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GRADING FIGURE BETWEEN OLD AND NEW INDONESIAN DANGDUT SONGS IN APPRAISAL THEORY

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ABSTRACT

The study is conducted to investigate the grading figure between old and new Indonesian Dangdut Songs. The data are grouped in high, median, and low grading to see the linguistic features used in the songs to find the attractive model used to get the listeners' interest by using appraisal theory. The data are chosen in purposive sampling that meets the objective to choose songs that are well known in Indonesian people. The result shows that the old Indonesian Dangdut songs tend to use high grading to attract the listeners' emotional feeling as much as 77% and the rest uses median grading, and very minor in using low grading. The high grading in old songs is dominant to use high grading in manner degree in metaphor while the rest uses high grading in frequency, in manner degree and in intensifier. The new Indonesian Dangdut songs tend to be more various in using grading figure and are dominant both in using median grading in the form of attitudinal lexis and high grading in metaphor as much as 71% and the rest uses other grading figures. It recommends for further study to see from different point of view in pragmatics field since this study sees in systemic functional linguistics field.

Keywords: *appraisal theory, Dangdut song, grading figure*

INTRODUCTION

The data are explored to see the linguistic features in Dangdut songs that are very familiar in Indonesian people. The identification of linguistic features can help to find out how the songs can attract the people to listen. The grading figures are one of the essential linguistics terms to be investigated to know the typical songs because in recent time, Dangdut songs are shown in many entertainment fields. The data of grading figure are taken from two old songs and two new songs. The level of grading is to see the stressing information given through the verbs or clauses (Martin & Rose, 2007). Grading

is divided into two kinds, namely: force and focus. The force can be seen in the type of intensifier, attitudinal lexis, metaphor and swearing while the focus can be seen in sharpening and in softening meaning (Martin & Rose, 2007). The grading figure can be explored with the form of force and focus to see the level of stressing message and stressing meaning.

The gap of this study is based on the previous studies' result. The gap fills what has not been done by the previous researchers because many of researchers have conducted research on songs but they have not seen the grading figure stated in songs. The previous researchers that have conducted research on songs in different locus and focus. Alouw, Oroh & Olii (2021) conducts on research about moral values in English song; Awom (2018) about literature sociology in English song; Bahri & Lubis (2021) about associative meaning in semantics in Indonesian song; Chotimah & Sabiq (2021) about contextual meaning in English song; Firdaus, (2013) about textual meaning in English song; Sitorus & Herman (2019) and Herdiyanti (2020) about deixis in English song; Lutfianto (2017) and Siahaan (2021) about transitivity in English song. The previous researchers above have not investigated the force form.

Other researchers Mantra & Widiastuti (2018) about structural analysis and religiosity in Indonesian song; Masriyah, Aziz & Samad (2019) and Taringan (2020) about associative meaning in English song; Medina (2019) about interpersonal meaning in English song; Nathaniel & Sannie (2020) about semiotics in Indonesian song; Putra (2017) about language style in English song; Rahayu (2017) about theme in English song; Sholihah & Pratiwi (2018) about meaning in English song; Sumja (2020) and Tamnge, Putra & Jumrah (2021) about meaning in Indonesian song; Syahrina (2019) about figurative language in English song; Tampenawas, Olii & Posumah (2021) about deixis in Indonesian song; Thompson & Russo, (2004) about emotion and meaning in English song; Ulya, Fadlilah & Rofiqoh (2021) about stylistic in Indonesian song; Vidhiasi (2021) about appraisal system in English song; Wibowo (2019) about values in Indonesian song; Yulistiana, Sumarlam & Satoto (2019) about

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diction in Indonesian song. The previous researchers have not conducted research on the language features in the form of grading in systemic functional linguistics field.

THEORY AND METHOD

The theory applied is appraisal as a part of systemic functional linguistics, especially about grading introduced by Martin & Rose (2007). Martin & Rose (2007: 48) divides two parts of the language evaluation grading, consist of force and focus. Force uses intensifier, attitudinal lexis, metaphor, and swearing. Focus uses sharpen and soften. The form of force: intensifier mostly uses adjective to stress the meaning while the form of force: attitudinal lexis shows implicit opinion through the lexis used. The force: metaphor gives stress in meaning by using analogy while force: swearing stresses the meaning by using hate remarks explicitly.

Martin & Rose (2007: 42-48) has shown the realization of graduation in force: intensifier is in the form of adjectival group (for example: she still plays great) and in adverbial group (for example: she can still sing beautifully). The realization of graduation in force: attitudinal lexis is in the form of adjectival group (for example: the class is comfortable). The realization of graduation in force: metaphor is in the form of nominal group (for example: ice cold in a sweltering night). The realization of graduation in force: swearing is in the form of nominal group and adjectival group (dammit, there must be wrong).

The realization of graduation in focus: sharpen is in the form of adjectival group (for example: we are real human beings), in the form of prepositional group (for example: after exactly three years with the special treatment), in the form of personal pronoun (for example: I saw it my own eyes), in the form of adverb as mood adjunct (for example: the very first time I saw you), in the form of adverb as comment adjunct (precisely that point), in the form of modal operator showing probability or obligation in high degree (for example: she must study hard to graduate soon). The realization of graduation in focus: soften is in the form of prepositional group (for example: after about five years with struggling work), in the form of adjectival group

(for example: it is reddish), in the form of personal pronoun (for example: it is his bag), in the form of nominal group (for example: she is a part time worker), in the form of modal operator showing probability or obligation in median degree (for example: she might come to your house).

The study is analysed in descriptive qualitative by using content analysis through domain and componential analysis. The study explores the form of force in old Indonesian songs and in new Indonesian songs with genre song in Dangdut. The data are taken from Indonesian Dangdut songs that are released in 1996 with the title '*Senyum Membawa Luka*', released in 1973 with the title '*Begadang*, released in 2020 with the title '*Kulepas dengan Ikhlas*', released in 2021 with the title '*Tak Sedalam Ini*'. The data are assessed in the form of clause to see the grading figure as well as in its meaning.

FINDING AND DISCUSSION

The grading figure found in old Indonesian Dangdut songs and in new Indonesian Dangdut songs can be seen in tables below.

Table 1. Old Indonesian Dangdut Song '*Senyum Membawa Luka*'

No.	Clause	High Grading	Median Grading	Low Grading
1.	Anggur merah yang slalu memabukkan diriku	high grading in frequency	-	-
2	kuanggap belum seberapa dahsyatnya	-	-	low grading in quantity
3	Bila dibandingkan dengan senyumanmu	high grading in manner degree	-	-
4	membuat aku jatuh bangun	high grading in manner degree in metaphor	-	-
5	Bila dibandingkan dengan rayuanmu	high grading in manner degree	-	-
6	membuat aku lesu darah	high grading in manner degree in	-	-

		metaphor		
7	Untuk apa kau berikan aku benang yang kusut	high grading in manner degree in metaphor	-	-
8	Sementara diriku harus membuat kain.. kain yang halus	high grading in manner degree in metaphor	-	-
9	Untuk apa kau hidangkan aku cinta yang kalut	high grading in manner degree in metaphor	-	-
10	Sementara tanganmu telah engkau berikan.. Pada yang lain	high grading in manner degree in metaphor	-	-
11	Sungguh teganya dirimu teganya teganya teganya teganya Oh pada diriku	high grading in intensifier	-	-
12	Aku masih belum mau mati karena cintamu lalu menderita	high grading in manner degree in metaphor	-	-
13	Walaupun tali cinta masih mengikat-ikat di leherku	high grading in manner degree in metaphor	-	-
14	Lebih baik ku kecewa daripada ku merana	median grading in manner degree	-	-
15	Hingga terluka	high grading in manner degree in metaphor	-	-
16	Karna pengobat cinta sungguh sangat mahal-mahal harganya	high grading in intensifier	-	-
17	Laksana menabur uang tapi hati ini sakit sendiri	high grading in manner degree in metaphor	-	-
18	Laksana ketiban bulan tapi bumi ini hancur sendiri	high grading in manner degree in metaphor	-	-
∑		17 (94%)	-	1 (6%)

From table 1 above can be explained that the major data stated in high grading level in the type of frequency, in metaphor, and in manner degree (94%) and very minor datum is in low grading in quantity (6%). The example of

data in high grading in frequency can be seen in the clause *anggur merah yang slalu memabukkan diriku* (C1/HG/ODS/freq). The high grading figure in the data (C1/HG/ODS/freq) is in adverb of frequency '*slalu'* that stress the meaning of the clause. It shows the action in drinking wine is done most of the time by the speaker. The example of data in high grading in metaphor can be seen in the clause *untuk apa kau hidangkan aku cinta kalut* (C9/HG/ODS/metphr). The high grading figure in the data (C9/HG/ODS/metphr) is in metaphor form that reflects deep feeling by making analogy between food and love in expression of disappointment. The example of data in high grading in manner degree can be seen in the clause *(anggur merah belum seberapa dahsyatnya) bila dibandingkan dengan senyumanmu* (C4/HG/ODS/manner). The data (C4/HG/ODS/manner) includes in high grading in manner because there is verb phrase *dibandingkan* that means *smiling* has great power to feeling love that compares red wine and smile. The example of data low grading in quantity is shown in clause (C3/LG/ODS/quant) that can be seen in the clause *kuanggap belum seberapa dahsyatnya* when the participant feels that it is not awesome enough.

From the finding above, it shows that the old Indonesian Dangdut song tends to use high grading to emphasize the meaning on the lyrics to make it more alive and can attract the listeners' attention. It supports the theory stated in Martin & Rose (2007) that in various kinds of discourse needs to be given grading figure that strengthen and weaken the meaning uttered.

The second analysis of the old Indonesian Dangdut song can be seen in table 2 taken from the song with the title '*Begadang*' below.

Table 2. Old Indonesian Dangdut Song '*Begadang*'

No.	Clause	High Grading	Median Grading	Low Grading
1.	Begadang jangan begadang	-	median grading in manner degree in attitudinal lexis	-
2	Kalau tiada artinya	-	median grading in manner degree in	-

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			attitudinal lexis	
3	Begadang boleh saja	-	median grading in manner degree in attitudinal lexis	-
4	kalau ada perlunya	-	median grading in manner degree in attitudinal lexis	-
5	Kalau terlalu banyak begadang	high grading in intensifier	-	-
6	Muka pucat karena darah berkurang	high grading in manner degree in metaphor	-	-
7	Bila sering kena angin malam	high grading in manner degree in metaphor	-	-
8	Segala penyakit akan mudah datang	high grading in manner degree in metaphor	-	-
9	Darilah itu sayangi badan	high grading in manner degree in metaphor	-	-
10	Jangan begadang setiap malam	high grading in frequency	-	-
∑		6 (60%)	4 (40%)	-

From table 2 above, it can be explained that the major data stated in high grading level in the type of intensifier, metaphor, and frequency (60%) and minor data are in median grading in attitudinal lexis (40%). The example of data in high grading in metaphor can be seen in the clause *bila sering kena angin malam segala penyakit akan mudah datang* (C7-8/HG/ODS/ metphr). The high grading figure in the data (C7-8/HG/ODS/metphr) is in metaphor that treats noun as like human being that stresses the meaning of the clause shown in the phrase *kena angin malam* and *(segala penyakit) mudah datang*. It shows the action in staying causes disease. The example of data in median grading in attitudinal lexis can be seen in the clause *begadang jangan begadang kalau tiada artinya* (C1-2/MG/ODS/att) that the clause has implicit opinion given that staying late at night is useless if it has no reason and no result of doing any task or any job.

From the finding above, it shows that the second old Indonesian Dangdut song also tends to use high grading to emphasize the meaning on the

lyrics to make it more alive and can attract the listeners' attention. The old Indonesian Dangdut songs is reliable to use high grading more than any other grading figure. It supports the theory stated in Martin & Rose (2007) that the old Dangdut songs tend to strengthen the meaning of lyrics to make it more powerful.

The third analysis is in new Indonesian Dangdut song can be seen in table 3 taken from the song with the title '*Kulepas Dengan Ikhlas*' below.

Table 3. New Indonesian Dangdut Song '*Kulepas Dengan Ikhlas*'

No.	Clause	High Grading	Median Grading	Low Grading
1.	Selamat kuucapkan padamu Wahai orang yang pernah paling aku sayang	high grading in manner degree	-	-
2	Kulepas dirimu dengan ikhlas	-	median grading in manner degree in attitudinal lexis	-
3	Moga Tuhan jagakan dirimu dan dia	-	median grading in manner degree in attitudinal lexis	-
4	Kudatang memberikan selamat Walau langkah kaki gamang	-	median grading in manner degree in attitudinal lexis	-
5	Untuk kamu aku datang	-	median grading in manner degree in attitudinal lexis	-
6	Semoga dirimu bahagia	-	median grading in manner degree in attitudinal lexis	-
7	Semoga engkau dan dia bahagia	-	median grading in manner degree in attitudinal lexis	-
8	Dulu kita pernah berbagi rasa	median grading in manner degree in metaphor	-	-
9	Kini kita hanya teman yang biasa	-	median grading in manner degree in attitudinal lexis	-
10	Dulu kita bisa berencana	-	median grading in manner degree in attitudinal lexis	-
11	Tapi Tuhanlah yang	-	median grading in	-

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	menakdirkan		manner degree in attitudinal lexis	
12	Hidup terus berjalan	high grading in manner degree in metaphor	-	-
13	Engkau tlah ku relakan	-	median grading in manner degree in attitudinal lexis	-
14	Pada Tuhan semua ku pasrahkan	-	median grading in manner degree in attitudinal lexis	-
∑		3 (21%)	11 (79%)	-

From table 3 above can be explained that the major data stated in median grading level in the type of attitudinal lexis (79%) and very minor data in high grading in manner and metaphor (21%). The example of data in median grading in attitudinal lexis can be seen in the clause *engkau tlah ku relakan* (C13/MG/NS/att) that shows the opinion about the participant that has been sincere to let her boy go away. The high grading figure in the data (C12/HG/NS/ metphr) can be seen in the clause '*hidup terus berjalan'* that shows analogy between life and human being that stresses the meaning of being survive in the clause.

From the finding above, it shows that the new Indonesian Dangdut song tends to use median grading on the lyrics. The lyrics of song ask the listeners to give opinion based on their thinking without strengthening or weakening the meanings. It supports the theory stated in Martin & Rose (2007) that the attitudinal lexis can urge the listeners to think with their opinions about the meaning.

The fourth analysis is in new Indonesian Dangdut song can be seen in table 4 taken from the song with the title '*Tak Sedalam Ini*' below.

Table 4. New Indonesian Dangdut Song '*Tak Sedalam Ini*'

No.	Clause	High Grading	Median Grading	Low Grading
1.	Jangan kau obati luka ini	high grading in manner degree in	-	-

		metaphor		
2	Biarkan mengalir darah tak henti	high grading in manner degree in metaphor	-	-
3	Ku tahu kau hanya membuat lukaku semakin perih	high grading in manner degree in metaphor	-	-
4	Kini kau datang, esok kau pergi	-	median grading in manner degree in attitudinal lexis	-
5	Seakan engkau tak punya hati	high grading in manner degree in metaphor	-	-
6	Terlalu aku mencintaimu	high grading in intensifier	-	-
7	Rupanya kesempatan bagimu	-	median grading in manner degree in attitudinal lexis	-
8	Maafku untukmu berulang kali	high grading in frequency	-	-
9	Kini denganku, esok dengannya	-	median grading in manner degree in attitudinal lexis	-
10	Aku tak sanggup lagi	high grading in manner degree in metaphor	-	-
11	Sakitnya	high grading in manner degree in metaphor	-	-
12	perihnya	high grading in manner degree in metaphor	-	-
13	Melihat kau bercumbu dengannya	-	median grading in manner degree in attitudinal lexis	-
14	Kau tega menyiksa	-	median grading in manner degree in attitudinal lexis	-
15	Aku yang selalu setia	high grading in frequency	-	-
16	Andai rasa di hati tak sedalam ini	high grading in manner degree in metaphor	-	-
17	Dari dahulu engkau	-	median grading	-

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	tlah ku tinggalkan		in manner degree in attitudinal lexis	
18	Cinta yang ku miliki tak bisa kau bandingkan	high grading in manner degree in metaphor	-	-
19	Rugilah engkau kerna memilih dia	-	median grading in manner degree in attitudinal lexis	-
∑		12 (63%)	7 (37%)	

From table 4 above, it can be explained that the major data stated in high grading level in the type of metaphor, intensifier, frequency is 63% and minor data in median grading in attitudinal lexis is 37%. The example of data in high grading in metaphor can be seen in the clause *jangan kau obati luka ini* (C13/HG/NS/att) that shows the analogy by comparing disappointment in heart with the wound. The example of data in high grading in intensifier is shown in the clause *terlalu aku mencintaimu* (C6/HG/NS/intsfr) that shows the stressing in loving someone too much. The example of data in high grading in frequency is shown in the clause *aku yang selalu setia* (C15/HG/NS/freq) that shows the speaker is loyal most of the time to his girl. The example data in median grading is shown in the clause *rugilah engkau kerna memilih dia* (C19/MG/NS/att) that shows implicit opinion that the man she has chosen does not have love as big as the speaker given.

From the finding above, it shows that the new Indonesian Dangdut song tends to use high grading to emphasize the meaning on the lyrics to make it more alive and can attract the listeners' attention. It supports the theory stated in Martin & Rose (2007) that in various kinds of discourse needs to be given grading figure that strengthen and weaken the meaning uttered. But it shows that the new Indonesian Dangdut songs are not consistent in using grading. The new Indonesian Dangdut song tends to use both high grading figure and median grading figure.

CONCLUSION

Based on the findings above, it can be concluded that the old Indonesian Dangdut songs tend to be more consistent in using high grading to emphasize the meanings of the lyrics and deepen feeling expression that can attract the emotional feeling of the listeners' and the viewers. The new Indonesian Dangdut songs have more various grading that use both high grading figure and median high grading which mean that they tend to be inconsistent in using grading figure. The change of ideas in grading shows that the new Indonesian Dangdut songs sometimes seem to look for the implicit opinion from the listeners' and the viewers about what the song lyrics mean and sometimes arise the emotional feeling just like in old Indonesian Dangdut songs.

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