also called the approach to textual interpretation in which pre-eminence of place is signified by language. Stylistics can be used to analyze a literary text, such as a novel, poem, or prose, as well as non-literary text, such as newspaper, magazine, advertisement, and spoken discourse, such as conversation through some linguistic features (Wales, 2014; Burkhanov, 1996; Mehrotra, 1983). This study intends to analyze the figurative language, the context of the data, and the manner of expression. According to Corbett (2004), figurative is the use of the word in a transferred sense. In other words, it departs from the ordinary literal meaning of a word and gives the word another meaning. Additionally, figurative terminology is a language used by the speaker to convey a message imaginatively and figuratively, which aims to make the listener get a particular effect from the language used. Expressing thoughts or feelings in spoken or written form using figurative words can show the author's soul and personality and produce a clear understanding of interest to the reader. Pradopo, in Endraswara (2003), states that the figure of speech determines the value of art literary style. The reach of the figure of language is very broad, not only words but also covers issues a series of words that include phrases, clauses, sentences, and discourse as a whole, including the proficiency author in choosing expressions that determine the success of beauty, and the plausibility of literary work which is the result of the expression self.

The Alas language is used by the Alas people, precisely in the *Kutacane* area, Southeast Aceh; they have planted the language since their ancestors. The *Alas* language has three dialects, namely the upstream dialect, which is used in the districts of *Badar*, *Darul Hasanah*, and *Ketambe*, which is named the *Khang Julu* area. The downstream dialect in the districts of *Lawe Alas*, *Tanoh Alas*, *Baburrahmah*, *Semadam*, and *Bukit Tusam*, which is named after the *Khang Jahi* area, and the Middle dialect used by the people of *Babel*, *Babussalam*, *Lawe Sumur*, *Lawe Sigala*, *Babul Makmur*. The differences between these three dialects are few. When viewed from the intonation, the primary language (*Khang Julu*) is smoother and seems softer, slightly softer in the middle, and harder or harder in the ginger *Khang*. An example of the different dialects of *Khang* ginger and *Khang Julu* is calling it "thief," *Khang Julu* calling it "*cebuet*," and *Khang Jehe* calling it "*penangko*". Both have the same meaning, but the word *cebuet* seems to have a more subtle expression. Tangis Dilo is one of the cultural customs of the pedestal tribes in Southeast of Aceh. The procession of the implementation of the tangis Dilo in the traditional matrimonial tribal marriage is carried out by the female bride to her mother before the wedding ceremony by prostrating on her mother's lap while crying and saying (poetry) in meaningful words to her mother. Subsequently, the *Tangis Dilo* contains a figurative language expression in the semantics field; through this study, the authors are interested in discussing "Stylistic Features of Tangis Dilo in the

Southeast Aceh Wedding Ceremony." The scope of this thesis focuses on figurative language in the Tangis Dilo Suku Alas Wedding ceremony by semantic analysis. This research describes marriage in the Alas tribe related to Dilo's crying in a language that uses figurative language and the meaning of that language. Finally, the researcher will discuss the previous language experts to complete this research in this scope. Based on the background, this study intends to answer: a) what types of figurative language of semantics are used by speakers in Tangis Dilo wedding ceremonies?; b) how is the figurative language of semantics used by speakers in Tangis Dilo wedding ceremonies?; c) why the figurative language of semantics appears in Tangis Dilo wedding ceremony?

Figurative Language

Any speaker or writer can make a figure of speech for novelty or emphasis, departing from the usual denotation of words (Padillah et al., 2016). Arithmetic and symbols are images used in a certain way to explore the less known through the known. Wren and Martin (2000) stated that a figure of speech deviates from the usual form of expression or series of ideas to produce a significant effect. This description explains that the figure of speech relates to connotative meaning. Speech figures are words used to breed effects hourly, where they have no original or documentary meaning. *Figurative language* is a way to express a story or heart's content in spoken or written form using expanded words to show the author's soul and personality and produce a clear understanding of the interest in the album (Dancygier & Sweetser, 2014; Gibbs Jr, 1994). Pradopo (in Endraswara, 2003) states that figurative language determines the value of a literary art style. The range of figurative language is comprehensive, not only in words but also includes the problem of word sequences which include expressions, clauses, disasters, and conversations as a whole, including the author's skill in choosing expressions that determine the success of the beauty and plausibility of literary works. The work that results from character expression is the description of the language used in the literary document, or the author must touch the heart, chords based on the image of the object seen and handled survive (Danesi, 2004; Yamamoto et al, 2021). Dubovicience & Skorupa (2014) classified the figurative language namely: simile, metonymy, personification, hyperbole, oxymoron, litotes, metaphor, irony.

The Function of Figurative Language

Figurative language is not only used to exaggerate the language but also causes a moment of excitement when reading (Roberts & Kreuz, 1994). It is used equally in writing as well as in speech. It provides emphasis, clarity, or freshness to expression. According to Cacciari & Glucksberg (1994), clarity sometimes causes emotional distress because figures of speech show multiple meanings, such as connotative and denotative meanings. It also strengthens the creative expression and description, making the language more graphic, pointed, and vivid (Boerger, 2005). In addition, some figurative language is used to expand beyond the literal narrative in the story (Fine & Lockwood, 1986). Hyperbole is a grossly exaggerated or excessive claim. Symbolism is used to present a moral lesson or broader point by having a noun in the story represent something beyond the story. Personification is used to give human qualities to an object or animal. For example, "the clouds cried with empathy toward her loss" is a human-like way to describe rainfall. Finally, an allusion refers to something outside the narrative, such as a reference to a historical event (Dobrovolskij & Piirainen, 2021). Moreover, in creative works, some figurative language tools increase the creativity of the writing. Imagery is one of the more specific elements to understand (Rezeki & Sagala, 2019). It uses descriptive, expressive language to give the reader a mental image (Rezeki & Sagala, 2020). "The Sun beamed brightly down on the couple as they embraced" is an example. *Rhyme* is a figurative element commonly used in children's books.

Tangis Dilo Tradition in Southeast Aceh

In the history of the Alas Tribe, Southeast Aceh, the Tangis Dilo tradition is an activity carried out at the Alas tribe's wedding ceremony to apologize and thank the closest family members by using the original literary language of the Alas tribe. This tradition applies to all villages in Southeast Aceh Regency. Usually, the Tangis Dilo art is performed at formal events such as fresh flour, welcoming, and weddings. Tangis Dilo means Bride's cry before Marrying at dawn, and Tangis means lamentation or crying. Although *Dilo* means dawn (Alas Language), this art is almost the same as Sebuku art originating from the Gayo Highlands. However, there is a slight difference; Sebuku Art usually contains lamentations containing advice that the mother sings to the bride. In contrast, in Tangis Dilo, the bride usually laments regret and apology if, while with her mother, much trouble for both parents and asks permission to get married. The Tangis Dilo will sing by a woman who will convey married tomorrow morning. First, the woman cries and prostrates on her mother's lap while contemplating/regretting her behavior when she is with her mother. Then the woman puts rice into one chopstick (five bamboo rice), then the water is filled into the pumpkin or kettle. This event was held separately with his mother at dawn. The following is a piece of poetry sung in the art of Tangis Dilo in the Alas language.

Table 1. Example of Tangis Dilo Utterances

No	Tangis Dilo in Alas Language	Meaning in English
1	heeeuuuuuuuuuu, heieiiieihh..... heieiiieihh..... heieiiieihh.....	Sad expression from brides while crying
2	Aeuheuuuiihh.... Soh me bandu ameeeee eiiieihh..	Crying and say the bride is already married
3	Eiiiieihh... bekhas se selup de ame ku eeuuuhh...	Sad expression and say the bride was given one bamboo rice
4	Euuuuhh... lawe se ntabu de ame ku ame aeehh...	The bride is crying and says one pumpkin water as an outpouring to her mother
5	Eiiiieihh... ken tukakh ganti ni anak ndu aku ame eeuuuhaeekh... Kakhena sekadan wakhi no ameeeee aeiiiieihh.....(e anak ndu aku de ame eeuuhaeekh... senakhen ngantusi aeee... si kekukhangen bandu de ame ku....	Because in the past, her mother always understood and protected her. Now she has given up taking care of her mother every day

Research Methodology

This study employs a descriptive qualitative design because the purpose of this study is to gain an understanding of several aspects of social life (Lambert & Lambert, 2012). First, the nature of the research in this study is correlative, which determines whether there is a relationship, how close the relationship is, and whether or not the relationship is significant. Then this study looks for the presence or absence of allegorical meanings found in the Alas Tribe's Tangis Dilo from Kutacane. The data sources were obtained from Tangis Dilo, performed by Hamidah (2014). Hamidah (2014) is a professional and senior native speaker of Tangis Dilo in Southeast Aceh and several recent textbooks who conducted this research. The analysis focuses on the figurative language of the lyrics of Tangis Dilo. In this case, the researcher chose three styles of Tangis Dilo from a traditional leader by Hamidah (2014). The Tangis Dilo style taken from Suku Alas in Kutacane are 1) *Tangis Mangekhi* (the crying style is carried out in the ritual of giving messages as advice to the bride and groom by the family in the ritual of *tepung tawar*); 2) *Tangis Dilo* (the crying style style made by a bride at a wedding ceremony which contains elements of advice or advice born from the feelings of the perpetrator); 3) *Tangis Tukhunnen* or *nooken* (the crying style entrusts her parents, brother, and wife, brother or sister, *Khang Tue tebeken tukhang khut ede ne*).

Results and Discussion

Fifty-six lyrics contain elements of figurative language found in *Tangis Dilo*. The lyrics have each classification of types of figurative language. Authors determine each type of figure of speech found in *Tangis Dilo* present in table 2.

Table 2 The Percentage the Types of Figurative Language on Tangis Dilo

No	Tangis (Crying Styles)	Types of Figurative Language							
		P	S	Mt	H	I	L	Mn	O
1	<i>Tangis magekhi</i> (the crying style is carried out in the ritual of giving messages as advice to the bride and groom)	9	6	5	5	1	0	0	0
2	<i>Tangis dilo</i> (the crying style style made by a bride at a wedding ceremony which contains elements of advice)	9	6	1	6	3	4	3	0

3	<i>Tangis tukhunen/noohken</i> (the crying style entrusts brides family)	1	2	0	0	0	1	0	0
Total		19	14	6	11	4	5	3	0

Based on the three singing styles of Tangis Dilo in the Alas Tribe wedding ceremony, personification appears more often than similes, then hyperbole which often appears in the Alas Tribe's Tangis Dilo wedding ceremony. Meanwhile, oxymoron never appears in the three styles of Tangis Dilo. The figurative language percentage on Tangis Dilo present in the table 3.

Tabel 3. Figurative Language Percentage on Tangis Dilo

No	Types of Figurative Meaning	Total	Percentage
	Personification	19	19,55%
	Smile	14	14,345%
	Hyperbole	6	6,50%
	Metaphor	11	11,34%
	Irony	4	4,11%
	Litotes	5	5,1%
	Metonymy	3	3,1%
	Oxymoron	0	0%
Total		62	100%

Tangis Dilo is one of the original arts of the Alas Tribe in Southeast Aceh Regency. The art is usually the traditional clothes of the Alas tribe, sung at formal events such as "*tepung tawar*" by welcoming and wedding ceremony. The *tepung tawar* conveys past beliefs that aim to avoid all forms of supernatural powers. As Geertz (1973) states, humans no longer live solely in the physical universe but in a symbolic universe.

The *Tangis Dilo* itself means the bride's cry before getting married at tomorrow morning. *Tangis* means lamentation or crying, and *Dilo* means Dawn Time (Language of Alas). There is the use of figurative language in *Tangis Dilo*. This art is almost the same as *Sebuku* art from the Gayo highlands. The art of *Sebuku* usually contains a lament containing advice sung by the bride's mother.

In contrast, in *Tangis Dilo*, the bride usually laments regrets and apologies when the bride is with her mother. The bride had much trouble with his parents and asked permission to get married. When the *Dilo* cry was done, the bride's parents also shed tears and issued a very subtle figurative language with the love language of Aji Makkah (parents) to their children. The reason for the emergence of semantic figurative language in the Tangis Dilo wedding ceremony is because using figurative language in *menlengkan* will be more exciting and artistic. The language that uses figurative language will sound more beautiful and polite because the meaning conveyed and produced will be different from usual. Therefore, conveying the sound of Tangis Dilo, especially at wedding ceremonies in tribal traditions, is to prevent listeners from getting bored.

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