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Language and cultural values exploration of traditional songs in Malakan Ethnic, Eastern Indonesia

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Abstract

The present research undertakes a cultural analysis of ethnic verses and songs from Malakan to uncover their underlying philosophical thought. Understanding these works' fundamental principles and concepts is essential to convey their valuable knowledge, which ultimately shapes and reinforces values in future generations. Cultural-linguistic theory by Sharifin (2021) was utilized to find out if Malakan ethnic song verses include cultural features. This descriptive-qualitative study method used observation, in-depth interviews, documentation, and Focus Group Discussions with 40 participants from eight communities from July to September 2023. The findings indicate that the auditory elements of lyrics, words, phrases, and clauses serve as a means of conveying the cultural values of the Malakan people when singing four traditional songs as a component of their daily lives. In addition, several values were derived from the meaning of the four-song lyrics, including patience, responsibility, commitment, resilience, harmony, togetherness, sacrifice, empathy, and sympathy, which ultimately serve as a reference for human behavior in the Malakan community. The findings suggest that storing traditional artworks linked to poetry and musical works is advisable. Through the utilization of poetry and musical compositions, people could find cultural components that can be reused as indigenous content for the study of cultural arts and local languages.

Abstrak

Kata Kunci:

Etnik Malaka; lagu
tradisional; nilai
budaya

Eksplorasi bahasa dan nilai budaya pada lagu tradisional etnik Malaka, Indonesia Timur

Penelitian ini menganalisis budaya dari puisi dan lagu-lagu etnis Malaka untuk mengungkap ideologi yang mendasarinya. Eksplorasi kearifan lokal dalam karya-karya tersebut sangat penting untuk mengungkap keyakinan dan prinsip-prinsip dasar yang dapat menanamkan dan mendukung nilai-nilai pada generasi mendatang. Untuk menjawab apakah fitur budaya memiliki ideologi yang tertanam dalam syair-syair lagu etnis Malaka, kami menggunakan teori linguistik budaya Sharifin (2021). Metode deskriptif-kualitatif melalui teknik observasi, wawancara mendalam, dokumentasi, dan *Focus Group Discussion* dengan melibatkan 40 peserta dari delapan komunitas dari Juli hingga September 2023. Temuannya menunjukkan bahwa unsur auditori pada lirik, kata, frasa, dan klausa berfungsi sebagai sarana penyampaian nilai-nilai budaya masyarakat Malaka dengan menyanyikan empat lagu daerah yang dinyanyikan dalam kehidupan sehari-hari mereka. Selain itu, terdapat nilai-nilai yang diturunkan dari makna lirik keempat lagu tersebut, yaitu kesabaran, tanggung jawab, komitmen, ketahanan, keharmonisan, kebersamaan, pengorbanan, empati, dan simpati yang pada akhirnya menjadi acuan perilaku masyarakat Malaka. Temuan ini menunjukkan bahwa menyimpan karya seni tradisional yang terkait dengan puisi dan karya musik adalah hal yang disarankan. Melalui pemanfaatan puisi dan komposisi musik, masyarakat dapat menemukan komponen budaya yang dapat dijadikan muatan asli dalam kajian seni budaya dan bahasa daerah.

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1 Introduction

Language and art serve as a link within an ethnic community. This phenomenon is evident in a multitude of traditional rituals. This idea facilitates establishing solid social connections within a particular ethnic group. Language and art are essential to traditional rites. Language and art promote all conventional activities at this age. Particularly its significance in integrating social functions, religious functions to give admiration and prayer to the highest being, and educational functions in passing on ethnic group ideology to the next generation (Khusniyah & Indah, 2020; Lwanga-Lumu, 2020). The premise of language and art among human beings is also evident in the domains of language and art, particularly in song. These two forms of culture are mutually beneficial. A song must possess poetry to meet the criteria of being classified as a song. Similarly, poetry will exhibit enhanced senses and convey a distinct value, creating a particular feeling when delivered in the appropriate intonation.

This research uses cultural-linguistic theory as an analytical tool. The cultural-linguistic theory looks at the relationship between language and the culture of its speakers. This theory examines the speaker's cultural image, worldview, and ideology, expressed through language grammar, language style, discourse, and narrative. The cultural-linguistic theory sees the interconnectedness of language and human thought and that the human mind is used to perform various cultural activities. (Coetzee et al., 2023; Ferretti, 2023). The target of studies in cultural-linguistics is to study the phenomenon of language use in social contexts and broader cultural contexts, as well as the role of language in forming and maintaining certain cultural products and practices, as well as socio-cultural structures (Braine, 2024; Lou, 2021).

This theory adopts three traditional approaches: cognitive linguistics, ethno-semantics, and speaking ethnography. Cultural-linguistics can investigate the relationship between aspects of language and culture as reflected in ritual speech (Sharifian, 2021). According to Sharifin (2021: 3-10), from a cultural-linguistics perspective, language is studied through the prism of culture to uncover cultural meanings, as stated in the knowledge map of the society concerned. Cultural linguistics is targeted at interpreting the meaning of language in its use as a meaningful symbol system to find cultural understanding behind language behavior, as displayed in social and cultural contexts (Helmi, 2023). The basic concepts that are the main guidelines in cultural-linguistics are language and culture.

The cultural-linguistic theory also emphasizes imagery (Sharifian, 2021). Images are mental manifestations from conceptual analogies of direct perceptual experience from the five sense organs outside the body. Imagery consists of auditory, movement, olfactory, and temperature imagery. The initial function of imagery is to describe the surrounding environment, although it rarely directly matches all the features that can be objectively described or found there (Sharifian, 2021). In this image, Sharifian sees the function of language in the image. Sharifian explained that our ancestors could produce efficient ways of communicating images (Myaksheva & Surkova, 2023; Thiluckraj & Nachappa, 2024). The focus is on the vocal equipment. According to them, sound and hearing devices are specialized for producing and hearing fast pieces of sound if each word or morpheme evokes a basic image.

The cultural-linguistic theory also pays attention to phonological imagery. Sharifin (2021) gives an example of the cultural phonology of lamentation poetry in certain speech communities. For further examples, Sharifin (2021) affirmed that composing songs and stories about birds has gone away. Although not extraordinary, this can be studied in prosody or paralanguage. Such is the more inclusive view of phonology as a multidimensional process that can include suprasegmental units of stress and intonation, such as those found in Kaluli Papua New Guinea, how people's voice

representations of bird song. Sound is viewed as verbal symbols that combine conceptual sound units with meaning units. In this notion, meaning can be attached to a variety of sound configurations, including acoustic features, segments, syllables, combinations of syllables, suprasegmentals such as pitch and stress, and involuntary cries (Hayakawa & Marian, 2023; Tektigul et al., 2023).

Moreover, melody, loudness, and quiet features are suprasegmental or prosodic features. The relationship between segmental and suprasegmental aspects of sound can be likened to the relationship between song lyrics and the melody being sung. It contains rising and falling notes, tempo, and rhythm. The relationship between song lyrics and melody is between two complementary and inseparable entities (Hayakawa & Marian, 2023; Tektigul et al., 2023).

Song lyrics and speech words provide lexical meaning and information (Pandiangan & Daniela, 2023; Siregar & Ulfa, 2022). The melodic elements of a song contribute significantly to its aesthetic appeal, memorability, and capacity to evoke specific emotional responses in those who hear it. Regarding cultural phonology, aspects of speech can be studied suprasegmental. Apart from producing sounds, speech also produces sound melodies. The tone of the speech sometimes rises, sometimes falls, or levels off. In language melodies, speech can be heard loud or soft, fast and slow; some have sounds, some are quiet and long and short (Menninghaus et al., 2018; Varnum et al., 2021).

In general, ideology is a set of ideas that guide a group in their behavior toward certain goals (Pratiwi et al., 2023; Stieger, 2019). Through ideology, ideas are derived as a framework of action and rules of action to provide direction for liberation from constraints or oppression. Ideology becomes a set of beliefs for specific groups. There are three basic approaches to understanding ideology (Díaz-Peralta, 2018; Neubauer et al., 2019). The three basic approaches are: (1) from the flow approach based on the assumption of where and how knowledge is obtained; ideology as a set of values and rules about truth that is considered given, natural, universal and becomes a reference for human behavior; ideology as a study that examines how ideas about various things are obtained by humans from experience and organized in the mind to then form awareness that influences behavior; (2) ideology from the aspect that is the realm of ideology; this understanding refers to Plato, the soul contains actual knowledge (*episteme*). Ideology, in the positive sense, is in the soul.

The understanding of ideology continues to develop in the field of linguistics. According to structuralism, people are influenced by structures from birth, ranging from family structures to the state (Anderson & Holloway, 2020). According to (Stieger, 2019), ideology contains a set of knowledge that a class believes. This knowledge is expressed through language in song form.

Ideology can be approached through two concepts (Cushing, 2023; Weninger, 2020). Firstly, ideology means that the ideas prevailing in any society are those of the ruling class. Secondly, ideology reminds us that the authentic nature of social relations in capitalism is the market's mystification. These concepts expose ideology's dual character, legitimizing the ruling class's interests. Ideology is also understood as being composed of ideas, meanings, and practices that underpin the power of a specific social class despite claims of objective truth (Begum et al., 2022; Ksiazkiewicz, 2021). These scholars further maintain that ideology is closely linked to power and knowledge, so the two concepts are interchangeable. Viewing ideology as power or knowledge reveals structures that significantly shape social relations through power. It can be viewed as a group of discourses that give significance to material objects and social practices by producing plausible and acceptable ways to comprehend the world.

Furthermore, ideology in the context of cultural-linguistics examines language use within a broader social and cultural framework, including the role of language in shaping and perpetuating

cultural practices, products, and socio-cultural structures (Prest & Goble, 2021). According to Prest and Goble (2021), cultural-linguistics examines the interrelations between language and culture within a society to elucidate cultural meanings specified in the relevant community's knowledge map. Besides, cultural imagery plays a vital role in language. There are four types of imagery: auditory, motion, olfactory, and temperature. In this view, language's function is closely intertwined with imagery. Cultural imagery can be developed as a highly effective method of communicating about images using vocal devices. Each word or morpheme evokes a primary image; it can enhance cultural communication (Gasmova et al., 2022; Race et al., 2021). Cultural-linguistic theory also examines the use of phonological imagery. Meaning can be attributed to various sound configurations, including properties of sound, segments, syllables, syllable combinations, suprasegmentals like pitch and stress, and involuntary cries (Hayakawa & Marian, 2023; Rahman et al., 2024).

Features such as melody, volume, and silence are referred to as suprasegmental or prosodic features. The relationship between segmental and suprasegmental components of sound can be compared to the relationship between song lyrics and melody. These features include rising and falling tones, tempo, and rhythm. The relationship between song lyrics and melody is between two complementary and inseparable entities. Lyrics in songs and words in speech convey information related to lexical meaning (Hartman & Paradis, 2023; Quam et al., 2021). The melody of a song can enhance its aesthetic appeal, evoke emotion, and foster memorable listening experiences.

The cultural features contained in poetry are also depicted in songs (music). These cultural features not only show the uniqueness of an ethnic group but also, through these cultural features, the knowledge and worldview of an ethnic group are stored (Arriagada & Concha, 2020; Baker, 2019; Bartlett et al., 2020; Hrac, 2021). However, the four prior research have primarily focused on demonstrating an essential connection between ideology and societal knowledge across various ethnic groups and nations. The researchers did not disclose data on the cultural values in particular communities expressed through song lyrics. The song's lyrics consist of words in combination with numerous features performed by community dancers or singers. The findings of this study can cover this gap, and it is the distinctive aspect of this study that distinguishes it from the four previous studies.

Songs in an ethnic group are derived from a number of origins, encompassing geographical, ecological, cultural, and social aspects. The language used also has an impact on a song. This impact can be observed in the music's rhythm, tone, and harmony. The distinctive characteristics differentiate a traditional song, specifically a folk song, as belonging exclusively to a specific ethnic community (Guarnieri, 2023; Sánchez, 2021). Language, such as oral literature and music in songs, as a form of culture, retains cultural features (Song & Yuan, 2021; Zeng & Onlamul, 2023). The researchers stressed the ability of oral literature to convey and form a wide range of aspects of life, including beliefs and attitudes within a specific speech community. They also noted that cultural features serve to distinguish one ethnic group from another, ultimately becoming defining characteristics of that particular group.

The Malakan ethnic group, located in the eastern portion of Indonesia, possesses cultural features in the form of poetry and songs, which embody the values of excellence for both Malakan and non-Malakan people, similar to other ethnic groups. This particular ethnic group possesses distinct attributes in the field of poetry and music. This ethnicity's unique characteristics distinguish it from other ethnicities in Indonesia and beyond. These unexplored idiosyncrasies require investigation through cross-disciplinary studies.

As with other ethnic groups worldwide, the Malakan ethnic group possesses a wide range of songs representing cultural rituals, traditional cultural activities, and several other local singing

goals. From a vast collection of traditional songs belonging to the Malakan ethnic group, the researchers specifically examined four songs for their research. These songs were chosen to represent the preferences of different age groups, with one song providing the interests of toddlers, another serving the interests of young people, and a third responding to the interests of older persons. These four songs are crucial in conveying diverse values within the social context of the Malakan community and other tribes worldwide.

Considering the description and identified research gaps, the researcher focuses on answering the two research questions: (1) How do the Malakan people show their ethnic identity by singing our traditional songs daily? Moreover, (2) What kind of values are performed in public spaces from four traditional songs sung in the daily life of the Malakan ethnic group?

From these two research questions, it is very clear that this study aims to present data that is significant to these two issue formulations.

2 Methods

In this research, both qualitative and phenomenological methods were used. The phenomenological-based method was used as it emphasizes social phenomena that occur in particular communities and allows for a wide range of tools to analyze phenomena (Bungin, 2005). This phenomenological approach was employed in the context of research due to its being closely related to the interpretation and factual experiences of the respondents (traditional singers of the Malakan ethnic group, traditional music players, and local culture figures) in using and interpreting cultural features found in the poetry and songs of the Malakan ethnic group. In this context, four traditional songs are explored: *Oras Loro Malirin*, *Akabeluk*, *Dadoko Oan*, and *Tebe Lilin*. This study was conducted from July to September 2023 in Malakan, East Nusa Tenggara, Indonesia, with traditional music players, singers, and local cultural figures who knew the Malakan ethnic group's poetry and songs from eight villages. The 40-person samples include 5 from each village. These 40 respondents were chosen through purposive and snowball sampling techniques.

The researchers were the major research instrument because of their flexibility, changeability, and ability to use their skills. Secondary instruments like recording, documenting, observing, and in-depth interviews help the primary instrument. The data taken from participants were then examined. The data analysis employed qualitative data analysis and phenomenological processes. Verification was performed on all the data taken through interviews, direct observations, or audio-visual recordings. This data analysis procedure tracked the flow of the verse and music of the Malakan ethnic group and encompassed cultural elements while the song lyrics conveyed specific ideologies. The procedures consist of three steps: (1) categorizing the semantic value of words or phrases in every verse of the three chosen song types; (2) determining the function of words or phrases in each stanza of the three selected song types associated with various cultural rituals; and (3) analyzing the underlying values conveyed by each phrase in every verse of the three selected songs.

3 Results and Discussion

3.1 Results

Based on the findings data, as an ethnic group with a culture, the Malakan ethnic group maintains various cultural features through language and art, especially verse and songs. The Malakans sing songs daily using language features like sounds, words, phrases, and clauses. The researchers chose one of the four traditional songs chosen for analysis based on the Focus Group Discussion (FGD) with respondents, namely the lyrics of the song entitled *Oras Loro Malirin*. Each form of expression can be seen in detail in the following data findings.

3.1.1 Sound aspects/phonetic aspect

Table 1: Sound aspects in the form of Lyrics of the *Oras Loro Malirin* song

No	Lyrics	Meaning
1	<i>He le le le Kau diak sian a...</i>	hello, all of you good ones
2	<i>Oras loro malirin lakateu tanis</i>	at dusk, the girl wailed sadly
3	<i>Tanis naak nia inan sae ro sina</i>	wailing sadly because of her mother's journey
4	<i>Oras loro malirin bolu nian ina</i>	at dusk, he remembered his mother
5	<i>Bolu naak nian ina saero sina</i>	remembering his mother, who had died
6	<i>Taka sela ba kuda bete lun turu</i>	when the horse's saddle was installed, the girl had tears in her eyes
7	<i>Bete keta lun turu bai mai kikar</i>	my girl, do not cry; mom went to come back
8	<i>Taka sela ba kuda teki no lia</i>	when the horse's saddle is installed, the sound of the lizard gives a signal
9	<i>Taka sela ba kuda ko e kela?</i>	when the horse's saddle is installed, I need clarification about whether to come or stay?
10	<i>Atu ko katauk kela kadomi</i>	if I leave, I doubt it, if I stay, I miss it
11	<i>Taka sela ba kuda ba no dei</i>	I finally went along when the saddle was on, too
12	<i>Ba no katek banin rai dok</i>	I also visited my mother-in-law overseas

The sound aspect in this analysis aims to discuss and find contour differences that indicate the phonetic characteristics of the *Tetun* language (in the form of monophthongs and diphthongs). Sound-wise, the lyrics of the song above are dominated by long vocals. There are several sounds, such as the vowels /e/, /o/, and /i/, which can be read in phonetic transcription as part of the high and low vowel phonemes in the human speech apparatus, especially the *Tetun* language, which are identified in the song lyrics. In a series of segmental phonemes, this vowel sound dominates the pitch of speech in several regional languages, a sub-family of Polynesian Malay languages (including *Tetun*). If it looks closely, the vowel sound /e/ can spread out and fill the middle (medial) position and the final position of several words in the lyrics. Meanwhile, the vowel sound /o/ can be spread out and fill all three positions in one word. This also applies to the vowel /a/, which can also fill three positions in one word, as seen in the words /atul/ (initial), /inan/ (medial), and /sela/ (end).

The analysis of the diphthongs in the lyrics of this song is distinguished by the double vowels that are also found in it. This distinction was made so that we could find out the distribution of several diphthongs that can fill a position in a word in the *Tetun* language, spoken by the Malakan ethnic group. Phonetically, several vocal phonemes can be distinguished that can be arranged in a speech, namely the diphthong /ai/ in the words /rai/, /mai/, and /bai/, which are distributed in the final position of the word. Meanwhile, double vowels can be found in several words, namely /lakateu/, /diak/, /sian/, /sae/, /naak/, /lia/, and /nian/, which fill the middle and final positions.

The next analysis is consonants. According to their mapping in the *Tetun Fehan* language (a Malakan spoken language), consonant phonemes can be seen in several words with closed syllables, which end with a consonant sound as the end of a syllable (final/edge). Apart from being in the final position, several words begin with a consonant sound at the beginning. From the 70 words identified in the *Oras Loro Malirin* song, the consonant sounds /t/, /b/, /k/, and /m/ dominated the initial sound in a series of syllables. The consonant /t/ is in the words /tanis/, /taka/, and /teki/. The consonant /b/ was identified in the words /bolu/, /ba/, and /betel/. Other consonants that dominate the initial position (initial/head) of words in this song are /k/ and /m/. The consonant /k/ is found in words /kau/, /kikar/, /keta/, /kuda/, /kela/, and /kadai/. Meanwhile, the consonant /m/ can be found in the words /malirin/ and /mai/.

3.1.2 Words

The discussion of words in this analysis is limited to the word class level. The data analyzed was obtained from the lyrics of the *Oras Loro Malirin* song in the *Aka Beluk* tradition. The word classes identified in this analysis consist of six parts: nouns, verbs, adjectives, and conjunctions. The following are the data findings for each of these parts.

3.1.3 Nouns

Nouns or nouns in the analysis of the *Oras Loro Malirin* song poetry refer to two divisions of nouns based on human form: animate and inanimate. Animate nouns are found in several words in song poetry, namely */kaul/* (you guys), */lakateul/* (pigeon), */nia/* (she), */linan/* (mother), */kudal/* (horse), */betel/* (girl), */tek/* (lizard). Meanwhile, inanimate nouns refer to the words/lexicon */loro/* (sun), */sinal/* (boat), and */selal/* (saddle).

3.1.4 Verbs

Verbs in this analysis are divided into two parts, namely transitive and intransitive verbs. Transitive verbs are verbs that require the presence of more than one main argument in their grammatical sequence. The argument at this point contains the meaning of a participant whose presence in a clause or sentence is strictly bound by the verb. Meanwhile, intransitive verbs require or bind only one core argument in their grammatical series. The ability of a verb to bind several arguments in a grammatical series is called verb valence. The transitive verbs identified in the lyrics of the *Oras Loro Malirin* (OLM) song are */sael/* (rise), */bolul/* (call), */taka/* (put), and */kate/* (visit). On the other hand, intransitive verbs in the OLM song are identified in several words, namely */tanis/* (cry), */bail/* (go), */kol/* (go), and */kelal/* (stay).

3.1.5 Adjectives

The analysis of the adjectives in the OLM song lyrics is made in general terms (not made into specific divisions based on the division of types of adjectives). The adjectives identified in the lyrics of this song are */diak/* (good), */mirin/* (cold), */katauk/* (scared, doubtful), and */kadail/* (dear, longing).

3.1.6 Conjunctions

Conjunctions in this analysis are made based on two types of division of conjunctions in a sentence: equal conjunctions or coordinating conjunctions and nested or subordinating conjunctions. An equivalent or coordinating conjunction is a type of conjunction that connects two or more elements that are equally important or have the same or equal syntactic status. Meanwhile, a nested or subordinating conjunction is a conjunction that functions to connect two or more clauses because one of them is a subordinate clause.

Two coordinating conjunctions can be identified based on the transcription of the *Oras Loro Malirin* song lyrics, namely */el/* (or) and */deil/* (also). In contrast, the subordinating conjunctions in the song lyrics identified are */oras/* (time, when), and */atul/* (if). There is a uniqueness contained in this data, namely that one sound symbol (phonemic) in the *Tetun Fehan* language (in the Malakan ethnic group) can symbolize one grammatical element, namely a word, or vice versa, one word can be symbolized with only one sound symbol. This element is */e/*, translated into Indonesian 'or.'

3.1.7 Phrase

The phrases analyzed in the research consisted of nominal, verbal, and adjective phrases based on data obtained from *Oras Loro Malirin* song lyrics. Following is the discussion.

Nominal phrases

A nominal phrase means one or more words (combination), which form a new element consisting of a noun as a filler for the nature/function/core and other elements (words) accompanying it as fillers. The nominal phrases identified in this *Oras Loro Malirin* poem are */loro malirin/* (cold sun), */kau diak sian a/* (you are good), and */sela bakuda/* (horse saddle). The core of the three nominal phrases that were identified were */loro/* (sun), */kau/* (you), and */sela/* (saddle). If you look at the phrase */sela bakuda/* (horse saddle) at a glance, it can be seen that the word horse deserves to be the core of the expression. However, if we examine it more deeply, the word */sela/saddle* becomes the core because it means everything used to sit on a ridden animal (not just a horse). Thus, the saddle is considered not tied to the horse but to the horse, which indirectly expands the meaning of the word */sela/* (saddle) because the rider must be saddled before being ridden.

3.1.8 Verbal phrases

A verbal phrase means one or more words (combination) that form a new element consisting of a verb or verbs as filler for style/function/core, as well as other elements (words) that accompany it as filler. The verbal phrase identified in the lyrics of this *Oras Loro Malirin* song is */lakateu tanis/* (crying dove). *Lakateu*, the equivalent of the word pigeon in the *Tetun Fehan* language, is identified with a girl in this poem, while *tanis* means crying. The core element in this phrase is *tanis*, while the non-core element is the *lakateu*. Next is the expression *sae ro sina*, which means 'get on a boat' in Indonesian. This phrase consists of the core element, *sae* (ride/journey), while the complementary element is *ro sina* (boat). Next is the expression *bete lun turu*, which in Indonesian means 'crying girl'. The core element of this sentence is *lun turu*, while the complementary element is *bete*.

3.1.9 Adjective Phrases

A verbal phrase means one or more (combination) words that form a new element consisting of adjectives or verbs as style/function/core fillers and other accompanying elements/types (words) as observer/non-core elements. The adjective phrase identified in the lyrics of the *Oras Loro Malirin* song is *kela kadomi*. The expression */kela kadomi/* in Indonesian means 'Aku rindu'. Missing 'rindu' in Indonesian is classified as an adjective. The essence of this phrase is the word */kadai/* (longing). Therefore, this phrase is classified as an adjective phrase.

3.1.10 Clause

The clause study in this paper is focused (or limited) only on the verbal clause level. This is because the role of verbal clauses is dominant and central in the lyrics of this *Oras Loro Malirin* song. The verb is the dominant category that functions as a predicate (P) in a clause. In a clause, the P function is the center of the functional structure of the clause. The P function has a role or position that exceeds other syntactic functions because it is always present in the clause, and its presence determines the appearance of other syntactic functions. For example, the subject (S) is directly related to P, but the object (O) or information (C) is only related indirectly, namely through the P clause. The verb is at the center of the clause, meaning that all other constituents related to the verb are analyzed. Central, which is meant in the verbal sense, is the one that first determines the existence of various construction structures in the language concerned and their changes.

3.2 Discussion

Some propositions, namely the constituent elements and the verb, form a clause (Hartman & Paradis, 2023; Quam et al., 2021), and then verbs are divided into two groups: intransitive and transitive. Intransitive verbs are verbs that do not require the presence of an object. Meanwhile, transitive verbs require the presence of an object function (Ali et al., 2021; Benu & Daar, 2024).

Based on the number of arguments contained in clause formation, transitive verbs themselves are divided into two groups, namely monotransitive verbs and bitransitive verbs. In clause formation, monotransitive verbs present/bind two core arguments (two valences), while ditransitive verbs present/bind more than two or three core arguments (three valences). Valence is the number of arguments attached to or required by a verb (Gatti et al., 2024; Martínez-Huertas et al., 2023).

3.2.1 Values of Malakan ethnic songs

In addition to being familiar with the arrangement of one of the traditional songs of the Malakan ethnic group mentioned above (*Oras Loro Malirin*), the researchers additionally explored ideological or values data from three songs that the people of Malaka consistently sing in their everyday lives.

This section discusses the ideology in the Malakan ethnic songs collected in this research. Several songs were explored in-depth. The songs were analyzed using an ideological perspective informed by the cultural-linguistic theory proposed by Sharifin (2021), who claimed that the songs were found to embody particular ideologies. *Akabeluk* is one of the songs sung after the rice harvest. It is sung by a group of young people in the traditional village of *the Matiris*. The main purpose of this song is to entertain at night. The poetry of the *Akabeluk* song is presented in the form of rhymes. The rhymes are about harmonious relationships between young people. Imagery or ideology built in this song is to form mutual liking and social relations. The rhythm of a song can create a person's imagination and increase intimacy between humans (Menninghaus et al., 2018; Prest & Goble, 2021). The imagination of young people through this song is to get a soul mate. The togetherness of the activity of pounding rice at night can increase young people's relationships towards something intimate. The activity of rice pounding is a forum for young people to find a soul mate. Through this activity (pound rice together), they get to know the characteristics of the partner who will be their wife or husband.

Sharing rice pounding and singing songs is not only about the relationship between young people in the context of loving each other. They build social relationships among traditional villages through this activity (pounding rice together). Social relations are increasingly formed through singing activities. Singing is how to incubate togetherness (Camlin et al., 2020; Kulset & Halle, 2020). This activity pioneers social relations that are emphasized through words and sounds in singing. *Dadoko Oan* is also a song that persuades toddlers. This song aims to calm the babies and toddlers so they are not fussy. This song is an aesthetic expression of a person who babysits a toddler while the parents are away for work. This perspective highlights the role of songs as entertainment that imparts different human qualities, such as patience, responsibility, commitment, and resilience in dealing with difficult situations (Lyu, 2023; Xu, 2023). The strength of this song lies in its diction and melodic sound. This song dampens the upset mood while giving understanding to toddlers. However, more than toddler development is needed to understand the language; the sound of tone, rhythm, tempo, and harmony clarify the meaning and intention of the song sung to toddlers.

The ideology or imagery in this song is built on humanism (Marheni et al., 2020; Yu et al., 2023). Parents must nurture and educate their children well. Whatever a child's circumstances, parents should not let them be sad or neglected. The idea built in this song is humanist education for children. Parents should not pressure children when nurturing them during their growing years. For the local community, children are the future and the inheritors of customs. Through them, traditions can be sustained.

The third song is *the Tebe Lilin* song, which tells the story of the ancestors of the *Malakan* people who lived in *Matai*. This song displays the economic ideology of the Malakan people,

especially *Matai*. For the people of *Matai*, the economy is the pillar of life, and the economic crisis has a frightening impact. An economic crisis means a life crisis, a social crisis, and even a security crisis. The economic ideology in this song can be seen in the song's story, which tells the story of the two brothers' work once they were looking for *kaolin* (sandalwood) and candles made from bee honey extract. The older brother (*Kei Malae*) lost his knife in the weeds and had difficulty finding it. The younger brother (*Keu Malae*) appears and asks, "Why are you sad, my brother?" "I lost my knife. How can I get it back, my brother?" replied *Kei Malae*. Then *Keu Malae* replied, "There is no need to be sad; we will make a new one later. *Kei Malae* replied, "We can make a new knife, but what do we use for the handle?" *Keu Malae* immediately set fire to the surrounding land, and when it burned down, one log remained, namely *kamelin* or sandalwood, which was very fragrant. It was this sandalwood that *Kei Malae*, the older brother, used as the handle of his knife.

The story of the two brothers was then sung by the *Malakan* community in *Matai* during the construction of the traditional house. The question is, why is the story of the two brothers retold through poetry and song and sung during the construction of a traditional house? For the local community, this song is an adhesive of brotherhood that serves two purposes. First, it fosters and maintains brotherhood among them. When the song is sung, they begin to gather and work together to build the traditional house, the values of togetherness, sacrifice, empathy, and sympathy between the brothers as their ancestors are passed on (Marheni et al., 2020; Yu et al., 2023). Secondly, this song is a way for people to pass on the history of their ancestors. It is a trace and an artifact that connects them to the past and the future, especially in economics. In the economic field, this song values the importance of hard work. Something that is fought for with hard work will undoubtedly be achieved.

4 Conclusion

Based on the results of the analysis, it was discovered that prosodic features are present in *Malakan* ethnic songs and poems. Each of these songs and poems has its unique prosodic characteristics. In spoken language, prosodic or suprasegmental elements continuously influence the segmental components of speech. Within songs, these elements are classified as the "melody" of the speech. The melody of speech only appears unprogrammed by a language speaker. Some characteristics of *Malakan* ethnic poetry and music comprise word classes categorized into six parts in this analysis, including nouns, verbs, adjectives, and conjunctions. The phrases assessed in this study comprise nominal phrases, verbal phrases, and adjectival phrases. At the clause level, this study successfully described the types of verbal clauses that served as the fundamental components for creating sentences in the *Tetun Fehan* language of the *Malakan* ethnic group. The analysis employed the theory of prosody and morphosyntax to identify and examine micro/internal linguistic elements.

Meanwhile, patience, responsibility, commitment, resilience, harmony, togetherness, sacrifice, empathy, and sympathy are values embodied in four traditional songs (*Oras Loro Malirin*, *Akabeluk*, *Dadoko Oan*, and *Tebe Lilin*) that ultimately serve as a reference for human behavior in Malakan community, the eastern part of Indonesia. Based on the findings and discussion, it is recommended that traditional artworks associated with songs and verse be documented. By utilizing verse and songs, people can discover cultural elements that serve as local content for studying cultural arts and local languages.

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