

Morphophonemics of the Termanu Dialect of Rote Language Related to Christian Religious Education and Culture: A Study of Linguistic Antropological

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Abstract: This study aims to examine the symptoms of phoneme changes contained in morphemes of Termanu Dialect of Rote Language by utilizing variations and languages that contain affix elements. In Termanu Dialect of Rote Language, and phoneme changes contained in Termanu Dialect of Rote Language morphemes. The research procedure used was to carry out content analysis and from the results of the analysis the following results were obtained: (1) Symptoms of phoneme changes into several processes, namely the appearance of phonemes, phoneme preservation, emergence of phoneme preservation, phoneme shift, phoneme changes and shifts, phoneme disappearance, phoneme decay, historical phoneme insertion, phoneme appearance based on foreign language patterns, and variation of source language phonemes. Based on the data collected, BRDT phonological changes are only in the form of the process of phoneme emergence and phoneme preservation, while the process of phoneme decay, phoneme change, phoneme shift, phoneme erasure, historical phoneme insertion, phoneme emergence based on foreign language patterns, and source language phoneme variations were not found. . (2) Termanu Dialect of Rote Language is always used during communal worship, whether in church, household worship, thanksgiving for the dead, birthdays, and wedding celebrations. Termanu Dialect of Rote Language is used through sermons and Christian hymns. When the pastor preaches, he always uses Termanu Dialect of Rote Language as the language of instruction and a distraction in preaching the word and songs. (3) Representation refers to Morphophonemics with cultural values contained in Termanu dialect. The cultural values found in Rote Termanu that are the focus of the research are songs, traditional houses, musical instruments and regional dances that use Termanu Dialect of Rote Language.

Keywords: Morphophonemic; Rote language; Termanu dialect;

Introduction

Language as a means of communication and interaction is meaningful sounds that are used to convey messages and impressions between humans in a community group related to events that occur around them. Language reflects the identity of a nation and region through speech, because it needs to be preserved by every speaker.

As a means of communication between humans, language has a power that cannot be dammed by any force when language is playing its role in every aspect of human life. This can be seen from every choice of words used in a speech, both in formal and informal situations. Language has the power to destroy, restore, and preserve human existence in the universe. Language is formed by four elements, namely sounds (objects of phonology), words (objects of morphology), sentences (objects of syntax), and meaning (objects of semantics). These elements cannot be separated because they have standard rules to distinguish sounds, word structures, sentence structures and meanings between one language and another. The research focused on Termanu Dialect of Rote Language morphophonemics.

As stated by Krisdalaksana (2011) quoted from the linguistic dictionary, phonology has a linguistic meaning which studies the various sounds of language based on their function. While morphology is the study of word forms, which includes the formation of new words in the languages of the world, as well as their use in sentences.

Rote Island has eighteen dialect variations that grow and develop today. Eighteen variations of the Rote dialect are the names of former small kingdoms in the Dutch era, namely Termanu, Korbafo, Landu, Ringgou, Oepao, Bilba, Diu, Lelenuk, Bokai, Talae, Keka, Ba'a, Lelain, Dengka, Oenale, Dela, Tii, and Lole. Although there are various dialects, but it is not difficult because all dialects can be understood by Rote people

The dialect studied in this research is the Morphophonemic Dialect of Rote Termanu, which is used by the Termanu community in Central Rote District, Rote Ndao Regency, as their daily language of instruction. This research is focused on morphological and phonological (morphophonemic) processes.

Morphology is a part of linguistics that discusses the intricacies of word form and the effect of changes in word form on the group and meaning of words. Morphology in linguistics is the formation of words that

produce morphemes but not phrases. Then, it can be said that the scope of morphology will also touch the construction and parts of words. Morphology or form (English morpheme ology; some call it morphemics) is a field of linguistics that studies the grammatical arrangement of word parts (Verhaar, 2008).

There are about 2,000 users Termanu Dialect of Rote Language in the Central part of Rote Island, Rote Ndao Regency. Termanu Dialect of Rote Language is an important tool for the Termanu ethnic community, both as a means of communicating within the family environment, with community members who are fellow Termanu Dialect of Rote Language speakers and as a cultural tool, such as in ritual speech. Termanu Dialect of Rote Language is used as the language of instruction in basic education, as a companion to the official language of instruction, namely Indonesian, although it is only limited to lower classes, namely grades one, two, and three of elementary school. Termanu Dialect of Rote Language has its own distinctive system which is a distinguishing feature from other languages.

Termanu Dialect of Rote Language is a dialect variation used by the people of Rote Termanu in the District Central Rote. The Termanu Dialect of Rote Language user area includes six villages, namely Nggodimeda Village, Onali Village, Limakoli Village, Lidamanu Village, and Lidabesi Village in the Central Rote District. In addition to being used in various ceremonies, local cultural traditions in the area of use. This shows that many speakers involve Termanu Dialect of Rote Language as a means of communication, which is also evidence that the Termanu Dialect of Rote Language is maintained and preserved by its speakers, namely the Rote Termanu community as well as other languages.

Language is a sound sign system that is agreed to be used by members of certain community groups in collaborating, communicating, and identifying themselves. When communicating, humans produce spoken or written speech. People who are invited to communicate will hear and or see what is being communicated and want to understand what is said or written. (Kusharyanti dkk, 2007)

Termanu Dialect of Rote Language is reflected in a number of levels including the morphological level. The distinguishing features at the Termanu Dialect of Rote Language morphology level can be clearly seen, among others, in the morphophonemic process. This is indicated by the fact that most of the words tend to have affixes which indicate a phonological change. The appearance of the phona /y/ can occur in basic forms that end in a vowel /i/, for example {do+i} becomes {dowi}. Even though the morpheme {dowi} in pronunciation or verbally there is an addition of phona /w/ but it does not change the meaning, while the morpheme {dowi} has more than one meaning, namely (money, gouge, bone). Phoneme changes are the addition of a phoneme /w/ between the phoneme /o/ and the phoneme /i/ contained in a morpheme as a result of the morphophonemic process.

Based on the above background, the authors are motivated to conduct a special study regarding the Termanu Dialect of Rote Language morphophonemics. In addition, this research was conducted for the following reasons: (1) Termanu Dialect of Rote Language is one of the dialects that is considered to be in need of research because linguistic information about Termanu Dialect of Rote Language has not been studied. (2) Research on Termanu Dialect of Rote Language morphophonemics has never been done by previous researchers. (3) The area used as the research site is Lidamanu village, Central Rote District, Rote Ndao Regency, making it easier for researchers to contact resource persons in the data collection process. This study focuses on descriptive studies, with an emphasis on identifying Termanu Dialect of Rote Language morphophonemics. The existence of morphophonemics in Termanu Dialect of Rote Language related to the use of Termanu Dialect of Rote Language is an interesting phenomenon that needs to be studied. Based on this, the author is motivated to review morphophonemics in this article. The discussion in this article will review the Termanu Dialect of Rote Language morphophonemic process, unique Termanu Dialect of Rote Language morphophonemic, Termanu Dialect of Rote Language morphophonemic representation with Christian Education values, Termanu Dialect of Rote Language morphophonemic representation with cultural values.

Research Methods

Based on the description that has been stated above, this research design is a content analysis research design. Thus, the study describes the phenomena that appear in Termanu Dialect of Rote Language morphophonemics as communication messages from written texts, namely the structure and morphophonemic representation of Termanu Dialect of Rote Language based on Anthropological Linguistics perspective.

The object of this research is Termanu Dialect of Rote Language morphophonemics by the people of Rote Termanu, Rote Ndao Regency, East Nusa Tenggara Province, Indonesia. As a data source, the informants used in this study were 16 native Termanu Dialect of Rote Language speakers. The Termanu Dialect of Rote Language native speakers used as data sources are parents who were born in Rote Termanu, Lidamnu Village with the lowest age of 50 years and the highest being 70 years.

Given that this study aims to examine the morphophonemic phenomena of Termanu Dialect of Rote Language related to culture, it is necessary to have a reference used. What is meant by the data analysis

reference here is a guideline in the form of a Termanu Dialect of Rote Lenguange morphophonemic data analysis model, especially those related to religion and culture. In this data analysis, the main reference used is the structural grammatical analysis of Halliday's model, particularly with regard to morphophonemic analysis as a representation of (ideational) meaning. (Halliday, 1985). In addition, to support the analysis, references related to procedures and semantic approaches are also used. With this reference, it is intended to achieve the results as set out in the objectives of this study, namely the morphophonemic process in Termanu Dialect of Rote Lenguange, the morphophonemic uniqueness of Termanu Dialect of Rote Lenguange. Morphophonemic representation with religious values contained in Termanu Dialect of Rote Lenguange, and morphophonemic representation with cultural values contained in Termanu Dialect of Rote Lenguange.

Results and Discussion

Morphophonemic Process

As described in the previous chapter, Kridalaksana classifies the symptoms of phoneme change into several processes, namely the appearance of phonemes, the preservation of phonemes, the emergence of phoneme preservation, phoneme shifts, phoneme changes and shifts, phoneme disappearance, phoneme decay, and insertion. historical phonemes, the appearance of phonemes based on foreign language patterns, and variations of the source language phonemes (Krisdalaksana, 2011).

Based on the data collected, Termanu Dialect of Rote Lenguange phonological changes are only in the form of the process of phoneme emergence and phoneme preservation, while the process of phoneme decay, phoneme change, phoneme shift, phoneme erasure, historical phoneme insertion, phoneme emergence based on foreign language patterns, and source language phoneme variations were not found. The process of perpetuating prefix phonemes {da-, ka-, lo-, pa-, ta-, tu-, sa-, and su-} and the process of the appearance of phonemes [w] and [y]. A more detailed discussion of the process of phoneme emergence and phoneme preservation is as follows:

1. Phoneme Occurrence

The occurrence of phonemes is related to the appearance of certain sounds between two different phonemes. In Termanu Dialect of Rote Lenguange, there are two sounds that appear between two different phonemes, namely the phoneme sound /w/ and /y/. These two sounds usually appear in speech events. The phonation events that occur in Termanu Dialect of Rote Lenguange are as follows:

1. The appearance of the phoneme [w] between the phonemes /a/ and /o/ does not change the meaning, as can be seen in the following example: {*tao*} 'make' + [w] □ {*tawo*} 'make', 'angry'
2. The appearance of the phoneme [w] between the phonemes /e/ and /o/ does not change the meaning, as can be seen in the following example: {*leo*} 'stay' + [w] □ {*lewo*} 'stay', 'as'
3. The appearance of the phoneme [w] between the phonemes /e/ and /u/ does not change in meaning, as can be seen in the following example: {*peu*} 'sleeping' + [w] □ {*pewu*} 'sleeping', 'person's name'
4. The appearance of the phoneme [w] between the phonemes /o/ and /e/ does not change in meaning, as can be seen in the following example: {*loe*} 'down' + [w] □ {*lowe*} 'down in price', 'down the mountain'
5. The appearance of the phoneme [w] between the phonemes /o/ and /i/ does not change in meaning, as can be seen in the following example: {*loi*} 'ngintip' + [w] □ {*lowi*} 'peek', 'submit'
6. The appearance of the phoneme [w] between the phonemes /u/ and /a/ does not change in meaning, as can be seen in the following example: {*mua*} 'eat' + [w] □ {*muwa*} 'eat', 'can go'
7. The appearance of the phoneme [y] between the phoneme /a/ and the phoneme /i/ does not change its meaning, as can be seen in the following example: {*mai*} 'come' + [y] □ {*mayi*} 'come' 'mother'
8. The appearance of phoneme [y] between the phonemes /i/ and /a/ does not change the meaning, as can be seen in the following example: {*pia*} 'throw' + [y] □ {*piya*} 'throw', 'invitation'
9. The appearance of the phoneme [y] between the phonemes /u/ and /i/ does not change the meaning, as can be seen in the following example: {*tui*} 'story' + [y] □ {*tuyi*} 'story', 'cari'

2. Phoneme Conservation

Some of the phoneme preservation events that occur in Termanu dialect of Rote Lenguange are as follows:

1. /A/ □ /A/ + {ka-}. If the prefix {ka-} is added to the basic morpheme starting with the phonemes /b/, /d/, /l/, /m/, /n/, and /t/, the basic morpheme does not change shape, but changes in meaning. , as can be seen in the following example: {ka-} / + 'bone' {*duik*} {*kaduik*} 'bone'
2. /A/ □ /A/ + {ma-}. If the prefix {ma-} is added to the basic morpheme starting with the phonemes /d/, /h/, /l/, /n/, and /p/, the basic morpheme does not change shape, but changes in meaning, as can be seen in the following example: {ma-} {*loe*} 'down' □ {*maloe*} 'down'

3. /A/ □ /A/ + {mana}. If the prefix {mana-} is added to the basic morpheme starting with the phonemes /d/, /f/, /h/, /k/, /l/, and /t/, the basic morpheme does not change shape, but changes in meaning. , as can be seen in the following example: {mana-} + {fapa} 'hit' □ {manafapa} 'hitter'.
4. /A/ □ /A/ + {maka}. If you get additional prefix {then-} on the basic morpheme that begins with the phonemes /h/, /l/, /n/, and /t/, the basic morpheme does not change shape, but changes in meaning, as can be seen in the following example: {maka-} + {hatu} 'dark' {makahatu} 'very dark'

The Uniqueness of Morphophonemics Termanu Dialect of Rote Language

The uniqueness of Termanu dialect of Rote Language morphophonemics is that based on the collected data, Termanu dialect of Rote Language phonological changes are only in the form of phoneme emergence and phoneme preservation processes, while the process of phoneme decay, phoneme change, phoneme shift, phoneme deletion, historical phoneme insertion, phoneme emergence based on foreign language patterns, and variations source language phonemes not found.

Example: The occurrence of a phona is related to the appearance of a certain sound between two different vowels. In Termanu dialect of Rote Language, there are two sounds that appear between two different vowels, namely /w/ and /y/. These two sounds usually appear in speech events. The occurrences of phonemes that occur in Termanu dialect of Rote Language are as follows: the occurrence of phonemes [w] between the phonemes /a/ and /o/ does not change in meaning, as can be seen in the following example: {tao} 'make' + [w] □ {tawo} 'make,' angry'

- a. The appearance of the phoneme [w] between the phoneme /e/ and the phoneme /o/ does not change its meaning, as can be seen in the following example: {leo} 'stay' + [w] □ {lewo} 'stay,' like', 'instinct'.
- b. The appearance of the phoneme [w] between the phoneme /e/ and the phoneme /u/ does not change its meaning, as can be seen in the following example: {peu} 'sleeping' + [w] □ {pewu} 'sleeping', 'person's name'.
- c. The appearance of the phoneme [w] between the phoneme /o/ and the phoneme /i/ does not change in meaning, as can be seen in the following example: {loi} 'peek' + [w] □ {lowi} 'peek,' 'subject'
- d. The appearance of the phoneme [w] between the phoneme /u/ and the phoneme /a/ does not change its meaning, as can be seen in the following example: {mua} 'eat' + [w] □ {muwa} 'eat,' 'can go'
- e. The appearance of the phoneme [y] between the phoneme /a/ and the phoneme /i/ does not change its meaning, as can be seen in the following example: {mai} 'come' + [y] □ {mayi} 'come' 'mother'
- f. The appearance of the phoneme [y] between the phoneme /i/ and the phoneme /a/ does not change the meaning, as can be seen in the following example: {pia} 'throw' + [y] □ {piya} 'throw,' 'invitation'
- g. The appearance of the phoneme [y] between the phoneme /u/ and the phoneme /i/ does not change its meaning, as can be seen in the following example: {tui} 'story' + [y] {tayi} 'story,' 'cari'

Morphophonemic Representation of the Termanu Dialect with Christian Religious Education Values

Based on the results of morphophonemic research of the Termanu dialect, it was found that Termanu dialect of Rote Language speakers are always used during communal worship, whether in church, household worship, thanksgiving for the dead, birthdays, and wedding celebrations. BDRT is used through Christian sermons and hymns. When the pastor preaches, he always uses Termanu dialect of Rote Language as the language of instruction and a distraction in preaching the word and songs. An example of a Termanu dialect of Rote Language song used in a church hymn. *Au tunga Lamatuak-au tunga Lamatuak losa dodo na* (I want to follow Jesus, I want to follow Jesus forever). The appearance of the phona [w] between the phoneme /a/ and the vowel /i/ does not change in meaning, as can be seen in the following example: , The appearance of the phona [w] in the Indonesian translation of the morpheme {Lamatuak} 'Jesus,' 'Lord,' 'Allah'. *Leo mae au susah huku doki dae bafak* (even though I have a time suffering in this world) the occurrence of phona [w] between the phonemes /e/ and /o/ does not change in meaning, the appearance of phona [w] in morphemes {leo} the Indonesian translation is 'go,' 'even though' the appearance of the phona [y] between the phonemes /a/ and /e/ does not change in meaning, the appearance of the phona [y] in the morpheme {dae} in the translation 'soil,' 'under'

The representation of Phonemes in Morphophonemic Representation of the Termanu Dialect of Rote Language with the Value of Christian Religious Education

Some of the phoneme perpetuation events that occur in the Termanu Dialect of Rote are as follows:

1. /A/ □ /A/ + {ka-} If the prefix {ka-} is added to the basic morpheme starting with the phonemes /b/, /d/, /l/, /m/, /n/, and /t/, the basic morpheme does not change shape, but changes in meaning. , as can be seen in the following example:
Yeskial 37:4b

- Boe ma Lamatuak nafada nae "tau no'i lo kaduik.* Prophesy about these bones. {ka-} + {duik} 'bone' □
{kaduik} 'bony' 'make a line, 'write'
2. /A/ □ /A/ + {ma-} If the prefix {ma-} is added to the basic morpheme starting with the phonemes /d/, /h/, /l/, /n/, and /p/, the basic morpheme does not change shape, but changes in meaning, as can be seen in the following example:
Genesis 22:18
Hu no o titi nonosi ma, "Oe maloe dae a, basan hapu hahapuk.
It is because of your descendants that all the nations of the earth will be blessed {ma-} + {loe} 'down' □ {maloe} 'down'
3. /A/ □ [A + mana-] If the prefix {mana-} is added to the basic morpheme starting with the phonemes /d/, /f/, /h/, /k/, /l/, and /t/, the basic morpheme does not change shape, but changes in meaning, as can be seen in the following example:
Proverbs 23:14a
Lamatuak ka manafapa ninik ai
You hit him with a rattan
{mana-} + {fapa} 'hit' {manafapa} 'hitter'
4. /A/ □ /A/ + {maka}
If you get additional prefix {maka} on the basic morpheme that begins with the phonemes /h/, /l/, /n/, and /t/, the basic morpheme does not change shape, but changes in meaning, as can be seen in the following example:
Genesis 1:2a
Makahunlu na daebafak turn ma makiu makahatu basan ao old ina na
The earth is formless and empty, dark, pitch black covers the great ocean
{maka} + {hatu} 'dark' {makahatu} 'very dark'

The representation of Phonemes in Morphophonemic Representation of the Termanu Dialect of Rote Languagewith Cultural Values

Chris Barker mentions that representation is the main study in cultural studies. (Williams, 2002) Representation itself is interpreted as how the world is socially constructed and presented to us and by us in certain meanings. Cultural studies focus on how the process of interpreting the representation itself.

According to Stuart Hall (1997), representation is one of the important practices that produce culture. Culture is a very broad concept, culture concerns 'shared experiences'. A person is said to come from the same culture if the people who live there share the same experiences, share the same cultural codes, speak the same 'language', and share the same concepts.

The concept of representation itself is seen as a product of the representation process. Representation does not only involve how cultural identity is presented (or rather constructed) in a text but is also constructed in the process of production and perception by the people who consume the cultural values represented.

In this study, representation refers to morphophonemics with cultural values contained in the Termanu Dialect of Rote Language. The cultural values found in Rote Termanu that are the focus of the research are songs that use the Termanu Dialect. Thus, researchers will conduct research on the morphophonemic the Termanu Dialect. That has a relationship with Termanu cultural values, namely: 1. *Ofalanga soba-soba* song, 2. Traditional house, 3. Sasandu musical instrument, 4. Folk dance

1. Morphophonemic of Termanu dialect is related to *Ofa Langgasoba-soba* Song (Rote Island Folk Song) NN's creation

Ofa Langga soba-soba

Soba nita tasiani morpheme {tasiani} there is Termanu dialect morphophonemic process between the phoneme /i/ and the phoneme /a/ in the pronunciation it sounds like the phoneme [y]

Soba sayang kasian

U lembe susi mata

Ofa langga soba soba

Soba nita tasiani

Soba sayang kasian, morpheme {kasian}, there is a Termanu dialect morphophonemic process between the phoneme /i/ and the phoneme /a/ in the pronunciation it sounds like the phoneme [y]

U lembe susi mata

Reff

Lai morpheme {lai} there is a Termanu dialect morphophonemic process between the phoneme /a/ and the phoneme /i/ in the pronunciation it sounds like the phoneme [y] *lena seli tadadi lena seli nai* morpheme

{nai} there is a Termanu dialect morphophonemic process between the phoneme /a/ and the phoneme /i/ in the pronunciation sound appears fona [y] *nasa fali tadadi nasa fali*.

Adu kasian, adu kasian mama boi morpheme {boi}, there is a Termanu Dialect morphophonemic process between the phoneme /o/ and the phoneme /i/ in the pronunciation it sounds like a phona [w] *mama boi e, Lai lena seli tadadi lena seli nai nasa fali tadadi nasa fali, aduh kasian, adu kasian mama boi e. ofa langga adinda soba-soba, ofa langga adinda soba nita adinda tasiani soba nita adinda tasiani*

According to Matheos Messakh, everyone in Rote must know the song *Ofa Langga*. At first glance, from the lyrics, this song tells about the joys and sorrows of the Rote people on their voyage through the strait between the island of Timor, Semau Island and Rote Island, namely the Pukuafu strait, or also often called *Lolok* by some Rote people in general and Rote Termanu in particular. Some even call the dangerous strait the "grave of the Rote people". But actually the song has a personal and political context that makes it interesting.

It is said that this song is about the dilemma of a young Rote couple during the Japanese occupation. The popular writer of the Rote community, Paul A Haning, mentions the context of the creation of this song around 1943, where many Rote youths, by the Japanese were forced to migrate (forced migration) to Kupang and several other places for the sake of *romusha*. The distance between Kupang and Rote is not an extraordinary distance for people with easy transportation like now. However, Kupang and Rote in the 1940s were certainly different, moreover, the young man's departure was not for tourism or visiting family, but for forced labor for the sake of the Japanese army.

According to Paul A. Haning, a transport ship was waiting at Pantai Baru Harbor to transport the *Romusha* group to Kupang. The *romusha* came from various parts of Rote. The story of the separation between the young man and his fiancé. In the *Romusha* group there was another young man who was good at singing and composing songs. The story of this young couple is then written in the song *Ofa Langga Soba-soba* or often abbreviated *Ofa Langga*. It would be very interesting if we could get documentation (description and statistics) of the transportation of *romusha* from Rote to Kupang during the Japanese occupation.

Prof. Yusuf L. Henuk: In the book: "Rote Teaching Has a Story", it is read that in fact the song '*Ofa Langga*' is about an incident that occurred during the Japanese occupation. At that time, Japan was eager to build very strong fortifications on Timor Island to face Australia. In the end, the song *Ofa Langga soba-soba* has become a BDRT culture in particular related to Termanu dialect morphophonemics.

2. Morphophonemics of Termanu Dialect Have a Relationship with the Termanu Rote Traditional House



Figure 1 Traditional Rote Termanu House

Traditional house of rote culture Termanu is unique from *lontar* island or the island is one of the islands whose land is decorated with palm trees, local people usually call it the morpheme *tuak* tree {*tuak*} there is a BRRT morphophonemic process between the phoneme /u/ and the phoneme /a/ in the pronunciation sounds like the phona [w], and also surrounded by a wide beautiful and diverse ocean, there are even two famous stones, the *hun* stone and the *sua* morpheme {*sua*} there is a BRRT morphophonemic process between the phoneme /u/ and the phoneme /a / in pronunciation it sounds like another phoneme [w] morpheme {*other* } there is a BRRT morphophonemic process between the phonemes /a/ and /i/ in pronunciation it sounds like a phona [y] .

The roof of the Rote Termanu traditional house has a steep slope using reeds or coconut leaves or palm tree leaves. The foundation of the house uses the construction of wooden poles planted in the ground. The walls of traditional houses made of coconut tree trunks (fronds) are called *bebak* wood, wooden planks, coconut trunk boards or palm tree trunks, but in general the people around the *midrib* use the floor of the house while the floor of the house is still natural soil without any coating.

3. Termanu dialect morphophonemics Associated with the Termanu Sasando Rote Musical Instrument



Picture 2 Sasando musical instrument

Sasando is a musical instrument used by all Rote people and especially the Rote Termanu people. Sasando is a traditional musical instrument typical of the island of Rote in general and especially Rote Termanu, the term sasando is often called *sasandu* which means a vibrating or sounding instrument. How to play this instrument by picking. It is said that sasando is used among the people of Rote since the 7th century. At first glance, the shape of the sasando resembles other stringed instruments, such as the guitar, violin, and harp. However, the unique thing is that Sasando has a distinctive melodious sound that is different.

Sasando is made of palm leaves and bamboo. While the strings are made of fine wire like strings. Sasando is a traditional musical instrument that needs regular maintenance, friends. Every five years palm leaves must be replaced, because these leaves are easy to mold. Playing the Sasando musical instrument is not easy. It takes harmonization of feelings and techniques to create a melodious tone. In addition, it takes the skill of the fingers to pluck the strings like on a harp. However, sasando is played using two hands in opposite directions, this is what makes it unique and different from other traditional musical instruments. When you play it, your right hand plays the accord while your left hand controls the melody and bass. Sasando has a Termanu Dialect of Rote Lenguangemorphophonemic relationship in playing it, accompanying a special song, namely the Ofalangga Saba-saba song, the Te'o morpheme song {Te'o}, there is a Termanu Dialect of Rote Lenguangemorphophonemic process between the phoneme /e/ and the phoneme /o/ in the pronunciation it sounds like a sound [w], *renda* using Termanu dialect of Rote language

4. Termanu dialect Morphophonemics Associated with Traditional Rote Termanu Dance



Picture 3 Te'orenda dance

The morpheme *Te'o renda* dance {Te'o} has a Termanu dialect morphophonemic process between the phoneme /e/ and the phoneme /o/ in the pronunciation it sounds like the phona [w] Lace and this te'o lace song are usually danced to welcome guests/officials and on joyous activities in the community as well as carried out in groups regardless of mass. The song *Te'o Renda*, usually sung by sasando music lovers with rhymes that describe a form of gratitude to God the Most Merciful and the ancestors for the harvest they get. This song is sung with passion and joy when the bountiful harvest has been brought home. This *Te'o Renda* song is also sung or sung to welcome the visiting guests or dignitaries as a tangible manifestation that the people or society in that place welcomes the guests with pleasure and joy.

Conclusion

Based on the results of the research presented, it can be concluded as follows.

1. Termanu dialect of Rote Language Morphophonemic Process

Symptoms of phoneme changes into several processes, namely the appearance of phonemes, preservation of phonemes, the emergence of phoneme preservation, phoneme shifts, phoneme changes and shifts, phoneme disappearance, phoneme decay, historical phoneme insertion, phoneme appearance based on foreign language patterns, and variations in language phonemes. source. Based on the data collected, BRDT phonological changes are only in the form of the process of phoneme emergence and phoneme preservation, while the process of phoneme decay, phoneme change, phoneme shift, phoneme erasure, historical phoneme insertion, phoneme emergence based on foreign language patterns, and source language phoneme variations were not found. . The process of perpetuating prefix phonemes {da, ka-, lo, pa-, ta-, tu-, sa-, and su-} and the process of the appearance of phonemes {w and y}.

2. Unique Morphophonemic of Termanu Dialect of Rote Language

The uniqueness of Termanu Dialect of Rote Language morphophonemics is that based on the data collected, BRDT phonological changes are only in the form of phoneme emergence and phoneme preservation processes, while the process of phoneme decay, phoneme change, phoneme shift, phoneme deletion, historical phoneme insertion, phoneme emergence based on foreign language patterns, and variations source language phonemes not found.

3. The representation of Phonemes in Morphophonemic Representation of the Termanu Dialect of Rote Language with the Value of Christian Religious Education

Termanu Dialect of Rote Language is always used during joint worship at church, household worship, thanksgiving for the dead, birthdays, and wedding celebrations. Termanu Dialect of Rote Language is used through sermons and Christian hymns. When the pastor preaches, he always uses BRDT as the language of instruction and a distraction in preaching the word and songs.

4. Morphophonemic Representation with Cultural Values in Termanu Dialect of Rote Language

In this study, representation refers to morphophonemic with cultural values contained in Termanu Dialect of Rote Language. The cultural values found in Rote Termanu that are the focus of the research are songs, traditional houses, musical instruments and regional dances that use Termanu Dialect of Rote Language.

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