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on Local Languages

UNIVERSITAS UDAYANA

PROCEEDINGS

The 1st International Conference on Local Languages

EMPOWERMENT AND PRESERVATION OF LOCAL LANGUAGES

Bali, 23 – 24 February 2018

Faculty of Arts, Udayana University
Denpasar, Bali, Indonesia

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Editors
I Nengah Sudipa
Ida Bagus Putra Yadnya
Made Budiarsa
I Nyoman Darma Putra

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"Empowerment and Preservation of Local Languages"

Proceedings The 1ˢᵗ International Seminar on Local Languages

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PREFACE

This proceedings contain 116 papers that cover various range of topics on local languages and beyond, most of them based on current research. We thanks to invited speakers and paper presenters for their enthusiasm in supporting the 1st International Conference on Local Languages (ICLL) 2018. We believe that the papers not only will encourage productive discussion among presenters and participants but also inspire further research in the respected field.

It is a great pleasure for us to welcome you in our conference, here at the Faculty of Arts, Udayana University. It is perhaps the first conference for most of us to attend in the New Year 2018, before other academic activities, research, and conferences alike are filling up our time table ahead.

We deeply thanks to your support to come and share your knowledge and expertise to our conference. Your presence and contribution did make our conference a great success.

Our conference on local language is a continuation of the conference on *bahasa Ibu* (Mother Tongue) which held annually by Postgraduate Linguistics Program, Udayana University, for ten times consecutively. This year marked the new face of the conference as we uplifted it from national into international conference.

Despite the change in the level and scope, we maintain the focus and the date of the conference which are on local language and in February, the important month to the international spirit of preserving and developing of local languages.

In 1999, UNESCO declared 21 February as International Mother Language Day (IMLD). IMLD was established to help preserve local languages from the possibility of extinction or marginalisation, but also to promote global awareness of linguistic and cultural diversity.

Since then, a lot of research has focused on the existence and linguistic uniqueness of local languages. Despite this, more effort and research is needed that not only focuses on UNESCO's mission, but ensures the sustainability and life of local languages.

International Conference on Local Languages (ICLL) is a scientific forum dedicated to empowering and preserving local languages. The aim of the conference is to provide an opportunity for academics, researchers and students from various disciplines to share their expertise, concerns, and research results in preserving and promoting local languages.

The conference is purposely organised in February 2018 in order to bring UNESCO's mission of respecting local languages into a productive scientific exchange.

The committee have selected eight related and challenging topics for the conference as listed below.

1. Exploration on the universality and uniqueness (phonology, morphology, and syntax) of local languages

2. Socio-cultural dimension of local languages as a resource of culture and strengthening identity in global era

3. Language policy and national language development, in the context of preservation of local languages as mother language and indigenous languages

4. Multilingual and multicultural dilemma in the preservation of local languages and national language

5. Strategies of empowering local languages through education channels

6. Translation as an effort to empower and preserve local languages

7. Empowerment of literature and oral tradition as pillars of local languages sustainability and viability

8. The use of Communication and Information Technology (CIT) in the preservation of local language and literature as well as language creative industries

We have received a lot of support to held this conference and therefore it is time for us to thanks them all. Firstly, to Prof. AA Raka Sudewi the Rector of Udayana University and Prof. Luh Sutjiati Beratha,M.A. the Dean of Faculty of Arts, for their all support and guidance.

Secondly, to our invited speakers including A/Prof. Dr. Harra Mayuko (Osaka University), Prof. Dr. Cece Sobarna, M.Hum. (Padjadjaran University), Dr. F.X. Rahyono, M.Hum. (University of Indonesia), Prof. Dr. I Nyoman Darma Putra, M.Litt. (Udayana University), and Prof. Dr. I Nyoman Sedeng, M.Hum. (Udayana University).

Thirdly, to member of international advisory board including Prof. Ben Ambridge (The University of Liverpool, UK), Prof. David Bradley (La Trobe University, Australia), Prof. Clifton Pye (The University of Kansas, America), Dr. Richard Fox (University of Heidelberg, Germany), Dr. Thomas M. Hunter (The University of British Columbia, Canada), Dr. Dwi Noverini Djenar (The University of Sydney, Australia), Dr. I Wayan Arka (Australian National University).

Fourtly, to both Dr. Made Sri Satyawati, M.Hum. and Prof. Ketut Artawa, M.A., Ph.D. as the head of the Masters and Doctoral Programs of Lingustics, Faculty of Arts, Udayana University, respectively, and to Prof. Dr. Made Budiarsa, M.A., head of Local Languages Researcher Association, for valuable their scientific advise and daily encouragement to make this conference happened.

Last but not least my appreciation are due to all committee member of the conference who have been untiringly make the conference happened as expected.

Denpasar, 23 February 2018
Head of the Conference Committee

Ida Ayu Laksmita Sari

Message from the Dean of Faculty of Arts, Udayana University

God, the Almighty, has blessed us that the Proceedings of the International Conference on Local Languages (ICLL) could be completed in time. The conference of Local Languages has been conducted for ten times since 2008. The theme of ICLL this year is Empowerment and Preservation of Local Languages. This theme becomes important because since the year of 2000, the International Mother Language Day has been recognized all over the world, and through UNESCO recognition, the language day has got its international status. The declaration of this would help preserve all the local languages of the world and that diversity of languages is important for the maintenance of cultural identity and distinction.

The International Mother Language Day is celebrated on 21th February every year which highlights the importance of linguistic identity. We are really proud that we have achieved something that has global acceptance and that ICLL is the celebration of International Mother Language Day.

In this opportunity I would like to express my gratitude to the Head of Master and Ph.D Programs in Linguistics for their supports, advice, and valuable guidance for the smooth running of this conference. My sincere appreciation is expressed to the Head of Local Language Researchers' Association for the collaboration that has been established with Linguistics Department, Faculty of Arts Udayana University. My gratitude is also extended to all speakers for their participation in this conference. I would like to express my biggest thanks to the committee of the conference who have worked hard to plan and prepare this conference. Finally, I hope that this conference will be beneficial to everyone.

Denpasar, 5 January 2018

Prof. Dr. Ni Luh Sutjiati Beratha, M.A.
NIP. 195909171984032002

Message from The Rectur of Udayana University

Om Swastiastu, May God bless us all

First of all, I would like to invite all of you to to express our gratitude to Ida Sang Hyang Widhi Wasa (God, the Almighty) because without God's permission, the International Conference on Local Languages (ICLL) would not possible to be conducted and this proceeding as documentation of scientific publication from the speakers would not be finished in time.

Secondly, allow me to express my greatest appreciation, to the Faculty of Arts, especially the Master and Doctoral Programs in Linguistics can implement one of its flagship programs, the International Conference on Local Languages which this year was held for the first time. However, this internationally is a continuation of the national seminar on mother (*Seminar Nasional Bahasa Ibu*) that had been annually held consecutively in the past ten years.

I am also very happy that this scientific activity attended by speakers and participants from various regions in Indonesia as well as from other countries. These facts contributed to the importance, quality and international level of the conference.

As the Rector of Udayana University, I trusted that the papers presented and compiled in this proceedings could contribute to the development of both the body of knowledge and research activities on local languages. In addition, it also contributed to the global attempts in preserving local languages.

Om Shanti, Shanti, Shanti, Om

Denpasar, 8 January 2018

Prof. Dr. dr. A.A. Raka Sudewi, Sp.S (K)

TABLE LIST OF CONTENT

"HONORIFICS" IN THE USAGE OF PERSONAL PRONOUNS AND TERMS OF ADDRESS IN THE BALI AGA DIALECT[1]

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Abstract

Balinese language has two major dialects, Lowland Balinese dialect (BD dialect) and Mountain Balinese dialect (BA dialect). The BD dialect has a systematic form of respect, which is mainly based on the differences of caste in the society between the speakers, whereas, among the BA community, there is no difference in social status groupings. Thus, in principle, the BA dialect does possess or use honorifics. Nevertheless, it was found that among the speakers of the BA dialect, the difference in "status" between participants involved using personal pronouns and terms of address based on kin terms in Pedawa village, Buleleng. However, the factors or rules that determine the use are not the same as that of the BD dialect. In this sense, the BA dialect is said to have "honorifics" although they are partial and confined within certain word groups. This paper aims to describe the "honorifics" of the BA dialect used in Pedawa village and clarify its relationship with the social structure of the BA community, including its kinship structure.

Key words: Bali Aga dialect, honorifics, kin terms

1. Introduction

The Balinese language has two major dialects: Lowland Balinese (dialek Bali Dataran; BD dialect) and Mountain Balinese (dialek Bali Aga; BA dialect). The BD dialect has a systematic form for respectful terms (*Sor Singgih Basa, Unda Usuk Basa*), which is mainly based on the social caste differences between the speakers. The honorific rules of the BD dialect are realized as lexical phenomena, in which the most proper item is selected from an honorific lexical set based on the utterance situation and the status of the addresser, addressee, and the person or his/her possessions under discussion. In contrast, in the BA speaking community, there are no social status groupings and caste differences, and, unlike the BD dialect, the BA dialect does not possess an honorific system, which is realized by lexical alternation based on an honorific lexicon. Nevertheless, although there are no differences in social status groupings, the BA community is not a completely egalitarian society, and BA speakers distinguish low status and high status based on several factors, such as their family generation order and so on, and show respect by using personal pronouns and terms of address mainly based on kin terms. In this sense, the BA dialect can be said to employ "honorifics," although they are partial and confined within certain word groups. This paper aims to describe the "honorifics" of the BA dialect and clarify their relationship with the social structure of the BA community, including kinship structure, based on research carried out in one of the BA villages—Pedawa village, Buleleng,

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1 This chapter is a revised version of a Japanese language article (Hara 2015).

Bali. The BD dialect also involves the use of personal pronouns and terms of address as part of its honorific system, and the forms used are similar to BA forms. However, these will have to be discussed separately because its related background, such as social structure and norms, is different from that of BA.

2. Method and data

The description and discussion in this paper is based on my research carried out in Pedawa village during September 2014, along with several following visits, and references (Sukrata 2007, Ariani 2004, Sekaa Truna Jaya Perkasa Desa Pakraman Pedawa 2014, Sekaa Daa Jaya Perkasa Desa Pakraman Pedawa 2014). In the course of my research, I interviewed more than ten BA speakers from different generations on their usage of personal pronouns, terms of address, and kin terms. In addition, I also observed daily conversations in order to understand the usage in practice. Regarding the social structure of Pedawa village, I interviewed several informants, such as priests, well-informed elders, and so on.

3. Findings and discussion
3.1 Social structure in Pedawa village

As previously mentioned, in the BA community, there are no differences in the social status groupings commonly recognized as caste. In other words, from the viewpoint of the BD community, the BA community only comprises the lowest caste or commoners (*jaba*). However, the Pedawa community does show distinctions between higher and lower statuses, though they manifest differently than in the BD community. There are roughly two factors that determine these distinctions in the Pedawa community. They are as follows: (1) generation, marriage, and the birth of a child and (2) position or post in the village administration and government. My paper will argue that certain forms of communication in BA dialect reflect this distinction overtly.

In the social structure of Pedawa customary village (*Desa Pakraman Pedawa*), all people, excluding infants and children, are broadly divided into the social categories of unmarried, married, and retired. The unmarried are called *teruna* and *daa*, which refer to boys whose voices have already begun breaking and girls who have begun menstruation, respectively. The unmarried boys (*teruna*) and the unmarried girls (*daa*) form two local youth organizations, namely *sekaa teruna* and *sekaa daa*. Each organization has obligations to perform duties assigned by the customary village, such as participating in village rituals. The married are regarded as full-fledged, adult members. In particular, the husband as head of a new family/couple also has rights and obligations as a formal member of the village assembly or council. The wife is regarded as an assistant who supports the husband in accomplishing his assigned duties. Pedawa village has a registration system of marriage called *tata lungguh*. The names of married men are registered in the *tata lungguh* list, based on marriage order, as formal members of the village assembly or council called *krama ngarep*. Those who married earlier rank higher than those who married later, even if the latter are older than the former. As mentioned previously,

the members have rights and obligations. In particular, the top six members (*pengulu* or *ulu desa*) of the marriage order list have many responsibilities and duties related to the village, such as serving as head of the six hamlets (*sambangan*) that comprise the village. The rest of the members are divided into several groups according to their marriage order and assigned duties accordingly. A married man automatically quits being a member (*krama ngarep*) after all his children get married, and his name is erased from the marriage order list. He is regarded 'not productive' (*baki*) or retired and is no longer considered a formal member of the village assembly. Consequently, he loses all the obligations and rights conferred by the village and can no longer be involved in the government and administration of the village. In the case of the wife's death or a divorce, the man becomes a semi-formal member of the village *(krama sampingan)*, whose obligations and rights are limited. The marriage order list is one of the main factors that determine the social order in Pedawa village. It reflects the community's emphasis on the difference between married and unmarried members and also the marriage order, rather than absolute age.[1]

The special positions and posts of the village also are important factors in upholding the social order of the village. For example, the appointed priest of the village (*balian desa*), the chief of the customary village (*kelian adat*), the chief of the administrational village (*prebekel*), and the top six members (*pengulu/ulu desa*) on the marriage order list take on most of the village responsibilities and are thus highly respected.

Thus, it could be said that Pedawa community, though not in precise terms, is a gerontocratic society as the time of marriage correlates with chronological age.

3.2 Personal pronouns in the BA dialect

The paradigm of personal pronouns in the BA dialect of Pedawa is shown in Table 1. The first, second, and third person pronouns all have singular forms, but the plural form has no distribution except the first person pronoun, *awak'e*. The singular pronouns *aku, ko*, and *ia* have the shortened form that is used as the possessor which modifies the noun head. Other singular forms, namely *nira, cai/nyai,* and *dane* and the plural first person pronoun *awak'e* do not have shortened forms.

Table 1: Paradigm of personal pronouns in the BA dialect used in Pedawa

	singular	shortened form (possessor)	plural
first	aku	-(ng)ku, -(ng)kune	awak'e
	nira	—	—
second	ko	-mu, -mune	—
	cai/nyai	—	—
	dane	—	—
third	ia	-(n)'iane, -(n)ne	—

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1 Reuter (2002), who anthropologically analyzed the areas showing BA features in Sukawana, also described the rank system of marriage order there.

There are two first person pronouns forms: *aku* and *nira*. They are distinguished when used among family and relatives. The form *nira* has to be used by a new family member by marriage, such as a daughter-in-law or son-in-law, to address the older generation, such as parents-in-law and uncles- and aunts-in-law, and also elder brothers- and sisters-in-law, although they are form the same generation. This first person pronoun *nira* could be regarded as a "modest word" used by the speaker to lower status and thus shows respect to members of the upper generation-in-laws. For other relationships in the family, the term *aku* is used. They have complementary distribution within the family. Outside the family only *aku* is used.

In the case of second person pronouns, the three forms *ko, cai/nyai*, and *dane* are used. The second person pronoun *ko* is used to address anyone who does not belong to the speaker's family, but within the family, it can be used only to address a member from the same or a lower generation including siblings, nephews and nieces, and so on. However, *ko* can also be used to address unmarried uncles and aunts as an exception, although they belong to the upper generation. *Cai/nyai* is usually used to address members from the younger generations; for example, it is used to refer to sons and daughters (-in-law), nephews and nieces, grandchildren, and so on. *Cai* is used for men and *nyai* is used for women. The distribution between *ko* and *cai/nyai* is not complementary unlike that of first person pronouns *aku* and *nira*. Either of the second person pronouns (*ko, cai/nyai*) can be used to address younger generations of the family. The other second person pronoun, *dane*, is only used for persons with the special positions mentioned in 3.1, namely the priest who is appointed to perform the ritual ceremonies of the village (*balian desa*), the top six persons on the marriage order list (*pengulu/ulu desa*)[1], and so on. The second person pronoun *dane* is also used as a form of address for persons with special positions. The only appointed priest of the village is called *dane balian*. The top six persons in the marriage order list are called *dane* ~ according to the rank order[2]. However, they are not always addressed by those terms. *Dane* is used to address them only when they are charged with important professions or positions in the village assemblies, ceremonies and so on. People who are serving in the rites of the family, such as a wedding, are also addressed as *dane* only when the ceremony is carried out.

There is only one third person pronoun form, which is *ia*.

Thus, there is clear differentiation in the use of first and second person pronouns within the family. However, during communication among non-relatives, in principle, anyone can use the first person pronoun *aku*, and the second person pronoun *ko* except in the case of addressees with special positions.

3.3 Kin terms in the BA dialect and the use of personal pronouns and terms of address

As previously mentioned in 3.2, among family and relatives, the second person pronoun *ko* is used to address members of the same and lower generations and cannot be used for

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1 They are as follows: 1) *ulu nawa*n, 2) *ulu manis*, 3) *ulu paing*, 4) *ulu pon*, 5) *ulu wage*, and 6) *ulu baan*.

2 They are called *dane nawan*, *dane manis*, *dane paing*, *dane pon*, *dane wage*, and *dane baan* according to the rank order.

upper generations. Instead, kin terms are used as second person pronouns and terms of address. Table 2 shows kin terms and the corresponding second person pronouns and terms of address. For example, the kin term for father, *bapa*, is also used as a second person pronoun and term of address. Sometimes terms of address are shortened to just the last syllable as in the case of *bapa*, which is shortened to *pa*. Moreover, the information about the status of the person (unmarried or married and having a child or not) can be added to terms of address. For example, older siblings of parents (*uwa*), who have not yet married are called *uwa teruna* (for men) and *uwa daa* (for women), and after marriage addressed as *uwa paluk*. After having a child, the term of address, *uwa*, is followed by the name of the first child in teknonymic style. For example, if the first child is named "Moglong," they are called '*uwa Moglong*'.

Family members belonging to the upper generations, who are addressed with kin terms such as *uwa*, cannot be addressed with the second pronoun *ko*. The addressee who cannot be addressed as *ko*, cannot be addressed by his/her own name either. Meanwhile, a family member from the same or lower generation who is addressed with the second person pronoun *ko* can be called by his/her individual name as a term of address. In other words, the use of the second person pronoun *ko* and his/her own name means that the addressed family member is from the same as or a lower generation than the speaker is. However, as mentioned above, the unmarried uncle and aunt are considered an exception and addressed as *ko*, although they are from the upper generation.

The use of the second person pronouns and terms of address for family and relatives by marriage is different from those used between blood relatives. In principle, the upper generation, such as parents-in-law whom one has to address as *nira* using the first person pronoun, are addressed using the same term that the spouse uses. That is to say, the second person pronoun *ko* cannot be used to address the upper generation; instead, kin terms have to be used as the second person pronoun and term of address. However, older siblings of the spouse (*ipah kelihan*) cannot be addressed as *ko* and are addressed as *kaka*. Younger siblings of parents-in-law who have not yet married also are not addressed as *ko*; they are addressed as *maman teruna* and *bibi daa* by the spouses of their own nephews and nieces[1].

Parents-in-law are addressed as *kakinne* and *dadongne* in the third person by the son and daughter-in-law. The literal meanings of *kakinne* and *dadongne* are 'his/her grandfather' and 'his/her grandmother', namely the grandchild's grandfather or grandmother. These terms can be used even before a grandchild is born, thus showing the shared understanding of the community that the marriage will lead to a new family and children.

The personal pronouns and terms of address mentioned above are applicable to both paternal (*purusa*) and maternal (*predana*) family lines. Moreover, their usage is applied to members of the same generation and lineage. For example, the second person pronoun and term of address *uwa* is used not only for older siblings of parents (*misan*) but also for older cousins of parents (*mindon*), extending to the second, and third generations (*mentelu*) at least.

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1   These second person pronouns based on kin terms can also be used as first person pronouns (e.g., a mother addresses herself as *ime*).

The scope of usage can be wider, depending on the degree of intimacy, the frequency of contact, and so on.

Table 2: Kin terms and corresponding second person pronouns and terms of address

	kin term	second person pronoun/term of address, ( ) is added if unmarried	married (no child)	married (after having a child)
father	bapa	bapa/pa		
mother	imé	ime/me		
grandfather	kaki	kaki/ki		
granduncle	kaki	kaki/ki (+teruna)	kaki paluk	kaki+first grandchild's name
grandmother	dadong	dadong/dong		
grandaunt	dadong	dadong/dong (+daa)	dadong paluk	dadong+first grandchild's name
great-grandparent	kumpi	kumpi/pi		
older sibling of parent	uwa	uwa/wa (+teruna/daa)	uwa paluk	uwa+ first child's name
younger brother of parent	maman	—[1]	maman paluk	maman+first child's name
aunt (younger sister of parent)	bibi	—[2]	bibi paluk	bibi+first child's name
older sibling	nyama	—	—	pan/men+first child's name
younger sibling	adi	—	—	pan/men+first child's name
child	panak	—	pan/men paluk	pan/men+first child's name
grandchild	cucu	—	pan/men paluk	pan/men+first child's name
great-grandchild	kumpi	—	pan/men paluk	pan/men+first child's name
nephew, niece	nakan	—	pan/men paluk	pan/men+first child's name
parents-in-law	matua	bapa/pa, ime/me		
older sibling-in-law	ipah	kaka/ka(+teruna/daa)	kaka paluk	kaka+ first child's name
child-in-law	mantu	—	pan/men paluk	pan/men+first child's name
spouse	sumah	—	pan/men paluk	pan/men+first child's name

3.4 Comparison between in-family and out-family usage

The previous section shows that kin names are used as second person pronouns and terms of address among family and relatives, and they can change after marriage or the birth of a child. In this section, the usage within the family is compared to usage in communication with non-relatives.

Table 3 shows the usage of first person pronouns and of second person pronouns or terms of address in possible relationships between speakers within the family. Table 4 shows such usage outside the family. As shown in Table 3, there are several factors that determine the usage of personal pronouns and terms of address among family members, such as generation differences, married or unmarried status, having a child or being childless, and new relationships by marriage. In certain relationships, there is a taboo on using the second person pronoun *ko* and the individual name of the addressee. Meanwhile, Table 4 shows that generation differences do not influence the usage of personal pronouns in communication with non-relatives. Anyone can address the addressee as *ko* and address oneself as *aku* while communicating with each other.

As shown in both tables, especially in Table 4, there are several options regarding the usage of second person pronouns and terms of address, especially after having a child. In the column for the second person pronoun, the bold line indicates that the second person pronoun and term of address can change after marriage or birth of a child and that the former address or pronoun cannot be used anymore. The dotted line indicates that the former usage can be used as well. How can several different forms be used properly?

In communication among family and relatives, there are several options for usage of the second person pronoun and terms of address when addressing members belonging to the same or lower generations. As mentioned in 3.3, if a family member of the same or lower generation gets married, especially his/her parents (-in-law) address him/her and the spouse as *pan paluk* (for men) and *men paluk* (for women). If the married couple has a child, they are called "*pan/men+first child's name*" in teknonymic style. Even after becoming parents, second person pronoun *ko* and the name of the individual can be used by members of the same and upper generations. However, parents (-in-law) often deliberately address them by the second pronoun and term of address which corresponds to their current status in order to make them conscious of their adulthood and parenthood. As mentioned above, family members from the upper generations cannot be addressed with *ko* or their own names by the lower generations. Therefore, when a conversation, which could be imitated by the younger generation, takes place between adults, the use of the second person pronoun *ko* and their individual names are avoided. For instance, a husband and wife having a conversation in front of their children will instead use *pan/men+first child's name* to address each other so as not to be imitated by their children. At one time, most of children did not know the names of their parents; however, it is said that, recently, it has become more common for the younger generations to know their parents' names because they often call each other by their individual names even in front of the children.

In conversations with non-relatives, in principle, second person pronoun *ko* and the individual name can be used to address anyone because there is no taboo on usage outside the family. However, in actuality, in addition to such usage, second person pronouns and terms of address based on kin terms are also used, and their usage is based on generation, marriage, and possession of a child as seen in Table 4. If the addressee is married and belongs to the upper generation, usually (s)he is addressed as *maman, bibi, uwa, kaki* or *dadong (+first child/grandchild's name)* according to the age of the speaker's own family member (uncle, aunt, grandfather, grandmother). *Pan/men+first child's name* is also used to address some non-relatives who are married. However, this usage is not common in the younger generation, especially children and those who have not yet married, but only among the same and elder generations. It can be said that a speaker from a lower generation will address an addressee from an upper generation based on the usage within the family, although *ko* and the individual name also can be used as a second person pronoun.

Table 3: First and second person pronouns and terms of address within the family

relationship of speakers	first person	-	second person	
lower generation->upper generation	aku	-	unmarried	kin term+teruna/daa[3]
			married	kin term+paluk
			parent	kin terms [to parents, grandparents] kin term+name of the first child
upper generation->lower generation	aku, kin name	-	unmarried	ko, cai/nyai, personal name
			married	pan/men+paluk[4] [mainly to son and daughter (-in-law)]
			parent	pan/men+name of the first child
in the same generation	aku	-	unmarried, married	ko, personal name
			parent	pan/men+name of the first child
younger siblings-in-law->older siblings-in-law (spouse of own older brother and sister)	aku	-	married	kaka+paluk
			parent	kaka+ name of the first child
younger siblings-in-law -> older brother and sister	nira	-	unmarried	kaka+teruna/daa
			married	kaka+paluk
			parent	kaka+name of the first child
spouse ->upper generation of spouse	nira	-	unmarried	kin term+teruna/daa
			married	kin term+paluk
			parent	kin term [to parents and grandparents -in-law] kin term+ name of the first child

Table 4: Personal pronouns and terms of address outside the family

relationship of speakers	first person	-	second person	
lower generation ->upper generation	aku	-	unmarried	ko, personal name
			married	kin terms
			parent	kin terms+ name of the first child (kaki/dadong+first grandchild's name), (pan/men+first child's name)
upper generation ->lower generation	aku, kin terms	-	unmarried, married	ko, cai/nyai, personal name
			parent	pan/men+name of the first child
in the same generation	aku	-	unmarried, married	ko, personal name
			parent	pan/men+first child's name (kaki/dadong+first grandchild's name)

3.5 Avoidance of the use of the personal name

As mentioned in the previous section, the usage of the second person pronoun *ko* and the personal name can be taboo in certain relationships among family and relatives. Such relationships are indicated with a shaded pattern in Table 3. That is to say, the second person pronoun *ko* and personal name cannot be used to address the upper generations, except in the case of unmarried uncles and aunts, spouses of elder siblings, elder siblings of spouses,

and upper generations of the spouse's family. In addition, mentioning their personal names is taboo, even if they are not around to hear it.

The degree of taboo depends on the relationship between the speakers. The taboo committed by a member accepted into the family through marriage and who addresses himself/herself as *nira* is greater than that of the blood family members. For example, it is taboo for both children and their spouses to mention the names of their parents (-in-law); however, the degree of the taboo is greater for the spouses than the children.

4. Conclusion

This paper has described the usage of personal pronouns and terms of address, focusing mainly on usage of kin terms in Pedawa village and its relationship to the social structure, thus examining one case of a BA community. It suggests that usage among family and relatives is determined by several factors related to the addressee, such as generation, marriage, possession of child, and relation by marriage, taking into consideration which relationships have a usage taboo (i.e., where certain family members cannot be addressed using *ko* and the individual name). Meanwhile usage outside the family is, in principle, very simple; i.e., *aku* is used as a first person pronoun and *ko* or the individual name is used as a second person pronoun, except in cases where the addressee holds a special position such as *pengulu*. However, in actuality, people commonly use the terms of address in a way that is similar to the usage within the family. In other words, factors related to the addressee such as generation, marriage, and possession of child are taken into account in the usage because the upper generations and those who are married are respected in the community. Therefore, this paper argues that the usage of such personal pronouns and terms of address in the BA speaking community could function as a kind of "honorifics" system to show respect to the addressee even though it is confined to certain words.

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End Notes

1 Older brothers-in-law are called *maman teruna*.

2 Older sisters-in-law are called *bibi daa*.

3 As an exception, *ko* and personal names are used only for unmarried uncles and aunts.

4 Just the second person pronoun and the term of address "*~+paluk*" can be no longer used after a person becomes a parent.

TOPONYMY AS A CULTURAL RESOURCE AND STRENGTHENING OF IDENTITY: A CASE STUDY ON SUNDANESE COMMUNITY IN SOUTHERN PART OF WEST JAVA

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Abstract

Modernization and globalization is now a necessity along with the development of information and communication technology. The boundaries between nations are increasingly blurred, not least with the Indonesian people, including the Sundanese people, who even began to drift in change. One of the changes is the increasingly widespread naming of places (settlements) that have foreign nuances, which of course it is very apprehensive considering the nation is a great nation with all its extraordinary potential. Therefore, the problem of place names becomes a strategic issue today in accordance with changing society conditions. Although it is merely a name, it is actually in the name of the place contained the views of its owner community, whether practical, sociological, historical, or psychological, even magical and can be a branding. Thus, the study of the place name (toponymy) becomes an important part of human life as part of the strengthening of identity.

Keywords: globalization, name of place, identity

1. Introduction

The development of character and national identity becomes an issue that continues to grow today. However, while the discussions about it take place, the character and identity crisis continues to occur in various facets of life. Various issues of concern seem to be the main menu in everyday life. Moreover, the rapid development of science and technology and the rapid flow of communication have implications for social change which of course leads to the cultural and mental changes of society.

The era of globalization has penetrated in all nations, including the Indonesian nation. In fact, Chaubet (2015: vii) states that individuals are affected. This fact presents a global culture in the daily life of society. Therefore, it takes wisdom to deal with it. Without this awareness, undoubtedly the adverse impact it causes will be more difficult to resist. Anarchistic and destructive behavior will become more and more commonplace, as Rahyono (2015: viii) says, modern technological advances do not necessarily make the mindset, behavior, social order, or citizen consciousness modern. Liliweri (2004: xii) even pointed out that this nation has lost the orientation of local cultural values. This is certainly very detrimental to all components of the nation

Currently the nation is really facing a serious challenge. This condition arises as the global and internal challenges arise. Significantly the impact, as perceived by Nainggolan (2015: 149), appears as the shift in human destiny from being 'virtuous' to 'successful people'. Malik (2016: 11) considers that in this fast-paced and instant era, people seek shortcuts to achieve goals

without a natural process. Therefore, it needs reinforcement of identity and character. Such reinforcement may be carried out, among others, through an understanding of the existence of language. This understanding becomes very important in the conditions of society that is undergoing cultural transformation. In line with the opinion of Linkona (2011: 125 in Zaenal Fitri, 2012: 11-12, read also Sobarna 2012), increasing violence, poor language use and words, and the low respect that become some indicators of the destruction of a nation should be observed.

2. Language as Identity

Language has a central role in human life. Cultural transformation in human life span is made possible by the role of language. Therefore, language is a manifestation of a culture that becomes the identity and at the same time the existence of a nation. In fact, it becomes a symbol of state sovereignty and honor.

As a pluralistic nation, the Indonesian nation has a potential cultural and linguistic diversity. It cannot be denied that most Indonesians are still faithful to using the local language as their first language. This condition is understandable considering that even though Indonesian becomes the official language of government, in villages the role of regional languages is still important because some villagers still do not speak the Indonesian language well (see Suhardi 2003: 91 in Sugono (Ed.) 2003) .

This situation becomes very complex. In a multilingual society language competition is a common phenomenon (Weinreich, 1986: 1; see also Gunpersz, 1968 in Giglioli, 1990: 219). Therefore, the fear of the extinction of regional languages is even more reasonable because of the condition (Yadnya, 2003: 3, see also Alwi, 2003: 8; Sobarna, 2009). However, it must be admitted that the spread of Indonesian language usage in various regions in Indonesia day by day is increasing. This happens considering its more strategic function as mandated in the Law of the Republic of Indonesia Number 24 Year 2009 on Flags, Languages, and Symbol of the Country, and the National Anthem. In addition, it is supported by the role of electronic and internet mass media that has started to reach all corners of the region. Thus, it is natural that symptoms appear indicating the diminishing ability of the Indonesian young generation in terms of local language mastery.

The diversity should not be an obstacle in the effort to mobilize unity to better know each other and interact to build togetherness, even to be regarded as a gift. However wisdom treasures are stored in the language that can be made as a strategic effort in the formation of character. One of the treasures is folklore, which seems to have been deep rooted in the daily life of society. Folklore as a part of human life evolves with the times. In fact, folklore can reflect the life of man in his day. Folklore is an oral work that has various features of excellence. This means that the beauty and superiority of folklore is not only seen in terms of its expression, but also can be seen in terms of the values contained in it that can provide benefits to human life.

Folklore is a world that is always in line with the development of human life. Folklore world is an implementation of various phenomena of human life. In developed countries the role of folklore, especially literature, is enormous in life. In Indonesia even to this modern era folklore

still has a very important role in shaping the identity of the community. In fact, folklore can be a vehicle of character education, as explained by Endraswara (2013: 2), that among other fairy tales, legends, proverbs, myths, and traditional custom homes are culture artefacts that can be used as a means of character education. Furthermore, Endraswara (2013: 2) asserted that the seeding of character education through various folklores can be implemented enculturatively, that is subtly through cultural values.

3. Local Wisdom as a Cultural Resource

Speaking of folklore certainly cannot be separated from local wisdom. However, local wisdom has a very broad dimension including the attitude, views, and ability of a community in managing both its inward and inner environment. Permana (2010: 1) explains that local wisdom can be interpreted as a life view and knowledge as well as various life strategies in the form of activities undertaken by local communities in coping with various problems in the fulfillment of its culture. It is further explained that the fulfillment of these needs includes all elements of life, such as religion, science, economics, technology, social organization, language and communication, as well as art.

Local wisdom can also express all noble values contained in the local cultural treasures of tradition, the teachings of good deeds, and the motto of life (Permana, 2011: 3). For example, in the Sundanese community, an expression of *silih asih, silih asah, silih asuh* is known. The philosophical meaning is of course very deep that the Sundanese people prioritize love to fellow human beings, then can give each other knowledge, and of course no dispute is expected because what is important in the Sundanese society is *herang caina, laukna beunang*, as a strategy that produces win-win solution . That is, in solving the conflict Sundanese people have principle of compromise with a wearing outcome for both sides of the conflict (read also Djajasudarma et al., 1997).

Local wisdom itself has six dimensions as explained by Ife (2002) in Permana, 2011: 4-6). The dimensions include (1) local knowledge, (2) local values, (3) local skills, (4) local resources, (5) local decision-making mechanisms, and (6) solidarity of local groups. It is certain that every community has local knowledge related to its environment because the community has been living in the area for a long time so that in any situation they can adapt well. Baduy, for example, some of its people, can predict that the next three days will rain by seeing the emergence of a plant. This is closely related to the knowledge on the local climate, season, demographic, and sociographic cycles. Similarly, the local values possessed are of course useful to regulate the relationship between man and God, man with man, and man with nature. These values will change in harmony with the times. Local skills are used as survival skills, such as farming and hunting to meet the needs of life. Local resources in general are natural resources, such as water, land, forests, gardens, collectively owned settlements. In relation to the local decision-making mechanism, of course every society has its own local government. Each community has different decision-making mechanisms for each other, for example, democratically or tiered. Furthermore, every society has its own efforts in forming ties with its members, for example with religious rituals which in principle is to build solidarity among members of the community.

Local wisdom has a close relationship with oral tradition. As explained by Sibarani (2012: 123) that oral tradition is a traditional cultural activity of a community passed down from generation to generation with oral media from one generation to another. Oral tradition is loaded with values and noble cultural norms that can be utilized by generations of people to organize their social life wisely. The Sundanese in Parigi District, Pangandaran Regency, for example, believe that the oral tradition attached to them has power in the order of their lives. Some people are not surprised if the district becomes the capital of Pangandaran regency because it is in accordance with its *uga* (predictions) that *"Parigi bakal ngajadi (Batawi), Cijulang ngarangrangan"* (Parigi will be the capital city, Cijulang faded away). Now Parigi district is transformed into a capital which of course will continue to preen for the name of the capital city of Pangandaran, as a new regency resulting from the extension of Ciamis Regency that is prestigious as the most popular beach tourism object in West Java. Long before that, the people of Bandung have already believed that later (one day) Bandung will be visited by many visitors because *uga* itself states *"Bandung bakal heurin ku tangtung* (Bandung will be crowded by human figures)". In fact it is so, now Bandung is very crowded.

4. Toponymy as a Strengthening Effort

Sundanese society is a society that has a cultural uniqueness. This cultural distinctiveness is the attraction of visitors to know more about the characteristics of Sundanese art and culture. Sundanese people occupy two areas, namely West Java and Banten Provinces. In addition, culturally, the western part society of Central Java is also included in this ethnic group, for example, some districts in Brebes and Cilacap regencies mostly speak Sundanese. Like other societies, Sundanese people have long been less familiar with the written culture. Therefore, the intergenerational interaction is done by oral media. Thus, there is an oral culture, such as folk tales. Sometimes folk tale is believed by some people to be true. For example, the story of people living along the South Coast. They are certainly familiar with the story of the ruler of the sea. The existence of main character depicted in this folk tale is really appreciated so that hotels in the area of Sukabumi provide special rooms for the Ruler of the South Sea. Who does not know the legend of Nyiroro Kidul? Visitors who come to the Samudra Beach Hotel in Pelabuhanratu will feel curious about room 308. The public interest to know the contents of the green room is high enough. In the area of Bandung itself Sundanese people are familiar with the legend of Sangkuriang, a story associated with the name of geographic element in the form of a mountain. The mountain is known as Mount Tangkubanperahu (see also Kunto, 1986). Similar story can be traced in the area of East Java concerning how the Mount Batok occurred. Further Rais et al. (2008: 9) mentions upon a phenomenon that the naming of place (geography) is closely related to the history of human settlements.

In relation to the place name (toponymy), many place names in West Java are based on folklore. Thus, it is increasingly recognized that the name of this place is an important issue to be discussed on the consideration that the name of places reflects the views and understanding of the environment, especially the identity of the community, or as a form of branding of the place, even the branding of a country (Anholt, 2010 ; Kostanski, 2011). Due to these complexities, the study of toponymy requires a comprehensive approach. Toponymy

becomes an important part of human life as part of the process of identity formation. Hall (1998, 1997) and Woodward (2004) argue that identity is not steady. Identity will change constantly. So is the case with the name of the place even though the place name tends to stick, the identity that accompanies it can change. Thus, toponymy can also give a picture of past culture and how human movements occur in an area or region. As mentioned by Anholt (2010), toponymy also serves as a form of national identity which in this case contributes to the sovereignty of a country. This condition can be understood for the naming of the place is of course with a variety of considerations, especially those concerning history, as well as efforts to preserve the culture (language). The same argument is also confirmed by Rais et al. (2008: xi) that many place names are rooted in the history and culture of the nation itself. Similarly Amin et al. (2016: 45) asserts that place names are the collective memory of important natural or cultural events in the history of life.

Taking into account these interrelationships, it can be argued that toponymic research must closely observe and read local wisdom, in this case folklore. Toponymy literally means place name (see also Rais et al., 2008: 5-6). Various studies emphasize that the name of the place indicates also the attachment to the place. According to Jorgensen and Stedman, as discussed by Kostanski (2011), attachment to a place is a concept that can be categorized into the term "sense of place", as many names in West Java use the name of *ci-* 'water'. This tends to imply that the area is a watery area, including the name of the places located in the western part of Central Java, such as Cireang and Ciberewek in Lumbir District, Banyumas Regency.

In relation to the wider subject, toponymy deals with local wisdom as an important part in preserving the environment through a "sense of place" that can only be built through a sense of attachment to the place. William and Vaske, as mentioned by Kostanski (2011: 14) stated that there are two attachments. The first is the place dependence which is the functional attachment to a place and the second is the "place identity" which is an emotional attachment to the place. Thus, toponymy is a marker of place significance in the functional context as a source for the fulfillment of various needs and as a psychological investment to the place. Toponymy is however an expression which in linguistic theory can be seen as a 'sign', which cannot be simply considered to occur arbitrarily. As argued by Radding & Western (2010: 399), the context between arbitrary words in a given language and in certain situations in a particular language is not arbitrary. We love and care for a certain name because the name contains a layer of meaning that comes from the culture in which it exists that goes beyond daily ordinary words. Thus, toponymy must be understood as a 'sign'.

In this case, a place name is a sign that refers to a story as well as history that are deeply rooted in the local culture. Changes in a culture will lead to a change of meaning to the name of the place as a sign (Radding & Western, 2010). Therefore, the meaning of a name can be traced through the story or history that accompanies it, and especially is through stories or oral traditions that handed down the story / history of the place's name. This tradition contributes greatly not only to perpetuating the name, but even more deeply, perpetuating the accompanying narrative and the values embedded in it, especially concerning the socio-cultural life. In Pangandaran Regency, for example, precisely in Parigi District, there is a new tourist attraction for body rafting named Santirah. This name differs from the general place

name in this region, which tends to use the name of a plant or animal. Santirah is the name of a village girl who works as a mountain *ronggeng* very famous for her beauty so it is not surprising that many men are crazy about her. Among the many men who fall in love, there is a man who is not willing if Santirah is owned by someone other than himself. Eventually, Santirah was tragically killed in a cave. The cave is now known as Goa Santirah.

As stated by Ayatrohaedi, which is discussed by Sudaryat et al. (2005), the knowledge about name is commonly called onomastics, one of which is toponymy, which is the study that examines the history or the origin of the place name. Further Nida, quoted by Sudaryat et al. (2005), explains that naming places or toponymy also belong to naming theory. The naming process is related to the reference. Naming is both conventional and arbitrary. It is said to be conventional because it is structured based on the habit of the users, while it is said to be arbitrary because it is created based on the willingness of the community. The local name of Cukangtaneuh as the local name (Sundanese: *cukang* 'footbridge', *taneuh* 'land') for the tourist attraction in Pangandaran area, for example, is better known as Green Canyon than Cukangtaneuh. The name of Green Canyon itself was inspired by a traveler from America who saw the stunning scenery in Cukangtaneuh similar to the scenery in Green Canyon. Until now, people (especially tourists) call this resort with Green Canyon (Sobarna et al., 2015). Another example is Puncakdarma in the area of Taman Bumi Ciletuh, Sukabumi, that was formerly named Pasirmuncang (Sundanese: *pasir* 'small grain', *muncang* 'kemiri') but it is now widely visited as a challenging natural tourist destination. The name of Puncakdarma is better known now after a road was built in the hilly area in 2004 by CV Darma Guna. Finally, the public perpetuate the company's name (Sobarna et al., 2016). In fact, the names of the places should be maintained because of their close association with identity (see Aldrin, 2016: 282-394), even with various reflections (Malpas, 2004: 1).

5. Conclusion

The name of place, as mentioned previously, is a form of story and history traditionally passed down through folklore (Danandjaja, 2004). In relation to the naming of places, the people of South Jabar consider naming the place with the natural environment in which they live, as a form of ecological awareness. It can be seen from the naming of places that tend to be closely related to the setting of its natural environment. The naming of places in the region, in general, is mostly associated with plants (flora) and animals (fauna). Several place names associated with the plants (flora) identified in the research are most likely plants that become elements of the name of place that can be traced and grew in the area, such as the following place names in the area of Pangandaran and South Sukabumi. The element of the name of place is a mixture of lexemes between the name / plant species and the place / habitat in which the plants grow, among them *ci* 'water, rivers, ponds', *karang* 'reefs', *bojong* ' peninsula ', and *poncol* 'little hill'. The name of these plants are *kangkung, nangka*, and *jengkol*, as in the names of the village of Cikangkung, Karangnangka, and Pocoljengkol. In the Sukabumi region the element of place names is a combination of the name of the plant with elements other than *ci*, also with the type of place of *tegal* 'fields', *pasir* 'hills', and *babakan* 'new hamlet'. The names of plants recorded in this research data are *loa* 'a kind of tree', *caringin* 'banyan', *haur*

'a kind of bamboo', and *jati* 'teak', as in the names of village Ciwaru, Tegalcaringin, Pasirhaur, and Babakanjati.

As for the name of place related to the animals (fauna), in Pangandaran there is a place where the element is a marine animal. This is understandable considering Pangandaran is a coastal area. However, there are also other land animals, as seen in the name of the village of Japuh, Cipepetek, Cilele, Cilembu, Batuhiu, Cikalong, Cimerak, and Cibadak. *Japuh* 'a kind of fish that lives in the estuary', *pepetek* 'a kind of sea fish', *lele* 'catfish' is a type of animal that lives in inland waters; *manuk* 'birds', *lembu* 'oxen', *hiu* 'sharks', *kalong* 'bats', and *badak* 'rhinoceros'. In Taman Bumi Ciletuh area, there are also names of place that use animals, such as *kadal* 'lizards', *tirem* 'oyster', and *manuk* 'birds', as in Cikadal, Citirem and Pulau Manuk.

Folklore becomes a strategic part of cultural inheritance. Folklore can also function as a medium for the inheritance of local wisdom values, which in turn will contribute significantly to the existence of human interrelations with the environment. Local wisdom accumulates throughout the life of the owner community. Therefore, the consciousness of its existence is reflected through the naming of the place into which it exists.

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MEDIUM OF MODERNITY: BALINESE LANGUAGE IN THE CONTEMPORARY LITERARY LANDSCAPE

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Abstract

Over the past three decades, a new practice has entered Balinese literary life. It is marked by the appearance of literary singing and interpreting (*mabebasan* or *gita shanti*) activities on a novel medium and in an interactive format. Initially beginning on handy talky radio communication equipment, it has since expanded into electronic mass media such as radio and television programs. While this practice has continued to thrive, recordings of *mabebasan* have also occasionally appeared on social media including Facebook and YouTube. All of these new media have provided an arena and contributed to a new landscape of Balinese literature. Furthermore, that new landscape has made possible the dynamic use of Balinese language in expressing contemporary issues and others related to the spirit of modernity. This paper discusses two interrelated points. First, it analyses the contemporary landscape of Balinese literature, by discussing a select sample of literary performances on radio and television programs. Second, it analyses the dynamic of Balinese language usage in the contemporary texts of Balinese literature. The discussion of the two points are combined by interpreting how effective Balinese language is when used as a medium for articulating contemporary issues, modern phenomena, and the spirit of modernity in the contemporary landscape. The paper concludes that, while the Balinese language has long been used as a medium of modern forms of Balinese literature like short stories and poems, it has shown flexibility and adaptability in expressing modern concepts and the spirit of modernity. Given the relatively small numbers of speakers of Balinese, this important capacity helps prevent the language from heading in the direction of extinction.

Key words: Balinese language, traditional literature, literary landscape, modernity

1. INTRODUCTION

There have always been critical views on the life and future of the Balinese language. Scholars, teachers, observers and other opinion makers have shared their view that the Balinese language will soon be dying out. The views are often expressed in public discourses, on the event of the five yearly Balinese language congress, and in the local mass media. Their bleak view on the future of the Balinese language is perhaps best summed up by an headline of the most influential local newspaper *Bali Post* (18/09/2015, p.1)*,* that stated "The death of Balinese Language is a Matter of Counting Days" (*"Kematian'' Bahasa Bali Tinggal Menghitung Hari*). The news source, a lecturer and former presenter of TVRI Bali for special news in Balinese, Dewa Gde Windhu Sancaya, was quoted as saying that the breath of Balinese language remains for one generation only. Failing to create a new generation of users, he added, will make the Balinese language 'permanently dead' (Image 1).

This critical or pessimistic statement was an echo of what had been recurrently expressed by other scholars including Ngurah Bagus (2002), Merta (2002), Setia (1986). Ngurah Bagus quoted data from the demographic census for 1980 and 1990 which showed a decrease in the number of actual speakers of the Balinese language to about 11,000 people. This decrease, according to Ngurah Bagus, was a significant shift in speeding up the demise of the Balinese language (2002: 16-17). Earlier, Ngurah Bagus was quoted by a local newspaper as saying "By 2000s Balinese language will die' (*Tahun 2000-an Bahasa Bali akan Mati*) (Merta 2002). Kagami's survey, held in 2007, confirmed data shown by Ngurah Bagus in which many of Balinese students of primary and junior high school level use Indonesian language at home despite their parents being Balinese (Kagami 2010:166).

Image 1. Head line of *Bali Post* (18/9/2015) on the possible dead of Balinese language.

During the late colonial period, the 1920s and 1930s precisely, and in the early decades of Indonesian independence, concern for the life of the Balinese language was also expressed. Balinese intellectuals, who were members of the Balinese youth organization called Bali Darma Laksana (Good Behavior of Balinese), encouraged their fellow members to use Balinese as much as the other main languages Malay and the Dutch (Putra 2008). In the 1960s, concerns of the dangers of Balinese language were expressed in an article 'Save Balinese Language' ('SOS Bahasa Bali') written by Made Aryana on *Suluh Marhaen* (Torch of the People, now *Bali Post,* 17/07/1966, p.2).

This paper swims against the current view of the possible death of Balinese language. It discusses, by contrast, the lively use of Balinese language in a textual singing program called interactive *kidung*, broadcast on radio and television programs in Bali. Interactive *kidung* or *kidung interaktif* is a new format of the art of singing and interpreting Balinese poems locally known as *mabebasan* (the art of using language including singing and interpreting in stylish language) or *gita shanti* (singing religious songs). *Mabebasan* or *gita santi* are usually performed for entertainment or to accompany religious ritual and are enjoyed by small audiences (Rubinstein 1993; Creese 2009; Putra 2009). Unlike *mabebasan* or *gita shanti*, *kidung interaktif* is able to attract wide audiences in both rural and urban areas, male and female, older and younger generations, through the medium of the electronic mass media. This medium is characterised by newness, actuality, a feeling of the contemporary. The poem singing and its interpretation, by association, is often dedicated to express or comment on

actual issues, modern concepts, or news and current affairs.

In this paper, how the Balinese express contemporary issues or modern concepts will be discussed. The other focus of the paper is the significant of *kidung interaktif* as a contemporary literary landscape in supporting efforts to preserve the Balinese language in a globalised Bali, an island so renowned as an international tourism destination.

Apart from *kidung interaktif*, there are various language landscapes where the use of Balinese language has also increased dynamically, such as Balinese pop-music (pop songs with lyrics in Balinese) and regular village-community meetings. RRI Denpasar broadcast news in Balinese every day, so had Bali TV and TVRI Bali. Since 2006, the daily *Bali Post*, has been publishing four pages of the supplement *Bali Orti* (Bali News) in its Sunday edition. It is followed by another newspaper *Pos Bali* who publishes a supplement in Balinese called *Mediaswari* (Voice of Literature). These supplements include various genres: news, feature story, poetry, short story, serialised novel, criticism, language lessons, all written in the Balinese language. It appears that *Bali Orti* and *Mediaswari* have encouraged the public to read texts in Balinese. In the following discussion, the use of Balinese language in *kidung interaktif* is given focus while comparison to other language landscapes is made where necessary.

2. METHOD AND THEORY

Data analysed in this paper were selected from a corpus of recordings of *kidung interaktif* from radio and television in Bali. The pioneer of *kidung interactif* is the state own radio station RRI Denpasar, which started in 1991 and was well developed by the mid-1990s. It was then followed by many other radio station in several districts in Bali including Denpasar, Gianyar, Tabanan, and Singaraja. By the early 2000s, both state run television channel TVRI Bali and private own Bali TV followed suit. On television, textual singing groups have more time to perform and make appearance in a more beautiful manner, with a special costume.

The recordings were made intermittently from 2006 until 2017. Almost all of the recordings have been identified based on themes of poem sang and issues discussed during interpretation. For the sake of this small paper, only selected poems or issues discussed on interactive program were selected. This focus is limited to contemporary issues such as politics, gender, and economic and how these issues are connected to social context when they were broadcast. In the theory of sociology of literature, literary text is no product of social vacuum, but closely related to the social and historical context in which they were produced (Laurenson and Swingewood 1972; Eagleton 1983). For intertextual theorists, apart from codes and and traditions established by previous works of literature, social and cultural context are also crucial to the meaning of a work of literature (Allen, 2000:2). Thus, connecting texts sang during *kidung interaktif* with their immediate or relevant contexts were applied in this meaning making process.

3. DISCUSSION

There are a number of studies on the interactive *kidung* in recent years and those studies gave different focus and angle. Creese (2009) focuses her study on interactive kidung on the birth of new format of singing and interpreting traditional Balinese texts and its future. Putra (2009) discusses the social and political background of the mushrooming of textual singing

on electronic mass media and how this new form of literary appreciation supports the life of traditional Balinese literature. In 2012, Creese and Putra collaboratively published an article that looks at the participation of women in *kidung* interactive program. It was done based on the assumption that literary tradition were considered as male domain, and less for women. But, in their studies, they convincingly show how women also participate and play a role in textual singing tradition.

Sancaya (2012) and Suardiana (2014) also contributed to the study of interactive *kidung* by taking different focus and question. Sancaya's study looked at how participants of *kidung interaktif* on air who were connected virtually were able to create a real social networking. Performing voluntary works in a temple festival and making a pilgrimage to several main temples in Bali and beyond (Lombok or Java) made it possible for *kidung* interactive participants to get to know each other in person. This new social networking provides space for them to keep using Balinese language in their interaction. The other study by Suardiana (2014) is focused on specifically on *kidung* interactive on radio stations in North Bali and focuses on how this program has become a vehicle to introduce or socialise religious values, custom, and the love to Balinese language.

In contrast to the above studies, which none of them touched specifically on the impacts of language, the following study looks at how Balinese language is used by literary enthusiasts in expressing modern concepts, actual phenomena, and contemporary issues. Three topics are selected purposively from existing recording data corpuses, namely the theme of the residential lection, the economic census of 2006, and gender equality in education. These three issues are selected because they were performed for a specific purpose closely connected to social or political event and celebration, thus it reflects a strong dimension of actuality, one of the important characteristic of mass media.

3.1 Singing on Presidential Election

It is more often than not that the theme of poems sang during *kidung interaktif* on TV and radio stations are purposely composed to match with topical issues of the time. One interesting example was the textual singing performance by a group of junior high school students from Klungkung, East Bali, with the theme of the presidential election. They appeared on Bali TV's *kidung interaktif* in July 2009, a couple of weeks toward the presidential election in Indonesia.

During the almost 60 minutes program, including interaction with the audience, the group specifically sang poems with messages on the importance of a peaceful election. Through singing, they also introduced president candidates who run for the election, as can be seen in the verse below.

Banget tityang manunasang	We humbly request on you
Majeng maring sameton sami	All of my family and friends
Duaning malih nyanggra karya	In relation to the upcoming great work [presidential election]
Presiden sane tetelu	The three president candidates
Ibu Mega kapertama	The first one was Megawati

| Malih kalih SBY lan Yusuf Kala | Two more were SBY and Yusuf Kala |

Balinese language does not have a term for 'presidential election', so the word used in this verse is the generic one which is '*karya*', meaning great work, big job. In the Balinese context, the word *karya* also refers to 'religious ceremony' (Nakatani 2003). The use of word *karya* here created a sense that the election is a great work identical to religious ceremony, a work that all people should respect and giving their contribution for its success. When the interpreter gave his interpretation, he explained that *karya* here refers to presidential election.

The semiotic process by giving additional meaning to the word *karya* here to 'general election' (*pemilu*) suggests two things. Besides suggesting that the Balinese language does not have specific terminology for 'presidential election', it also shows its openness in word borrowing of modern concepts from the political sphere. Just like the word *kapertama* (the first) borrowed from Indonesian word *pertama*. When used, it was given Balinese prefix *ka-*, thus become *kapertama*, a morphological process of loan word. This process helps Balinese language in enriching its vocabulary, hence it makes it able to convey modern concepts. During interpreting and dialogue between interpreter and presenter, the word *golput* (*golongan putih*) was used, which connotatively refers to a person who does not vote. This political terminology has also been absorbed to enrich the vocabulary of Balinese language.

Since the loan words used in this textual singing and interpretation are few, the identity of Balinese language remains intact.

Image 2. Kidung Interaktif on Bali TV (27/04/2006) as medium to promote economic census (Print Screen Bali TV)

3.2 Promoting Contemporary Issues: Economic Census

Like other art forms, Balinese performing arts including textual singing have also been used to deliver social political messages (Putra 2008; Putra 2003). Nowadays, performing arts like *topeng* (mask dance) and shadow puppet are used to deliver various social messages

including the dissemination of the family planning program, socialising new regulations, or encouraging people to donate blood.

How is textual singing performance used to promote government program on economic census? The group Statistik Puyung Sugih, Tabanan District, performed on Bali TV Kidung Interaktif Program (27/04/2006) on a special topic relating to the economic census (see Image 2). The title of its show, that read as 'Socialisation of Economic Census' (*Nyobyahan Sensus Ekonomi* 2006), is a clear indication that this textual singing program was purposively aimed at socialising the upcoming government program. The show started with a brief fragment depicting a person who has no knowledge at all about the economic census and therefore saw it negatively. He worried that if he provided data on all his belongings to the census data collector he would end up having to pay high tax. A small group of people turned up and explained that the census required economics data and had nothing to do with tax. As predicted, in a very quick turn, the ignorant person understood the basic goals of the economic census and changed his mind from a negative to positive view toward the program.

Ideas on the fragment become the foundation of the group in elaborating the meaning and the importance of economic census that people must support. The program commenced by singing of the following verse:

Sinom anggen manyobyahyang	Lets use the *sinom* melody to inform
Indik sensus ekonomi	About economic census
Warsa kalih tali nenem	In the year of 2006
Maka potret ekonomi	As an economic portrait
Wangsa Indonesia iki	Indonesian nation
Mangdan nyane tatas unduk	So that all become informed
Mangkin jagi kadartayang	It will now be described
Indik utsaha puniki	About this business
Teges ipun nglaksanayang pencacahan	The point is to collect data

Sinom is one out of dozens of poetical melody types in the Balinese *gaguritan* poem. It is characterisedby a fixed number of lines in one verse (which is nine) and, a fixed number of syllabic endings with a particular vocal in one line (8-a; 8-i and soon). Other poetical melodies (such as *ginada, maskumambang,* and *durma*) have different patterns (*padalingsa*) which act as guidance on how the poem should be composed and sang.

This opening song was the thematic umbrella of the economic census. Its final goal is to encourage the public to make the census successful. There are no strange words in this poem. All are Balinese. The word 'potret' (sometime 'potrek') might look strange at first glance because it is a loaned word from the English word 'portrait'. This word has already been adopted into Balinese language as well as Indonesian. This poem and others sang during the performance illustrate how traditional literary poetic genre face no obstacle when used to express contemporary issues. Various aspects of census that people need to know were sang and discussed smoothly without linguistic hindrance. Rather than in a boring speech, it was all delivered in a creative, aesthetic, and hence entertaining way.

3.3 Praising Ideas on Gender Equality

Issues on gender equality havegained currency internationally and Indonesia is no exception. Discourse on gender in Indonesia had led to a radical change in the political representation of women in parliament and in other important state institutions stated in Law on General Election number 7/2017. As the election has become a regular event, the issue of gender equality in political parties and representation always comes up in public debates. In addition, there are two occasions every year in Indonesia where the issue on gender equality also becomes a matter of public attention. These are the celebration of the Indonesian feminist Raden Ajeng Kartini's birthday, every 21 April, and the celebration of Hari Ibu (The Day of Mother) every 22 December. During these nationwide celebrations, there are many news, events, competitions that mark how important women have been for our nation.

The interactive program of TVRI Bali on 25 April 2012, the week of the celebration of Kartini Day in that year, broadcast a special textual singing group who sang songs about Kartini and her spirit of inspiring and emancipating women. Interestingly, 11 out of 16 members of singers and *gamelan* music players were women, which gave a sense of a special performance dedicated to women and the spirit of emancipation. Textual singing activity used to be considered a male dominated arts form (Creese 2009; Putra and Creese 2012), but, recently women have also come forward to participate in textual singing. More importantly, most of the radio presenters of the programs are women like Mbok Luh Camplung (RRI Denpasar), Ms Luh Ayu (TVRI Bali), and Luh Suci (Bali TV).

The first singer of the group, Ibu Jeki, explained the topic of their textual singing and mentioned Kartini as 'someone who has been known in Indonesia' (*né sampun kajana loka ring Indonesia negari*). The song then followed to praise Kartini's spirit on the importance of women going to school to get knowledge like this.

Jenanannya né utama	Knowledge is the main thing
Patut k'tiru istri luwih	Worth following by nice women
Tut wuri handayani	Giving support from behind
Manyungkemin saking ungkur	Praying from behind
Ngantikang istriné pada	Making the women of equal
Ring sang laki	To the position of men
Ngemargiang dharma karya	In performing work of duty

Words chosen for the poem were symbolic but can be easily associated to the spirit of women emancipation as can be seen from the expressions of the importance of knowledge, the equality of women and men in performing duty in public sphere (*ngemargiang dharma karya*). The word Kartini is not mentioned on the text, but was explicitly mentioned by the interpreter when elaborating on the meaning of the poem. The poems clearly shows how the Balinese language has it own vocabulary to express concepts of equality (*pada*).

Evidence of how the contemporary literary landscape in electronic mass media is used creatively by speakers of Balinese language can also be seen from a poem composed and sang by Bu Yani from Denpasar, a watcher of Bali TV Kidung Interaktif Program broadcast lively 21

April 2011. Bu Yani made a call to the station and was allowed by the TV presenter to sing a poem she had specifically composed to celebrate the Day of Kartini (*ngenénin hari Kartini*).

Suksman manah patut kaatur	Feeling of grateful need to express
Ring Radén Ajeng Kartini	To Raden Ajeng Kartini
Sané sampun utamayang	Who was successful
Mangda para istri ngeranjing	In pushing girls to go to school
Taler polih kedudukan	Also in getting position
Pateh kadi anak laki	Similar to men

Presenter of Bali TV who run the show, Ms Luh Suci, with her attractive and clear voice gave further emphasis in praising Kartini by saying that Kartini is a "Indonesian Heroine" and "A respected women". Ms Suci added that Kartini made a break through by changing the backward tradition that 'kept' women at home and discouraged them to go to school (*ten dados medal saking puri pacang masekolah*). At the end of the entire program, the presenter invited participants in the studio to give a closing statement by saying "Happy Kartini Day" (*rahajeng rahina Kartini*).

Like the previous analysis, this textual singing show on Kartini not only reflects its actuality but also the ability of Balinese language to express issues on gender equality in the context of education, career, and position. There is almost no loan word used in these poems, meaning that the Balinese language is well equipped to conceptually engage with contemporary issues.

4. CONCLUSION

There are more actual, modern, contemporary issues or events expressed in interactive textual singing programs on radio and television in Bali than what have been discussed at the outset. When Lady Diana was killed in a car crash in the London-Paris tunnel in 1997, a participant of *kidung interaktif* named Mr Kak Gus Kok (Denpasar) instantly wrote two verses of a poem in Balinese and sang them by phone on RRI Denpasar to express condolences. Likewise, when a Russian made jet Sukhoi crashed in West Java in May 2012, an active participant of *kidung interaktif,* Mr I Gde Biasa also wrote a poem and sang it on Radio Global FM Bali (12/05/2012). Through the song, he expressed his condolences, gave sympathy to the victim's family and friends, and encouraged them to not be dragged away by unnecessary sadness.

Kidung interaktif programs on radio and TV in Bali, which in this paper is described as a contemporary literary landscape, provides a novel space for speakers of Balinese language to use their mother tongue in a modern atmosphere. This new space modernises Balinese language in two respects. Firstly, it allows the Balinese language to be used in a modern, urban, and pop-cultural context, in addition of its use in conventional family or rural contexts. Secondly, it keeps encouraging the Balinese language to become a dynamic language in coping with modernity. In this situation, the chance for Balinese language to develop becomes much wider as it is always used in expressing contemporary issues and current affairs.

The contemporary Balinese language landscape is not only limited to textual singing programs on electronic media, but also in various other cases including Balinese pop songs,

journalistic output, and commercial advertisements. Since the simplification process of licensing to run radio stations took hold during the reformation era (Jurriëns 2006; 2009), in the process materialising freedom of expression, there are many radio station outlets in Bali and some of them proudly present their program in Balinese language. Radio station like Genta Bali (Bell of Bali) owned by Bali Post Media Group run all of its programs in Balinese including entertainment programs, news and other journalistic reports. These new language landscapes also support the modernisation process of the Balinese language. Similar proses have also taken place in Balinese pop songs, loved by many of the young generation.

Above all, those new language landscapes slowly but surely encourage a sense of pride among Balinese to speak and use their mother tongue. While Aryana was lamenting in the 1960sthat the younger generation were more proud to speak Indonesian and felt shame in using Balinese for the sake of building national identity, nowadays the contrary is the case. Balinese people feel proud in using the Balinese language, where they can strengthen their sense of regional identity. Although it is true that many young people speak foreign languages like English and Japanese, that does not mean they do not speak Balinese. They are multilingual people.

In short, rather than share the critical view that predicts the death of the Balinese language, this paper has shown how new language landscapes have prevented the Balinese language from heading in the direction of extinction.

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EMPOWERING PROPOSITIONS OF WISDOM
IN PRESERVATION OF LOCAL LANGUAGES

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Abstract

Local languages, which the native speaker has mastered since childhood, have a dual function. First, local languages are cultural languages that function to teach wisdom. Second, local languages teach communicative skills and social relationships in accordance with local cultural values. Both functions simultaneously mark the identity of the speakers of the language. The lack of time and space boundaries for speakers to communicate with each other is a fact in contemporary life. Preservation that prioritizes local languages as languages for communication is not the only one effort for empowering local languages. The issues that need to be answered in the empowerment and preservation of local languages are: 1) what needs to be empowered, 2) what needs to be conserved, and 3) how can its uses be sustained in accordance with the wisdom represented within each local language. The findings of qualitative research on propositions of wisdom in local languages show that the wisdom represented by propositions of wisdom is a resource that activates wisdom in the life of the language community. Wisdom found in language is a representation of intelligence and discernment that has the potential to create an idealized living world. Keeping meanings up to date in the contemporary context provides a way for local languages to synergistically build a unity of shared meanings as a resource for intelligence.

Keywords: local languages, language preservation, wisdom, proposition, proverb

I. INTRODUCTION

The use of the Indonesian language by speakers whose first language is a local language throughout Indonesia demonstrates compliance with national language policy. This compliance is able to build togetherness and equality in improving the community's quality of life. By using a common language, all citizens can communicate and share knowledge without any language barrier. The requirement for local speakers to use foreign languages is also a common phenomenon in Indonesia. Through the use of social media, language and cultural contact are now open and no longer require face to face contact between people communicating. Everyone can communicate with anyone else, even those they do not know. Social media has become an open communication media which does not require communication participants to first greet each other or introduce each other.

Technology makes it easy for anyone who wants to broaden their horizons, acquire new knowledge, or ultimately improve their social status. The desire to be a participant in such online, non-face to face communication with various individuals or groups encourages

communication participants to see and present themselves as members of the social media community (*facebook, instagram, twitter, youtube, snapchat*). The choice of language or register for use in such social media situations is unavoidable. Consequently, communicative participants need not identify themselves with their local language. In fact, the use of such languages online may be unacceptable.

Everyone has an individual cultural memory which has developed since they were born. A collective cultural memory consists of the signs of language, values, norms, and other memories expressed and stored in the first language. Van Peursen (1976) states that the results of the human learning process are stored through the language. Over time, cultural memory may be updated by new memories that indicate the identity of a new community. Personal names and place names in the present are not always used to mark identity as possessers of a local culture. Local identity may not be present in the mind of a name giver when they choosing someone's name. Danesi and Perron (1999, 148) states "When we name something, we are classifying." When a person gives a name with non-local signs, they classify the person who is named as not belonging in the local group any longer. The world of social life is changing because of the attitudes of people who want to identify themselves and their environment with being up to date.

Symptoms of loss of memory of signs of local identity are accelerated when local languages are not used in communication among native speakers in traditional domains. In addition, the acceleration of such memory loss can also be caused by the attitude of speakers who no longer use local languages for conveying messages. The messages of wisdom expressed through a series of wise words is considered to no longer fit the context of the times and becomes outdated. In the discussion of the deconstruction of the myth of the present, Hoed (2014, 143) pointed out that for young executives, *aja dumeh,* meaning 'don't be egotistic' or 'one should not promote one's self' is no longer thought of as a wise saying.

The example above of *aja dumeh* with certain circles is a symptom of ignoring local cultural memory which has attained mythic status, and replacing it with new myths which are thought as more relevant to the present era. The question is, whether the meanings of local cultural memory are static, or if the meaning of collective wisdom such as in *aja dumeh* simply culminate in a negative meaning. Octavianus (2015, 60) states that positive values must always be widely introduced to build a mental revolution. For academics or those active in the field of culture, the acceptance of the deconstructed meaning of *aja dumeh* needs to be studied again. The pragmatic message intended by the originator of *aja dumeh* should be studied in depth so that we can discover its inherent wisdom.

Worries about the weakening of the position of local languages are frequently voiced when the subject of these languages comes up. Various efforts to empower and preserve local languages have regularly and repeatedly been discussed in various seminars. What is so far missing from such views is a formulation of the kinds of materials and strategies to achieve such goals which have received broad acceptance from both researchers and policy makers on local languages. Mazuruse (2012, 2024), in discussions of the empowerment and development of indigenous languages, suggests that local language activists and researchers need to focus their efforts on showing how speakers can actually use their local language to disseminate

traditional and contemporary knowledge.

We need to face the reality of the social aspects of the digital era if we are to empower and preserve local languages. We can no more prevent language change than we can hold back the tide of development of communication technology. It is futile to try and approach the task of language conservation as if we could freeze the language, preserving its original forms and functions (2015, 20). Research into the empowerment and preservation of local languages needs to ask the following questions:

1. What should we empower?

2. What should we preserve?

Language is one of the REPRESENTAMENS of culture. Every ethno-linguistic group that is a part of the mosaic of diversity in Indonesia has its own 'nobility'. Therefore, the next question that needs to be answered is:

3. What local wisdom is represented by each of the local languages?

4. How can the propositions of local culture be empowered as a driver of life in the present day context?

The final question as a continuation of the findings of the four questions is:

5. What else needs to be done so that the local language can become empowered and sustainable?

II. CONCEPTUAL AND THEORETICAL FRAMEWORK

According to Rahyono's (2015, 48) definition of culture, language is a system of signs that is understood, believed and used by speakers as a shared capability to help facilitate their ongoing survival. All aspects of human life are organized because language plays a role in every aspect of the thoughts, feelings, and actions of human beings. As a system of signs, language provides a vocabulary that represents all aspects of human life. According to Ogden and Richard's (1923) SEMIOTIC TRIANGLE, words are needed to indicate objects or things in the real world. Objects that exist in the real world need to be named because they play a role in the life of the language user. Any objects that do not play a role in human life do not need to be named. An object or thing that exists in the world but which does not play a role in human life, does not exist in the human mind. The results of human thought determine the choice of the appropriate sign to name the object or object (2012, 69, 2015, 107).

Language use is an integral part of human existence. Whatever is experienced, thought, perceived, or performed by human beings can be accomplished because of language which can play the role of a motivating instrument for activities in human life. According to Austin (1962), when a person uses language, they are not only using words to express thoughts, but is doing things through the words used. Words, when found as constituents of sentences, will change their function as a discourse if they express actions. As the smallest unit in a sentence, a word has a semantic meaning. As a unit in discourse, a word has a pragmatic meaning with a specific illocutionary force.

Participants in conversation convey their intentions through speech that has a particular illocutionary force in accordance with the context of the communication. Cruse (2000, 331-333) states that there is no speech act in communication which is not accompanied by illocutionary

force. Every utterance made by the speaker to a speech partner will always be accompanied by a particular illocutionary force, thereby eliciting perlocutionary acts from the speech partner. Communication proceeds because the participants each perform acts that trigger perlocutionary acts. Searle (1991, 254) states that "… *the illocutionary act is the minimal unit of linguistic communication.*"

The proposition of wisdom *aja dumeh* no longer means 'don't keep putting on airs' when used by speakers to react to something said by their partner. The speaker expressed his intentions with a specific illocutionary force, so that the partner responds to the *aja dumeh* directive addressed to him. Bühler's ORGANON MODEL, as quoted by Renkema (2004, 11), suggests that the proposition *aja dumeh* is a kind of sign that refers to the giving of advice (Rahyono 2017). As a sign, the proposition *aja dumeh* conveyed to a partner is a SYMPTOM. For those partners said, the symptom is accepted as a SIGNAL. Speakers are encouraged to make sense of *aja dumeh* and take action to respond to the "advice" represented by the sign *aja dumeh*.

The process of change to the meaning of *aja dumeh*, which is connected with the context of the era and the giver of meaning, is an example of the process of meaning which Peirce called SEMIOSIS. Peirce's process of SEMIOSIS has three stages of meaning. First, REPRESENTATION, second OBJECT, and third INTERPRETANT (Nöth 1990). *Representation*, which acts as signs, refers to objects that are understood based on the cognitive experiences that are found in the human mind. The *interpretant* is the result of interpretation of the object referred to by the REPRESENTAMEN (2014, 8-9). The meaning of *aja dumeh* for young executives in the practice of the profession is an unprofessional attitude. This is the result of the process of semiosis at the interpretant stage.

Danesi and Perron (1999, 137) state: "There is no more effective code for representing the world in its intricate detail and for making and communicating sophisticated messages than the verbal one." This implies the depth of human dependence on language. A number of others have agreed that language has the power to drive human life. Jucker (2012, 497-497) suggested that language does not merely represent and communicate what is in the speaker's mind. Speakers use language to influence speech partners as well as to gain mastery of life in the world. This is in line with the idea that language has the power to drive human life and gain mastery of the living world. Octavianus (2015, 53), in his discussion of cultural values in proverbs, explains that speakers can use language to influence the world.

In discussing the relationship between language, thought, and culture, Hudson (1990, 75-84) explains that a proposition is a conceptual statement that exists in the human mind in the form of language. Culture is shared as a common property through a learning process that includes reminders, inferences, conceptualizations, and is expressed in the form of propositions. Based on this view of Hudson's, a proverb is a cultural proposition. However, not all propositions are proverbs. A proverb is not a series of randomly arranged words, but is created through a process of deep thought about human experience (Rahyono 2015). The term proposition as used in this paper does not refer to the understanding of propositions, which in the study of discourse and semantics has the structure of a predicate and argument, a statement that can be true or false. Proverbs are unstructured implicatures and argument, but

contains a topic with a predicate and its argument. Hoopes (1991, 31) states that propositions are symbols which also independently determine their objects by means of other terms or terms.

Humans have a capacity for wisdom and its absence. Language can be used to develop wisdom or to diminish it, according to the motivation of the speaker. The atmosphere we experience in the living world becomes harmonious when speakers harness language for the purpose of wisdom. On the other hand, speakers have the opportunity to use language in order to disrupt that same harmony (Rahyono 2015). The empowerment and conservation of local languages should be done with wisdom so that the local language can continue to be used as a means of intellectual, emotional, and spiritual intelligence.

III. Discussion
3.1. The proposition of wisdom as a vehicle of knowledge

Advancements in communication technology have, in plain view, changed the way the technological user community interacts. Interpersonal relationships between communication participants no longer require the communication participants to be together in the same space at the same time. The arrival of technological devices has removed the requirement that communication participants be present in each other's company. This, in turn, has changed the functions of language. Language, which has the potential to drive human life, turns into a mere tool for communication. Language becomes driven by technological devices. Speakers are no longer free to use their own language, especially if it is a local language. Information technology devices facilitate communication contacts which are freed from the limits of space and time. Conversely, the availability of space and time for language is limited by the capacity of the information technology device.

Cross-cultural and cross-language communications in the digital age drive the digital generation using the prevailing variations of language found in digital media. The younger generation in the digital age will not be motivated to be good at communicating in their local language if they are not aware of their local identity. The communicative functions of the local languages have been replaced by the prevailing language used in social media. Local languages are no longer used to explain or disseminate knowledge with communication partners. This does not mean that local languages have seen a reduction of their communicative aspects, but native speakers and partners are no longer adept at communicating their ideas or scientific concepts using the local language.

In such situations, the empowerment of local languages through language proficiency learning in my personal opinion no longer has a strategic role to play in preserving local languages. Language learners do not have the same enthusiasm to develop their proficiency in local languages as they do for foreign languages. The only place where acquiring a local language can take place naturally is in the home. However, even for parents who are native speakers of a local language, it is by no means certain that they will decide to use it as the main language with their children.

Language is a system of signs. Language is make up of units. The sentence: "The tiger is a wild beast" does not have the same driving force as the phrase: "Your mouth is your tiger". The

first sentence is used to state a fact, but does not represent the results of the thought process. The second sentence is a unit of discourse that represents the result of the thought process. "Your mouth is your tiger" is not just a series of words that inform us about something, but is a proposition that represents the empirical experience of behavior that people need to be informed about. Through the proverb meaning "your mouth is your tiger", the speakers of the language concerned gain knowledge of how to develop self-control.

All ethnic groups have a universal and unique character. Ethnic culture is created as a result of the thought process in responding to the challenges or threats to their life that vary according to the environment that people live in. Different life experiences in dealing with different environments result in different cultural products (Rahyono 2015, 53). Cultural propositions are one kind of verbal culture that are used to overcome human limitations, the threats from the surrounding natural setting, or to exploit available natural resources. Kramsch (1998, 3) explains that language expresses, embodies, and symbolizes cultural reality. Language, therefore, is not just a means of communication.

Anyone can gain knowledge about the order of human life if they are willing and able to learn to give meaning to the message of wisdom formulated in a community's cultural propositions. Positioning local languages as a source of knowledge is one of a number of strategies that can be used to preserve local languages. By studying the knowledge which is encapsulated in cultural propositions such as in proverbs, young people can become better motivated to learn their local language. Cultural propositions such as the proverbs from various local languages could be put to positive effect on different kinds of social media, such as Instagram. This would make these things attractive to younger people and help with the preservation of the local languages.

3.2. A Focus on the Wisdom in Local Language Propositions

In discussing the wisdom and cultural nobility, Rahyono (2015, 2013) explains that wisdom is "the something" resulting from human intelligence and wisdom. Wisdom that is represented through the proposition of wisdom or proverbs can be used by others as a means of developing intelligence as well. Proverbs can teach us something about character and provide enlightenment in human thinking (Stone 2006, xiii-xiv). The works dealing with wisdom in the ethnic culture produced by a people's forebears pass on a glorious cultural heritage for the inheritors of their ethnic cultures. Ethnic cultural nobility cannot be disputed, because each ethnic group has its own parameters of nobility. Wisdom in all the individual ethnic cultures can synergize to derive a unity of the meaning of Indonesian culture (Rahyono 2014).

The results of research on the propositions of wisdom in local languages demonstrate that each ethnic group has the foci of cultural wisdom that become the identifiers or markers of ethnic identity. In the scope of empowering and preserving local languages, every ethnic group first needs to find the focus of wisdom that indicates their ethnic identity. In social interaction between ethnic groups prototypical ethnic cultures are often discussed. Among the Javanese, for example, Javanese behavior is identified with slow-paced behavior. The proposition *alon-alon waton kelakon* 'happen slowly but surely' is used to justify the slow-paced behavior of the Javanese.

Such giving of meaning can obscure ideas and knowledge represented by the proposition of *alon-alon waton kelakon*. Stone (2006, xii) states that: "proverbs guide our thoughts and actions, and warn us of the hidden dangers along life's way." Proverbs are a sign of culture communicated to participants in a conversation or dialogue, both directly (orally) or indirectly (in writing). Arriving at the meaning of a proposition needs to be done with a semio-pragmatic approach to find its message of wisdom.

The proposition of wisdom, found in a number of forms, including traditional proverbs, represents a cultural heritage where the meaning intended by its creators is not easily traced. The wisdom contained in such proverbs may be lost due to being represented by semantic and denotative meaning. The results of research done has shown that the retention of wise messages in propositions of wisdom in local languages is strong. Shifts in meaning occur due to attending to purely semantic meanings that are detached from the contexts in which the propositions were created. The process of wisdom semiosis which is discontinued may affect the positioning of proverbs which do not fit in the contemporary context.

With reference to the statement above, the wisdom of Indonesia's many local cultures can synergize complementarily to build the unity of the meaning of Indonesian culture as a whole. Following is an example of a narrative that gives meaning construction in proverbs as a representation of cultural concepts that need to be preserved.

"One's dignity can only be attained if one has intelligence and a wise spirit. *Ngelmu iku kalakone kanthi laku* [Javanese], intelligence can only be achieved if people want to learn seriously. Therefore, be a wise person, *ede ngaden awak bisa, depang anake ngadanin* [Balinese], do not consider yourself to be above the need to learn; let others judge. If there is the opportunity to occupy an honorable position, you should not impose your will upon it. *Aja rumangsa bisa, bisaa ngrumangsani* [Javanese], do not consider you are capable of performing a big task, but rather first measure your own competence. If you do not have much ability, remember *sako menosor we'awe andalan semak peros* [Minahasa], resign; relinquish your prestigeous position and give an opportunity to someone else to rise to the heights.

Dignity is impossible to achieve overnight. All actions must be careful, *alon-alon waton kelakon* [Javanese], don't rush the planning process, organizing, taking action, and correcting to make sure the goal is achieved. All efforts to achieve the goal should be done in a calm state of mind, *beunang laukna herang caina* [Sundanese], the goal is achieved without making a disturbance. Position and dignity is a mandate, so whoever one is, they should be able to introspect. As a leader, *ndaq kerisaq pager dengan, kerisaq juluq pager mesaq* [Sasak], do not place the blame on others, but rather correct your own mistakes. A leader must behave in the manner, *silih asah, silih asih, silih asuh*, take the responsibility to educate the citizens and make those he leads feel at ease and with their needs fulfilled. *Ente jual ane beli* [Betawi], with everything you do, you must be bold enough to take responsibility.

Man can not live without the help of others. *Torang samoa basodara* [Minahasa], we all are not opponents but brothers. What needs to be debated if we are all brothers? All problems can be discussed, *bulek aie ka pambuluah, bulek kato ka mufakat* [Minang], strive so that different opinions can reach agreement, unity, and don't become disputes. Because, *marimoi ngone futuru* [Ternate], when we are united, we become strong. One thing that should be done

by wise leaders, *si tow timow, tumow tow* [Minahasa], if you have succeeded in becoming a person with status, you must be able to help other people to succeed in becoming "someone important". We should live our life with gratitude, not appealing for pity from others, or demanding attention and rewards. Keep going no matter what kind of difficulties you may face. *A bantal omba' asapu' angin*, even if your life is swamped by waves and buffeted in the wind, we should keep going and be grateful."

The proverbs set out above exemplify a focus on the concept of wisdom that can be applied as a cultural resource. Interpretations which are based on a semio-pragmatic approach rather than a purely semantic definition will discover messages with wisdom and intelligence. Such concepts of wisdom found in local languages can be used as resources for building soft skills training materials and teaching modules on themes such as those below:

- managerial and leadership strategies,
- sportsmanlike behavior,
- professional attitudes,
- the spirit of unity,
- friendliness and willingness to share,
- independence and resilience.

The focus on wisdom represented in these provebs has not yet been summed up as a way of thinking. The concept of sportsmanship in Javanese culture, for example, cannot be expressed only on the basis of the proposition *aja rumangsa bisa, bisaa ngrumangsani*. To get to the heart of the intended meaning of such wisdom, using a semio-pragmatic approach, we must begin with an analysis of the taxonomic relation which places the proposition *aja rumangsa bisa, bisaa ngrumangsani* in a superordinate taxonomic relation. The concept of sportsmanship can be formulated if the data of other propositions in the subordinate position of taxonomy are available as linguistic evidence (Rahyono 2011).

IV. CONCLUSION

The empowerment and preservation of local languages require research findings which can produce tangible and practical results and action. Research findings can be empowered as artefacts for preservation if they are in harmony with their respective noble local cultures. Language has the power to bring about wisdom but also to foster its absence. The preservation of local languages can work and be attractive when the tangible results of research are used to generate wisdom in people's lives. The propositions of wisdom, in the form of maxims, is one representamen of the cultural products that contain enlightening knowledge. Cultural and local language communities can become the heirs of local wisdom if they treat the propositions of such wisdom as a tool for intelligence in a contemporary context. Researchers and academics have a moral responsibility to provide insight into such wisdom in the use and meaning of local languages. Social media need not be avoided, but is needed to disseminate wisdom through the use of the local languages.

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THE STRUCTURE OF RESULTATIVE CONSTRUCTIONS IN BALINESE

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Abstract

This paper entitles resultative constructions (RC) in Balinese, a West Austronesian language. The study aims at gaining better understand on how the resultative constructions found cross linguistics are expressed in Balinese. First I review some major theoretical accounts of the resultative constructions in the form of Small Clause (SC); the Binary SC Analysis, the Hybrid SC Analysis, and the Ternary Analysis. Second I explore certain classes of verbs; in particular removing-verb, cut-verbs, verb of coloring, and cooking-verb as defined by Levin (1993). These classes of verbs, generally defined as compatible with the resultative construction, show variable behavior in the resultative construction with regard to their resultative phrases. By comparing these classes, as well as comparing constituents within each class, I attempt to make an argument in favor of one of the account covered.

The data for the study was taken through introspective method and some text consisting of resultative constructions were sent to speakers of Balinese in three districts; Tabanan, Gianyar, and Karang Asem to confirm the acceptable of the structures.

The result of the discussion showed that the post-verbal NP is in some cases selected by the verb which favors the Ternary for instance; the coloring verb since only this verb class allow the post-verbal NP directly followed by AP. The other three verbs, verb of cooking, removing, and cutting apply Hybrid SC Analyses, the analysis of complex sentence in which the SC subject is in the form of PRO. Semantically, result phrases have strong dependent relation of collocation with the verbs of the main clause.

Keyword: resultative, small clause, result phrases

Rational

Among seven types of sentence structures proposed by Quirk et. al. (1973:343), there is one three arguments verb that needs to be given special attention, complex transitive one of which grammatically has sentence structure S-V-O-Co. The objective complement (Co) itself may be filled either by a category of noun phrases (NPs) or adjective phrases (AP) depending on class of verbs that filled the predicate of the sentence. The second category of Co that is filled by adjective phrases (AP) will be the concern of this study since it has a more complicated case that needs to be discussed compared to the first. When the Co is filled by AP, it emerges two possible meanings, resultative or depictive. The data below show us the difference.

(1) *Made   ngalahin   umah-* né$_i$ *[PRO$_i$ suwung] (depictive*)
    Name   AV. leave   house-3.POSS   empty
    'Made left his house unguarded.'

(2) *Ketut   ngecat   umah-né* _i   *[PRO _i gadang nguda](resultative)*
    Name   AV.paint   house-3.POSS   green   young
    'Ketut painted his house light green.'

(3) *Bapa   ngedum   kasugian-né* _i   *[PRO _i dadi   lelima] resultative)*
    Father   AV. devide   wealth-3.POSS   become five
    'Father shared his wealth into five parts.'

(4) *Nyoman   nyemirin   sepatu-n-é* _i   *[kanti PRO _i nyalang] (resultative)*
    Name   AV.polish   shoes-LIG-POSS   CONJ   shiny
    'Nyoman polished his shoes shiny.'

(5) **Nyoman nyemirin   sepatu-né* _i   *[PRO _i nyalang]*
    Name   AV.polish   shoes-LIG-POSS   CONJ   shiny
    'Nyoman polished his shoes shiny.'

Structurally, sentences (1) and (2) are similar since they have the same sentence patterns S-V-O-Co, but semantically they are different. Adjective phrase (AP) in sentence (1) has the meaning of depictive since it shows the state of condition of the post-verbal noun, in other word describing or giving picture of noun but not as the result of the action conducted by the agent, in this case Made. On the other hand in the second, the phrase *gadang nguda* is the result of the action conducted by the agent Ketut in which the color of the post-verbal noun *umah* 'house' changes from previous color to the present one. In data (3) the verb *ngedum* 'share' licenses resultative phrase marked by *dadi* 'into' followed by numeral after the post-verbal noun. The verb *nyemirin* 'polish' licenses resultative phrase marked by conjunction *kanti* 'till'. Since the resultative construction in Balinese varies in the structure, it is necessary to see it more in depth.

This study aims at finding out what class of verbs may be followed by resultative construction (RC) in Balinese and whether the RC itself is semantically or structurally motivated. A bit of contrastive analysis of English and Balinese resultative structures were shown. The verbs explored in this study cover three classification; clear-verbs, cut-verbs, and cooking-verbs. This study was a field research and the data was collected through introspective method since the researcher himself is a native speaker of Balinese and has strong intuition in the language. A part from using his own intuition some texts were written and sent to native speaker of Balinese from three different districts in Bali, Tabanan, Gianyar, and Karang Asem, in order to get confirmation of the accepted and unaccepted structure.

Theory of Small Clause

The theories applied in the analysis of the data were syntactic as well as semantic theory that concern with small clause structure cross languages. Carrier and Janet H. Randall (Linguistic Inquiry, Volume 23, Number 2, Spring 1992 173-234) argued that there are two kinds of RC in English; transitive resultative and intransitive resultative, here are some examples quoted from the journal article.

6) Transitive resultative

       a. The gardener watered the tulips flat.

       b. The grocer ground the coffee beans (in) to a fine powder.

       c. They painted their house a hideous shade of green.

(7) Intransitive resultative

       a. The joggers ran their Nikes threadbare.

       b. The kids laughed themselves into a frenzy.

       c. He sneezed his handkerchief completely soggy.

(8) Transitive non-resultative

       a. The gardener watered the tulips.

       b. The grocer ground the coffee beans.

       c. They painted their house.

(9) Intransitive non-resultative

       a. The joggers ran.

       b. The kids laughed.

       c. He sneezed.

The result phrase *flat* in (6a) and *threadbare* in (7a)) are argued to be an argument of (i.e., is 0-marked by) the verb *watered* and *ran*. The post-verbal NP *the tulips* in (6a) is shared by the verb *watered* as an argument object and the subject of SC. In a ternary-branching VP Under the standard assumption that argument-hood requires sisterhood (as for example in Chomsky (1986, 13)), the verb, the post-verbal NP, and the result XP must all be sisters. This means that a variety of small clause and complex verb analyses of resultative are untenable. In the course of establishing the syntactic structures of resultative, we come to a Syntactic Structure of a Small Clause [sc NP XP], where X ε {A, N, P, V}. (Carrier and Janet H. Randall, Spring 1992: 173).

Three Competing Analyses of Resultative: The Binary Small Clause Analysis, the Ternary Analysis, and the Hybrid Small Clause Analysis.

The analyses that have been given in the literature for resultative like (1) and (2) fall into two basic types: those in which the post-verbal NP and the result phrase form a small clause (SC) and those in which they do not. The SC analyses themselves fall into several types. The most widely adopted one, shown in (10), is the one we will primarily discuss (Kayne (1985), Van Voorst (1986), Hoekstra (1988)). We call it the Binary SC Analysis because it assigns binary-branching VPs to both transitive and intransitive resultative. In contrast, we call the SC analysis in (11) the Hybrid SC Analysis because although it assigns intransitive   resultative a binary-branching VP, it assigns transitive resultative a ternary-branching VP, containing an SC whose subject is in the form of PRO.

(10) The Binary Small Clause Analysis
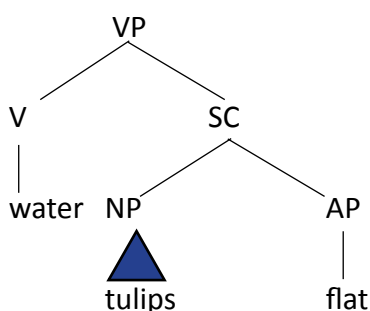
11) The Hybrid SC Analysis

a. Transitive resultative

```
                VP
       _____/|_____
      V        NP          SC
      |        /\         /  \
    water   ▲the tulips  NP    AP
                          |    |
                        PRO   flat
```

b. Intransitive resultative
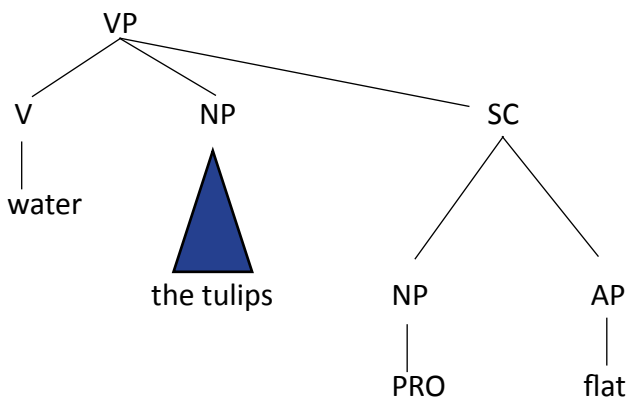
```
            VP
       ____/\____
      V          SC
      |         /  \
    run        NP    AP
               |     |
          ▲their Nikes threadbare
```
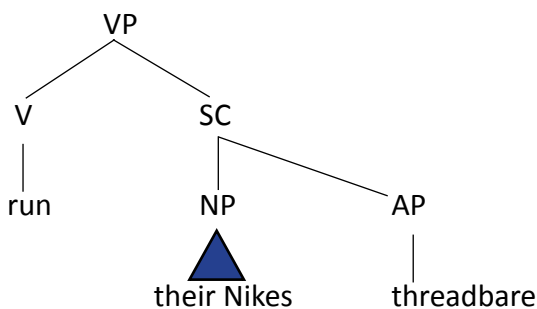
(12) The Ternary Analysis

The second basic type of analysis given to resultative is the Ternary Analysis, in which the post-verbal NP and the result phrase are sisters within a ternary-branching VP.

```
              VP
       _____/|_____
      V       NP       AP
      |       |        |
   watered  the tulips flat
```
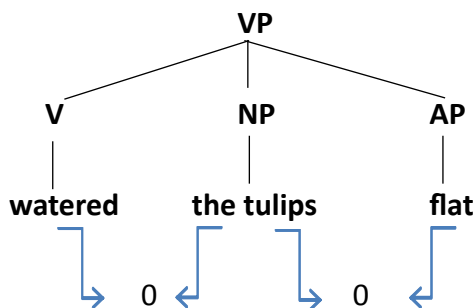
In this analysis the post-verbal NP, *the tulips* has double 0 marked, first by the verb watered and RP flat.

Resultative in Balinese

As mentioned in the previous page that resultative constructions are of two types, transitive and intransitive**. The data surveyed so far showed that transitive resultative constructions belong in principle to three different classes. The** *first* **class consists of resultative which are based on transitive verbs occurring with an additional phrase supplying the resultative interpretation. The** *second* **class contains intransitive verbs occurring with both**

a nonsubcategorized object and a resultative phrase to yield the resultative interpretation. The *third* class consists of transitive verbs occurring with both a non-subcategorized object as well as a resultative phrase.

Transitive resultative

Not all verbs across languages may license RC typically resultative phrase in their constructions, but some verbs may have both transitive resultative and non-resultative one. Below are some transitive and intransitive verbs in Balinese that may license RC.

As classified by Levin (1993:123-127) removing-verbs are divided into remove verbs (*ilangang* 'delete', *mesuang* 'eject', *malasang* 'eliminate', *ngilangan* 'omit', etc.), clear verbs (clear, clean, drain, empty), wipe verbs of manner (*usap* 'erase, *urut* 'rub', *nyilapin* 'lick', *nyangling* 'polish' , *nguris* 'shave', *nyampatang* 'sweep', etc.) and wipe verbs with instrument subclasses (*nyikatin* 'brush', *nyuwahin* 'comb', *nindes* 'iron', *ngepel* 'mop', *amplasin* 'sandpaper', etc.).

> (13) *Komang Setut suba pragat ngukir togog Garuda-né lantas icang*
>   name   perfect finish AV-carve statue Garuda-LIG-DEF then 1.SING
>   *ng-amplas-in   togog-é $_i$ [kanti PRO$_i$ alus]*
>   AV-sandpaper-Vrbl statue -DEF   till   smooth

> 'Komang Setut had finished carving the Garuda statue then I rubbed it with sandpaper to be smooth.'

The verb *ngamplasin* is grouped into wipe verbs with instrument sub-classes since the action conducted by the agent is helped bya sandpaper as an instrument and the process of sandpapering a carving object in this case aims to make the surface of the object *togog Garudané* of which the surface is still in the condition of being rough by the lines of sculptures used carving tools or other cutting tools. The process of *ngamplasin* keeps the surface of the statue smooth so as to facilitate the process of applying polish on it. The resultative phrase attached after post-verbal noun can be considered giving emphasizing meaning to show the action conducted by the agent in the main verb brings about certain expected result. By applying The Hybrid Small Clause Analysis the sentence can be formulate like: *icang ngamplasin togogé $_i$ [kanti alus PRO $_i$].* The Ternary Analysis of SC may not be applied in this data because the SC is marked by conjunction *kanti*.

Another verb grouped into wipe verbs with instrument subclasses is *nyuwahin* 'comb'. The instrument *suwah* 'comb' undergoes morphological process through verbal suffix {-in} to form derived verb from noun then function as predicate of the sentence. The instrument itself is implied in the verb.

> (14) *Ida nyuwah-in   bok-né $_i$ [kanti PRO$_i$ nyelep]*
>   name AV.comb-Vrb.Suf hair-POSS till   tidy
>   'Ida combed her hair neat and tidy.'

On the other hand, the lexical *suwah* as instrument is strongly required by the verb if the comb is in a form of special type like *suwah serit, suwah tanduk, or suwah petat.* So the

sentence will be; *Ida nyuwahin bokné aji suwah serit kanti nyelep* 'Ida combed her hair by *suwah serit* till tidy.'

(15) *Méng- é   nyilapin   piring $_i$ laad   be guling- é   [kanti PRO $_i$ kedas]*
      Cat-DEF   AV. lick   plate   ex   meat suckling-DEF   till   clean
      'The cat licked the oily plate containing suckling pig clean.'

Verb *nyilapin* as the predicate of the main clause in this sentence licenses SC that comes after the post-verbal noun. This verb is classified as wipe verbs of manner since *Méngé* 'the cat' does not need any instrument to conduct its action. The verb *nyilapin* requires an AP *kedas* 'clean' as the predicate of the SC which meaning is dependently collocated with each other.

(16) *Wayan Judi   nyemir-in   bok-né   coklat.*
      Nama   AV.dye-Vrb-Suf   hair-3.POSS   brown
      'Wayan Judi dyed his hair brown.'

Verbs of cutting in Balinese are limited in number, such as; *sibak* 'cut something into two parts in lengthwise direction like bamboo/ for round object like egg, water malon, and coconut ' , *tugel* 'cut long object across into some shorter parts', *iyis* 'slice', *tektek* 'chop', *ngesit* 'cut into small pieces to form rope especially bamboo).

(17) a.   *mémé   nyibak   semangka-né $_i$ [PRO $_i$ dadi   dadua]*
            Art mother   AV.cut   melon-DEF   become   two
            'Mother cut the melon into two.'

     b.   *Pekak   nugel   tiying-é $_i$ [PRO $_i$ dadi   dasa]*
            Grandfather   AV.cut   bamboo-DEF   become ten
            'Grandfather cut the bamboo into ten pieces.'

From the two data shown above the English verb *cut* has textual equivalent *nyibak* and *nugel* in Balinese*,* the difference in equivalent is based on the object being cut and the direction the cutting process is done.

The next verb is cook-verbs, apart from being able to license resultative phrase cooking-verbs can stand alone as mono transitive verbs. Here are seven cooking verbs widely used among Balinese language users; *kukus* 'steam', *lablab* 'boil', *goreng* 'fry', *panggang* 'grill', *timbung* 'stew meat in young bamboo tube', *nyatnyat* 'stew meat on frying pan', etc. When they license resultative phrase, the RP should express something collocated in meaning with the main verbs. For examples, *kukus – lepah* 'steam something till well-done/overcooked', *lablab – gebuh* 'boil something till tender', *goreng-ketip* 'fry something till dry', *panggang – ketip and renyah* 'grill something till soft and crunchy' , *timbung and nyatnyat – gebuh* 'cook something till tender'

(18) *Ari   ngelablab   kacang lantang-é $_i$ [kanti PRO $_i$ lepah]*
      Name   AV. boil   bean long-DEF   till   over cooked
      'Ari boiled the long bean till overcooked.'

The only main verb in Balinese in which the post-verbal NP is followed not by

conjunction is the coloring verb; *ngewarnain* 'color', *nyemir* 'dye', *ngecet* 'paint' of which SC analysis of Ternary Analysis can be applied.

(19) a. *Dadong*   *nge-warna-in*   *jaja begina-né*   *barak*
     Grand ma   AV. color-Vrb.SUF   cake bagina-DEF   red
     'Grandmother colored the begina cake red.'

  b. *Dino ngecat*   *bok- n-é*   *cokolat*
     Name AV. dye   hair-3.POSS   brown
     'Dino dyed his hair brown.'

The SC in (19) can be analyzed through The Ternary Analysis since the post-verbal NP is theta marked by the *ngewarnain* and *ngecat*

Intransitive resultative

There are two types of intransitive verb across languages; un-accusative and un-ergative and those language phenomena can also be found in Balinese. Some data include, *Maujanan* 'caught in the rain' (un-accusative) , *ngujanin* 'let o.s caught in the rain' *madéngdéng* 'expose o.s to the sun'(un-accuasative)*, néngdéngin* 'keep o.s expose to the sun'*, mameman* 'submerged' (un-accusative)*, ngememang* 'make o.s submerged' *maboreh ' rub ointment' , morehin 'put ouintment on bodypart', mesila* 'sit with the legs crossed'(, *nyilaang* 'make o.s sit with the legs crossed' *metimpuh* 'state of sitting with knees bent and folded back to o. side'*, nimpuhang* 'make o.s sit with knees bent and folded back to o. side.' The {-ma} prefix verbs are the intransitive verbs while the nasal prefix {ny-, m-, n-, ng-} verbs are derived from the previous ones which assign the presence of *awakne* 'self' or body part.' Based on the meaning of these intransitive verbs, they can be grouped into middle voice because the result of the action conducted by the agent comes to himself. There are two middle voices presented here among ten proposed by Kemmer (1994:182); body care and the changes of body posture. Dilihat dari bentuk verbanya diatesis medial dapat diklasifikasi menjadi tiga, yaitu medial *morfologis*, medial *perifrastik*, dan medial *leksikal.* Below are two data

(20)a. *Wirta*   *masila*   *di*   *amben-é*   *kanti batis-né*   *semutan*
     NameINT-sit   PREP   veranda-DEF   till   feet -3POSS   become numb
     'Wirta sat with the legs crossed in the veranda till his feet felt numb.'

  b. *Wirta*   *nyilaang*   *batis-né*   *[kanti PRO*   *semutan]*
     Name   MV-sit   feet -3POSS   till   become numb
     'Wirta made himself sit with his feet crossed till they felt numb.'

(21)a. *Rati*   *maboreh*   *[kanti PRO*   *anget]*
     Name   INT.ointment   [till   warm]
     'Rati rub herself with ointment until getting warm.'

  b. *Rati*   *morehin*   *awak- né*   *[kanti PRO*   *anget]*
     Name   MV.ointment   her body   [till   warm]
     'Rati rub herself with ointment until getting warm.'

The two middle voices in the (b) data are classified into morphological type and should be analyzed by hybrid Small Clause while the intransitive data in (a) can be analyzed through Binary Small Clause Analysis may be applied for the data (20a and 21a).

Conclusion

Some conclusions can be drawn from the result of the discussion; the ternary SC analysis can only be applied for the coloring verb, hybrid SC is applied to cooking, cutting, and sharing verbs, and binary SC analysis is applicable only to intransitive verbs. Collocative meaning is strong link between the matrix verbs and predicate of SC. Only the coloring matrix verbs have the same structure as the one found in English.

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DISTRIBUTION OF BAJO LANGUAGE FONOLOGY IN BAJO ISLAND DISTRICT SAPE DISTRICT BIMA NUSA TENGGARA BARAT

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Abstract

The Bajo language (BBj) belongs to a derived family of Austronesian languages. Bajo language was born from a subgroup of languages in the Philippines then spread to Kalimantan and Sulawesi (Wikipedia). In NTB Bajo speakers are considered migrants or ethnic immigrants. They generally work as fishermen and live in coastal areas. In their daily life, they make contact with indigenous ethnic and other ethnic immigrants. On the island of Sumbawa Bajo ethnic is in contact with two indigenous languages, namely the Samawa language in the west and the Mbojo language in the east.

This research tries to analyze the phonology aspects of Bajo language in Bajo Pulau Kabupaten of Bima descriptively. The study undertaken identifies the uniqueness of the Bajo language structure in Bajo Pulau Kabupaten Bima, especially in the variation of sounds it possesses. The analysis conducted in this study uses a generative phonological study approach, to find comprehensively the sound structure of Bajo language in Bajo Pulau in Kabupaten Bima and the process of sound changes that occur in it. The data used in this study is the phonetic data collected from the instrument using 200 Swadesh vocabulary.

The population in this study is Bajo language spoken community located in Bajo Pulau village in Bajo Pulau Kecamatan Sape. For the population of Bajo Pulau area in Bajo Pulau (Bajo language community) selected one place, that is Bajo Di (Bajo Barat), and there are three segment of sample, that is sample aged 18-35 years for generation age 3, sample aged 36-59 years for ages 2, and samples aged> 60 years for age 1 generation.

Descriptive qualitative method is used as the basis of research conducted, by conducting an analysis of data sources of phonological processes that occur in the language of Bajo in Bajo Pulau Kabupaten Bima. The distribution of Bajo language phonemes in Bajo Pulau Kabupaten Bima contains 28 phonemes, consisting of 7 vowel phonemes and 18 consonant phonemes. Determination of the phoneme is done by comparing words that have a minimum pair. The results showed that in Bajo language in Bajo Pulau Kabupaten Bima there are several processes of sound variation.

Keywords: Bajo language, phoneme distribution, sound variation

I.   Introduction

1.1   Background

The Bajo language (BBj) belongs to a derived family of Austronesian languages. Bajo language was born from a subgroup of languages in the Philippines then spread to Kalimantan and Sulawesi (Wikipedia). In NTB Bajo speakers are considered migrants or ethnic immigrants. Ethnic Bajo generally work as fishermen and live in coastal areas. In their daily life, they make

contact with indigenous ethnic and other ethnic immigrants. On the island of Sumbawa Bajo ethnic is in contact with two indigenous languages, namely the Samawa language in the west and the Mbojo language in the east.

Bajo Pulau is a village located in Kecamatan Sape, Kabupaten Bima. The village of Bajo Pulau is inhabited by Bajo ethnic who use Bajo language in unofficial interpersonal communication. The language of Bajo in Bajo Pulau village has an interesting language-level characteristic to be observed, especially related to phonology. Phonology deals with the sounds of the language spoken by its speakers, both of which do not distinguish meaning (phonetics) nor that distinguish meaning (phonemic).Based on the description on the background above, the problem of this research is (1) how is the phonology distribution of Bajo language in Bajo Pulau Village of Bima regency?

In a linguistic study, one of the important aspects to be studied is the phonological system. The phonological system of every language in the world is very different, although sometimes it is found similar. So it comes to a conclusion that no two identical languages have a list of phonemes being realized with the same set of allophones. Therefore, no language has exactly the same phonological rules.

According to Verhaar, phonology is the science that investigates the minimal differences between the utterances that are always present in the word as constituents (Verhaar, 1982: 36), for example bue and pue? (bue = swing and pue = make / make). The word pair has two distinct sounds [b] and [p]. It shows that / b / and / p / are two different phonemes.

Vowels are sounds of the language produced without closure or constriction above the glottis. In other words, the vowel is the sound of a language whose air currents are not subjected to obstacles and their quality is determined by three factors, namely the high-low position of the tongue, the raised tongue, and the shape of the lips in the vowel formation (Alwi et al 2003: 50). Consonants are sounds of language produced with various obstacles or constriction of airflow (Kentjono, 1982: 26-28). In consonant pronunciation, there are three factors involved: the state of the vocal cords, the touch or approach of the various utterances, and the way the utterance is touching or near (Alwi et al., 2003: 52).

II.   Methods

In this section will be presented consecutively on (1) population, samples, and informants, (2) data collection methods, and (3) data analysis methods.

2.1   Population and Sample

The population in this study is Bajo language spoken community located in the village of Bajo Pulau in Bajo Pulau. For the population of Bajo Pulau area in Bajo Pulau (Bajo language community) selected one place, that is Bajo Di (Bajo Barat). The number of samples taken for this research is 6 people sample. The sample size is considered representative of the Bajo language spoken community in Bajo Pulau in Bima District.

2.2 Data Collection Method

2.2.1 Skillful Method (Interview)

The qualified method in this study is paired with the interview method. This method is used to collect phonetic variation data through conversations between researchers and informants (Mahsun, 2005) using question sheets (Sawdesh vocabulary instrument list). The basic technique used is the skillful technique of the semuka, that is the researcher directly go to each area of observation and have a conversation with the informant. Recording and recording techniques are also used when applying the technique to support advanced skill methods and allow for verification of phonetic variations.

Technique note merupkan basic techniques that must be present in the implementation of skillful techniques as it is to know the realization of phoneme is not enough just listen to the sounds produced by informants. For that, recording techniques will also be used. The data obtained by recording technique can be verified again by relying on the recording data produced (Mahsun, 2005).

The researcher came to the informants in each specified observation area by recording and recording what the informant was saying based on the prepared questionnaire. The questionnaire used is a list of Swadesh vocabularies, consisting of basic vocabulary, phrases, and simple sentences.

2.2.2 Methods View

The view method is used to verify the use of the language obtained by the skill method. Advanced techniques used are the technique of record and recording techniques. The results of the use of this recording technique are then listened to verify the recorded data.

Furthermore, the unit of research that is considered as the observation area which is used as the sampling data is Bajo Pulau Barat because the research area in Bajo Pulau village is a village consisting of several small islands.

2.2.3 Data Analysis Method

Descriptive qualitative method is used as the basis of research conducted, by conducting an analysis of data sources of phonological processes that occur in the language of Bajo in Bajo Pulau Kabupaten Bima.

III. Finding and Discussion

3.1 Description of the Bajo Language Phoneme

Based on the data obtained, there are 24 phonemes in bajo, which consists of 7 vowel phonemes and 17 consonant phonemes. Determination of the phoneme is done by comparing words that have a minimum pair. The following is evidence of the phonemes.

The Bajo language phonemes can be grouped as follows. Bajo language vocal phonemes are in the top, middle, and bottom positions, namely: (1) round-front vowel-not round: / i /; (2) upper-back-round vowels: / u /; (3) front-rounded vowels: / e /; (4) unfold center-centered

vowel: / ə /; (5) center-back-round vowel: / o /; (6) lower-back-round vowels: / ɔ /, and (7) unbound lower-center vowels: / a /.

When labeled, the state of the Bajo language vowel phonemes is as follows.

Table 1: Bajo Language Vocal

Vocals	front		Center		Back	
	b	tb	b	tb	b	tb
On	-	i	-	-	u	-
Middle	-	e	-	ə	o	-
Under	-	a	-	-	ɔ	-

Information:b = round; tb = not round

Consonant phonemes in Bajo language consist of resonant consonants, shear consonants, nasal consonants, lateral consonants, vibrating consonants, and semi vowels. The description of the consonants is as follows.

a) Verbal-inhibitory consonant: / b /;

b) The verbal-dental-resonant consonant: / d /;

c) Vocal palate-consonant: / j /;

d) Voice-voiced resonant consonant: / g /;

e) The labial-inhibitory consonant: / p /;

f) The void-dental consonant: / t /;

g) The voiceless palate-constraint: / c /;

h) The voiceless-noun consonant: / k /;

i) The silent alveolar-shear consonant: / s /;

j) Phoneme-shear-phonal consonant: / h /;

k) Voiced nasal-labial consonant: / m /;

l) A nasal-dental-voiced consonant: / n /;

m) Voice-palatal consonants: / n /;

n) Voice-voiced consonant: / n /;

o) Late-dental-voiced consonant: / l /;

p) Voice-alveolar voiced consonant: / r /;

q) Semi vocal-labial-voiced: / w /, and

r) Semi-vowel-palatal voice: / y /.

Table 2: Bajo Language Consonant

Articulation Point / Type of Sound		Labial	Dental	Alveolar	Palatal	Velar	Faringal
Resistor	b	b	d	-	j	g	-
	tb	p	t	-	c	k	?
Sliding	b	-	-	-	-	-	-
	tb	-	-	s	-	-	h
Nasal	b	m	n	-	ň	G	-
Lateral	b	-	l	-	-	-	-
Vibrate	b	-	-	r	-	-	-
Semi Vocal	b	w	-	-	y	-	-

3.2 Distribution of Bajo Language Phonemes

Phoneme distribution includes the distribution of vowel and consonant phonemes.

3.2.1 Distribution of Bajo Language Vowel Phonemes

(a) Vowel Fonemes / a /

The vowel / a / can occupy every position, ie the starting, middle, and end position.

Table 3: Vowel Phoneme Distribution / a /

Position		
Early	Middle	End
abu 'ash'	laha 'blood'	lamma 'if'
asu 'dog'	da ɔ n 'leaf'	marota 'dirty'
abbaq 'flowing'	makale 'hear'	buka 'wide'
anak 'child'	jarinih 'cold'	lilla 'man'
api 'fire'	kau 'you'	dƏlla 'tounge'
ai 'what'	ray? 'sewing'	lima 'five'

(b) Vowel phonemes / o /

The vowel / o / can occupy every position, ie the starting, middle, and end position.

Table 4: Vowel Phoneme Distribution / o /

Position		
Early	Middle	End
	boE 'water'	apo 'dust'
	totoho 'correct'	eŋko? 'tail'
	popoteaŋ 'star'	teo 'far'
	bono 'kill'	toho 'dry'

(c) Vowel Phoneme / ɔ /

The vowel / ɔ / can occupy each position, ie the starting, middle, and end position.

Position		
Early	Middle	End
	daɔn 'leaf' urɔh 'nose' rɔma 'forest' tɔhɔ 'dry' gusɔh 'sand'	talɔ 'afraid' Eŋkɔ 'tail' tɔhɔ 'dry' matalɔ 'sun' antəllɔ 'egg'

Based on the above description, the distribution of vowel phonemes in Bajo language can be labeled as follows:

Table 6: Bajo Language Vocal Distribution

Position	Early	Middle	End
Vocal Type			
a	+	+	+
i	+	+	+
e	+	+	+
ə	+	+	+
u	+	+	+
ɔ	-	+	+
o	-	+	+

Description: + = can occupy the position

- = can not occupy a position

3.2.2 Phoneme Distribution Consonant of Bajo Language

(a) Consonant Phoneme / b /

Consonant / b / can occupy two positions, namely the initial and middle position.

Table 7: Consonant Phoneme Distribution / b /

Position		
Early	Middle	End
boe 'water' batiŋge 'how' bəbau 'new' base 'wet' batu 'stone'	beburu 'hunt' antubah 'hit' macambulo 'green' lubaŋaŋ 'river' tebaŋ 'thick'	

(b) Consonant Phoneme / c /

Consonant / c / can occupy two positions, namely the initial and middle position.

Table 8: Consonant Phoneme Distribution / c /

Position		
Early	Middle	End
caciŋ ' worm' cucuwiq 'bird' cap'pa 'fall down'	macƏmbulɔ 'green'	

(c) Consonant Phoneme / g /

Consonant / g / can occupy two positions, namely the initial and middle position.

Table 9: Consonant Phoneme Distribution / g /

Position		
Early	Middle	End
garam 'salt' gigi 'tooth' gusɔh 'sand'	ragaq 'root' batiŋge 'howa' maiŋge 'where' niŋge ' stand up' nagah 'grasp'	

Based on the above description, Bajo language consonant distribution can be labeled as follows.

Tabel 10: Distribusi Konsonan Bahasa Bajo

Posisi/Jenis Konsonan	Early	Middle	End
p	+	+	-
b	+	+	-
m	+	+	-
w	-	+	+
t	+	+	-
d	+	+	-
s	+	+	+
n	+	+	+
l	+	+	-
r	+	+	-
c	+	+	-
j	+	-	-
ň	+	-	-
y	+	+	-
k	+	+	+
g	+	+	-
ŋ	+	+	+
h	-	+	+

Description: + = can occupy the position; - = can not occupy the position

IV. Conclusion

Based on the data obtained, there are 24 phonemes in bajo, which consists of 7 vowel phonemes and 17 consonant phonemes. Determination of the phoneme is done by comparing words that have a minimum pair. The distribution of Bajo language phonemes in Bajo Pulau Kabupaten Bima contains 28 phonemes, consisting of 7 vowel phonemes and 18 consonant phonemes. Determination of the phoneme is done by comparing words that have a minimum pair. The results showed that in Bajo language in Bajo Pulau Kabupaten Bima there are several processes of sound variation.

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THE VERB 'CARRY' IN BIAK LANGUAGE:
A NATURAL SEMANTIC METALANGUAGE ANALYSIS

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Abstract

Languages are unique because every language has its own characteristics of sounds, words, and sentence patterns. Biak language is also unique since its concepts and meanings of an action can be denoted in some words. For example, a word 'carry' can be indicated in some word meanings. This study aims to explore and describe the concept of "carry" in Biak language based on Natural Semantic Metalanguage (NSM) Approach developed by Wierzbicka (Goddard, 2008 and Desiani 2015).

The objectives of using semantic primes are reviewing the semantic structure of "carry" in Biak language and restricting the meanings of the word 'carry' using paraphrase system, called an explication. The method used in this study is descriptive qualitative in which data were collected via interview the informants as well as the application of note-taking and observation of the actions. Sentences containing meanings of lexicon 'carry' are then analyzed via classifications of semantic structure analysis and components mapping. Paraphrase technique will be used to find out whether the words have similar or different paraphrases.

The results show that the verb 'carry' in Biak language has 14 meanings namely *bar, barakyaf, farun, kamar, kapok, kawer, raben, repen, rey, sbek, sor, sron, uf*, and *un*. In conclusion, their meanings of the lexeme 'carry' relate to the ways and tools used to carry including kinds of objects to be carried as well as number of people doing the action of carrying.

Keywords: Natural Semantic Metalanguage (NSM), Semantic Primes, Meaning Representation.

I.   INTRODUCTION

According to some scholars (Blust 1978, 1993; Mansoben 2003 in Van den Heuvel 2006, Patz 1978), Biak language is classified into West New Guinea subgroup of Austronesian language family and spoken by around 50,000 to 70,000 speakers whom they are probably from 3 large Biak speaking areas in Papua namely Raja Ampat, Numfor, and Biak islands. In this respect, they contribute to a variety of dialect variations of the language (Steinhaur 1985 & Van den Heuvel 2006). For some people of those areas, it is of their first language in which they have learned the language since they were young at home and schools as an instructional language. Whereas others may think it is their second language since it is used as a symbol of their cultural identity and means of communication among the locals who speak the same language (Desiani, 2015).

There has been lots of studies related to Biak language such as phonology, morphology, syntax, semantics and grammar (Fautngil and Rumbrawer 2002; Heuvel 2006; Dalrymple & Mofu 2013; Mofu 2015; Warami 2014 cited in Mofu 2013). They are also interrelated one to

another which contributes to patterns and meanings starting from the simplest to the most complex ones. In Biak language, verbs dealing with actions, for example, play an important role to influence the subjects or pronouns that interpret meanings and ways or manners in which they are parts of social referent recognition (Gleason, 2001; Finegan et. Al., 1997).

There are a lot of studies on semantics regarding to verbs of other languages applied the Natural Semantic Metalanguage (NSM) in which it has been a global trending issues in contemporary linguistic studies. However, the analysis of words in Biak language is very limited and I think this may be the first study relating to the approach used so the description of framework development may be referred to other scholars' work that might have a similarity in an aspect of language. Desiani (2015) describes meanings of 'clean' in Bali language. Based on the NSM approach used, the word 'clean' is classified into Do and Happen of polysemy patterns of semantic primes, so it is described into the following exponent, "X does something so something happens to Y." There are also some other NSM studies in Bali language, but on verbs, only few are obtained to support this study. Citing in Desiani (2015), for example, Gumana Putra (2014) analyzes the verb 'cut' using NSM theory and Macroroles theory developed by Foley and Van Valin (2004). His finding on the meanings of the verb 'cut' indicates that there are 89 verbs classified based on inherently meaning-closed verbs.

In relation to the previous studies mentioned, it is also necessary to explore, identify, and analyze word meanings of other languages in Papua using the Natural Semantic Metalanguage (NSM) approach. For that reason, this study aims to discuss how a universal lexeme called in English as 'carry' is constructed and signified in various meanings in Biak language. In this respect, it is to going to present the classification of semantic structure analysis and component mapping of the lexemes in sentences.

II.   METHOD

The NSM theory is "a decompositional system of meaning representation based on empirically established universal semantic primes (Goddard, 2010:459)." It has been originated by Wierzbicka along with her fellow Goddard. They have developed and refined the system for about over 40 years and it might be still developed based on currently empirical linguistic studies across the world. In relation to this study, it applies meaning representation based on simple word-meanings in order to identify metaterminology of grammatical description. In other words, the need of the NSM is on the clarity and consensus achievement of meanings and operational criteria for grammatical/semantic categories and their prototypes or core concepts (Goddard, 2008, 2010; Gleason, 2001).

The method used in this study is descriptive qualitative that gives a description of data analysis. The data were obtained by interviewing and observing informants to do the actions of carrying. The note taking and picture taken were also applied in order to document the structures of lexicons used in sentences and visualize the actions. To scrutinize the verbs in sentences, semantic primes are utilized for the word category identification. The following is the classification of semantic primes proposed by Wierzbicka and Goddard (2008, 2010; Desiani 2015).

Grammatical/Semantic Category	Primes
Substantives	YOU, SOMEONE/PERSON, SOMETHING/THING, PEOPLE, BODY
Relational substantives	KIND OF, PART OF
Determiners	THIS, THE SAME, OTHER/ELSE
Quantifiers	ONE, TWO, SOME, ALL, MANY/MUCH
Evaluators	GOOD, BAD
Descriptors	BIG, SMALL
Mental/experiential predicates	THINK, KNOW, WANT, FEEL, SEE, HEAR
Speech	SAY, WORDS, TRUE
Actions, events, movements	DO, HAPPEN, MOVE
Existence & possession	THERE IS/EXIST, HAVE, BE (SOMEONE/SOMETHING)
Life & death	LIVE, DIE
Time	WHEN/TIME, NOW, BEFORE, AFTER, A LONG TIME, A SHORT TIME, FOR SOMETIME, MOMENT
Space	WHERE/PLACE, BE (SOMEWHERE), HERE, ABOVE, BELOW, FAR, NEAR, SIDE, INSIDE, TOUCHING
Logical concepts	NOT, MAYBE, CAN, BECAUSE, IF
Augmentor, intensifier	VERY, MORE
Similarity	LIKE, (AS, HOW)

Based on this category, the primes of the word 'carry' in Biak language are classified into action, substantives including relational substantives, space, quantifiers, and descriptors. By using component mapping, the paraphrase technique or explication can provide a clear meaning representation of each lexeme of the related verb.

III. FINDINGS AND DISCUSSION

Based on the data collection, the verb 'carry' in Biak language comprises into some categories of semantic primes because it does not only emphasize on the action 'DO' but it also includes the space (above, below, side, inside), substantives (people, body, something), descriptors (big and small or adjectives) and quantifiers (numbers: one, two, four, etc.) The action is done only by inanimate (humans). The data were analyzed with component mapping to identify meaning configuration and the paraphrase technique was applied for meaning clarity in identifying either big or small differences in semantic features. There are 14 lexemes of Biak language that represent the meaning of the word 'carry' namely *bar, barakyaf, farun, kamar, kapok, kawer, raben, repen, rey, sbek, sor, sron, uf*, and *un*. The following is the elaboration of each lexeme:

3.1 Bar
(1)   Wabar ai iwa muma
          Wa – bar   ai   i-wa   muma
          2SG.-carry   wood   3sg-DEM   here.
          'You carry the wood here.'
Explication:
Someone does something on his/her part of body

Someone puts something heavy on his/her part of body
Someone moves something here.

The lexeme *bar* means carrying an object on either side of the shoulders. This carrying may be done by female or male, young or old. The object carried must be put on either of the shoulders. The object carried is anything (animate or inanimate). The thing/something may be heavy, long and and long, soft, rough, or solid.

3.2 Barakyaf

(2)   Ku-bara-kyaf   randip   be-ba
        1DU-carry-hang   pig   DEM-big.
        We carry a big pig.

Explication:
Someone does something with a thing on thing.
Someone puts something (pig) on thing (long stick) on part of body.

Another lexeme Carry in Biak language is *barakyaf*. The lexeme is derived from two morphemes: *bar* 'carry' and *kyaf* 'hang up'. The carrier(s) can be one, two or more people. The object carried is hung up on a long wooden stick and two people carry it, one is on the back and the other is at the front. rries 2 things at the front and back of a quite long stick and puts it on his/herhis/her shoulder. Another type of carry is that one person puts 2 things hanging at the front and back of the quite long stick and carries on one of his/her shoulders. The object carried is usually heavy goods such as wood, fish, canoe, pig, cow, injured person and box. Kubarakyaf randip beba.

3.3 Farun

(3)   Bin iwa kyafarun sambebram.
        Bin   iwa   kya-farun   sambeb-ram
        Woman DEM   SG-carry   papaya-leaf
        'The woman carries papaya leaves.'

Explication:
Someone does something.
Someone puts something on his/her body.
Someone puts thing on something on body.

Farun denotes carrying a bag with an object in it by putting its handle on the forehead of the carrier. It is usually done by women but it can also be done by men. The objects are carried in the bags such as woods, crops, food, and so on. If the object carried is heavy, the carrier's head may be humped or bowed down. But if it is light, the carrier's head is straight.

3.4 Kamar

(4)   Snon iwa ikamar makey.
        Snon   iwa   i-kamar   makey
        3SG-man DEM   3SG-carry   dog
        'He carries a dog.'

Explication:

Someone does something on part of body.
Someone puts something on part of body.

The lexeme *kamar* indicates carrying an object (a human or an animal) on the both shoulders. The object carried must be in a sitting position so their feet lean down on the chest of the carrier e.g. carrying an animal or a child by an adult.

3.5 Kapok
(5) Bernard kyapok snon manisiwa berum.
    Bernard kya-pok   snon   manis-iwa   be-rum.
    Prop.N 3SG-carry man   disable DEM.DIST   PREP- house.
    'Bernard carries that disabled man to the house.'

Explication:
Someone puts something/someone on part of body.
Someone put something/someone on part of body with part of body.

The lexeme *kapok* means carrying an object by leaning it on the carrier's back and supported by two hands of the carrier. Such word is commonly used by people from Biak in addition to their Papuan Malay language. For example, a parent/an older person talks to his/her child, 'nanti bapa/mama kapok ko (bapa/mama will carry you on the back).'

3.6 Kawer
(6) Kamam ikawer noken ropum.
    Kamam i-kawer   noken   ropum
    Father   3SG-carry bag   beetle nut
    'Father carries a bag of beetle nut.'
Explication:
Someone puts something on part of body.
Someone puts things in something on part of body.

The lexeme *kawer* denotes carrying an object with rope handle hanging down on one shoulder. This can be done by anyone (older or younger; male or female). The carried objects may be a bag or any object with rope handles.

3.7 Raben
(7) Awin fyoraben kasun ayedi
    Awin   fyo-raben   kasun   ayedi
    Mother 3sg-carry   little   1sg POSS
    'Mother carries my child.'
(8) Inaimgun ine fyoraben kabau mgun byedi.
    Inai-mgun   ine   fyo-raben   kabaumgun   byedi.
    Girl-little DEM.SG.PROX 3sg-carry   cat-little   3sg-POSS
    This little girl carries her little cat.
Explication:
Someone does something to someone/thing.
Someone puts someone/something on the front/side part of body.
Someone puts someone/something with his body part on the front/side part of body.

The lexeme *raben* means bringing an object by carrying with one or two hands. The object can be on the front side or right and left side. The carried objects may be a baby, a child, an animal or a basket.

3.8   Repen
(9)   Obed direpen sumber.
         Obed   di-repen   sumber.
         Prop.N 3sg-carry chopping knife.
         'Obed carries a chopping knife.'
(10)   Jackson direpen revo bo imbran be rumari.
         Jackson   di-repen revo   bo   i-mbran be   rum-ari
         Prop. N   3sg-carry bible   Conj. (and) 3sg-walk PREP   house-worship
         'Jackson carries bible and walks to the church.'
Explication:
Someone does something on part of body.
Someone puts something small/light under part of body.

The lexeme *repen* indicates carrying an object such as chopping knife by clamping on the either armpit. It can be done by either men or women, young or adult. The objects carried are thin, slim and solid for example a book, a bible, a purse, etc.

3.9   Rey
(11)   Elieser irey inoya.
         Elieser i-rey ino-ya
         Prop.N 3sg-carry knife-DEM.
         'Elieser carries a knife.'
(12)   Warey bolpen ine.
         Wa-rey bolpen ine.
         2SG-carry ballpoint DEM
         'You carry this ballpoint.'
Explication:
Someone does something.
Someone does something in something.
Someone puts something in part of thing/something.

The lexeme *rey* means carrying an object by inserting it into the carrier's pockets on his/ her clothes. Basically, the carried objects should be thin, light, and small or in other words, they are pocket sized objects. The followings are the examples of the lexeme rey used in sentences.

3. 10 Sbek
(13)   Snoniwa isbek sraymas.
         Snon-i-wa   i-sbek   sray-mas
         Man-3sg-DEM 3sg-carry coconut – old/ripen.
         'A man carries an old/ripen coconut.'
(14)   Wasbek mar nane bo wambrane.
         Wa-sbek mar na-ne bo wa-mbrane.
         2sg.Sub-carry clothes 3pl DEM.OBJ Conj. 2sg.Sub-walk.
         'You carry these clothes then you go.'

Explication:
Someone does something in something on his/her part of body.
Someone puts something in something/a thing on his/her part of body.

The lexeme *sbek* means carrying an object in a bag or something like bag with 2 stripes inserted into both arms and the position of the stripes are on the shoulders. The position of the bag is on the back such as carrying a back pack or any other items similar to it. Although the samples of sentences do not mention the bag with the word 'carry', it is socially conceptual consensus that something put on the back must use a tool.

3.11 Sor
(15)   Awin isor war ember oser.
        Awin i-sor war ember oser.
        Mother 3sg-carry water bucket one.
        'Mother carries a bucket of water on her head.'(it can supported by one or both of her hands)

(16)   Magdalena isor aibyobek bos oser.
        Magdalena i-sor ai-byobek bos oser.
        Prop.N   3sg-carry wood-dry bundle(Quant.) one
        'Magdalena carries a bundle of dried woods.'
Explication:
Someone does something in a thing with his/her part of body.
Someone put something in a thing on his/her part of body.

The lexeme *sor* indicates that something is carried on the head and supported by one or two hands. This action of carrying is mostly done by women. The object should be put in a container such as bucket, basket, washbasin, big plate, and suck.

3.12 Sron
(17)   Margareth isron inaymgun.
        Margareth i-sron inay-mgun.
        Prop.N   3sg-carry girl-little.
        'Margareth carries a little girl.'
(18)   Wasron kapira ine be kyanes.
        Wa-sron kapira i-ne be ki-yanes.
        2sg.SUBJ-carry baby 3sg-DEM REL 3sg-cry.
        'You carry this baby because it cries.'
Explication:
Someone does someone with something.
Someone puts someone with something on his/her part of body.
Someone puts someone with something on the front part of body.
Someone puts someone with something on the front part of body because of someone's feeling.

The lexeme *sron* means carrying an object (animate & inanimate) by hanging with a piece of cloth. The lexeme raben and sron are similar in the manner how the action of carrying is done but they are different in terms of tools; *raben* uses hand while *sron* uses cloth.

3.13 Uf

(19)   Yuf HP bebabo.
        Y-uf HP be-babo
        1sg.SUBJ-carry HP REL-new
        'I carry a new HP/mobile phone.'
(20)   Snongaku bemser iwa duf swansya/swansrai.
        Snon-gaku   be-mser   iwa   d-uf   swan-srai.
        NP.Man.young REL-drunk DEM 3pl-carry NP drink-coconut
        'The drunken young man carries local liquor.'

Explication:
Someone does something.
Someone does something with part of body.

The lexeme *uf* means carrying an object by holding it with hands. Principally, the objects that are being carried is light and hand-sized objects such as mobile phones, pens, bottles, money, cigarette, et cetera. On sentence number 20, 'swansrai' is a liquid form but it is communal conceptualized as liquid kept in something (a container) like a can/tin, bottle, glass, etc.

3. 14 Un

(21)   Wun syap ine.
        w-un syap i-ne.
        2sg.SUBJ -carry letter 3sg-DEM
        'You carry this letter.'
(22)   Demty dun motor.
        Demty d-un motor.
        Prop.N 3sg-carry motorcycle.
        'Demty ride a motorcycle.'

Explication:
Someone does something with something.
Someone does something with part of body
Someone does something by sitting on something.

The last lexeme *un* refers to general meaning of verb carry. It can mean either the objects carried by hands or in bags/tools. Besides, it can be carried by riding on it.

IV. CONCLUSION

From the findings and discussion of the verb 'carry' in Biak language using the NSM approach, it can be identified that the meanings are presented into 14 lexemes namely *bar, barakyaf, farun, kamar, kapok, kawer, raben, repen, rey, sbek, sor, sron, uf*, and *un*. These are classified into some semantic primes to formulate the meanings via the action. The manners of doing this action can be represented on how many people do the action, what tools are used, what parts of body are employed, and what sorts of things look like. Apparently, there are some words similar in meanings but the difference is on the manner to do the action and tool or body part utilization. Therefore, every entity of the words referring to the verb 'carry' can be signified clearly relying on number of individuals, tools, and ways.

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"CAK-CUK SURABAYA":
STRATEGY OF STRENGTHENING SURABAYA'S IDENTITY

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Abstract

Surabaya is the Capital City of East Java province and best known as Metropolis. Within those two title, Surabaya required to having a strong local identity as a city with its own characteristic. A strong culture reflected from its daily language. The identity of Surabaya can be show from its local language, which is Javanese Language with Surabaya's dialect (*Basa Suroboyoan*). "Cak-Cuk Surabaya"; a local merchandise store in the city of Surabaya, is one of reinforcement strategies of Surabaya's identity. "Cak-Cuk Surabaya" successfully produced products that strengthen the local identity of Surabaya, for example T-Shirt, accessories, novel, and its café concept.

Keywords: Cak-Cuk Surabaya, Strengthening, Surabaya's Identity

I. INTRODUCTION

 Discussion of strategies to strengthen the identity of Surabaya needs to be carried out because of the following four factors: 1) Concern over the existence of Javanese language in global era, 2) Surabaya as the capital city of East Java province with its archaic local Javanese language and Surabayan dialect, 3) The growing Erocentrism, and 4) "Cak-Cuk" as the representation of Surabaya. The four reasons result in the selection of "Cak-Cuk Surabaya" as one of the actions to strengthen local identity in the midst of globalisation wave.

 Gumperz (1971: 101) states that it is possible for some language variations to co-exist in a region, and consequently, the forms of interaction between the variations are mostly code-switching and code-mixing. This is due to the fact that a region is inhibited by people that come from different places. For example, Surabaya is inhibited by local people and migrants from many places (Madura, Gresik, Banyuwangi, Jakarta, Bandung, etc). This is in line with Idris's study (2014: 31-32) about Hajj name in Madurese ethnic group. His study explained that Madurese community can be easily found in cities such as Surabaya, Sidoarjo, and Gresik.

 The variation in society landscape affects communication mode between people, threatening the role of local language as the primary language in everyday communication. Local language like Javanese is only spoken in social activities or Javanese rituals and entangled in multilingual communication because of language shift. Along with globalization wave, language shift situates the existence of Javanese at jeopardy.Javanese is feared to be displaced by Indonesian and foreign languages, or in the worst scenario, it becomes extinct.

 Javanese has many variations. Suhardi and Sembiring (cited in Kushartanti and Yuwono, 2007: 48-49) classify language variation into three categories as follows: 1) dialect (regional factor), 2) sociolect (social stratification factor), and 3) variation based on usage. Javanese according to Soedjito, et al (1986: 2) is divided into several dialects; they are Banyumas dialect,

Tegal dialect, Solo dialect, Surabaya dialect, Samin dialect, and Using dialect. A nation's identity is represented with the language used. One of many identities of Surabaya is Surabaya local language, which is Javanese with Surabayan dialect popularly known as Suroboyoan language (Djupri, 2008: vii). Surabaya as the capital city of East Java province becomes a major spotlight in provincial level. It is the result of Surabaya's reputation as the second largest city in Indonesia after Jakarta. Based on those facts, Surabaya is required to have a strong local identity, meaning the local language of Surabaya needs to be maintained of its existence as the identity marker of Surabaya.

Attempt to conserve local language is not an easy work to do. The science and technological advancement has resulted in language transition. A clear evidence of this was explained by Chow (1995: 107), stating that Erocentrism has been embraced by many countries in the world. A special report from Atigamedia's research in 2014 found out that English the most popular major in Indonesia, leaving behind Indonesian major, Javanese major, and other foreign language majors (Japanese and German) Atigamedia's research showed that Indonesian people are far more interested in foreign language (English) than their own local languages. If ethnocentrism is growing stronger, it is not impossible if local languages in Indonesia are jeopardized of their existence, including *Suroboyoan* language.

Among many discussions on ethnocentrism: modernity that subsides local culture and local languages that are threatened of their existence, "Cak-Cuk Surabaya" emerges as the representation symbol of Surabaya's local identity. "Cak-Cuk Surabaya" is a local merchandise store in Surabaya, which produces T-shirt, jacket, key chain, and even novel written in Suroboyoan language. The selection of brand name "Cak-Cuk" itself leaves a special impression of Surabaya. Bangsawan (2014: 31) explain that "Cak" is a Surabaya's term to address an older person in Indonesian, while "Cuk" is a kind of particle in East Java area to express close relationship, and it is often used in daily conversation in Surabayan dialect.

Identity problem emerges as an important problem in global era. The overlapping cultural mix resurrects the spirit of locality as an identity awareness. Adji (2011) assert that the spirit of locality imparts an awareness on where we stand. His contention converges with the argument of Kartomihardjo (1988: 5) that culture can survive and proliferate in line with language development. Language identity is strongly reflected in its language strength and vice versa. Therefore, Surabayan identity reinforcement needs to be maintained, conserved, and supported.

II. METHOD

This study employed qualitative method with focus on strategy of "Cak-Cuk Surabaya" to reinforce Surabayan identity. Words printed on every product of "Cak-Cuk Surabaya" were identified to obtain reinforcement form of Surabayan identity through them. The subject of the study was the Home Of Cak-Cuk Surabaya, whereas the object of the study was words emblazoned in every product of "Cak-Cuk Surabaya". Data collection and analysis were conducted by the writer in several steps, which are 1) the writer conducted observation and interview at Home Of Cak-Cuk Surabaya, 2) the writer collected data from products mass-produced by "Cak-Cuk Surabaya", 3) the writer categorized the collected data, and 4) the writer

analyzed data that had been classified.

III. FINDINGS AND DISCUSSION

"Cak-Cuk Surabaya": Vocabulary of Our City (Surabaya)

"Vocabulary of our city" is the brand slogan of "Cak-Cuk Surabaya". The slogan associates the city of Surabaya with the phrase "our city". The resulted impression is that Surabaya has special archaic words. The particular words constitute Surabayan identity. The slogan also implies that Surabaya is popularly known for its archaic words or language. "Cak-Cuk Surabaya" reinforces Surabayan identity by launching their products.

Besides products, "Cak-Cuk Surabaya" also presents the words that reveal Surabayan identity through café design. The café is named "Cak Cuk café", maintaining the archaic words of Surabaya. Cited from the official Instagram account of Cak- Cuk café, the words *"Cafe Kebanggan-e Suroboyo"* (Cak Cuk café is the Pride of Surabaya) is boldly written inside the café. Some Surabayan words that can be spotted easily inside the café are 1) *diamput* 'shit' 2) *kemalan badhogan* 'like to eat', 3) *nek mangan-mangan mesti nunut* 'a person who always tags along to events that serve a lot foods' and 4) *bojone mrongos* (a wife or husband who has buck teeth". The special thing about the words are their adaptability to global era. In the current global era, selfie has become trends to people of different ages. The design concept of café "Cak-Cuk" intentionally has those Surabayan words on its walls to be selfie spot.

Another unique concept by café "Cak-Cuk" is the use of a kind of modern poetic form withSurabayan language. On one of the walls at café "Cak-Cuk" is written the following sentence *"Ngombe jamu gelase bathok, wonge lemu gak isok ndhodhok"* 'Drink jamu in husk-made glass, the person who drinks is a fat person that can't squat'. The coined words are not only composed of Surabayan

language, but also elements of humour, wordplay, and parody. Such elements give added value to the locality of Surabayan language.

T-shirt "Cak-Cuk" is A Surabaya's Identity

Bangsawan (2014: 31) mention that T-shirt has experienced a shift in meaning, from outfit to communication medium. T-shirt can deliver message openly to anyone and anywhere. Many designs on T-shirts – pictures and words – are identity message because an outfit reveals the characters of person who wears it. For instance, in football match, the T-shirt worn by a group of players showcases the club that they are defending.

T-shirt "Cak-Cuk" is a Surabaya's identity. Surabaya's identity can be found in T-shirt "Cak-Cuk". The T-shirt design of "Cak-Cuk" has quite various messages, some of them are 1) to show Surabaya as the Heroes city, 2) to show the archaic Surabayan curse word *Jancuk*, 3) to show tourism destinations in Surabaya, and 4) to show the term for support group of Surabaya football team, known as *Bonek*.

Zoorabaya
Wonokromo

All kinds of designs of T-shirt "Cak-Cuk" put emphasis on Surabayan identity. Surabayan identity is packaged in form of interesting words. An example of this is words written on one of the T-shirt: *Pacaran Wis Suwe NGENNESS Ditinggal Rabi* 'we have been dating quite long, but poor me, you marry another person'. A typical Surabayan word twist is also present in one of the T-shirts like *ZOORABAYA Ayo Konco, Madakno Rupo* 'come on friends, meet your twin at the zoo'. "Cak-Cuk Surabaya" consistently incorporates Surabaya's tourism icons in its T-shirt design with the archaic Surabayan language.

Jancuk Is Not Only About _Misuh_ 'Swearing'

For Surabaya people, *Jancuk* is an expression form in everyday life. *Jancuk* is a part of Surabayan archaic language that is used to express close relationship among people (Abdillah, 2007: 30). *Jancuk* is the long version of the word *Cuk*. The short version *Cuk* is used for the sake of simplicity in daily communication. Nevertheless, some people still incorrectly interpretthe

word *Cuk* or*Jancuk* only as a swear word. "Cak-Cuk Surabaya" defines *Jancuk, Diancuk, Cuk, Mbokne Ancuk* as an archaic Surabayan swear words.

In current globalization period, as it is previously mentioned in the previous paragraph, ethnocentrism is growing rapidly in many places. An example of this in Indonesia is the prevalent use of western swear words like fuck, damn, etc by Indonesians. "Cak-Cuk Surabaya" responded to those words in its T-shirt design; for example, the use of four lines of the word ~~DAMN~~ on a design, and on the last line is written the word*JANCUK* in bigger font size. Furthermore, on the design is written the following sentence *Banggalah Dengan Bahasa Kita Sendiri, Cuk!* 'Be proud of our own language, Cuk!'. If foreign language is still far preferred to curse by Indonesians, it will eradicate the local identity of the people.

As part of identity of Surabaya, *Jancuk* conveys different meanings that depend on the situation and condition where it is used. Understanding on the meaning of *Jancuk* must be comprehended well by people from outside Surabaya, so it will not cause any miscommunication problem when communicating with local Surabayan people. Sriyanto and Fauzie (2017: 97) contend that the use of *Jancuk* in daily communication comprises non-verbal aspects such as intonation, facial expression, and character.

The intonation that accompanies the word*Jancuk* reveals the emotion of the sepaker. Rumaiyah (2013: 6) conduct a study on *Jamput* swear word by Surabayan speakers, focusing on modification of tone contour and duration. According to the modification, four functions of *Jamput* was discovered. *Jamput* firstly functions as swearword when it is used in high intonation. The second function is to deliver greeting when flat intonation is employed. The third function is to express compliment or awe when the accompanying intonation is subject to fluctuation and long duration. The last function of *Jamput* is to express hurt feeling when it is of long duration on the last syllable.

IV. CONCLUSION

Identity problem remains as a critical problem in current globalization era. Overlapping cultural mix rejuvenates locality spirit as an awareness of identity. A strong cultural identity

is reflected from its language strength and vice versa. Thus, Surabayan identity needs to be maintained, reinforced, and supported.

"Cak-Cuk Surabaya" includes strengthening of Surabaya's identity through its various products. "Cak-Cuk Surabaya" is a representation of Surabaya in the middle of globalization wave that slowly erodes Surabayan local identity.

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BALINESE LANGUAGE MAINTENANCE BY YOUNG GENERATION WHO COMES WORSHIPING TO JAGATNATHA TEMPLE WHILE OFFERING *CANANG*

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Abstract

This study aims to determine Balinese language maintenance by the young generation who prays in Jagatnatha Temple, Denpasar, Bali. The analysis was limited to Balinese language maintenance that is used only by the young generation who offers *canang* before praying. The data were elaborated on the analysis and presented qualitatively in the form of speech using the theories of the domain of language usage that proposed by Fishman (1968) and the theory of language maintenance and language shifting by Fishman (1972). The result of this study shows that the young generation has an important role in Balinese language maintenance, considering that the young generation is a supporting factor of Balinese language preservation. This can be seen through the use of the Balinese language such as *Tu Bethara, dumogi, ngamolihang, driki, malinggih*, and *kerahayuan*. This research is expected to give encouragement to the local language users to participate in preserving the local language in its own majority, such as Balinese language.

Keywords: Balinese language maintenance, the use of Balinese language, Young Generation

I.   INTRODUCTION

Balinese is a member of the Malayo-Polynesian branch of the Austronesian language family. It belongs to the Malayo-Sumbawan subgroup together with (among others) Sasak and Sumbawa (Adelaar, 2005). Balinese language has several levels of use, for example Bali Alus, Bali Madya and Bali Kasar. In the present, the use of Balinese language itself began to erode in the younger generation. This can be seen in the use of Balinese language has begun to decline, especially the younger generation who are able to use the national language and foreign languages more than their local languages. The younger generation tends to use the national language and international language in everyday communication because of the language trend that supports them. Although the younger generation is more dominant to use the National and International languages; however, the fact shows that the younger generation tend to use Balinese language when doing prayer. This becomes very interesting topic to be studied. The use of the Balinese language becomes the main language used during Hindu worship in Bali.

It is because the ease of the Hindu community, including the young generation today. This study is included as a case study that takes the research site on the younger generation who are worshipping at Pura Jagatnatha. This location is selected due to the young generations are often come to the temple than others, especially on Purnama (Full Moon Ceremony happens in Bali). It aims to know the preservation of local languages by the younger generation when

worshipping. This analysis is limited to the use of local languages by the younger generation when offering *canang* before praying. The data found are analyzed qualitatively using the language use domain by Fishman (1968). The results of this study show that most of the younger generation use local language when offering *canang* or *sesajen* before praying. It is caused by the ease of the younger generation about the Balinese language use. The cause of this local language preservation is due to the family domain and themselves. This research is expected to provide encouragement to linguistic users in order to participate in preserving local languages in their own majority, such as Balinese. Balinese language in the younger generation is still used in religious life through the domains of language use. Fishman (1968) reveals four domains of language use: family, neighborhood, work, and religion. In this case study, the domain of religion is an important indicator for the younger generation in language preservation. Furthermore, the use of language can be maintained based on believing. Based on the background, the purpose of this study is to know the use of Balinese language in the religious domain.

II.   METHOD

Qualitative approach is used in this study. This approach is supported by interviewing some respondents about the sentence and language spoken when offering *canang*. The data source used in this study is the recording file from the respondents. The data used is categorized as primary data.

Kothari (1985:11) stated that primary data is original information collected for the first time. It means that the data is originally taken from the first hand. Primary data is in the form of speech obtained from the speakers based on several conditions which are the age of respondents are around 12-20 years, the respondents are able to use Balinese language, and primarily they are Hindus.

The methods used in collecting data are observation and interview; meanwhile, the techniques are recording, note taking, and *Simak Libat Bebas Cakap (SLBC)* (Sudaryanto, 1993:133). In analyzing the data, qualitative descriptive method is used based on Language Maintenance and Language Shift theory by Fishman (1972) and the domain of language usage theory by Fishman (1968). In analyzing the data, the techniques used are data identification, data classification, data selection, analysis and interpretation of data.

III.   FINDINGS AND DISCUSSION

Language preservation can be seen based on the use in the community. According to Fishman (1968) there are four domains which are used as the indicators of the language preservation, they are family domain, neighborhood domain, work domain, and religious domain. This study focuses on the religious domain due to the younger generation has been able to choose the use of language based on the environment. Therefore, the religious domain is an important indicator on the language preservation, especially on the mother tongue, for the Hindus younger generation in Bali who tend to use national and international language in daily communication.

3.1 The Use of Balinese Language when Offering *Canang*

Data (3-1)
> "*Tu Bethara sane melinggih driki tiang jagi ngaturang canang ring rahina purnama mangkin apang selamet rahayu murah rejeki.*"
> (God who stays here, I want to offer You *canang* in this Full Moon Day. I wish to be blessed and livelihood.)

Analysis:

From the data (3-1), the utterance is stated by a 15-years old girl who is currently a student. The utterance shows that the speaker is using the combination of Balinese and Indonesian language while offering *canang*. This also shows the speaker seldom speaks Balinese in the daily communication. It can be seen from the Indonesian words *murah rejeki* which could be translated into *lancar ring rejeki* in Balinese. However, the speaker tends to use Balinese more in the utterance as the language while offering *canang.* The language preservation can be related to the religious domain, since it affects the sense of using and the speaker's belief.

Data (3-2)
> "*Nunas sugre sesuhunan tiang sane melinggih driki, tiang maturan canang sari ngaturang suksmaning manah manuk ring pasuecan Ida Bethara semoga tiang dapat kapaicang kerahayuan.*"
> (God whos stays here I want to offer you *canang sari* and thank You for Your Blessed. I hope You could bless me happiness.)

Analysis:

From the data (3-2), the speaker is 17-years old girl. The utterance shows that the speaker is using the combination of Balinese and Indonesian language while offering *canang*. It can be seen from the Indonesian words *semoga* 'hope' and *dapat* 'can'. The speaker tends to use Balinese more in the utterance as the language while offering *canang.* The language preservation can be related to the religious domain, since it affects the sense of using and the speaker's belief.

Data (3-3)
> "*Ratu Bethara sane melinggih driki ring rahina ne mangkin rahina purnama, tiang ngaturang canang lan sesari dumogi Ida ledang ngicenan tiang sekeluarga ngemolihang kerahayuan lan kerahajengan.*"
> (God who stays here in this Full Moon Day, I offer You *canang* and little amount of money. I wish You bless me and my family health and happiness.)

Analysis:

From the data (3-3), the speaker is a 20-years old man. The utterance used by the speaker is Balinese language while offering *canang*. It is because using Balinese language is more religious which affects the speaker's sense and belief.

3.2 Lexicon of Balinese Languge Use in Offering *Canang*

Balinese Language preservation in religious domain by the young generation who visits Jagatnatha Temple can be seen from the use of language while offering *canang*. The lexicons are given in the tables below:

Table 1. Balinese Lexicon

Lexicon	Meaning
Tu Bethara	God
Ratu Bethara	God
Sesuhunan	God
Sane	Who/Which
Melinggih	Stay/Sit
Driki	Here
Ring	On (Preposition)
Rahina	Day of Celebration
Mangkin	Today / Now
Ngaturang / Maturan	Give / Offer
Tiang	I
Dumogi	Hopefully
Ngemolihang	Get
Kerahayuan	Healthiness
Kerahajengan	Happiness
Lan	And
Kapaicang	To Be Given
Pasuecan	Bless

Based on the table above, the lexicons are the characteristic lexicons usually used by the young generation who visits Jagatnatha Temple while offering *canang*. Those lexicons are only used while offering *canang* before praying. They do not use the lexicons in everyday communication since they are only categorized as Balinese language which is mostly used in the religious domain and only Hindus in Bali understand the meaning of the lexicons. Based on the analysis above, it can be concluded that only Balinese Hindus can understand the lexicons and those lexicons are the lexicons that are usually used by the young generation while offering *canang*. It means that the young generations are maintaining Balinese language in the religious domain as the use of offering *canang*.

IV. CONCLUSION

Based on the analysis above, it can be concluded that the use of Balinese language in the religious domain especially by the young generation who comes worshipping in Jagatnatha Temple is still preserved. It can be seen from the utterance which uttered by the young generation while offering *canang*. It is marked by the often used Balinese language lexicons for examples are *Tu Bethara, dumogi, kerahajengan, ngemolihang, kapaicang, pasuecan, rahina*. Therefore, the use of Balinese language in the religious domain is still preserved although it is not usually used in the daily communication. Besides, using Balinese language in the religious domain has its own sense of comfort.

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BALINESE LANGUAGE TEACHING LEARNING PROCESS
AT ONE EARTH SCHOOL BALI INDONESIA

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Abstract

Balinese language is one out of the four languages taught in One Earth School Bali Indonesia. The other languages are Indonesian, English and Sanskrit. As the language is only taught once a week in the school, it brings about challenges to the teachers to apply an effective approach in its teaching so that the goal of the learning can be achieved.

This study focuses on Balinese language teaching learning process in primary classrooms in One Earth School Bali Indonesia, specifically analysing the teaching strategies applied by the teachers and identifying the obstacles in its implementation. This is a descriptive qualitative field research which respondents are the teachers who teach Balinese language in grade one to six in the school. In this study the data was collected through semi structured interviews with the teachers. The data was analysed by applying the theory of Killen (2003) and Harmer (2007)`

The result of this study will be beneficial for the preservation of the language. It will give a contribution to approaches the teachers should apply in their classrooms so that the students will be motivated to learn and use the language in their communication. Moreover, by identifying the obstacles it will help the teachers to find the solutions for better results.

Keywords: Balinese language, teaching, learning, approaches, obstacles

I.   INTRODUCTION

Being an archipelago of over 17,000 islands with 706 living languages, Indonesia is recently experiencing minority languages decline. One of the languages is Balinese which is only spoken by less than 1 million out of 4 million people who live in Bali. (https://www.antaranews.com/berita/273339/kadisbud-mmnim-jumlah-penutur-berbahasa-bali)

Nowadays there are many schools built in the island applied bilingual system in their teaching learning process. The languages which are generally used in the system is Indonesian and English, which has given a big impact to Balinese language as a second language: Indonesian and English become dominant languages used by the students in their communication. Anonby (1999) asserted that the condition may lead the minority language to be extinct. To avoid it, Indonesian, particularly Balinese government had made some efforts for its maintenance and one of them is by inserting Balinese language subject as a compulsory course to be taught in all schools in the island. However, since the limited allotment of the subject provided in classrooms (generally once a week, 100 minutes), it does not bring much impact to its existence.

One Earth School is one of the schools located in Denpasar Bali which teaches the students

not only Indonesian and Balinese languages, but also English and Sanskrit. The classrooms that it has mostly consists of students who come from different cultures, not only in terms of different areas in Indonesia, but also from different countries. Being multicultural, the classrooms consist of multilingual students, and they mostly speak more than one language. In its teaching learning process the school applies bilingual system in which the class language instruction is Indonesian or English. The dominant use of the languages as well as dominant time allotted to the Indonesian and English subjects has brought about challenges for the Balinese language teachers in the school. They have to do extra efforts to motivate the students to learn the language as well as to apply appropriate strategies in order to achieve the goal of the teaching learning.

Based on the background above this study focuses on the Balinese language teaching learning process at One Earth School Bali Indonesia, particuarly answer the questions of: 1) what teaching strategies are applied in the language learning process in the classrooms; and 2) what are the obstacles in the language learning process in the classrooms.

II.   METHODS

In order to fulfill the aims of this study, namely: 1) to identify the teaching methods applied by the the teachers in Balinese language teaching learning process; and 2) to identify the obstacles experience by the teachers in Balinese language teaching learning process, a qualitative research method was employed. It was done by analysing the data had been collected descriptively. The respondents of this research is two Balinese language teachers who teach grade 1,2,3 and 4, 5, 6 at On Earth School Bali Indonesia. The school was chosen to be the setting because as there are 4 languages taught in the school, namely: Indonesian, English, Balinese and Sanskrit, the position as well as the challenges confronted by the Balinese language subject become more critical to be analysed.

The data was collected by doing interviews with two teachers regarding the problems of the study. The data was analysed by applying the theories proposed by Killen (2003) and Harmer (2007).

III.   FINDINGS AND DISCUSSIONS

It has been generally recognized that modern language teaching practice by and large offers opportunity to students to dwell on how a language grammar works as giving opportunity for using the language in communicative activities and task-based practice (Harmer 2007, p. 51). In order to avoid the risks of having disorganized mixed bag of different activities with no clear philosophy to support them, Harmer (2007) introduced three elements as strategies in ESL teaching, namely

1) *Engagement*: a recommended strategies to engage students in various activities such as involving them in a discussion, telling them dramatic stories, etc, or relate classrooms materials with students' own lives and cultures, which is believed that "their involvement in the study and activation stages is likely to be far more pronounced, and as a result, the benefit they get from these will be considerably greater" (Harmer 2007, p. 52).

2) *Study*: students are put to focus on comprehension of something; it can be the language

itself, the ways how it is operated or how it sounds or looks (p. 52).

3) *Activate*: is designed to have students using language as generously and communicatively as they can. It aims at using all and any language which is appropriate to given situation or topic. It is a kind of rehearsal activity in which students are given a chance to practice real life speaking with only little constraint. (p. 53).

From the interviews with both Balinese language teachers who were teaching grades 1-3 and grades 4-6, it can be inferred that they usually do the three steps proposed by Harmer (2007) above. An engagement with the students always occurs from the beginning to the end of the class. They usually start the lesson by reviewing what the students have learnt in the previous meeting which is done in two different way, they are:

1) Asking some questions and the students raise their hands if they know the answers. This method seems to be preferable by the students since they enjoy the competition atmosphere.

2) By re-explained the previous lesson. The teacher will take 5-10 minutes of the class time to review what they have learnt so far.

In terms of the subject studied, the teachers prefer to ask use the students' book as the references. The students are asked to open a certain page and see what they are going to learn before listening to the teacher's explanation. In order to activate the students in their learning they are often asked to do some exercises in their books and check them together. The students are also often introduced to Balinese songs and games related to the topic being learnt. According to the teachers, the last techniques are the most favourite ones.

Felder (1993, in Kelly, 2009, p. 85) asserted that teachers needs to use an expansive range of teaching strategies in their classrooms in order to fit their students' variant tastes and expectations, Killen (2003) proposed nine types of teaching strategies to assist learners attaining goals of learning and may support teachers to promote their students' communicative skills, they are:

1) *Direct instruction*: a teacher-center approach with its common form includes lectures and demonstration which is often used to introduce a new area of study before offering students a more active role in other strategies

2) D*iscussion* strategy: students process face-to face group interaction and exchange their ideas. This strategy helps students to develop not only their general subject matter mastery and problem solving ability, but also their communication skill

3) *Small groups*: two or more students are asked to work together. This strategy helps students to gradually improve their confidence to convey their ideas and opinions before joining into a larger group discussion.

4) C*o-operative learning* strategy: instructional techniques wherein learners, in small groups, work and help one another attain the learning goal. It as one of the important strategies to be employed in culturally diverse classroom since through co-operative learning students learn how to respect others and accept differences among them.

5) *Problem solving*: students develop content knowledge and problem solving skill by talking about the ideas they attempt to understand which will help them to develop their language skills.

6) *Student research*: students are encouraged to ask questions, to examine, and to find out and set up the answer for themselves as well as to show them that their knowledge is valuable that can be used as the foundation for their future learning.

7) *Role play*: students are involved as they were in real-world situations and are offered chances to expand their communication and social interaction skills.

8) *Case study*: involves materials with real world orientation, unswerving interface with others, and the engagement in examining open-ended question for more entailed participation, profounder consciousness of the issue complexity, and more assured and competent ideas expression.

9) *Student writing*: by providing students with exercises focuses on writing, students will be able to develop their appropriate communicative skill (O'Toole, 1996:134, in Killen, 2003, p. 253)

In terms of the teaching strategies applied in Balinese language courses, more strategies were employed by the teacher of higher grades, that is grade 4-6. It can be done because the grades have fewer students that is up to 12 students in each class. According to the teacher, it is easier to conduct smaller classes with more varied strategies can be used. The strategies often used are as follows:

1) Direct instruction: it is a teacher-center strategy which the teacher uses to introduce a new subject or to give explanation to whole class about learning materials that the students have not understood. While the teacher is explaining, the students are listening and taking notes.

2) Small group: the students are asked to sit in group of 3-4 and work together. This strategy is usually combined with a game, where at the beginning the students are asked to do an exercises provided, discussed it in a group and finally are involved in a competition. The group which has the most correct answers is the winner.

3) Role play: according to the teacher, this strategy was usually done by asking some students to come forward and read a dialogue.

4) Singing: the students are introduced to some Balinese songs. They are asked to memorise the songs and the movements. The class is usually started or ended by making a circle and sing some songs. According to the teacher, the students become more enthusiastic in their study by this technique.

5) Playing games: sometimes the class will be conducted by inserting this technique for around 15 minutes. This technique is usually preferred by the teacher as the ice breaker.

Children's response to dolanan songs

- 71% Singing
- 11% Dancing
- 18% Singing and Dancing
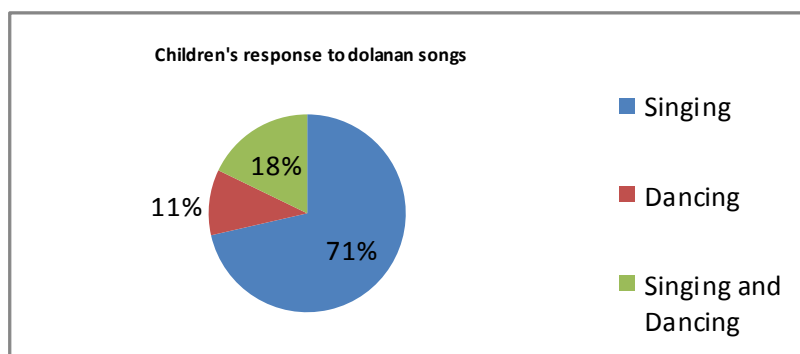
Meanwhile for the lower grades: 1-3, the strategies employed only: Direct instruction, Singing, and Playng Games. According to the teacher, it is impossible to apply the other strategies relating to the age of the students which still needs the teacher's detail assistance. It is impossible to put them in a group, for example, because they in fact still need personal guidance. Moreover, as it is a big class, the teacher prefer to ask the student to do individual work and focus on their personal responsibility to finish the tasks.

As has been explained in the previous section that the use of Indonesian and English as dominant languages at the school in fact become a challenge for the teacher in which they have to make extra effort to motivate their students to use Balinese. The teachers admitted that they still used mixed Balinese and Indonesian as the language instructions in their classrooms. If they only use Balinese the students will continuously ask them to translate it into Indonesian. "Even for a simple Balinese sentence *"ene potlot"(this is pencil), my students will ask the Indonesian of it",* explained the lower class teacher. She moreover said that when she introduced a Balinese word, she always show the real object of it, such as touching her lips for the word *cangkem*. But "it seems doesn't really helpful", she added. "I always have to use Indonesian together with the language."

The limited time provided for the subject to be taught in every grade also becomes an obstacle if the subject goal is to be able to communicate fluently in Balinese language. More time should be allotted so that the students have more time to practice in classroom. Moreover, the environment need to support the students to use the language. As the teachers stated, most of the students' mother tongue is Indonesian and almost all students, particularly the Balinese, do not use much Balinese to communicate with their family and surroundings. They only know some simple Balinese words and sentences. This other problem has again challenged the teacher to be creative in the language teaching learning process.

The other problem is that the students Balinese handbooks need to be designed in such a way so that the students will be motivated to read the book and study it. The book of grade one, for example, is too monotone and the only technique can be applied seems to be memorizing words and sometimes sentences. Of course, such design is not attractive enough for the students to study. This challenge really needs the teachers' initiative to employ appropriate strategies and be sensitive with the students' need. When students are motivated to study a second language, the success will be true.

IV.   CONCLUSION

From the analysis above about the Balinese Language Teaching Learning process at One Earth School, some conclusion can be drawn. In terms of teaching strategies applied in Balinese language classrooms, there are more strategies used by the higher grades teacher than the lower one. They are: direct instruction, small group, role play, singing and playing games. Meanwhile in order to achieve the goal of the study that is to be able to use Balinese in communication, the teachers found some problems that hinder the goal achievement. Besides because the use of the language is not as dominant as the other languages, namely Indonesian and English, the time allotted to the subject is limited. It is only 2 lesson-hour or about 90 minutes per week. Moreover, the design of the students' books are too monotone which may

cause the students demotivate to study the language. The environment also has to support the students to use more Balinese in communication so that the study goal will be more easily achieved.

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MEANING OF VERB "LOOKING" IN BALINESE LANGUAGE:
AN APPROACH OF NATURAL SEMANTICS METALANGUAGE

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Abstract

*This article aims at mapping the meaning configuration of Balinese verb belonging to the concept **looking at**. The data was taken by using direct observation and participation. The data was collected by note-taking and analyzed by applying the theory of Natural Semantic Metalanguage. The result showed that there are a number of lexicons which mean looking such as **nyeledét, nyeréré, nelik, ndélep and ngicir.** The differing entity between those lexicons is in manner entity. Out of those five lexicons, 'ndelep' is the most different one, because it also involves a movement from other body parts, which is mouth.*

Keywords: configuration, explication variant, look at

I.   Introduction

Verb is a word class which is versatile in a sentence because it holds a structure of information. In Balinese Language (abbreviated as BL), verb has various forms and meanings based on the contexts that follow. One of verbs which has form variations in BL is the verb *nyingakin* 'looking at'. The verb variation encompasses various types. One of verb variations of *nyingakin* can be seen from the way of manner perspective.

The verb *nyingakin* is realized in different forms of verb, namely: *nyeledet, nyerere, nelik, ndelep, and ngicir*. The other verbs which are related to the verb *nyingakin* have different meaning configuration mapping. It is because one form occupies one meaning and one meaning has one form. The similarities of the verb *nyingakin* can be explained using the theory of Natural Semantic Metalanguage in order to prevent ambiguous meaning.

The theory of Natural Semantic Metalanguage (NSM) is said to be able to clarify and configure meanings correctly even though they are in a same semantic field. Beside preventing ambiguous meanings, the NSM theory is able to give contributions to BL native speakers and learners in using the vocabularies correctly.

II.   Method

The data source of this study came from direct observation toward BL native speakers. The verb of *nyingakin* is a productively used verb in the process of communication in daily basis. The data in this study were collected by using notetaking technique (Sudaryanto 2016:204). The data of this study were analyzed by using the theory of Natural Semantic Metalanguage which is pioneered by Goddard and developed by Wierzbicka.

The steps used to analyzed the data of this study based on the NSM theory were: (1) determining the semantic prime of the verb *nyingakin* 'looking at' in bB, (3) applying the

semantic property encompassing the process and the way to describe the difference of meaning of related verbs, (4) expressing the use of related verbs which are related to the verb *nyingakin* in sentences, (5) making meaning explications of the verbs.

The semantic prime is obtained from 65 semantic primes which are determined by research of a number of languages in the world. After finding the semantic prime, the next step is to decide the polysemy of the semantic prime in order to be able to describe correctly the meaning behind the lexicon. The polysemy found were described through explication and paraphrasing. The explication reveals the meaning relation and the implication between lexicons.

III. Findings and Discussion

The verb *nyingakin* means seeing, looking at something with eyes. The verbs which are related to the verb *nyingakin* 'looking at' namely *nyeledét, nyeréré, nelik, ndélep* and *ngicir* were mapped through explication. Explication is based on the entity, manner, and mind. This verb can be categorized into three semantic primes, namely, *do, feel,* and *happen. Do* has polysemy *feel* to describe semantic situation that X *does* something towards Y, then something *happens* towards Y. In addition, the semantic prime *feel* and *happen* produce an implication relationship in which something *happens* to X, then X *feels* something. For example: someone, the component can be mapped "X (someone) does something", X thinks like, something good", "X feels it is good", "X does somethink like this."

3.1 nyeledét

The verb *nyeledét* means looking at something on sideway direction using eyeball movement in short time. The entity which is referenced can be a living creature or things. The example of sentences with the verb *nyeledét* are as follows.

(3-1-1) *I Wayan nganggo kacamata selem nyaruang nyeledétin nak luh ento.*

(3-1-2) *Nuju tiyang liwat, maan tiang nyeledét sagetang togogne suba majujuk.*

Explication:

X does something towards Y (to look sideways)

    X thinks

        Y is something good

        X feels it is good

    X does something like this (within a short time)

3.2 nyeréré

The verb *nyeréré* means looking at something while moving head slightly backward within quiet long time. The referenced entity can be living creatures or things. The example of sentence using the verb *nyeréré* is as follows:

(3-2-1) *Bapan tiyange majalan ngelodan sambilanga nyeréré ningalin nak mandus di kelabahé.*

Explication:

X does something towards Y (to look behind)

X thinks

    Y is something good

    X feels that it is good

X does something like this (within quiet long time)

3.3 nelik

The verb *nelik* can be synonymous to *melotot* in Bahasa. The verb means looking at something with wide open eyes and one who does it is usually angry at someone or something. The referenced entity can be a living creature or things. The use of verb *nelik* in sentences can be realized as in the following examples:

(3-3-1) *I Bapa nelik ningalin panakné kiul.*

(3-3-2) *I Mémé nelik ulian I Bapa nyeledétin anak bajang.*

Explication:

X does something towards Y (to look with wide open eyes)

    X thinks

        Y is something bad

        X feels it is bad

    X does something like this (within a quiet long time)

3.4 ndélep

The verb *ndélep* means to look at something within long time with feelings of dislike. The referenced entity can be living creatures and things. The use of verb *ndélep* in sentences can be realized in the following examples:

(3-3-1) *Dibi sanja anak bajangé piusina ulian ndelap-ndélep.*

(3-3-2) *I Komang ndélep jak nak luh ane liwat ento*.

Explication:

X does something towards Y (with feeling of dislike)

    X thinks

        Y is something bad

        X feels it is bad

    X does something like this (within long time while talking)

3.5 ngicir

The verb *ngicir* means to look at something in short time with slightly closed eyes. The referenced entity is things which are very bright. The use of the verb *ngicir* in sentences can be realized in the following examples:

(3-5-1) *Lampu mobilné uling diep bes galang kanti **ngicir** matane.*

Explication:

X does something towards Y (things which are very bright)

    X thinks

        Y is something (radiates very bright light)

X feels it is bad

X does something like this (in short time)

IV.   Conclusion

The verb *nyingakin* in BL has five form variatons, namely: *nyeledét, nyeréré, nelik, ndélep,* and *ngicir. The verbs nyeledét, nyeréré, nelik, ndélep* has the same entities, living creatures and things. In contrast, the entity of the verb *ngicir* is merely things. Based on psychological condition, the verb *nelik* and *ndélep* have the same nuance, that is the feeling of dislike towards something. The verb *ndélep* is a verb variation which is the most different because it is done by mouth movement like talking.

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THE FIRST STEP IS ALWAYS DIFFICULT:
THE REVITALIZATION OF KUI LANGUAGE IN SCHOOLS

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Abstract

Kui Language is one of many endangered languages of Indonesia. It is spoken by the Kui people in Alor, Nusa Tenggara Timur. Started in 1987, LIPI tried to track down the existence of some endangered languages in the eastern part of Indonesia and the Kui language is one of the endangered languages found there. This paper is a part of these researches. This paper aims to explain the initial process of the revitalization of Kui language through education. This paper shows the steps of implementing endangered language curriculum at schools, the difficulties found in the implementation process, lesson learned from the process, and the future action that needs to be done to continue this process.

Keywords: Kui Languge, Kui Community, Language Revitalization, Endangered Language, School Curriculum.

I.   INTRODUCTION

Since 1987, LIPI, in particular the Center for Societal and Cultural Research (P2KK - LIPI), has been conducting research on endangered languages in Indonesia. The research is mainly conducted in the eastern part of Indonesia, such as in Sulawesi, Papua, and Nusa Tenggara. One of the endangered languages researched is the Kui language. Kui is the language spoken by the Kui tribe, a small tribe in Alor, Nusa Tenggara Timur.

The Kui language was chosen as one of the languages studied because of the small number of speakers. According to research data of P2KK - LIPI in 2011, the number of Kui language speakers is 833 people (Katubi, et, al., 2011). In addition, data from Ethnologue in 2017 shows that the population of Kui community is around 1900 people. With a very small number of speakers, Ethnologue gives the *6b status* to the Kui language. It means that the Kui language is an endangered language. Kui language is still used in communication among members of the community but the number of the speakers lessen every year. The difference in the number of Kui speakers between Ethnologue and P2KK - LIPI is possibly due to the different methods of calculation. However, in this paper, the author will not question it further.

In conducting the research on Kui language, P2KK-LIPI research team first documented the Kui language by recording linguistic data as well as non-linguistic data. The linguistic data was recorded by documenting the vocabulary of Kui language. The non-linguistic data was

recorded by tracing the culture of the Kui community.

After several years of collecting and documenting Kui's language and cultural data, other efforts that have been done to preserve Kui language was through education. This is done by including Kui language into the local content subjects in primary school. There are two (2) Madrasah Ibtidaiah (MI) in Kui. According to the research results of P2KK - LIPI in 2011 mentioned above, the language is spoken in three (3) places; in Kampung Lerabaing, Desa Wakafsir, in Kampung Bombaru, Desa Buraga, and in Kelurahan Moru. The two mentioned MI are each located in Kampung Bombaru, Desa Buraga and in Kelurahan Moru. The MI located in Kampung Bombaru named Madrasah Ibtidaiah Nurul Misbah, while the MI located in Kelurahan Moru named Madrasah Ibtidaiah Babul Jihad (Katubi, dkk., 2013: 22-27).

This paper is a brief description of the initial process of applying local content of the Kui languages in both MI. The process has some obstructions. From these obstacles the author will try to draw the problems out that can be used as a lesson for the next process (process apaa?). Further actions to be done is expected to be determined. It is necessary to emphasize that the process of applying the local content subject of Kui language is still at an initial stage. So there will still be many flaws.

The output of the research series conducted by P2KK – LIPI from 2011 to 2014 touched the matter of preserving Kui language through education. But these researches described this as a future plan and a possibility to be done in future projects. The realization of these plans was done in 2017. A research team went to Alor to start the initial process of preserving Kui language through education and this paper is written based on the 2017 project.

II.   METHOD

The method discussed in this paper is the one used in the process of applying Kui languages as a local content subject in the two MI. The author will not discuss the method used in the process of documenting the language and the culture as a whole.

The method used in in this research is ethnographic description using participatory observation and in-depth interviews. In-depth interviews were conducted with teachers and principals in both MI in the Kui community. The interviews was done to find out and compile the appropriate teaching materials design and fit the needs of both schools. Meanwhile, participatory observation was done by observing the communication that occurs among Kui language speakers. The author had the opportunity to stay at the home of one of the Kui residents in Kelurahan Moru during this research. Therefore, the participatory observation was possible to be done.

In addition, researchers also use the Focus Group Discussion (FGD) method. This method was carried out by holding discussions with the Raja Kui, Bapak Nasrudin Kinanggi along with teachers and principals of the two schools. The FGD was conducted in order to identify and map the aspirations of the key figures in Kui regarding the application of Kui language as a local content subject.

The In-depth interview and FGDs were conducted in order to involve local agents in

the process of applying the Kui Language as a local content subject. This is in line with what Liddicoat and Baldauf Jr. stated in their paper "Language Planning in Local Contexts: Agents, Contexts and Interactions" (2008). According to them, in language planning, indigenous figures and **local community education group are agents** play an important role in the micro-level language planning process. The local agents have a role to fill the gaps in mainstream education systems that are less supportive of the preservation **process of endangered language**) in some communities. *Bapak* Nasrudin Kinanggi as the Raja Kui took the initiative to establish the two MI which were used to facilitate the Kui community to educate their children.

III. FINDINGS AND DISCUSSION

From the interviews done with the teachers and principals of the two MI, we can grasp their aspirations related to the process of application of Kui language as a local content subject at school. According to them, teaching Kui language at school should also involve the parents. This is because parents also need to be encouraged to use Kui at home, especially when communicating with their children. Although the children are given Kui language lessons at school, the lessons will be futile if their parents do not encourage the use of Kui language at home.

Regarding parents' involvement in encouraging the use of Kui language at home, some teachers in MI argued that the lesson should not only be given to the MI students. If necessary, other family members should also get Kui language lessons. This needs to be done because there are many young parents who no longer use Kui language in their everyday life and they had forgotten many vocabulary of Kui language.

In addition, teachers and principals argue that aside from Kui's language as a school subject, Kui's culture as a school subject is also important to be included in the local content subject and taught to students. They said it should be done so that Kui children will be familiarized with Kui culture that is almost nowhere to be seen in the community. Some of the Kui culture that is incorporated into Kui language subjects includes *lego-lego*, *Lerabaing* Mosque history, patterns of *kain tenun*, traditional food, *moko*, the tradition of consuming *sirih-pinang*, and so on. *Lego-lego* is a song used in circular dance (Katubi, 2011). *Moko* is a bronze *nekara* that can be used as dowry, musical instruments, and tools to pay fines.

From the interviews and FGDs, the research team from P2KK - LIPI worked together with teachers of both MI to try to arrange textbooks of Kui Language subject. In the preparation stage, there are several difficulties encountered.

First, Madrasah Ibtidaiah Babul Jihad teachers have difficulties remembering many of Kui's vocabulary words, especially the rarely used vocabulary, such as body parts, colors, and family members because middle-aged parents rarely used Kui language. The lack of use the language is because the area where the Kui people live is not only inhabited by the Kui people alone. In fact, both in Kampung Bombaru and in Kelurahan Moru, Kui people live as minority compared to other tribes such as the Abui and the Klon (Katubi, 2012). This phenomenon is bound to happen and can also be considered as a trigger for the older generation of Kui to

retrace their knowledge of Kui language and culture.

Second, related to the development of the times, there are many technologies that facilitate human life today. This came from the emergence and use of modern objects in the everyday life. The use of modern objects made the Kui people forget some of Kui's vocabulary for certain things. For example, a rice cooker. People in the past cooked rice using traditional fire place and used a special container to steam their rice. However, since the emergence and use of electric-powered rice cookers, the container to steam rice has been abandoned by the people of Kui. It caused the Kui people to forget the name of the container. This also happened in most local communities around the globe. We cannot take back what technologies gave us. Instead, we should retrieve our old memories of our language and culture and pass that to our childern. That way, our local language and culture will not be forgotten.

Third, concerns arose from the teachers of MI related to the process of acquiring Kui language in their students in the future. They concerned because they feel that Kui language is hard to learn, compared to Melayu Alor language, for example. This is actually the main reason why parents do not teach Kui to their children at home. Parents feel Kui language is more difficult to teach so they choose to teach Melayu Alor which is easier to teach. In addition, Melayu Alor language is also used as the lingua franca that facilitates their communication with other tribes.

This concerns goes hand in hand with the excitement and passion of introducing Kui language to the students. However, on the other hand, they are also worried that the student will find it difficult to learn Kui language and do not even want to learn Kui language anymore. This is also a matter that can't be avoided, especially when we live in a multilingual environtment. There is always a lingua franca to bridge communication between many communities that use many local languages. But, we still can preserve local languages while using the lingua franca. It depends on the intention.If the preservation of local language is the intention, then we should strive to use our local language in the everyday life, or at least among family members.

When the research was conducted in 2017, the process of preserving Kui language through education is only in its initial stage, which is designing textbooks that are planned to be used in schools. The next step to take is to test the teaching materials to the students in both MI. After testing, it is necessary to evaluate the materials and the results of the application of the Kui language subjects. Once evaluated, the teaching materials and perhaps the Kui language teaching system need to be improved and refined to be brought back to the MI in Alor for a trial. This trial-evaluation process can be repeated many times until the learning materials and the Kui language teaching system are deemed appropriate to the current state of Kui society.

We still have many task in our hand to further complete the process of preserving Kui language through education. We should not stop here bacuse of the issues that arise in the initial stage. We need to overcome those difficulties and keep going on with our project.

IV. CONCLUSION

The process of preserving Kui language through education requires several steps that need to be done. Currently, the process is only at the initial phase of designing teaching

materials of Kui language as a school subject. There are several stages that needs to be done after the initial phase. There are some difficulties encountered when the first phase was being conducted. In fact, these difficulties have emerged since the documentation and data gathering stage. However, these problems should not be an excuse for quitting the effort to materialize the application of Kui language as a local content subject at school. The first step will always be difficult. However, if the first step is not taken, the goal of making Kui language as a school subject will not be able to be achieved. If we do not start preserving our local language from now, it is possible in the next 10 or 20 years, our local languge—in this case is Kui language—will vanished because there are no one who speak the language anymore.

V. ACKNOWLEDGEMENT

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PHONOLOGICAL VARIATION AND LINGUISTIC MAPPING IN GRESIK: A STUDY OF GEOGRAPHICAL DIALECT

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Abstract

The aim of this study is to determine the phonological variation of Javanese in Gresik districts and to create the variation mapping of Javanese in Gresik in order to take a clear look on the difference. The focus of this study are 1) to describe and explain phonological variation of Javanese in Gresik 2) to create the usage variation mapping of Javanese in Gresik in order to take a clear look on the difference.

The method used in this study was qualitative descriptive method with Involved Conversation Observation *(simak libat cakap)* technique. The researcher did direct interaction with the respondent. The researcher used swadesh vocabulary which contains 229 gloss data question and did the cross check system data and recap technique in data analysis. Based on the temporary data, there are 20 differences in term of phonological variation. The difference was caused by geographical factor from each examined region which was near by coastal area, district, and other city. Therefore, the variation does exist. Furthermore, from each phonological variation in Gresik, each map contains several glosses which have similarity of examined region

Keywords: phonological variation, language mapping, Javanese language, geographical dialect

I. INTRODUCTION

Language is a communication tool which is used by humans to interact with each other in order to be able to understand and give response to what they have heard. Due to the existence of language in human's life process, we are able to know the language variety existed in the society. Fundamentally, language is used by heterogeneous speakers, which means each individual or group has different culture and social background. There are three things that cannot be separated from communication tool; language, society, and culture. These things are interrelated to create one language. If we talk about language problem, we directly related to the society because the user of language is the society. Other than that, it cannot be separated from culture because each group in the society has certain culture which later on affect the environment of society depends on the language used.

Society has a certain language character which becomes their identity among bigger group of society, from one to another. In order to know the identity, we have to take a look at the language and also the dialect. The terms "dialect" was the reason why a study discipline named "dialectology" was born. Dialectology is a study on dialect or one of linguistics branch which study the isolect difference by treating the difference as a whole (Mahsun, 1995:11).

The dialect difference in a language can be determined by the geographic or region of the groups which are using it. The borders such as mountains, river, sea, and forest limit one dialect to another. Therefore, dialectology studies is not far from the geographical aspects or other territorial of the study.

Sutarto (2004:26) divides cultural region into 10 parts in East Java, one of them is *Arek Gresik* culture. Gresik is one of the city which is known by its *"Arek"* culture and as the society who uses *"harsh"* language. This can be proved from intonation or the tone of speaking which is high and the usage of *Ngoko* Javanese. Based on the observation, Gresik also has dialect varieties which are able to be seen from the phonology side. This is due to the some of the parts in Gresik is coastal area and bordered with other cultural region. Gresik consists of 18 sub-districts, but in this study we take sample from 5 sub-districts, such as Ujung Pangkah, Kebomas, Gresik, Duduk Sampeyan, and Wringinanom sub-districts. The reason on choosing the region is because of the geographical territory of Gresik district.

This study also discusses about linguistic mapping in dialectology, the existence of mapping in dialectology is essential because it is related to the effort to clarify the field data in form of map so that it is clearly shown in geographical perspective, and to explain general statement created by the geographical difference distribution on which is more dominant compared to the mapped region (Mahsun, 1995:58). Linguistic map is a clue from language study result which mapping later on done based on the study region, so that the phonological variation can be seen in that particular area. (Zuleha, 2010:25). Based on the statement above, the research entitled *"Phonological Variation and Javanese Linguistic Mapping in Gresik: A Study on Geographical Dialect"* is interested to be done because of one region has their unique language variation from diverse phonology point of view. Through the study of geographical dialect in Gresik, it is able to know that geographic factor is one of the factor which causes dialect diversity.

II. METHOD

The method used in this study was descriptive qualitative. The data source in this study were primary and secondary data. Primary data was data obtained from data collection in the field. Data was obtained through the interview with the respondent. The region that was chosen in the study was taken from each districts, from each region, there are two interviewees, the primary and secondary.

There were two techniques used in order to analyse the method to determine phonological variation in Gresik. (1) The researcher chose gloss swades that has been determined, after that we determined gloss which was part of phonological variation, and put it into a table based on the examined region. This has been explained by Kesuma (2007:51) ultimate constituent analysis technique *(pilah unsur penentu),* which was the data analysis technique by choosing the language constituent which later on analysed by a tool based on the mental sorting power owned by the researcher, and (2) connecting and comparing technique, which was data analysis technique by comparing language entity analysed by a tool of connecting and comparing between all of relevant element. After the data choosing method, the researcher connected the vocabularies that has been determined by each region, whether the vocabulary

is still related to one another, so that we are able to know that dialect in a region is not separated by other geographical condition.

- Mapping technique

In order to clarify the language variety occurred in Gresik district, language map is needed to clarify the appearance of phonological variation in Gresik

The steps to create the map are as follow:

1. Prepare the base map which contains important information of the region of the study, such as scale, compass, natural border, administrative border, and examined region

2. Input the speech on the map in form of symbol, which is to change the speech with other symbol, and put it on the map. The same speech or similar ones was given the same symbol, but the different input was stated by different symbol (Ayatrohaedi, 1983:53).

3. After that, the thorough explanation of map analysis was put so that the reader is able to understand the phonological variation in Gresik district.

III.   FINDINGS AND DISCUSSION

3.1   Differences in Phonological Variation in Region of Gresik District

The Javanese language studied using dialectology study in this research appears in Ngoko Javanese language. Ngoko Javanese language is a language used daily by the people of Gresik District in communicating. The analysis of phonemic correspondence is necessary because there are two words that appear to be different but actually one etymon. For example, there is a difference between [ⁿ d u r ɛ n] and [d u r ɛ n] for gloss *durian*. Both lexicons seem different, but both lexicons are derived from one lexeme /duren/ in standard Javanese language. Therefore, a phonemic correspondence analysis is needed to determine phoneme changes in a word is a phonological variation in Gresik District. There are also changes of phonological differences that appear in the observation

a.   Vowel Phoneme Changes

No.	Gloss	Observation Area				
		Ujung Pangkah Subdistrict	Gresik Sub-district	Duduk Sampeyan Subdistrict	Kebomas Subdistrict	Wringinanom Subdistrict
1	Kaki (Foot)	[s i k ɪ l]	[s i k i l]	[s i k ɪ l]	[s i k i l]	[s i k i l]
2	Dekat (Near)	[i d ə k]	[c i d ə k]	[i d ə k]	[c i d ə k]	[c i d ə k]
3	Piring (Plate)	[p i r ɪ ŋ]	[p i r i ŋ]	[p i r ɪ ŋ]	[p i r i ŋ]	[p i r i ŋ]
4	Duduk (Sit)	[l u ŋ g U h]	[l u ŋ g u h]	[l u ŋ g U h]	[l u ŋ g u h]	[l u ŋ g u h]
5	Lahir (Bear/ Give birth)	[l a ɪ r]	[l a i r]	[l a ɪ r]	[l a i r]	[l a i r]
6	Ujung (Tip)	[p u c U k]	[p u c u k]	[p u c U k]	[p u c u k]	[p u c u k]
7	Kepiting (Crab)	[k ə p i t ɪ ŋ]	[k ə p i t i ŋ]	[k ə p i t ɪ ŋ]	[k ə p i t i ŋ]	[k ə p i t i ŋ]
8	Angker (Haunt-ed)	[s ɪ ŋ ɪ t]	[s i ŋ i t]	[s ɪ ŋ ɪ t]	[s i ŋ i t]	[s i ŋ i t]

9	Tepian (Edge)	[p i ŋ I r]	[p I ŋ I r]	[p i ŋ I r]	[p I ŋ I r]	[p I ŋ I r]
10	Masih (Still)	[i s e k]	[s e k]	[s e k]	[s e k]	[s e k]
11	Pulang (Go home)	[m u l e h]	[m U l e h]	[m U l e h]	[m U l e h]	[m U l e h]

c.   Consonant Phoneme Changes

| No. | Gloss | Observation Area | | | | |
		Ujung Pangkah Subdistrict	Gresik Sub-district	Duduk Sampeyan Subdistrict	Kebomas Subdistrict	Wringinanom Subdistrict
12	Coklat (Chocolate)	[s ɔ k ə l a t]	[c ɔ k ə l a t]	[s ɔ k ə l a t]	[c ɔ k ə l a t]	[c ɔ k ə l a t]
13	Lantai (Floor)	[j u b I n]	[u b I n]	[u b I n]	[u b I n]	[u b I n]
14	Durian	[ⁿd u r ɛ n]	[d u r ɛ n]	[d u r ɛ n]	[d u r ɛ n]	[d u r ɛ n]
15	Telanjang (Naked)	[m u d ɔ]	[u d ɔ]	[u d ɔ]	[u d ɔ]	[u d ɔ]
16	Timur (East)	[ɛ t a n]	[w ɛ t a n]	[w ɛ t a n]	[w ɛ t a n]	[w ɛ t a n]
17	Tahu/Mengerti (Know/ Understand)	[w ə r U h]	[ə r U h]	[ə r U h]	[ə r U h]	[ə r U h]
18	Bulan (Month/ Moon)	[w U l a n]	[U l a n]	[U l a n]	[U l a n]	[U l a n]
19	Jendela (Window)	[j ə n d ɛ l o]	[c ə n d e l o]	[c ə n d e l o]	[c ə n d e l o]	[c ə n d e l o]
20	Masjid (Mosque)	[m a j I d]	[m a s j I d]	[m a s j I d]	[m a s j I d]	[m a s j I d]

3.2   Description of the Use of Lexical Javanese Linguistic Mapping in *Gresik District*
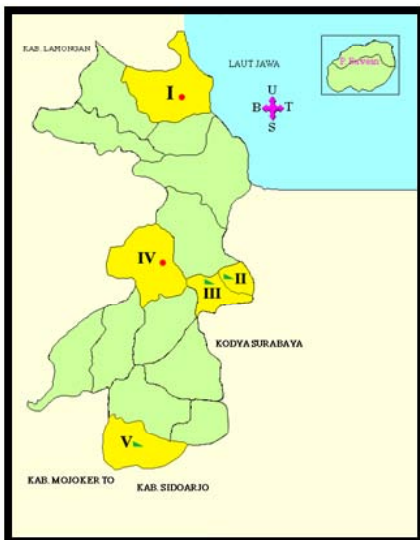
I	Ujung Pangkah Subdistrict
II	Gresik Subdistrict
III	Duduk Sampeyan Subdistrict
IV	Kebomas Subdistrict
V	Wringinanom Subdistrict
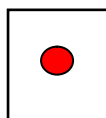
Map 1

On the map, a difference in phonologic variation of Ngoko Javanese language in Gresik District can be seen in the regions I and III on the gloss number 1-9 and 12. The speeches that experienced many differences are in Ujung Pangkah Subdistrict where the area is bordered by the sea while in the Duduk Sampeyan Subdistrict where it is adjacent to other areas such as Lamongan and the surroundings.
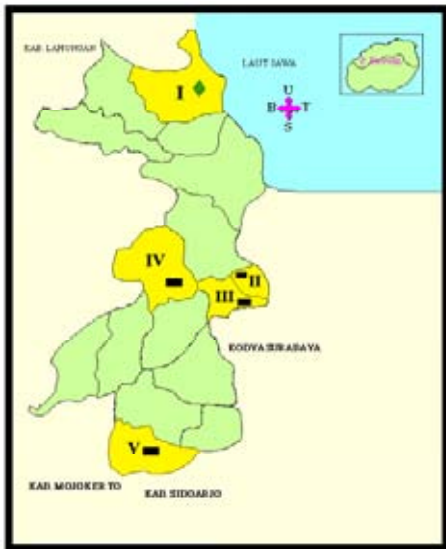
I	Ujung Pangkah Subdistrict
II	Gresik Subdistrict
III	Duduk Sampeyan Subdistrict
IV	Kebomas Subdistrict
V	Wringinanom Subdistrict
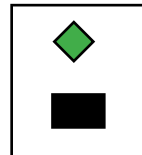
Map 2

On the map, a difference in phonological variation of Ngoko Javanese language in Gresik District can be seen in the regions I and III on the gloss number 1-9 and 12. The speeches that experienced many differences are is in Ujung Pangkah Subdistrict where the area is bordered by the sea and it has a tendency of more open vowels.

IV.   CONCLUSION

The differences in phonological variation of Javanese Ngoko language in Gresik District based on Swadesh word list obtained 20 vocabularies which included in phonological variation. From the results obtained that the language situation in Gresik District is influenced by geographical factors, each observation area is adjacent to coastal areas, and other urban areas. As in the area of observation I, Ujung Pangkah Subdistrict is adjacent to the coastal area and located in the Pantura route (Indonesian National Route 1), then the dialect appeared refers to the vowel is more open as in the speech [p u c U k] which means 'tip'. Meanwhile, in the observation area III Duduk Sampeyan Subdistrict where it is adjacent to Lamongan District, the dialect used refers to the dialect of East Javanese like other observation areas which are Wringinanom, Kebomas, and Gresik Subdistrict. In addition, the dialect in Gresik District also has a characteristic that lies in the vocabulary like *sang* that means 'mine', and *seru* that means 'more or bigger'. The differences in the phonological variation of Ngoko Javanese language among the subdistricts located in the north and east of Gresik District look more prominent compared to the phonological variations in the southern and western regions.

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THE PHONOLOGICAL PROCESS AND RULE OF JAVANESE COASTAL LANGUAGE GENERATIVE PHONOLOGY APPROACH

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Abstract

The paper aims to explain sound changing and phonem changing processes of Javanese Coastal Language. This research used qualitative-descriptive method. The data are from the utterances of Javanese Coastal Language native speakers by doing in-depth interview. Generative phonology theory is used as based approach. The result shows that the research found five processes, there are (1) vocal reduction, (2) consonant reduction, (3) vocal weakening, and (4) sound shift.

Keywords: Javanese Coastal Language, phonological process, phonologicl rules, generative Phonology

I. INTRODUCTION

Having the largest number of speakers scattered throughout Indonesia, Javanese has many variations formed as a result of geographical distribution. Javanese language has many variations based on geographical distribution which is divided into dialects Banten, Banyumas, Cirebon, Tegal, Solo and Yogyakarta, Malang-Pasuruan, Surabaya, and coastal dialect. This paper focuses on the analysis of the phonological process of Javanese of coastal dialects.

The Javanese Coastal Language (or JCL) is a Javanese language with a typical coastal dialect. According to Purwaningsih (2015:81) JCL is always attached to the impression of a rough, egalitarian, and often ignore levels in the BJB. It tends to happen because of the influence of the culture of the local community which is dominated by people who are livelihoods as fishermen.

From the phonological point of view, the JCL is unique to certain phonemes. From the analysis process in the previous discussion, JCL has ten vowel phonemes. The ten phonemes are /a/, /ɔ/, /o/, /e/, /ɛ/, /ə/, /ɪ/, /i/, /u/, /ʊ/. Of the ten phonemes present in the JCL, there are several ajeg phonemes that distinguish JCL from standard Javanese. The vowel phoneme is /a/ and /ɔ/. The phoneme /ɛ/ mostly replaces the vowel phoneme /ɪ/ on the standard Javanese. While the phoneme /ɔ/ always replaces phoneme /u/ or /ʊ/ (Purwaningsih, 2015: 81). In addition to the vowel phoneme, as for the distinctiveness of JCL phonemes that distinguishes from standard Javanese is its consonant cluster (cluster). Of the 31 consonant clusters presented by Sasangka (2011: 58-59) there are some JCL consonant clusters that are not on the details list. The consonant clusters include **/ml/** dan **/mr/**.

This paper will discuss the phonological process of JCL and its rule based on the theory of generative phonology. Generative phonology first appeared in America and Morris Halle was the first to apply generative principles in the field of phonology (Yusuf, 1998: 92). The scope

discussed in generative phonology, among others, the rule system associated with sound and meaning, the phonetic representation of a language, the process of sound change, and the assumptions underlying sound changes.

The scope of generative phonology described by Schane (1992) states that the phoneme is not the smallest unit. There is a smaller unit called a distinctive feature or sound distinguishing features. The distinguishing features of a segment in generative phonology are based on (1) main class features, (2) articulation areas, (3) articulation methods, (4) tongue bars, (5) lip forms, (6) additional features, and (7) prosodic elements (Kenstowicz, 1994: 452; Schane, 1992a: 28-35; and Carr, 1994 in Sawirman).

II. METHOD

This research is a type of qualitative research with survey approach. This research was conducted in the field using selected informants to obtain oral data. Oral data is obtained from a research instrument containing the preferred vocabulary. The data obtained from the informant is transcribed into phonetic transcription. The data performance of the transcribed informants was analyzed descriptively. Data were analyzed descriptively by taking into account the rules of sound change and its process by referring to generative phonology theory. The data in the phonological process analysis required data in the form of basic or original form and derivative form. It is to know the phonological changes phenomenon that appear in JCL.

III. FINDINGS AND DISCUSSION

3.1 Syllable Structure Process

The process of the syllable structure affects the relative distribution of consonants and vowels in a word. In the process of silicon structure the sound of consonant and vowel sound can be wiped or inserted. In other terms the two segments can combine and merge into one segment (Schane, 1992: 54). The process of the syllable structure in Javanese Coastal languages occurs in the following forms.

3.1.1. Vocal Reduction

The vocal reduction, in Javanese Pesisir often occurs in the first vowel segment at the beginning of a word.

[əndɔk]	[ndɔk]	'telur'
[uwɔŋ]	[wɔŋ]	'orang'
[apan]	[pan]	'kalau'
[ambɛʔ]	[mbeʔ]	'dengan'

From the data found in JCL, it can be seen that the vowel segmentation occurs in the segment that becomes the opening of a word. Segmentation of the segment does not affect any semantic changes in every word that has been lost. From the data above then the process of vowel segment segregation can be ruled as follows.

$$
\begin{bmatrix} V \\ +\text{silabis} \\ +\text{back} \\ \\ +\text{high} \\ +\text{rounded} \\ \\ +\text{ back} \\ +\text{low} \end{bmatrix} \longrightarrow \emptyset \ / \begin{bmatrix} K \\ +\text{Sonorant} \\ +\text{nasal} \\ \\ +\text{strident} \\ +\text{rounded} \\ \\ +\text{anterior} \\ \\ +\text{sonorant} \\ +\text{nasal} \end{bmatrix}
$$
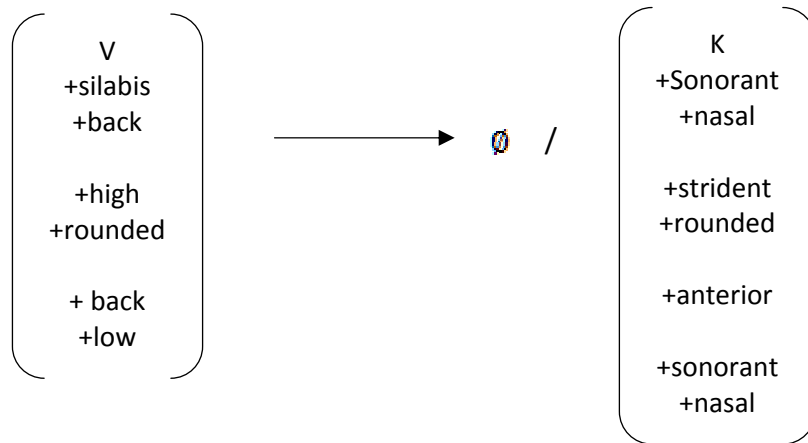
Note for the fourth data, that [ambɛʔ] experiencing the vowel segment at the beginning so that it becomes new form [mbeʔ]. This data is different from the other three data caused after the process of percolation, the basic form undergoes a second phonological process. The second phonological process in the data indicates a strengthening of the sound. The vowel /ɛ/ segment that has the characteristics [-high] has strengthened to [+ high].

3.1.2. Consonant Reduction

Consonant reduction in JCL occurs in the initial and middle position of the word. The basic word that experienced the consonant segment consonant process in JCL, among others:

[miñaŋ]	[miyaŋ]	'mencari ikan di laut'
[rəmbulan]	[mbulan]	'bulan'
[kampaʔ]	[kapaʔ]	'kapak'
[səgɔro]	[ŋgɔro]	'laut'

In the first data [miñaŋ] undergoes a process of spreading in the middle of a word so as to derive a new formation that does not change the meaning of the original formation. Only the first data of the consonant segment can be decoded into

$$
\begin{bmatrix} K \\ +\text{Sonorant} \\ +\text{nasal} \end{bmatrix} \longrightarrow \emptyset \ / \begin{bmatrix} K \\ -\text{sonorant} \\ +\text{strident} \end{bmatrix}
$$
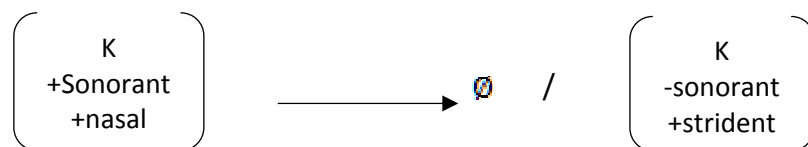
The reduction process of segment occurs not only in a single consonant segment, but also in the pairs between consonant and vowel segments which are also the first syllable, CV [rə] in the originating form [rembulan]. Two segment deletions at once, CV also occur in the original form [səgɔro] which decreases the new formation [ŋgɔro]. In this data also occurs another phonological process that is, assimilation.
The phonological rule:

$$
[\text{səgɔro}] \quad \rightarrow \quad [\text{gɔro}] \rightarrow \quad [\text{ŋgɔro}]
$$

$$
\begin{bmatrix} KV \\ +\text{anterior} \\ +\text{silabis} \end{bmatrix} \longrightarrow \emptyset / \begin{bmatrix} K \\ +\text{back} \\ +\text{voiced} \end{bmatrix} + /\eta/ \ \rightarrow \begin{bmatrix} KK \\ +\text{sonorant} \\ +\text{high} \end{bmatrix}
$$

101
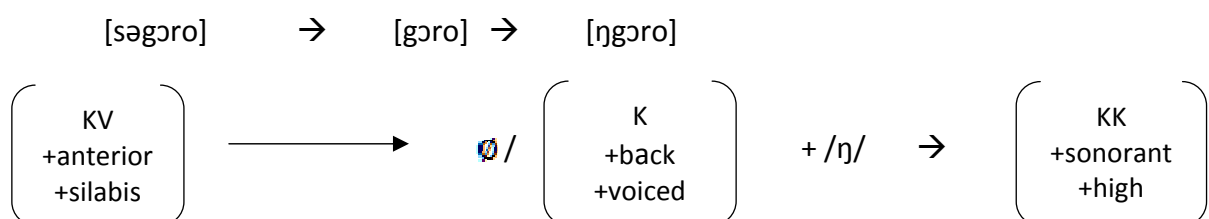
3.2. Vocal Weakening

The thing that distinguishes JCL with the standard Javanese is JCL denticaly with the weakness in the vocal segment. The weakness of the vowel /ɪ/ becomes vowel /ɛ/, eg segments occurs in [gətɪh] which changes into [gətɛh]. The weakness of the vowel segment /ɪ/ into / e /, eg the change the word [sikɪl] to [sikel]. The attenuation of vowel segment /ʊ/ becomes vowel /ɔ/ for example on word [rusʊh] becomes [rusɔh]. The weakness of the vowel segment /ɪ/ into /ɛ/ occurs on the word [siŋidan] changes to [səŋɛdan] after the weakening vowel /i/. The weakness of the vowel segment /i/ becomes /e/ occurs in the word [ɛliŋ] to [eleŋ]. In addition to this word also occurs the strengthening of the vocal segment /ɛ/ become / e /.

The phonological rule:

$$
\begin{bmatrix} V \\ /ɪ/ \\ /ɪ/ \\ /i/ \\ /ɛ/ \\ /i/ \\ /u/ \end{bmatrix} \longrightarrow \begin{bmatrix} V \\ /ɛ/ \\ /e/ \\ /ɛ/ \\ /e/ \\ /e/ \\ /ɔ/ \end{bmatrix}
$$

$$
\begin{bmatrix} +X \\ +high \end{bmatrix} \longrightarrow \begin{bmatrix} -X \\ -high \end{bmatrix}
$$
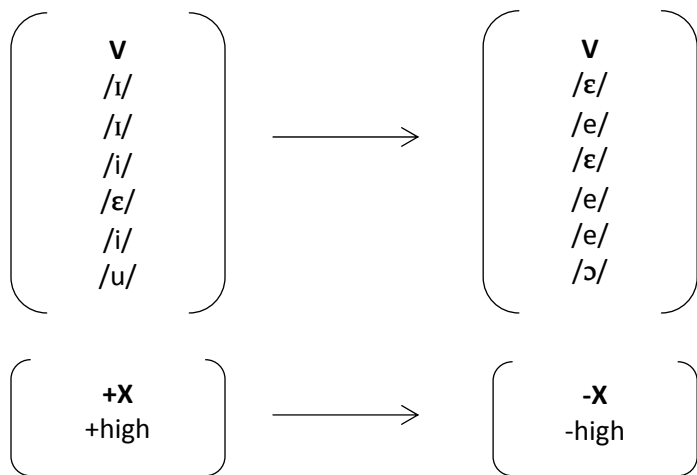
3.3   Sound Shift

The sound shift that occurs in Javanese Coastal Language is a shift in the type of metathesis. Metathesis in this penelitin is found only in one basic form, namely "name". The basic form of the standard Javanese of 'name' is [jənəŋ]. From the basic formation decreases the new formation, that is [jəŋən]. The phonological process occurring in the word, ie the segment displacements /n/, /ə/, and /ŋ/. The three segments are also the second syllable of each form.

IV.   CONCLUSION

From the explanation, it can be concluded the following things. First, the language of coastal Java has the form of vowel segment segregation and consonant segment. Secondly, the thing that distinguishes Java language pesisiran with the standard Javanese is the Java Coastal Language is identical with the weakness in the vocal segment. Third, there is a shift in the type of metathesis. An example is [jənəŋ] which decreases the new form [jəŋən].

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THE ROLE OF BISSU IN MATTOMPANG ARAJANG AS TRADITIONAL CULTURE AND KNOWLEDGE PRESERVATION OF BUGINESE IN BONE

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Abstract

This paper examines the role of *Bissu* within traditional culture of Buginese called *Mattompang Arajang*. The main objects focus on *Bissu* as the iconic figure upon Buginese society and the ritual performed in functional relationship between man and god. In this field, the authors employed the ethnography approach to obtain the data. The objective study of this paper concerns on how *Bissu* is able to affect the society as well as preserving the Buginese culture and why they are important particularly. The collective information can be found from the interviews and library-research based (as the instruments). This applied method is served to understand the characteristics and functions of *Bissu* within the society. Further analysis covers the practical aspects and meanings in which performed through a traditional ceremony in *Mattompang Arajang*. This tradition introduces a ceremony of honouring Buginese legacy (*ArajangE*) by preserving the sacred relics in Watampone, South Sulawesi. The approach is closely addressed into archetypal features seen in materials and the messages behind the ritual. Moreover, the result might have implicated deeply into the prominent roles in the connection from one variable to another. In conclusion, it can be found that there are strong implications of Buginese culture in Bone channeled and preserved by *Bissu.* These implications are accepted through practical and symbolic manners. Their representation does not only refer to a single aspect but more likely distinctive in terms of functional significance. Therefore, *Bissu* has an important role in essence of traditional culture and knowledge preservation especially to the yearly event of *Mattompang Arajang* held in Bone.

Keywords: knowledge preservation, traditional culture, *Bissu*, *Mattompang Arajang*, archetype

I. INTRODUCTION

The word *Bissu* itself came from a Buginese term *mabessi* meaning strength. These monks are considered pure, faithful, and well-mannered. Apparently, they have man physique

with feminine attribute. This complexion defines their identity as transvestitism, a typical adaptation of manner, clothes or sexual role of the opposite sex. Despite of this undeniable fact, the role of *Bissu* is the far from its contradiction on gender. *Bissu* plays the significant part in many ceremonial events such as wedding, king's appointment, birth, death, and agriculture.

Another aspect that makes *Bissu* truly exceptional within Buginese culture isthe ability to communicate with the God. There is a sacred language that these ancient monks alone can understand. The language is *Basa Torilangi*. By communicating through this language, *Bissu* is able to project itself through spiritual realm and interpret the message endowed from the God. This gift thus becomes very useful to understand the significance of nature.

Becoming *Bissu* requires few conditional offers that involve with solemnity and strong dedication. They are pure and associated with a divine power, loyal and well-respected in many generations. However, the representation of *Bissu* is rather unique apart from all mediators around the globe. The main criteria and role of *Bissu* in Buginese culture are: a) Criteria. *Bissu* must be desired with holiness, marked away from materialistic pleasure and vowed not to have a family or affair; and b) Role. *Bissu* has many important functions back in Bugis empire. Generally, these monks are the mediator in terms of divine association. They used to be the advisor, respected royal servant, and preserver of *Arajang*. Aside from those roles, *Bissu* could also apply a medical practice and embodied the status as *Sanro*.

This group of Buginese monks had proved their capabilities in many fields. One of which was greatly contributive on spiritual manners for the kingdom and society. Every sacred ritual required *Bissu* as the mediator. These monks delivered mantra andanthemic praise to the God in order to approve the blessing before performing the ritual dance. This customary practice contained with sacredness and it could make *Bissu* harmless against weapon if the praying was accepted. The dance hence called *Sere Maggiri* and it is performed during *Mattompang Arajang*.

The presence of *Bissu* in modern era still exists until today. In attempt for cultural preservation of *ArajangE*, *Bissu* is allowed to keep the legacy and also obtain their status as preserver. However, *Mattompang Arajang* can no longer be adapted from its early uses. This ceremony is only celebrated as an annual event in Watampone, South Sulawesi. For that reason, the sustenance of Buginese heritages namely *Bissu* and *Mattompang Arajang* may still be significant to the present day.

In this opportunity, the analysts are aware to examine the role of *Bissu* in *Mattompang Arajang*. Several questions lead the way in considerable doubt about the process of the ceremony. Moreover, the government of Bone Regency showed their support by allowing this event as one of the big agenda in yearly program. Thus, the analysts would like to know how the ceremony is prepared, performed, and functioned, involving Bissu as the mediator.

II. METHOD

As the case study of this research focused on the linguistic and cultural practices, a qualitative research with ethnographic approach was conducted in this study. To begin with, it is then substantial to comprehend the term 'ethnography'. Hammersley & Atkinson (2007) have classified ethnography as the root of cultural sociology and anthropology. In addition, the term ethnography is not easy to define, as it is employed in a variety of disciplines (O'Reilly, 2005). Nonetheless, according to Brewer (2000), "ethnography is the study of naturally occurring setting or "field" by means of methods which captured their social meanings and ordinary activities, involving the researcher participating directly in the setting, if not also activities, in order to collect data in a systemic manner but without meaning being imposed on them externally" (p. 10).

Although ethnography commonly encompasses a mix of methods, in this observation, the study focus was qualitative research. Coupland & Jaworski (2009: 20) state that the basis of ethnography comes from qualitative research paradigm, rather than quantitative one. In addition to that, two main research schemes for collecting data, Non-participant observation and participant observation (Gobo, 2008). Therefore, ethnographic approach relies on observation in order to establish a direct contact or relationship with the community being observed (Duranti, 1997).

III. FINDINGS AND DISCUSSION

Modern Transition

As stated in the interview with cultural expert of Bugis, Puang Yoshan, *Mattompang Arajan*g is an important ceremony in Bone. It is a tradition that contains with values and meanings of honouring the legacy passed down from one generation to another. In maintaining this tradition, *Bissu* must show their presence to play an important role as preserver. However, the existence of *Bissu* in present days is merely adapted from the original version. The combination of both Buginese monks and the ceremony are wisely accepted as the works of art.

Yoshan also added that *Bissu* is now different apart from the past . There used to be king who desired these monks with palace, wealth, and high status and *To marilaleng* became their counselor. When transition began after the state system had changed into republican state and Islam was on spreading. *Bissu* must experience the same progression too. The adjustments which occurred among the ancient environment have turned into a new conversion. It can be seen from the diagram below:

Ancient King To marilaleng	**Modern** Regent Cccultural expert
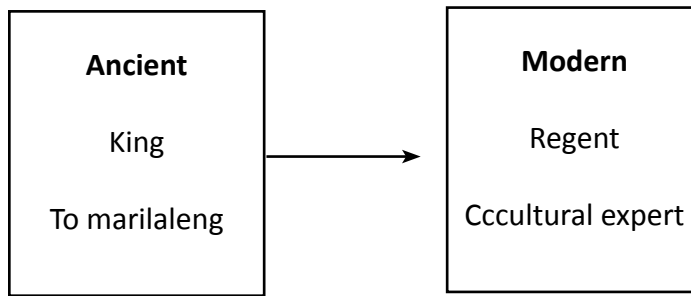
Diagram 1 : Modern Transition by Yoshan Process of *Mattompang Arajang*

In modern ages, the presence of *Bissu* lives with one and the foremost element of ritual. This tradition is well-known as *Mattompang Arajang*, a yearly ceremonial occasion held to purify the *ArajangE* (*KerisLamakawa, Alameng La Tea Riduni, SelempangUlaweng,* and *EmpuKeris*) during the independence day of Bone on 6th April. *Bissu* is the mediator who plays the significant parts from the beginning until the end of the ceremony. Few important components are included to complete the procedural requirements and they are done in considerable steps too. However, *Mattompang Arajang* these days has two forms of ceremony such as pre-event and day event. These collective versions of ceremony are told by the recommended people, also involving Bissu;

5. *Memmang*	4. Retrieval of the *ArajangE*	3. Asking permit for relics preservation process on Bone Regent	2. Handover of relics to *Pattompang*	1. *Maggiri*
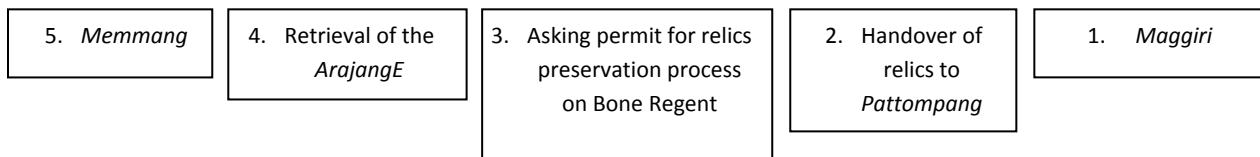
Diagram 2 : Technical process of Mattompang Arajang by Head of Art Division, Mr. Barham

Mattompang Arajang to Mr. Barham is a ceremony that involves *Bissu* with the attributes of *Arajang*, ancestral spirit and the God itself, *dewata Sewae*. He stated that *Bissu* holds the important part and contribution to the whole process. Two of the most relevant processes are *Memmang* and *Maggiri*. The *Arajang* must first be awakened by a sacred language called *BasaTorilangi*, which *Bissu* alone can speak through a hymn (*Memmang*). After the *Arajang* has been retrieved and permitted by the regent of Bone, *Bissu* handed it over to *Pattompang*, the preserver. Then, the act of harming (*Memmang*) is performed to approve the God's blessing before proceeding to the preservation.

1. *Mappaota*	2. Retrieval of the holy water from the sacred wells	3. Retrieval of the *Arajang E*
4. Handover of relics to *Pattompang*	5. *Sere Maggiri*	6. Returning the relics back to *Arajang E*
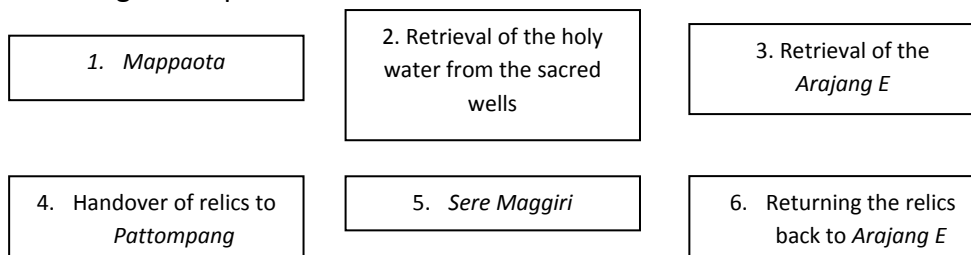
Diagram 3 : Technical process of *Mattompang Arajang by Secretary of Cultural Affairs Department, Mrs. Rosnawati*

According to Mrs. Rosnawati, *Bissu* makes a great contribution and function in *Mattompang Arajang* from the beginning of the process until the end. She confirms that the ceremonial process briefly sets into six steps. At the beginning of the ceremony, *Bissu* asks Bone regent for permission to retrieve the holy water obtained from seven sacred wells. This first procedure is known as *Mappaota* or *Mannia'* that means praying for the success of the ceremony. Then, *Bissu* heads to gather the holy water as one of the important element of the ceremony. The following action leads to the retrieval of *Arajang* from the museum and continues to handover the sacred relics to *Pattompang*. *Bissu pasere* surrounds *Pattompang* afterward and performs *Sere Maggiri* to gain approval and blessing by the god. After *Arajang* has already been preserved, *Bissu* brings the relics back to the museum.

1. Marrumpu	2. Marekko Ota	4. Mappangolo	3. Mallekke uwwai	5. Meditation
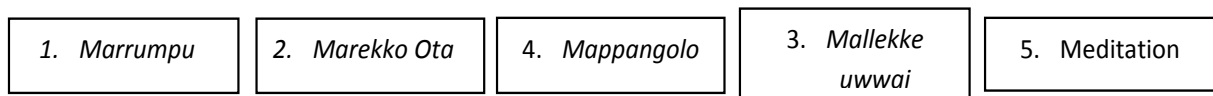
Diagram 4 : Technical process of *Mattompang Arajang by Puang Lolo Enjel Bissu*

The technical process explained by Puang Lolo Enjel refers to role of *Bissu* on pre-ceremony. His statement asserts the functional aspects of *Bissu* as the mediator on every procedure. These are *Marrumpu, Marekko Ota, Mappangolo, MallekkeUwwai,* and meditation. In the beginning of the process, the components of the ceremony must first be obtained (*Marrumpu*). Then, *Bissu* asks for permission to retrieve the holy water and preserve the *Arajang* from Bone regent (*Marekko Ota*). It is also important to know that the following processes require *Memmang* which *Bissu* alone is capable to communicate with anthemic praise. (*Mappangolo*) the act of offering, (*MallekkeUwwai*) retrieving the holy water, and finally meditation, illustrate sequence of contemplating acts for spiritual matters.

Archetypal Images in *Mattompang Arajang*

Discover the archetypes are necessary to understand the basic model of culture. They can be seen in many features and images that represent the unity of one civilization. In Buginese culture, especially Bone Regency, the conceptual models are greatly established within the meanings and materials of *Mattompang Arajang.* There are creation, attribute, and figure that can be found inside that ceremony. Those archetypes are the sphere of life (meaning), offerings (materials), and the channeler.

a. *Sulapa' eppa* / ◆ / symbolizes the macrocosmic image of human being. The top side represents the head. It is the head called *sauang* which means mouth or a part where things came out. From the mouth itself, the sound or *sadda* is spoken. Both left and right sides are the hands, while the bottom side is the legs. The wholeness, on this symbol, refers to the creation that reflected as aprincple. *Sulapa'eppa* illustrates the concrete

idea toward mankind principles and *Mattompang Arajang* is a custom that gives the meaning of its creation. As a ceremonial event in this modern era, *Mattompang Arajang* is annually celebrated during the independence day of Bone on 6th April. People around Bone regions come to show the creation name of their village after the ceremony has been proceeded. The message clearly speaks through a ceremony where people appreciate the origin of their symbol and legacy. This ceremony thus becomes the important part of Buginese culture and heritage.

b. Components of the ceremony serve as the functioning materials and meanings for the offering. There are few important attributes that can be found in *Mattompang Arajang*such as betel, key lime, banana, *Bennuulaweng*, coconut, and *SokkoPatanrupa*. Every attribute has a specific significance of bestowing certain benefits on worshipper. During*Mappangolo*, they are recognized as the attributes of offering. The following functions are symbolically used for: 1) Betel is used to channel the ceremony between *Bissu and dewatasewae;* 2) Key lime is used for purification of *Arajang*; 3) Banana is believed to be sacred for *To Manurung*; 4) *Bennuulaweng* is used as an element that can deliver the pray and obtain fertility from *dewatasewae*; 5) Coconut is believed to be one of the sacred elements of nature and contains with the holiest substance of water. The juice within, representing the inner tendency is afforded; and 6) *SokkoPatanrupa* is used as a symbol to the equivalence of life cycle. It composes of sticky rice with four different colors (red, yellow, black, and white) in one plate. These visual attributes imitate the core elements of creation namely fire, air, earth, and water.

c. One of the most common archetypes found on every culture is the channeler. A channeler here means the mediator who has the access to spiritual realm. This type of mediator is considered one of the most important materials because of its function with the attributes of the ceremony.*Bissu* manages to awaken these attributes with *Memmang*. Their connection creates a spiritual value upon the offering and serves the quality of being sacred.

The same kind of archetype can be found in Japanese mythology. A god of mercy named Kannon shares the closest equivalent to *Bissu* as the savior. According to Roberts (2009; 62) Kannon was originally a male god but eventually came to be considered female. Myths and legends therefore portray this deity as male, sometimes as female. He is dressed in multiple occasions based on the attitude and spiritual aspect. In modern Japan, the construction of his role known as carrying fish basket as Gyoran Kannon or loving mother as Jibo Kannon is personified with identical name. This complexion, however, does not refer to the contrasexual part of feminine identification within a man's body. That means Kannon may have been experienced a transformation from his early existence without becoming two genders at once.

IV.   CONCLUSION

As the result of this study, the analysts have found that *Mattompang Arajang* is held in attempt to introduce the preservation of Buginese legacy in Watampone, South Sulawesi. It is a sacred ceremony passed down from many generations and converted as theatrical performance of art. The process related to this ceremony is involving *Bissu* who played an important role during pre-event and day event. First occasion is due to accomplish the spiritual attributes and values delivered by *Bissu* through *Marrumpu*, *Marekko ota*, *Mappangolo*, *Mallekke uwwai,* and meditations. Second day event is symbolically proceeded by the regent of Bone and cultural experts that *Bissu* takes the lead through the process.

The collective archetypes in *Mattompang Arajang* contains with important materials and meanings. These models represent a unity of attributes within the ceremony. They are the sphere of life (*Sulapa eppa'*), offerings (betel, key lime, banana, *Bennuulaweng*, coconut, and *Sokko Patanrupa*) and the channeler (contrasexual image of animus).

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SOCIAL DIMENSIONS OF CULTURE IN THE JAVANESE FOLKLORE AS A SOURCE OF CULTURAL EDUCATION AND IDENTITY FOSTERING ON ELEMENTARY SCHOOL STUDENTS

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Abstract

The digital era and globalization have the potential to eliminate the cultural barriers between one nation of culture and other nation's culture. In the Indonesian context, ethnic diversity with diverse cultures will be more and more vague and will be then replaced by global culture. This condition can affect the identity lost of the nation. Folklore contains messages and local cultural values that can foster the nation's cultural values. Efforts to built up local culture as a strengthening of the identity of the nation can be done through education, especially at the elementary school level. The purpose of this study is to explain the social-cultural dimension in Javanese folklore as a learning material in elementary school. The method used is qualitative method. The data in this research are Javanese folklore titled "Rara Anteng and Jaka Seger" and The Elementary School 2013 curriculum document. Researchers is the main instrument of the research (human instrument) by doing direct reading activity, carefully and accurately to the folklore literature text and curriculum document .Data were analyzed by descriptive technique with sociological approach. The research findings showed that the sociocultural dimensions of the story illustrates the richness of spiritual values in relation to God, the culture of mutual cooperation, patriotic spirit, responsibility, love, obedience to norms, and culture related to the natural environment. The socio-cultural dimension can be a material of strengthening national identity through integrative thematic learning in elementary schools.

Key Words: social dimension of culture, folklore, the national identity fostering

I. INTRODUCTION

Nowadays is a digital era. It feels that the world has no boundaries, no barrier between regions and even between countries. The world seems to be united and there is no distance because it has been connected with the media of information and communication technology. Any kind of information can be obtained anytime, anywhere, and by anyone, both adults and children. The development of communication and information technology (ICT) provides many conveniences with various benefits. In this situation, negative excesses for children are also undeniable. One impact in the world of child education is the fact of the widespread use of gadgets among children. Various games available in gadget apps seen to be more attractive to children than reading a book.

Folklore that grows and develops in society today has shifted its position due to the fact children can their favourites stories from foreign countries by translations the story. This has can the potential to change the cultural values of the Indonesian people. It is possible, by

reading stories from a foreign culture, the child will internalize the values of a foreign culture that may be opposed to local values derived from its own culture and environment. It is no exaggeration to say it can be the causes of identity lost as Indonesian nation.

On the other side, folklore sourced from various regions in Indonesia is a wealth of Indonesian nation that consists of various ethnic groups. Folklore is a mirror as a means of expressing the mind, attitude, and culture of society. The contents of folklore show spiritual wealth in the form of cultural values and lifelong life guidelines of either man as a person or person in relation to God (Seli, 1996). In addition to the values and norms that become guideliness in society, folklore also contains the social knowledge and traditional knowledge that people used in the past in order to sustain their life (Ratna, 2011).

To anticipate the identity lost in the next generation of the nation, it is necessary to strengthen the identity of this nation systematically through education. Through appreciation of folklore that comes from the culture of the community, children are introduced and embedded local values that are sourced and developed in their environment. The story of the people whose story is spoken by past generations until next generation continously is categorized an oral literature (Sularso, R. in Nasrullah, F. et al., 2012). Among the weaknesses of oral literature is the lack of sustainability of the speaker for various reasons. One of them, because of the limitations of human memory and speaking in accordance with the sequence of stories, or even pronunciation.

Efforts to revitalize and reconstruct folklore can be done by exploring the meaning and message in folklore. Cultural values that exist in folklore contain conceptions that live in the minds of society as a value system that is very valuable in the society life. A system of cultural values serves as the ultimate guide to the order of human life. Human behavior systems, such as rules, laws, and norms are guided by the cultural value system (Koentjaraningrat, 2000). The values and cultural systems of society in the past are reflected in the folklore, which is conveyed through speeches from generation to generation. Therefore, folklore needs to be preserved so that the Indonesian cultural values essence can still be used. Nowadays, when the speech culture begins to be left, revitalization of folklore can be done through formal education. Written document folklore can be used as a learning material for the fostering of national identity in Elementary School.

Nowadays literary learning process, there is still tendency in emphasizing on teaching knowledge about literature. In school, students are generally taught to analyze and interpret the text. Students are not asked to interpret things outside the text or to respond to stories according to their own version. The emphasis is on obtaining information and finding the meaning of the "right" story. Rosenblat (in Zarrillo & Cox, 1993) argues that teachers need to support the child's active role in building the meaning of the text he reads. The main responsibility of teachers in this case is to foster a child's aesthetic attitude when readstext. In reality, however, this teaching technique is largely ignored in most schools.

Reading folklore is one of the important activities to support the efforts of building nation identity among children. In this context, the ideal reading text for children is a reading that has education and humanity from its own culture and wisdom (Muslich, 2009). Literature is believed to have a significant influence in child development. It gives pleasure, develops imagination,

gives new experiences, gives understanding to human habits, and introduces the universality of experience (Huck, 1993). Therefore, the recognition and appreciation of literature for children is still a crucial thing in an effort to strengthen the nation children personality.

Folklore is a form of oral literature that can be used by reading a material in school learning. In folklore many messages of noble values of the Indonesian nation can filter foreign cultural influences that are not in accordance with the culture of the Indonesian nation. Therefore, Javanese folklore needs to be revitalized and become a learning material for fostering of national identity since the elementary school. In addition, the revitalization of Javanese folklore is also an attempt to maintain the existence of Javanese culture as part of Indonesian culture.

The question of this research is how the socio-cultural dimension in Javanese folklore as a matter of cultural education and the strengthening of national identity in elementary school. The paper aims to describe the socio-cultural aspects of Javanese folklore as a material for fostering of national identity in primary schools.

II. METHOD

This type of research is literature review research. The method used in this research is qualitative method with sociological approach. Qualitative research is appropriate for the study concerned with culture and values issues. The sociological approach derives from the assumption that literature is a reflection of people's lives. Literary works receive influence from the community and at the same time can give influence to society (Semi, A. 1990). The data in this study are Javanese folklore, the story titled *"Rara Anteng and Jaka Seger"* and Elementary School 2013 curriculum documents.

The data source in this research is the text document of Folklore titled "Rara Anteng and Jaka Seger", a legend story from East Java. The object of the research is the story text which has been documented in writing in Nusantara Folklore (Ceritarakyatnusantara.com). The data were collected by recording-read technique by the researchers. In this technique, the researcher is the main instrument of research (human instrument) by conducting direct reading activity, careful, and accurate to the folklore literary text and curriculum document as well as Elementary School learning material relating to foster national identity.

The data were analyzed by content analysis technique by the researcher with the following steps: (1) identify the socio-cultural aspects of the story; (2) to identify competencies and materials for fostering of national identity in the Elementary School curriculum; (3) describe socio-cultural values in folklore as a thematic learning material with a focus on Indonesian language subjects.

III. FINDINGS AND DISCUSSION

The results of research on literary texts on texts of the Javanese Folklore *"Rara Anteng and Jaka Seger"* have found findings in the form of socio-cultural aspects. The story has socio-cultural aspects that reflect the values that come and live in the community where the folklore is developed.

This story is a legend comes from East Java, Indonesia. The story is a legend tells about the romance of Jaka Seger and Rara Anteng. This story explains the origin of Mount Bromo and

Mount Batok, as well as the name of the Tengger tribe, a tribe who live around Mount Bromo. For the Tengger tribe, Mount Bromo is a sacred mountain. That is why, every year, every full moon on the 10th month of the saka year, the Tengger tribe perform a ceremony known as Yadnya Kasada. The ceremony is believed come from the legend of Jaka Seger and Rara Anteng. The crater of Mount Bromo is now becoming an interesting tourist attraction in East Java.

a. Cultural Education and National Identity Fostering in the Elementary School 2013 Curriculum

Culture is a way of life that grows, and is owned by a group of people, and passed down from generation to generation. Culture is defined as the whole system of thinking, values, morals, norms, and beliefs that come from human interaction with each other and their natural environment. Cultural education and nation character is interpreted as an education that develops the cultural values and character of the nation to learners so they have the value and character as a identity of themselves. Hopefully they can apply these values in their life, as members of society, and citizens. These values are aiming to help students to be come religious, nationalist, productive and creative person (Kemdikbud, 2010). The Indonesian nation which consist various tribes lives in a multicultural environment. Various values and cultural systems that grow in the community is a cultural wealth and become the Indonesian nationidentityfostering.

Socio-cultural education is an effort to prepare individuals to live harmoniously in a plural society. This aspect of education rejects the view that schools will eliminate socio-cultural differences. The essence of socio-cultural education is to study humanitarian patterns and their social, cultural, economic, and politics. Socio-cultural education states that schools should be oriented towards the enrichment of socio-cultural learners and the inheritance socio-cultural values through programs that are based on the preservation and development of social culture in the environment. Socio-cultural education is based on democratic values for the preservation of socio-cultural pluralism and for interdependence continously.

In the Elementary School 2013 curriculum review, cultural education and character of the nation is performed through the values or virtues education that form the basis of the culture and character of the nation. Cultural education and character of the Indonesian nation is derived from the view of life or ideology of the Indonesian nation, religion, culture, and values in the formulation of national education objectives. Based on these four sources of values, the values identified as cultural education materials are: religious, honest, tolerant, disciplined, hard work, creative, independent, curiosity, spirit of nationalism, love of the country, respect for achievement, friendship / communicative, love peace, like to read, environmental care, social care, and responsible. These values are not taught as the subject but are developed through a learning process designed to enable students to be actively involved and fun (Kemdikbud, 2010).

Learning materials inElementary School are directed to achieve competency targets, including 4 Core Competencies: religious attitudes (Core Competencies 1), social attitudes (Core Competence 2), knowledge (Core Competence 3), and application of knowledge (Core

Competence 4). These four core competency groups are detailed in Basic Competencies that must be achieved through integrative learning events.

Basic competence is the competence of each subject derived from the Core Competency. Basic Competence is the content or competence consisting of attitudes, skills, and knowledge that must be mastered by learners. Competence is developed by noticing characteristics of learners, initial ability, and subject characteristics. The subjects are open content.

Concerning the material of national identity strengthening can be developed from the basic competence of several subjects in an integrative manner. Based on the results of the identification of the Elementary School 2013 Curriculum, among Basic Competencies as a basis for the development of materials for the fostering of national identity in the 5th class Elementary School , described as follows.

Basic Competence in Indonesian 5thClass Elementary School
1) Basic Competence 3.5 Explores information from historical narrative story texts on the values of Islamic kingdom development in Indonesia with the help of teachers and friends in spoken and written Indonesian by selecting and sorting out standard vocabulary.
2) Basic Competence 4.5 Processing and presenting historical narrative story texts on the values of Islamic kingdom development in Indonesia independently in spoken and written Indonesian by selecting and sorting out standard vocabulary.

Basic Competencies in KDP 5thClass Elementary School subjects
1) Basic Competence 3.3 Understand the social, cultural, and economic diversity within the *Bhineka Tunggal Ika* framework in home, school and community environment.
2) Basic Competence 4.3 Assist the community in implementing an activity in the home, school, and community environment without make difference of religion, ethnicity, and socio-economy.

Basic Competence in the subjects of Social Science Class 5thClass Elementary School
1) Basic Competence 3.5 Understanding Indonesian people in the forms and the naturedynamicsinteraction with the natural, social, cultural and economic environment
2) Basic Competence 4.5 Telling in writing the results of a study on Indonesian human activities in the dynamics interaction with the natural, social, cultural, and economic environment.

Basic Competence in the subjects of Cultural Art and Class 5thClass Elementary School
1) Basic Competence 3.5 Understanding the elements of regional culture in the local language.
2) Basic Competence 4.5 Singing in groups of children songs with vocalmusic accompaniment that is suitable with their folksong

Teachers can creatively select material, use of media, and strategies by utilizing story material that contains the socio-cultural dimensions of the region in accordance with the competencies to be achieved. Selection of materials, media, learning strategies are expected to produce impact accompaniment in building behavior, attitude, insight, and awareness so it can grow and foster national identity. Thus, learning outcomes are expected to form a caring attitude to participate in maintaining the integrity of the Unity State of the Republic of Indonesia (NKRI) and the Indonesian people can have noble character, civilized, and dignified.

b. Social-Cultural Dimension in Javanese Folklore as a Learning Material for National Identity Fostering in Elementary School

Selection of learning materials for the national identity fostering need to be started with the process of identification of Core Competencies and Basic Competencies in the Elementary School 2013 Curriculum. Determination of Basic Competencies is the basis of planning and implementation of learning activities that are designed integratively. In the concept of integrative learning, the term of learning material is not limited only to material in the form of text reading. What is called matter can be the reality of objects, events, sounds of discourse reading through tape recorders, word cards, images, and so on (Norton, 1994). Therefore, in accordance with the characteristics of subjects whose content is open then the selection of learning materials can refer to various things that can potentially be a source / material / media learning to gain experience of learning / understanding, skills, values, and certains attitudes.

Referring to the examples of Core Competencies and Basic Competencies 5[th]class Elementary School and the formulation of specific objectives aiming at national identity fostering, the chosen theme is Proud to be Indonesian. So the teaching materials prepared by teachers can be (1) the text of the discourse of *Rara Anteng and Jaka Seger*, (2) socio-cultural values in Tenggerese traditional ceremonies, (3) moral messages of *Rara Anteng and Jaka Seger* folklore. The material can be equipped with pictures, such as pictures of Tenggerese customs, mountains and Bromo crater.

The values contained in folklore can be a learning material related to the attitudes and character building. Folklore not only reflects the socio-cultural values of ancient society but can also be a means to deliver those values to the society at present because stories of one generation are inherited from the previous generation (Nurgiantara, 2005). The socio-cultural dimensions of *Rara Anteng and Jaka Seger's* folklore can be referenced from the attitude, behavior, or speech revealed by the story's character. The results of the analysis on the social cultural dimension in the story are described as follows.

1) The cultural values that describe the relationship between man and God are reflected in the attitude of the story character (Rara Anteng and Jaka Seger) who sincerely accept the fate of God when they didn't have a child yet and they keep praying to God to be blessed with the child. They were confident in their praying and vowing that they will sacrifice one of their children if God gives them 25 children. Sincere attitude and obedience to God manifested in obedience to keep his vow and make one of their beloved children as an offering in the crater of Bromo. The belief in the existence of God and the forces outside of the human self, as well as the absolute obedience to God is illustrated from the offering ceremony to the ruler of Mount Bromo (the representation of God for Hindu) performed on every 10th of the month of Kasada in the crater of Bromo. The cultural values in this story need to be instilled to shape the religious character of the nation's generation.

2) The cultural values reflected in human relationships with others in the story illustrate the attitude of mutual cooperation in the face of difficulty of life. Culture of mutual cooperation illustrated when Rara Anteng organise her family and neighbors to stop the efforts of Kyai Bima (giant) to finish in making the lake on the mountain Bromo. The women were sounding mortar (place for pounding rice) and the men were burning hay so that created the atmosphere of the morning. Cooperation in facing difficulties is a cultural value in the story that needs to be instilled to the students to have some good character building such as togetherness attitude, solidarity, kinship, and a sense of shared responsibility as

the identity of the Indonesian nation. This can be a preventive effort for the growth of individualistic living culture in the people lives in the modern life.

3) The value of willingness to sacrifice for the common interest rather than personal interests and groups depicted from the character of the story that is Dewa Kusuma, ie when his father (Jaka Seger) tells his dream to accomplish what he has been vowed to give one of his children as an offering. Dewa Kusuma sacrifice himself to be an offering to the crater of Bromo. This attitude reflects the attitude of heroism, willing to sacrifice, and the form of his love to parents and relatives for the safety of family and society. This patriotic and loving attitude needs to be instilled to form a sense of social solidarity and to prevent individualistic.

4) Cultural values in the attitude of life as a person that is a modest life attitude reflected from the character of the story described as a former King of Majapahit who willingly left his country and settled in a village It is reflection of a simple attitude of life. Although the character of the story is a former King of Majapahit, but his life is simple as ordinary people. A simple lifestyle attitude of life becomes example to the modern era that tends to be materialistic and hedonistic.

5) The cultural value in relation to nature is reflected in the Kasada ceremonial culture in Tenggerese society. Kasada ceremony conducted every 10th of the month Kasada is a unique and mystical ritual. It is a cultural richness of the Indonesian archipelago that needs to be preserved. Tengger community compliance to carry out ritual offerings to the crater of Bromo is a reflection of the belief in the forces of nature that can be interpreted as a representation of God. Through the interpretation of the tradition of a particular region or tribe through folklore, students will recognize and appreciate the cultural diversity of the nation and they can be proud to be Indonesian.

6) Cultural values in relation to the social environment can be learned from the myths of Tenggerese origin, the Batok mountain and Bromo crater. This folktale is a story coming from the human imagination of everyday life. Because it is a human delusion, it must not be contrasted with history or reality. Levi-Strauss defines myth as an expression of unconscious society's desire, which is a bit inconsistent, inconsistent with everyday reality (Ahimsa-Putra, 2001). Exploring of the contents of this story can be used to introduce students about the wealth and natural beauty of Indonesia that can foster a sense of pride and love of the country.

Through folklore, awareness and insight into the cultural diversity of the nation will be internalized in the students. As an important factor in the formation of national identity and culture, folklore needs to be explored, developed and socialized, especially for multicultural Indonesian who need a universal symbol to maintain an integrated social system (Al Mudra, 2008). Through story appreciation activities, students are involved in learning events to understand Indonesia's multicultural nation. This is one of the strategies for national identity fostering and is expected to be the basis for the national personality and character building. Introduction of ethics, civilization, norms, and values is not enough to be conveyed only with words or knowledge information but rather through the internal process and the active involvement in authentic activities. Through the process learn the meaning and retelling of folklore it is hoped that process of inheritance of noble values in the story will expected can increase love of our own culture.

IV. CONCLUSION

Based on the results of the analysis of Rara Anteng and Jaka Seger folklore, the socio-cultural dimension of the story can be developed as learning materials including: (1) sincere

acceptance of God's destiny, (2) the culture of mutual cooperation, (3) the willingness to sacrifice for the society , (4) simple life, (5) obedience and loyal to norms and customs in society, (6) appreciation of cultural diversity and preserving nature and environment. The socio-cultural dimension of the story can be used as a learning material for national identity fostering in elementary schools by noting applicable curriculum. The selection and development of materials starts from the identification of Basic Competencies in particular subjects and classes in the Elementary School 2013 Curriculum. The learning materials as well as those competencies form the basis for the development of lesson plans. In accordance with the Elementary School 2013 Curriculum, the materials of national identity fostering can be packaged in the elementary school subjects in integrative thematic. National identity fostering through stories can be packaged in meaningful learning events through story appreciation activities followed by authentic tasks.

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COMPARING THE LEVEL OF BALINESE LANGUAGE ACQUISITION USING THE VOCABULARY LEVEL TEST

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Abstract

Language acquisition is the process of gaining language naturally, which begins in the early period of life. The first language learnt by a child becomes his/her native language or mother tongue. This article focused on the language acquisition of children aged 7-9 to find out their mastery of vocabulary in Balinese language. Vocabulary mastery is the number of vocabulary in a language which contains information about its meaning, form, and usage in context of communication. It is the core component of language proficiency and provides much of the basis for how well learners use the language. The research took place in two elementary schools: one in Denpasar and the other in Tabanan. This article aimed to compare the balinese language acquisition of children in these two areas to see whether or not their level of vocabulary were very much different.

Keywords: language acquisition, balinese language, mother tongue, vocabulary level test, comparison

I.   INTRODUCTION

Vocabulary is one of the important aspects in teaching language, as stated by Edward et. al. (1997). Since it is an important factor in all language teaching, students must continually gain words as they learn structure and practice sound system. Therefore, it is one of the aspects of a language that the students need to master. According to Celce and Murcia (2001: 285), vocabulary learning is a central to language acquisition whether the language is first, second, or foreign. Children produce their first words around the age of 12 months to 24 months. And they steadily add their vocabulary approximately nine words a day up to age six (Clark, 2009). Thus, this research highlights the vocabulary acquisition of children aged 7-9 in their first language.

Learning vocabulary needs a process. In order to make an effective process, the learner should be in the effective condition of acquiring vocabulary mastery. Further, Thornbury (2002: 2) states that the condition should help learners to acquire a critical mass of words to use in both understanding and producing language. Moreover, it will enable them to remember word over time and be able to recall them readily. In addition, it can develop strategies for coping with gaps in word, including coping with unknown words, or unfamiliar uses of unknown words. Vocabulary plays an important role in foreign language learning. The development of rich vocabulary is important when the learners acquire a language (Nunan , 1991: 118).

By age of eighteen months or so, the average child has a vocabulary of fifty words or more. Common items, mostly nouns, include the words listed below.

People   : daddy, mommy, baby

Food/drink : juice, milk, cookie, water, toast, apple, cake

Animals   : dog, cat, duck, horse

Clothes   : shoes, hat

Toys   : ball, blocks

Vehicles   : car, boat, truck

Other   : bottle, key, book

Properties   : Hot, all-gone, more, dirty, cold, here, there

As shown above, noun-like words make up the single largest class in the child's early vocabulary, with verb-like and adjective-like words being the next most frequent category types.

Leading scholars in vocabulary research (Nation, 1990; Meara, 1996; Laufer, 1989, 1998; Read, 1988) believe that the number of words known is one of the key factors in L2 learning, particularly in the first stages of L2 learning where students probably have only small lexicons. Unfortunately, according to Read notes, finding out how many words L2 learners know is not a straightforward issue, because when estimating learners' vocabulary size, researchers encounter conceptual and methodological problems (Read, 1988). These problems have been addressed in a number of studies, such as for instance: on defining what a word is (Bauer and Nation, 1993), what it means to know a word (Nation 1990, 2001; Meara 1996), what is the minimum vocabulary size to follow academic programmnes in English as a medium of instruction (Sutarsyah, Nation and Kennedy 1994), and what is the minimum needed to understand English texts (Nation 1990; Laufer 1992, 1997; Ward 1999).

Helping children relate new words to words they already know is very important. Teaching children to use the context around a word to try to figure out word meanings can also be effective. There are two processes take place during the children's first language acquisition, such as competence and performance processes (Chaer 2009:167). Competence process is the unconscious process of grammar mastery. This process is required during the formation of performance process, which consists of comprehension process and production process (i.e. producing the previously heard sentences). Both of these processes will lead to the linguistic competence. Thus, the linguistic competence consists of the ability of comprehending and producing new phrases.

II. METHOD

This research applied explanatory mixed method which collaborated qualitative and quantitative data. There were thirty children aged 7-9 participated in this research. Firteen of them lived in Denpasar and the rest lived in Tabanan. This research aimed to compare the level of vocabulary acquisition between children who lived in big city and those who lived in suburban area. Six sets of pictures and a tabulation were used as the instrument in collecting data. The data were then analysed by using mean analysis.

III. FINDINGS AND DISCUSSION

At the beginning of this research, the children were given six set of pictures (shown below) and were asked to choose ones based on the clues read by the researcher. This instrument was adapted from Ruffel's assessment score sheets for the Picture Vocabulary Test. Firstly, the researchers introduced and explained the task to the children by giving instruction in Balinese language:

"*Pilih gambar sane pas teken kruna sane jagi orahin Bapak.*"
(Choose the correct picture based on the words I am going to say)

Afterward, the researchers ask the children, one after another, to point to the pictures in the order on the assessment sheet (not by the numbers on each picture). The words listed on the assessment sheet were:

Set 1
a. *mejujuk* (stand)
b. *punyan* (tree)
c. *meng* (cat)
d. *beruang* (bear)
e. *melaib* (run)
f. *ningalin* (see)

Set 2
a. *kotak* (box)
b. *becik* (good)
c. *cenik* (little)
d. *yeh* (water)
e. *bunga* (garden)
f. *tengai* (day)

Set 3
a. *jalan* (road)
b. *negak* (sit)
c. *bayi* (baby)

d. *sekolah* (school)
e. *ngemang* (give)
f. *ngajeng* (eat)

Set 4
a. *makeber* (fly)
b. *mareren* (stop)
c. *bapa* (father)
d. *cangkir* (cup)
e. *andus* (fire)
f. *nak muani* (boy)

Set 5
a. *kelihan* (older)
b. *mejalan* (walk)
c. *jangkuak* (catch)
d. *anyar* (new)
e. *kebus* (hot)
f. *ajengan* (food)
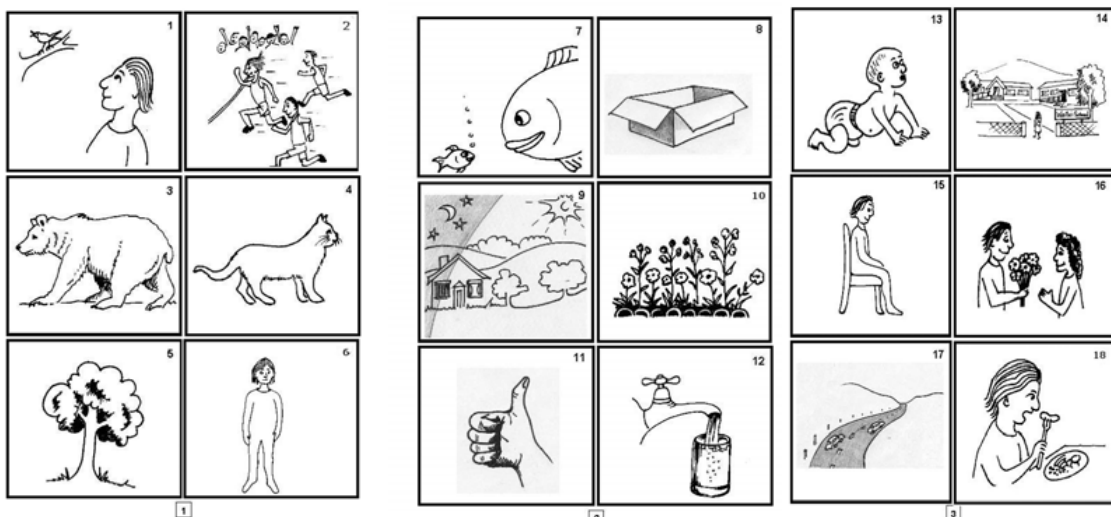
The findings show that there are slightly different answers between the city children (presented in Group A) and the suburban children (Group B). The data in table 1 can be resumed, e.g. For question no.1, there are 15 children in Group A who answers correctly, while there are only 14 children in Group B who give correct answer.

Table 1. Numbers of Correct Answers by the City Children and The Suburban Children

Question Number	Group A	Group B
1	15	14
2	13	13
3	14	15
4	10	14
5	14	15
6	15	13
7	15	15
8	12	15
9	15	15
10	15	14
11	15	15
12	13	15
13	15	13
14	14	15
15	12	15
16	15	14
17	14	12
18	15	15
19	15	15

20	13	14
21	14	14
22	15	15
23	10	15
24	12	14
25	12	12
26	14	10
27	8	9
28	9	13
29	10	15
30	12	14
Total	87%	93%

In total, the level of vocabulary acquisition of Group A is 87%, while the level of vocabulary acquisition of group B is 93%. It means that the suburban children have higher level of vocabulary mastery. This is a prove that the modern lifestyle in big cities has inlfluenced the local language acquisition. Children in big cities tend to speak Indonesian language with their parents and friends, for the sake of prestige and social status. For this reasons, children in big cities are lacking input in their local language. Meanwhile, the children in the suburban area or in villages keep speaking local languages with their parents and friends, both at home and at school.

IV. CONCLUSION

From the previous discussion, it is good to know that the level of Balinese vocabulary acquisition of children aged 7-9 is above average. However, the facts that the children in big city (Denpasar) have lower level of vocabulary mastery has to be the point of consideration. This research can simply be an overview for further studies to find a solution to improve the level of Balinese vocabulary mastery for children in big cities.

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THE SOCIO-CULTURAL DIMENSIONS OF BALINESE VOCABULARY IN THE INDONESIAN COMPREHENSIVE DICTIONARY

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Abstract

Cultural expressions shown in the vocabulary of a language are an inherent part of the social life of the language community. This means that the socio-cultural dimensions of a particular language community can be revealed from the vocabulary of the language. In Indonesia, the vocabulary listed in the Indonesian comprehensive dictionary (*Kamus Besar Bahasa Indonesia*, henceforth KBBI) is largely comprised of the hundreds of local languages used all over Indonesia. These local languages carry their own socio-cultural dimensions which have enriched the cultural resources of Indonesia as a multiethnic country. A study on a particular local language in KBBI is expected to reveal the unique socio-cultural dimensions of the local language at the national level. This study aims at analyzing the Balinese vocabulary found in KBBI. Balinese language is the fifth biggest local language contributor to KBBI. This study found 173 headwords labelled Balinese in KBBI. These headwords are firstly classified based on their word classes in order to reveal the cultural artefacts and activities of Balinese included in the Indonesian language. The headwords are then grouped into several semantic sub-groups and groups based on the most common hypernyms of the words. The findings show 65 semantic sub-groups which fall into 10 semantic groups: area, colour, creation, entity, fauna, flora, human activity, person, social aspect, and shape. Given the frequency data, the main socio-cultural dimensions of Balinese language in KBBI are creation (56 words), entity (26 words), and area (21 words).

Keywords: Balinese; Indonesian; semantic category; socio-cultural dimension; vocabulary

I. INTRODUCTION

Culture covers a wide arrays of aspects. Culture can be defined as communication, as a system of practices, as a system of meditation, and many others (Duranti, 1997). Since culture is related to communication, language—which is a method of communication—forms an essential aspect of culture. In connection to this, Buchholtz and Hall (2004) added that language is also the most flexible and pervasive symbolic resources available for the cultural production of identity.

Language is a cultural form and should be studied in its social and cultural context, as conceptualizations underlying language and language use are largely formed and informed by cultural systems (Palmer 1996). Thus, language can reflect a particular sociocultural context. Linguistic evidence plays a crucial role in the research on the culture of a society. Buchotz and Hall (2005) mention that so much scholarship on identity in sociocultural anthropology draws on linguistic evidence – such as life stories, narratives, interviews, humour, oral traditions,

literacy practices, and more recently media discourses.

One of the linguistic evidence which plays an important role on socio-cultural studies is vocabulary. Vocabulary is viewed hierarchically as a window onto the organization of particular knowledge domains in the minds of speakers in a given speech community (Sharifian, 2015). Thus, the cultural expressions as part of the social life of the language community can be shown from the vocabulary of a given speech community. In other words, the sociocultural dimensions of a particular language community can be revealed from the vocabulary of the language. The study made by Yu (2009) has confirmed that idiomatic expressions of body parts in English and Chinese are different since they have different culture and sociocultural context.

In Indonesia, the vocabulary listed in the Indonesian comprehensive dictionary (*Kamus Besar Bahasa Indonesia,* henceforth KBBI) is largely comprised of the hundreds of local languages used all over Indonesia. There are over 70 local languages that have been included in KBBI. Some examples of these local languages are Javanese, Madurese, and Balinese. Every local language in KBBI is a part of the language of Indonesia and it forms the richness of Indonesian culture. These local languages carry their own socio-cultural dimensions which have enriched the cultural resources of Indonesia as a multi-ethnic country.

In this study, we focus on one of the local languages which have been included in KBBI, i.e. Balinese language, which is mainly spoken in the island of Bali. Most people have known Bali as a tourist destination. As a tourist destination, Balinese society and culture are being transformed in a "melting pot" in which the Great and Little Traditions, the traditional and the modern, and local, national and global cultures all come together (Geriya, 2003). In addition, Geriya (2003) states that Balinese culture draws on the universal aesthetic principles of Hinduism manifested in the philosophy of *Tri Hita Karana*, together with the arts, including dance, music, and the fine arts. As a "Melting Pot" area, Balinese surprisingly have retained their traditional culture in the modern world. Picard (1997) believes the island of Bali has retained the vitality of its traditional culture in the modern world and many of them willingly credit tourism for providing the Balinese with an incentive to nurture their cultural heritage.

Balinese language is the fifth largest contributor of Indonesian vocabulary in KBBI. According to Budiwiyanto (2018), Balinese contributes to 4% of the total local language vocabulary in KBBI. Furthermore, Balinese is also one of the top 13 local languages whose speakers are over one million, i.e. there are about 3,800,000 Balinese speakers in Indonesia (Budiwiyanto, 2018). This study is expected to reveal the uniqueness of socio-cultural dimensions of Balinese language in Indonesia based on analysis of the semantic groups of the Balinese vocabulary in KBBI.

II.   METHOD

The data for this study were taken from the 182 entries of Balinese in KBBI. From these 182 entries, this study found 173 entries as the Balinese headwords. These 173 headwords are firstly classified based on their word classes in KBBI (i.e. noun, verb, adjective, and adverb) to obtain an overview of the word class distributions of these Balinese words in KBBI.

In order to reveal the uniqueness of socio-cultural dimensions of Balinese language, the headwords were classified into semantic sub-groups. The process of grouping of these

headwords into the semantic sub-groups were conducted by consulting the software called *WordNet* (Miller, 1995). *WordNet* shows how a word is related to another word, i.e. the lexical relation of the word. In this study, we use the semantic relation called hypernym, since it shows a more general term of a word, thus the sub-group of the word. An example in English is the word *duke* which has a hypernym *nobleman* (see Figure 1). This means that the word *duke* can be grouped under *nobleman* or is a sub-group member of *nobleman*.

Figure 1. The word *duke* searched using Wordnet software
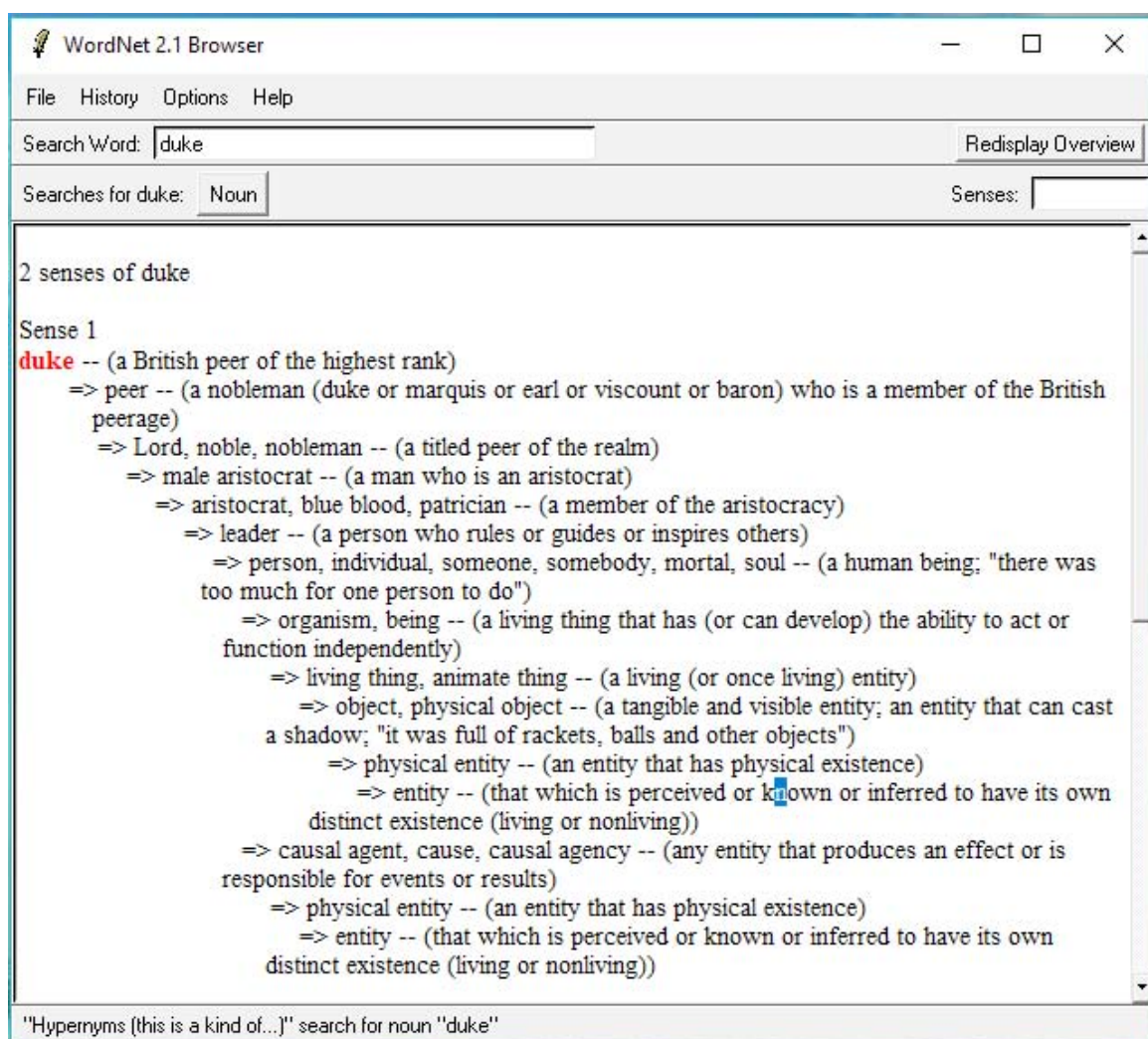
Since *Wordnet* is based on the English vocabulary, we need to use the closest translation equivalent of each of the 173 Balinese headwords in deciding the semantic sub-group of the word. For example, when we need to decide the semantic sub-group of the Balinese word *Dewa agung*, we refer to its definition in KBBI and decide to use the word *duke* as the closest translation equivalent. This means that the semantic sub-group of *Dewa agung* is *nobleman*. The same case for the Balinese word *anak agung ngurah* which we also group under *nobleman*. From this process, we found 65 semantic sub-groups.

Since the number of sub-groups is too big, we need to determine the even more general terms or the next hypernyms of the words. By considering the senses of the words as shown in the definitions of the words in KBBI and by consulting a native speaker of Balinese, we classify

these 65 semantic sub-groups into 10 semantic groups. These 10 semantic groups are area, colour, creation, entity, fauna, flora, human activity, person, social aspect, and shape.

III.   FINDINGS AND DISCUSSION

Based on the 173 headwords of Balinese language found in KBBI, they only fall into three out of the four main word classes. The three word classes are noun, verb, and adjective. The word class with the highest frequency is noun (91.91%), followed by verb (5.20%), and the last is adjective (2.89%). There are no adverbs. Most of the nouns refer to areas, artefacts, crafts, arts, and other creations. These can be related to the characteristics of Balinese culture which is rich in traditions and arts. The verbs also emphasize the important role of traditions in Balinese culture, such as *ngaben, megibung, nyeledet,* and *lagandang*.

As mentioned in the previous section, the 173 Balinese headwords can be classified into 65 semantic sub-groups. These 65 semantic sub-groups have been categorized into 10 groups as follows: creation (56 words), entity (26 words), area (21 words), person (19 words), human activity (15 words), colour (4 words), fauna (3 words), and flora (1 word). In this discussion section, we focus on three groups with the highest number of words.

Table 1 presents the semantic group called Creation. Under this semantic group, there are 16 sub-groups. The semantic sub-group that has the highest number of members is the general creation. The examples are *asta sari, balai gede,* and *balai gong*. There are 18 headwords that fall into the category of general creation. The next one is artifact, with 14 words. These include *bade, betong,* and *blanguh*. At the third place is musical organization which clearly reflect the importance of music in Balinese society.

Table 1. Semantic Group "Creation" of Balinese has the highest number

#	Semantic Sub-groups	Number of words	Sample of words
	General creation	18	*asta sari, balai gede, balai gong*
	Artifact	14	*bade, betong, blanguh*
	Musical organization	8	*babarangan, bleganjur, gerantang*
	Sculpture	3	*boma, ogah-ogah, patung bojog*
	Drama	1	*bondres*
	Dramatic work	1	*arja*
	Instrument	1	*bandrang*
	Instrumentality	1	*patu*
	Lumber	1	*likah*
	Object	1	*klabang*
	Plane	1	*sugkal*
	Plastic art	1	*ogoh-ogoh*
	Thing	1	*lamak*
	Two-dimensional figure	1	*trikona*
	Written symbol	1	*kaja*
	Protection	2	*meru, tarib*

Most of the entries from the semantic sub-group of general creation are related to buildings where particular activities take place, such as *Balai Gede,* and *Balai Gong.* This phenomenon explains that Balinese creates a place to distinguish activities based on to their functions as a holy place or as a profane. Balinese high artistic spirit also can be seen based

on the second and the third semantic sub-groups, i.e. artefact and musical organization. Both artifact and musical organization entries are closely related to the characteristics of Balinese tradition and culture, especially Hindu community.

Based on the data in Table 1, the entries related to semantic sub-groups of drama and dramatic work are very few. This does not mean that they do not play important roles in Balinese culture. This actually reflects that KBBI needs to be added further with more vocabulary from Balinese language. Bali has numerous words related to drama and dramatic work, such as *drama gong, janger, seni pertunjukan topeng,* and *jogged bumbung*. Moreover, there are famous traditional dances called *legong* and *legong keraton* which have not been included in KBBI.

The next semantic group is called Entity. As shown in Table 2, there are 26 words included in the semantic group of entity. This semantic group of entity is divided into five semantic sub-groups, they are time period (10 words), physical entity (8 words), metric linear unit (6 words), metric weight unit (1 word) and monetary unit (1 word). The time period in Bali is usually called *wuku*. There are actually 30 types of *wuku* in Bali. *Wuku* in the Balinese calendar is useful to determine a good day or sacred day (*ala ayuning dewasa*), as a calculation to conduct ceremonial activity. However, there are only 10 *wuku* in KBBI. Hence, the rest of 20 *wuku* could also be added into KBBI to represent the Balinese culture thoroughly. The six words and one word related to the semantic sub-groups of metric linear unit and metric weight unit, respectively, can be related to the fact that measurement tools in Balinese culture do not really have standard sizes.

Table 2. Semantic Group "Entity" of Balinese take the second Place in KBBI

#	Semantic Sub-group	Number of words	Sample of words
	time period	10	*bala, kurantil, langkir, maktal*
	physical entity	8	*bakaran, banten, bebangkit*
	metric linear unit	6	*cengkang*
	metric weight unit	1	*ceeng*
	monetary unit	1	*lerap*

The third semantic group is called Area. As presented in Table 3, there are 21 words included in the semantic group of area. This group contains 11 semantic sub-groups: general area (5 words), place of worship (4 words), entrance (2 words), property (2 words), environment (1 word), field (1 word), region (1 word), residence (1 word), top (1 word), and barrier (1 word). The words related to area generally reflect two things: holy places and profane places. An example of the holy place is *Pura Kahyangan Tiga (Pura Puseh, Desa, Dalem)* as a symbol of public shrine in a certain area besides a family shrine. Meanwhile, for the profane place, there is the word *Balai Banjar* which is basically refer to an assembly hall. There are actually several more Balinese words which should be included in the semantic group of Area. This is because an area for Balinese is also related to caste *(kasta/wangsa).* For instance, the semantic sub-group of residence should also include not only *geria*, but also *puri, jero,* and *iumah*, which are resident naming based on the caste of the owner.

Table 3. Semantic Group "Area" of Balinese Mostly Related with Place

#	Semantic Sub-group	Number of words	Sample of words
	general area	5	*ancak saji, balai banjar, balai bengong*
	place of worship	4	*kahyangan tiga, melating, taksu*
	entrance	2	*angkul-angkul, bebarongan gelung*
	geological formation	2	*Kaja, kelot*
	property	2	*Druwe, druwe desa*
	environment	1	*geria*
	field	1	*natar*
	region	1	*banjar*
	residence	1	*jero*
	top	1	*gelung kori*
	barrier	1	*ancak saji*

IV.   CONCLUSION

This study has shown that the uniqueness of socio-cultural dimensions of Balinese language in Indonesia can be seen through the analysis of the semantic groups of the Balinese vocabulary in KBBI. The 173 Balinese headwords found in KBBI can be categorized into 10 groups, they are: creation (56 words), entity (26 words), area (21 words), person (19 words), human activity (15 words), colour (4 words), fauna (3 words), and flora (1 word). This shows that creation, entity, and area are the main socio-cultural dimensions in Balinese culture and society. A further analysis on the words in also reveal that there are still other Balinese words which need to be added to KBBI in order to represent Balinese uniqueness and to enrich the Indonesian national language.

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YOUTH MOVEMENT: A STRATEGY TO PRESERVE LOCAL LANGUAGES

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Abstract

This study aims at describing the urge to preserve local language through the youth movement, by studying on the cases on local language preservation problems around the globe and the best practices that have been applied. The data are collected through studying on the related literatures. From the study, it can be concluded that youth movement is an important strategy to be engaged. The first reason is the age of 15-4 is the critical age of attitude awareness towards local languages. The speakers of local languages are often being threatened at this age that might become the reason they stops speaking it. The second reason is local languages bring local wisdom with them which is a valuable legacy for the youth. The third reason is the youth ability to use technology that would be a powerful tool to help preservation of the languages.

Keywords: Local Language Preservation, Youth Movement

I.   INTRODUCTION

On July 2017, the population of human in the world is estimated as 7,405,107,650 and 16.16% or 1,183,541,477 of the the total number is on the age of 15 – 24 (World Bank, 2017) which is categorized as youth (UNESCO, 2014). This generation will lead the world in few years from now. Thus, investing much on shaping their knowledge and attitude will be meaningful, as it can be associated to investing on the future of the world.

Unesco's Atlas of the World's Languages in Danger released a list of 576 languages as critically endangered, with thousands more categorised as endangered or threatened. Most of them are indigenous languages in the Americas. According to the historical fact, when Europeans first arrived there, 300 aboriginal languages were spoken around the country. Since then, 100 or so have gone extinct, and linguists regard 95% of the remaining ones as being on their last legs. Just a dozen of the original 300 are still being taught to children (Nuwer, 2014). Thus, preserving and revitalizing the languages are significant things to be done. As mentioned before, investing on youth shaping is comparable to investing on the future of the world. Empowering youth to preserve local languages might be a powerful strategy. This study aims at describing the urge to preserve local language through the youth movement, by studying on the cases on local language preservation problems around the globe and the best practices that have been applied.

II.   METHOD

The data are collected through studying on the related literatures.

III.   FINDINGS AND DISCUSSION

3.1   Definition of Youth

The United Nations Educational, Scientific, and Cultural Organization (UNESCO) (2014) defined Youth "as a period of transition from the dependence of childhood to adulthood's independence and awareness of our interdependence as members of a community." Youth is a more fluid category than a fixed age-group.

Therefore "youth" is often indicated as a person between the age where he/she may leave compulsory education, and the age at which they find their first employment. This latter age limit has been increasing, as higher levels of unemployment and the cost of setting up an independent household puts many young people into a prolonged period of dependency. When carrying out its Youth Strategy, UNESCO uses different definitions of youth depending on the context. For activities at international or at regional level, such as the African Youth Forum, UNESCO uses the United Nations' universal definition. The United Nations (UN), for statistical consistency across regions, defines 'youth', as those persons between the ages of 15 and 24 years, without prejudice to other definitions by Member States. All UN statistics on youth are based on this definition, as illustrated by the annual yearbooks of statistics published by the United Nations system on demography, education, employment and health.

3.2   Youth Movement as a Strategy to Preserve Local Languages

Youth has to be empowered to preserve local languages. Youth empowerment is important in preserving local language because the negative impression to the use of local language often starts when the speakers at the age of 15 – 24, and the impressions impacts the attitude of the youth on accepting the legacy as the wealth of wisdom from the older generations.

Speakers of the local languages often get bullied at the age of 15-24. Speakers of minority languages have suffered a long history of persecution. Sometimes, especially in immigrant communities, parents will decide not to teach their children their heritage language, perceiving it as a potential hindrance to their success in life. Many Native American children in Canada and the US were sent to boarding schools, where they were often forbidden to speak their native language. Languages usually reach the point of crisis after being displaced by a socially, politically and economically dominant one, as linguists put it. In this scenario, the majority speaks another language – English, Mandarin, Swahili – so speaking that language is key to accessing jobs, education and opportunities. (Nuwer, 2014).

The other reason to empower the youth movement as a strategy to preserve language is because there value of wisdoms that only could be passed to the younger generation through the local languages. Local languages contain an accumulated body of knowledge, including about geography, zoology, mathematics, navigation, astronomy, pharmacology, botany, meteorology and more. For example the case that is faced by language of Cherokee. The language was born of thousands of years spent inhabiting the southern Appalachia Mountains. Cherokee words exist for every last berry, stem, frond and toadstool in the region, and those names also convey what kind of properties that object might have – whether the plant edible, poisonous or has

some medicinal value (Nuwer, 2014). Other example, the Kallawaya people in South America have passed on a secret language from father to son for more than 400 years, including the names and uses of medicinal plants. It is now spoken by fewer than 100 people. Preserving languages is also key to the field of linguistics, which could offer a window into the workings of the brain (Lydersen, 2009). The example is in the Nafsan language of Vanuatu's main island of Efate. (Trounson, 2015). The importance of exchange in small island societies is underlined by the complex vocabulary Nafsan developed around gift giving. In Nafsan, they have a word for a gift that is given with no expectation of a return gift - *tingpiel*. It is distinct from a gift given in return for a gift, which is *siriu*. There is also a word for a gift given in exchange for a service - *sautong*, and there is a special verb for gift giving - *ptu*, which is distinct from *tu* - the verb for giving anything else. This complexity and knowledge is in danger of losing, and the generation of today's youth might have no chance to get this wealth of wisdom.

Youth has the top ability to use technology in their hands. Thus, it might be the most important reason why the preservation of local languages has to be in their hands too. The digital tools that threaten local languages also offer potential to keep them alive. In Bali, local curators and motivators are actively developing a digital cultural wiki, a multimedia combination of a dictionary and an encyclopedia that crowdsources, stores, and shares knowledge of the Balinese language and culture. At its most basic, the wiki functions as a "living" dictionary of words and phrases in Balinese, Indonesian, and English, some of which are illustrated with video clips. But it also serves as repository of modern and traditional literature, photography, music, and links to other cultural resources. The wiki is a powerful tool, but only because of the active motivation and curation by a diverse group of local experts, community leaders, and social media enthusiasts (Stern, 2018). In another kind of archiving, Joel Sherzer, Anthony Woodbury and Mark McFarland (University of Texas at Austin) are ensuring that Latin America's endangered languages are documented through The Archive of the Indigenous Languages of Latin America (AILLA). This Web-accessible database of audio and textual data features naturally–occurring discourse such as narratives, ceremonies, speeches, songs, poems and conversation. Using their Web browsers, scholars, students and indigenous people can access the database, search and browse the contents and download files using free software (Schiavenza, 2013). If there are more youth do the same movements, the preservation of local languages might meet the highest efficiency and sustainability.

IV. CONCLUSION

Based on the explanation above, it can be concluded that youth movement is an important strategy to be engaged. The first reason is the age of 15-4 is the critical age of attitude awareness towards local languages. The speakers of local languages are often being threatened at this age that might become the reason they stops speaking it. The second reason is local languages bring local wisdom with them which is a valuable legacy for the youth. The third reason is the youth ability to use technology that would be a powerful tool to help preservation of the languages.

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THE USE OF BALINESE IN ADVERTISEMENTS AS AN EFFORT OF PRESERVING LOCAL LANGUAGE

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Abstract

Language is a crucial part of society since it permits people to communicate and express themselves. When a language perish, future generations lose a significant element of the culture which is important to understand. This makes language a vulnerable aspect of cultural heritage and it becomes notably crucial to preserve it. Language preservation is the effort to prevent languages from death. Languages typically die when when they are no longer being taught to the children of the community, or a small language group come in contact with a more dominant population. Losing a language also means losing crucial knowledge about the linguistic group's history, culture, or even knowledge about their local environment. Linguists have made serious efforts in language preservation, for instance, through language documentation. Language preservation actually can be done not only by linguists through academic ways, it also can be done by the government, school, people or society where the language exists. It is rarely found that advertisements delivered by using local languages. In fact, most of the advertisements typically use English as international language for their prestige and to attract wider range of customers. It is very interesting to analyze how the advertisements actually can be used as a medium of local language preservation. This study aims at identifying the register used in Balinese advertisement. The data was taken from the advertisement of Alfa Prima which using Balinese, especially the dialect of Singaraja-North Bali, which is very unique and interesting. The data are acquired from Youtube through observation method, using note taking technique. The data then analyzed by theory of register by Biber and Conrad (2009). The result of the study is presented in informal method. The result of the study gives contribution to the efforts of preserving local languages.

Keywords*: advertisement, Balinese, language, preservation, register*

I. INTRODUCTION

Languages are dying out around the globe through globalisation, social change, a shift in populations from rural areas to cities, and often well-intentioned education in national languages and national cultures rather than local indigenous languages and traditions. Of the 6,500 languages estimated by UNESCO to be still in use, only 11 are spoken by half the world's population, and 95 percent of the languages are spoken by five percent of the global population.

There are a lot of reasons why languages become endangered. One of the most common reasons is the failure of the elders to teach the language to the younger generation. The young ones may have also been exposed to other communities where there is a different *lingua franca*. In other cases, native speakers feel like their language is inferior compared to that of another. Thus, they end up using another language instead of their own. A lot of these languages come from tribal and ethnic groups. The moment tribe members start to embrace modern civilization, they end up abandoning their old ways and that could potentially include their language.

Losing a language is like losing a species. It's a kind of extinction. As the linguist James Crawford said, when languages die the world loses four big things: linguistic diversity, intellectual diversity, cultural diversity, and cultural identity. The loss of one more foreign language has consequences much wider than simply losing a vocabulary. Even archived, a dead language may be missing tone, accent, grammar, syntax and context. These verbal traits are often used to reflect a speaker's way of thinking as much as the actual choice of words. Losing a language also can mean losing crucial knowledge about the linguistic group's history, culture, or even knowledge about their local environment.

In today's globalised world, language usage is changing rapidly. English is the dominant language all over the world. Sometimes using local languages is associated with a lower social class. In this instance, parents will encourage their children to use the language used more often in society to distance themselves from the perceived lower class. Within one or two generations of this occurrence, the language can easily be lost. When a language dies, the knowledge of and ability to understand the culture who spoke it is threatened because the customs, oral traditions and other inherited knowledge are no longer transmitted among native speakers. Preserving a language is important since it embodies the culture and tradition of a particular group of people. When it dies, culture and oral traditions might also die with it.

Many efforts were done to preserve endangered language, but not many people realize that using local language in advertisement could also be very helpful. As seen in the advertisement of Alfa Prima, a private campus in Bali, which used Balinese to promote their campus. By using local language in the advertisement, it is easier for the advertiser to attract the attention of the target customers who are mostly Balinese. In addition, it helps us to preserve local language since the target customers are fresh graduated students or the young generation who must be familiar with their own mother tongue. It is very interesting to analyze how the advertisements actually can be used as a medium of local language preservation. This study aims at identifying the register used in Balinese advertisement, especially the linguistic features and the context.

II. Method

The data of the study was taken from the advertisement of Alfa Prima which published on YouTube. It was chosen as the data source since it uses Balinese especially the dialect

of Singaraja-North Bali, which is very unique and interesting to analyze. In addition, the advertisement is delivered through sitcom which is very attractive and funny. In collecting the data, the researcher used observation method with note taking technique. The researcher watched the movie repeatedly to see the whole context. Then the researcher made the transcription to identify the linguistics features used by the characters and classify them into formal and informal words. The collected data were analyzed using qualitative method by implementing the theory of register as proposed by Biber and Conrad (2009). Results of the study is presented in informal methods.

III.   Finding and Discussion

The discussion is divided into three parts. Firstly, the analysis is focused on the situational context. It is followed by the analysis of linguistic features. Finally, it is ended by the functional interpretation.

3.1   Situational Context

The topic of the advertisements of is about education, especially about a private campus in Bali, Alfa Prima. It specifically tries to persuade the viewers to study in that campus. The advertisement is presented in sitcom. This sitcom is played by three characters which consist of mother, father and daughter. All of them are the addressor which deliver the message of the advertisement. While the addressees are the viewers who watch the advertisement on YouTube. Most of the registers are produced by individuals who are readily identifiable. However, the advertisements have an un-enumerated set of addressees because it is impossible to specify the set of individuals who watch YouTube.

In term of interactiveness, the communication between the addressor and the addressees are less interactive because they did not do a face-to-face communication. In other words, the addressor and the addressees share different place. The addressors are an institutional speaker whereas the addressees are public audiences. No personal relationship among them. The participants cannot respond to one another. The participants also have different degrees of shared background knowledge.

This advertisement is in spoken mode. Obviously, producing an advertisement needs much money so it must be well prepared before it is widely published. This register has been carefully planned, revised, and edited. Generally, the communicative purpose of this advertisement is to promote the company's products or service. Specifically, it aims at persuading the addressees to choose the product or service. Another parameter relating to purpose is factuality. The addressors tried to show some facts about the product or service by showing the details and descriptions in a very persuasive way. So the addressees will be attracted and interested to choose the product or service.

3.2 Linguistic Features

Language of advertisements is very complex, both in term of word choice and sentence structures. Advertisement is a persuasive communication which can change people's mind and behavior. An advertisement is created to attract people's attention. The advertisements are delivered in attractive words or sentences to make people curious and interested with the products. The advertisers will build positive image of the products to convince people to choose or buy their products. This part will explain salient linguistic features used in the advertisement of Alfa Prima.

Word choice is basically based on the topic. Since the topic is about education, the words are closely related to this topic. The text shows some words which commonly related with education, for instances, *'kuliah'* "lecture", *'mendaftar'* "register", *'kampus'* "campus", *'diploma'* "diploma", *'program'* "program", *'tamat'* "graduated", etc.

In term of pronoun, the addressor used *'pa' ('bapa')* "father" which is informal. The addressor used *pa* instead of *'bapa'* or *'bapak'* which is the formal word for father since she talked to her father in informal situation. In this case, she talked to his father at their house discussing about her choice to study at Alfa Prima. While her father and mother called her *'nyai'* "you" which is also informal. In Balinese, the word *'nyai'* is considered as low register since it is typically used by lower caste people. It is very common to use '*nyai'* in the dialect of Singaraja, North Bali because people in Singaraja are mostly lower caste. And the mother called her husband *'bli'* "older brother" which is also informal. Balinese women typically called her husband *'bli'* to show their respect. The addressors also used *'awake'* "I" which is also considered as low register since it is typically used by lower caste people in their daily conversation.

The use of abbreviation is also salient in this advertisement, such as *'pa'* for *'bapa'* "father"; *'atoin'* for *'atehin'* "accompany"; *'kal'* for *'lakar'* "will", *'be'* for *'sube'* "already", etc. The use of abbreviation represents low register. Abbreviation is commonly used in informal situation or in oral communication. The addressor also frequently used informal form of nouns such as *'kekecer'* for *'pipis'* "money"; *'gaen'* for *'gegaen'* "job", etc. The informal words are pervasive throughout the text.

The addressor also often used interrogative sentences to dig information about the campus. For example, *'ape anggo mayah?'* "how to pay?"; *'ape to?'* "what's that?"; *'nyen mayah?'* "who will pay?"; *'nyen gen dadi ngelamar ditu?'* "who can apply there?", etc. Question is used to seek for detail information. It encourages the speaker to give more information needed by the viewers. In giving information, the speaker frequently used word *'nawang'* *"you know"* for emphasis. For example, '*Alfa Prima kampus diploma terbaik di Bali nawang'* "Alfa Prima is the best diploma campus in Bali you know"; *'Ngelah program lung gati KDBB nawang'* "It has a very good program called KDBB you know"; *'Kal dini masuk di Alfa Prima nawang'* "I will study here in Alfa Prima you know", etc. The word *'nawang'* "you know" is used repeatedly to emphasize her utterances and to show that she is pretty sure about her

choice.

Channel and setting also crucial in register analysis. The message is in spoken mode and delivered through audiovisual media, YouTube. In this kind of communication, the advertisers and viewers do not share the same place and time because the addressor and the addressees do not interact in face-to-face communication. Based on its communicative purposes, different types of sentence in this advertisement also have different communicative purposes. For instance, the use of declarative sentences basically aims at describing details of the products and explaining the quality or uniqueness of the products. Imperative sentences are commonly used to give command. While the interrogative sentences in advertisements are usually used to encourage the speaker to give more information about the campus. But in general, all of them mainly have one purpose, to persuade the viewers to choose Alfa Prime to continue their study.

IV.   Conclusion & Suggestions

Preserving a language is important since it embodies the culture and tradition of a particular group of people. When it dies, culture and oral traditions might also die with it. There are a lot of ways to preserve a language. Here are some of the techniques being used:

a)   Encouraging the younger generation to learn the language.

b)   Writing the recorded words on a piece of paper after doing research and interview.

c)   Video recording the native speakers while talking.

d)   Encouraging universities to open degree programs or special courses for learning endangered languages. Universities are also used to raise awareness amongst students and in the local community. They are also encouraged to provide funding to language experts who are interested in conducting a research or preservation efforts for a specific endangered language.

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PERSONAL PRONOUNS IN PONTIANAK MALAY

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Abstract

The use of personal pronoun appropriately according to the context and situation represents the politeness of Pontianak Malay speaker. This study aimed to describe the types and forms of personal pronoun and find out the factors affecting the use of personal pronoun. It was used descriptive method to describe the data. Data was collected using observation method with uninvolved conversation observation technique combined with writing technique and interview method then it was analyzed using comparing method. The finding showed that there were three types and six forms of personal pronoun used by the speaker of Pontianak Malay as the subject and the object. The factors affecting the use of personal pronoun were the social relationship, gender, and age of the speakers.

Keywords: Age, Gender, Personal Pronoun, Pontianak Malay.

I.   INTRODUCTION

The study of the relationship between language and culture has been resulted that the language determines the way in which speakers of that language view the world and the culture of a people finds reflection in the language they employ (Wardhaugh, 2002: 219-220). These theories can bring us to study about the language and culture in society which can be done by analyzing the spoken language, that is personal pronouns.

Personal pronouns are pronouns replacing people or things as Hakansson (2012: 5) said that personal pronouns used to refer to people or things that the speaker is talking to, or talking about and they can be used as a way for him to refer to himself. Pontianak Malay has many variations in using personal pronouns. The first personal singular pronouns, such as *kamek*, *saye*, and *aku*, use differently in conversation. Pronoun *kamek* uses when someone talk to the people in the same age, while pronoun *saye* uses when someone talk to the older people. This variation determines the culture of the society, they are the etiquette and courteousness between speaker and addressee . In Pontianak, the younger people show their respect to the older people by using polite words when they speak. It means that the social relationship in the society can affect the use of personal pronouns.

The aims of this study are to describe the types and forms of personal pronouns used in Pontianak Malay and to find out the factors affecting the use of personal pronouns in Pontianak Malay. This study will expand the understanding the speaker about the use of appropriate language in a sociocultural, situational, and social context especially in the use of personal pronouns.

II.   METHOD

This study was used descriptive method to describe the data. Data was collected using observation method with uninvolved conversation observation technique combined with

writing technique and interview method in three steps. They were observation stage taking note and categorizing the data according to the types and forms of personal pronouns used. The data was analyzed using comparing method (Sudaryanto, 1993: 13). It was analyzed in three steps. The result was shown in an informal method as Sudaryanto (1993: 45) said that the informal presentation method is presenting the result by verbal description or explaining by words.

III.   FINDINGS AND DISCUSSION
3.1   Analysis of personal pronouns

According to the data analysis, it can be seen that the personal pronoun can be divided into the types and forms as showed in the table 1.

Table 1. The use of Personal Pronoun in Pontianak Malay

Personal Pronouns	Singular	Plural
First	*aku*, *saye*, *kite*, *kamek*, -ku, and proper name	*kami*, *kite*, and *kamek bedua*
Second	*kau*, proper name and nickname	*kalian, kitak,* and nickname
Third	*die, beliau, -nye,* nick name and proper name	*mereke* and *die-die*

1.   The first personal pronouns

The first personal pronouns used in Pontianak Malay are divided into first personal singular pronouns and first personal plural pronouns. The first personal singular pronouns are *aku*, *saye*, *kite*, *kamek*, -ku, and proper name. The use of pronouns can be seen as follow.

(a)   *Nanti **Ijul** yang konfirmasi.*

I will confirm it later.

In data (a) the speaker used her proper name to refer to herself in a polite way. This pronoun can be used when the speaker talk to the people in the formal and informal situation. It also can be used to the people in all ages and gender.

(a)   ***Saye** yang jemput dari bandara tadi siang.*

I picked her up in the airport.

The personal pronoun *saye* often uses in the formal situation, such as in the office as presented in data (b). It also can be used in informal situation, but rarely used in the conversation between close friends. Pronoun *saye* is used to express the respect to the addressee.

(b)   *Eh, **aku** cabut lok ye, dah kenak tunggu kawan di parkiran ni.*

Anyway, **I** need to go. My friend is waiting me in the parking lot.

(c)   *Dah **ku**bilang, minggu ini **aku** sibuk.*

I said that **I** am really busy this week.

Pronoun *ku-* in data (d) is the variation of pronoun *aku* in data (c), but they are used different in the sentence. Pronoun *ku-* cannot stand alone and must be bounded by the word to produce the meaning. Otherwise, pronoun *aku* can be used as subject or object in the utterance. These pronouns are used in the informal situation among friends.

(d)   *bu, **kite** ndak bawak spidol.*

Miss, **I** do not bring the marker.

(b)   **Kamek** *di rumah jak terus*.

I just stay at home.

In data (e) and (f), the speaker used pronoun *kite* and *kamek* to refer to the first singular person. Pronoun *kite* and *kamek* are also used as the first personal plural pronoun (see data (h) and (i)). This symptom arises due to the influence of Campa language (Slametmuljana in Surjaman, 91). In Campa language, the word kami (which has some connection with the Malay *kamek*) still refers to the first personal singular pronoun which is only be used for Kings."

The first personal plural pronouns used in Pontianak Malay are *kami*, *kite*, and *kamek bedua*. The use of the pronouns can be seen as follow.

(c)   Tadi **kami** ngobrol.

We talked.

(d)   **kite** mau kemane?

Where will **we** go?

Pronoun *kami* and *kite* are used to refer to more than one speaker as the first personal plural pronoun. These pronouns can be used in formal or informal situation and male or female.

(e)   Kemaren **kamek bedua** Sinta pas lewat depan kafe tu meliat pemandangan.

Yesterday, **Sinta and I** went through cafe and saw something.

Pronoun *kamek bedua* is used to refer to two people, they are the speaker and another one. If there are three people, then the speaker uses *kamek betige*, which refers to the speaker and two other people. This pronoun is usually used in the informal situation.

2. The second personal pronouns

The second personal pronouns are divided into second personal singular pronouns and second personal plural pronouns. The second personal singular pronouns are *kau*, proper name, and nick name (*Hen, Mbak, Bang, Pak, adek, Bapak, Bu, kak*). They can be seen as follow.

(a)   **Kau** kunyah ke rokok tu?

Do **you** chew those cigarettes?

Pronoun *kau* is used in the informal situation. It is usually used in a conversation among friends. The personal pronoun *kau* is used more in male than female. It can be used to address the people at the same age or younger people.

(b)   Mintak rokok sebatang, **Hen.**

Give me a cigarette, **Hen**.

In data (b), the speaker used the proper name to refer to the second person. Referring someone with his/her own name is the polite way of speaking. This pronoun can be used in formal and informal situation, but it is only used to refer to the person who is in the same age or younger.

(c)   **Bang**, tadi udah selesai daftar ulang ke?

Have you done in doing the reregistration, **bro**?

(d)   **Pak**, mau tanya.

Excuse me, **sir**!

(e) Malam ini baru ngantar makan, trus ketemu **Bapak**.

I pick you up tonight, **sir**!

(f) Mane bise, **bu**.

It can't be, **Mom**.

(g) **Adek** dari mane ne?

Where are you from, **young lady**?

(h) Belom, **kak**.

Not yet, **Sister**.

The second personal singular pronouns that use nick name have many variations. They can be seen in data (c), (d), (e), (f), (g), and (h). The pronoun *Pak* (data (d)) is the shortening pronoun of *Bapak* (data (e)) to refer to the man who is married. These pronouns can be used in formal and informal situation. The use of pronoun *bapak* and *pak* is to show the respect. Otherwise, pronoun *bang* in data (c) is used to refer to the man aged below 30 years old.

Pronoun *bu* in data (f) is used to refer to the second personal singular pronoun. It is the shortening of pronoun *ibu* to refer to the woman aged more than 25 years old. The pronoun kak (data (h)) is used to refer to the young woman. Furthermore, pronoun adek (data (g)) can be used to refer to the man or woman aged younger than the speaker.

The second personal plural pronouns found in this study are *kalian, kitak,* and nickname. The use of the pronouns can be seen as follow.

(a) **Kalian** bise ndak?

Can **you?**

(b) **Kitak** lurus jak.

You go straight.

Pronoun *kalian* and *kitak* can be used by male or female speaker to refer to more than one person. Pronoun *kalian* can be used in formal and informal situation, while pronoun *kitak* is used in the informal situation. Pronoun *kalian* can be used to all ages of addressee, but pronoun *kitak* is often used to the younger addressee or addressee at the same age with the speaker.

(c) Bukan lapes, **boy**.

I didn't lie, **Boys**.

In data (c), the use of *Boy* is to refer to the addressee. In the conversation, there was three boys named Septo, Hendra and Ilham. The speaker is Septo and the addressee are Hendra and Ilham. Thus, the pronoun *Boy* is used in referring two people in the conversation. The use of nickname in the second personal plural pronoun is used in the informal situation. It can be used in referring all ages and genders of the addressee.

3. The third personal pronouns

The third personal pronouns used can be divided into third personal singular pronouns and third personal plural pronouns. The third personal singular pronouns are *die, beliau, -nye,* nick name and proper name. They can be seen as follow.

(a) **Die** ade kalkulator dua ndak.

Whether **he** has two calculators or not.

(b) Kate**nye** kalau yang diampu same-same tu cukup satu jak RPS nye.

She said if you teach one class together, you just need to make one lesson plan.

Pronouns *die*, and *–nye* can be used for the man and woman. Pronoun *die* and *–nye* is different in using in the sentence. Pronoun d*ie* can be used as the subject or object in the sentence, but pronoun *–nye* cannot stand alone and bounded to the word before the pronoun. If it is stand alone, it does not have meaning. These pronouns is often used in the informal situation to refer to the third person in all ages.

(c)   Kalo **beliau** belom, saye lah yang buat.

If **she** has not done it, I will do it.

(d)   Tadi ade **Pak Jamal** nanyakan *update* nye.

Pak Jamal has asked about the update things.

Pronouns in data (c) and (d) are used to respect the person whom is referring. It is often used in formal situation to refer to the person who has higher social class, for example the Director. It also can be used to refer to the older people.

(e)   Si Pengkong tu emang gituk.

Pengkong usually does that thing.

Data (e) shows the nickname as the third personal singular pronoun. *Pengkong* is the nickname given by the friend. It does not have the meaning. This nickname can be changed anytime in a short time, for example *Jek* or *Boy*. The use of unique nickname shows the closed relationship between speaker and addressee. It is often used by the male in the informal situation.

The third personal plural pronouns are *mereke* and *die-die*.

(a)   Maok ndak ye **mereke** motokan kite?

Do **they** want to take our picture?

(b)   Malar **die-die** jak yang nguasai spot foto tu.

They usually take over the photo spot.

Pronoun *mereke* and *die-die* are used to refer to male or female addressee. In data (b), pronoun *die-die* is from pronoun *die* (the third personal singular pronoun). The word *die* is said twice which means that the addressee is more than one person. This pronoun is used in the informal situation. On the other side, pronoun *mereke* can be used in formal situation and informal situation.

3.2   Factors affecting the use of personal pronoun

1.   The social relationship

The social relationship among speaker and addressee affects the use of personal pronouns, they are family, friend, and co-worker. There is the differences in using personal pronoun in family. The parents use nickname (*bapak*, *ibu*, *ayah*, *bunda*, or *mamak*) when they talk to their sons or daughters. When their sons or daughters talk to their parents, they use nickname (adek, kakak, or abang) or proper name. In a conversation between friends, almost all personal pronouns can be used. Otherwise, the personal pronouns used among co-worker are *saye*, *beliau*, proper name, or nickname (bapak, ibu, mbak, or abang). This factor relates to the power between at least two persons as Brown and Gilman (1960), "One person may be

said to have power overs another in the degree that he is able to control the behaviour of the other".

2.   Gender

The use of personal pronouns between male and female are different. Pronoun *aku* is often used by the man when he talk to the other man, while it is rarely used by the woman. The woman tends to use proper name or nickname in a conversation to make it more polite. As Coates in Andersson (2012: 5) said that women use a more polite language compared to men.

3.   Age

In conversation, the younger people use pronoun *saye*, *kite*, *kami*, *die*, nickname or proper name when they talk to the older people. On the other hand, the older people can use almost all personal pronouns when they talk to the younger people.

IV.   CONCLUSION

The personal pronouns in Pontianak Malay are divided into three types, they are first personal pronouns, second personal pronouns, and third personal pronouns. First personal pronouns are *aku*, *saye*, *kite*, *kamek*, -ku, and proper name for singular pronoun and *kami*, *kite*, and *kamek bedua* for plural pronoun. Second personal pronouns are *kau*, proper name and nickname for second singular pronoun and *kalian, kitak,* and nickname for plural pronoun. Third personal pronouns are *die, beliau, -nye,* nick name and proper name for singular pronoun and *mereke* and *die-die* for plural pronoun. The pronoun proper name and nickname can be used in first, second, and third personal pronouns.

There are three factors affecting the use of personal pronouns, they are the social relationship, gender, and age. In social relationship, the factors affecting the use of personal pronouns are family, friend, and co-worker. The second factor affecting the use of personal pronouns are male and female. In addition, the speaker's age also affects the use of personal pronouns.

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UTILIZATION OF PICTORIAL ILLUSTRATION
FOR KOMERING-INDONESIAN DICTIONARY

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Abstract

The dictionaries for local languages in Indonesia mostly, if not all, are not equipped with pictorial illustration to depict the unique miscellaneous things around the cultures that might be difficult for the non-native, dictionary users to imagine. Meanwhile, the use of pictorial illustration will ease the dictionary users in understanding and answering their imagination in thinking of the form of the things in the cultures. One of the local languages which has its own dictionary is Komering language. One of the dictionaries Komering language possesses is *Kamus Bahasa Daerah: Indonesia – Komering dan Komering – Indonesia* (FOKKU, 2011), yet the dictionary is armed with very few pictorial illustrations. This study aims to observe the use of pictorial illustration in the existing Komering-Indonesian dictionary and propose the idea of employing pictorial illustration for the future-developed Komering-Indonesian dictionary. By relying on the theories of classification of illustrations in dictionary (Stein, 1991) and semantic domain (Moe, 2003), this study attempts to investigate the pictorial illustration available in the existing Komering-Indonesian dictionary, as well as providing some insight in the compilation of the future-developed Komering-Indonesian dictionary which will be equipped with the pictorial illustration for the easy comprehension. This study is expected to contribute to the improvement of the Komering-Indonesian dictionary as well as to the creation and compilation of other local languages dictionaries.

Keywords: Dictionary, Komering Language, Pictorial Illustration, Semantic Domain

I.   INTRODUCTION

Every language acquires its own unique terms regarding the objects related to the specific culture which a speech community carries out. Since there are many unique concepts of culture for each language, thus the words of the language produced is also unique. People who use the language are isolated from other languages in the "culturally specific ways" (Lee, 1996:122). According to Wardhaugh (2006), the culture a person carries out is reflected in the language he utilizes. The tradition belongs to a culture forms the language utilized by the speech community which varies from one culture to another (Palupi, 2016). For instance, Bedouin Arabic acquire many terms related to camels while the Garo have various terms regarding to ants (Wardhaugh, 2006). Thus, each language in the world is distinctive depending on the culture in which it is spoken in.

However, if a language is not actively utilized by the speech community, it can lead to the language death. There are some factors contributing to language death, such as speakers' reduction due to conflict, disease, war, or catastrophic natural causes (Crystal, 2000:71), and assimilation or globalization (p. 77). There are 719 individual local languages in Indonesia, but not all languages are growing well and spoken among the society. 341 languages are endangered (Palupi, 2016). One of the endangered local languages in Indonesia is Komering language. Komering is a local language used by Komering tribe in Ogan Komering Ulu, South Sumatera. It has its own alphabet called Surat Ulu or Kaganga. Nowadays, the number of Komering speakers is approximately 470,000 native speakers. Due to the condition, Komering language is labeled as 6b or threatened (Ethnologue, 2017). However, the native speakers of Komering language has positive attitude regarding the usage of the language. They strive to preserve the language by creating a Komering dictionary as the form of language documentation so that the language will be able to be passed to the next generations and that it will not extinct due to the lack of native speakers of the language.

The documentation of local languages in the form of dictionary is conducted to prevent language death. Regarding the motivation, there are many dictionaries created for the local languages in Indonesia. However, the dictionaries for local languages in Indonesia mostly, if not all, are not equipped with pictorial illustration to depict the unique miscellaneous things around the cultures that might be difficult for the non-native, dictionary users to imagine. Meanwhile, the use of pictorial illustration will ease the dictionary users as well as the foreign learners in understanding and answering their imagination in thinking of the form of the particular objects in a specific culture (Gangla-Birir, 2005). According to Stein (1991), there are four classifications for the illustration in the dictionary, i.e., 1) the illustrations employed to exhibit the common animals, objects, and plants; 2) the illustrations utilized to demonstrate the objects that are hard to describe; 3) the illustrations used to show the groups of related objects or the objects that seem similar yet actually different; and 4) the illustrations employed to depict the basic or physical meaning of words frequently utilized in the abstract or figurative ways.

In collecting data for building a local language dictionary, semantic domain is beneficial in assisting a lexicographer to create a questionnaire (Palupi, 2016). Semantic domains are "clusters of terms and texts that exhibit a high level of lexical coherence, i.e., the property of domain-specific words to co-occur together in texts" (Gliozzo and Strapparava, 2009:13). The clusters of terms perform numerous purposes, such as gathering words, assisting in semantic investigation, and categorizing dictionaries (Moe, 2003:219). Semantic domain can be exploited in obtaining the data required for the creation of dictionaries for local languages. In employing semantic domain for the data collection, there are many lexical resources in the form of software containing the semantic domain, such as WeSay, FLEx, and so on. By utilizing these lexical resources as the database, the creation of dictionary will be facilitated.

There are some studies conducted regarding pictorial illustrations. Carney and Levin (2002) conducted the research of pictorial illustrations for students' learning. They pointed

that pictorial illustrations assisted the students in learning text in computers. Then, Gangla-Birir (2005) attempted to examine the utilization of pictorial illustrations in African language dictionaries, in which she employed corpus analytic survey in observing the pictorial illustration used in the dictionaries. She discovered that only a few dictionaries for African language employed the pictorial illustration. Then, Biesaga (2017) sought to explore that thematic fields could actually assist the use of pictorial illustration arrangement in dictionaries. She argued that there were some thematic fields whose illustrations should be taken into account in dictionaries, e.g. food, personal care, devices, etc., since these fields has not been exploited in a more elaborated way.

Considering the gap in the research that has yet been studied, the present study strives to investigate the pictorial illustration available in *Kamus Bahasa Daerah: Indonesia – Komering dan Komering – Indonesia* (FOKKU, 2011), as well as providing some insight in the compilation of the future-developed Komering-Indonesian dictionary which will be equipped with the pictorial illustration for the easy comprehension. This study is expected to contribute to the improvement of the Komering-Indonesian dictionary as well as to the creation and compilation of other local languages dictionaries.

II.   METHOD

The approach of this study is qualitative descriptive. The object of the study is a Komering dictionary entitled *Kamus Bahasa Daerah: Indonesia – Komering dan Komering – Indonesia* (2011). The dictionary is chosen since it is the latest Komering dictionary to be published. The dictionary is identified regarding the pictorial illustration available which will be observed with the theory of classification of illustrations in dictionary (Stein, 1991). Then, to propose the improvement of the future-developed Komering-Indonesian dictionary, the theory of semantic domain (Moe, 2003) is employed. Semantic domain is utilized to collect the required data in arranging the future-developed Komering-Indonesian dictionary. After collecting the data, then the theory of illustration classification (Stein, 1991) is utilized again to arrange the content of the future-developed Komering-Indonesian dictionary.

III.   FINDINGS AND DISCUSSION

From the observation conducted to *Kamus Bahasa Daerah: Indonesia – Komering dan Komering – Indonesia* (FOKKU, 2011), it can be seen that there are few pictorial illustrations in the dictionary. Yet, the illustrations cannot be categorized into any of the classification of the illustrations in dictionary since the illustrations in this dictionary do not explain anything about the objects related to Komering language and culture. Instead, the illustrations depicted in the dictionary demonstrate the map of Komering regions along with the symbols of each region. However, what is interesting from the dictionary is that it provides the Komering alphabet, i.e., Surat Ulu or Kaganga, in the last pages of the dictionary, which becomes a great move to introduce Komering alphabet to the non-native, dictionary users.

To improve the dictionary, there are two things to propose for the future-developed Komering-Indonesian dictionary. First, the data for the future-developed dictionary can be obtained by utilizing semantic domain. As stated previously, there are many software regarding semantic domain. For the future-developed dictionary, WeSay can be utilized. From WeSay, a lexicographer can arrange a questionnaire based on the questions in the software as well as building a database for the dictionary. By exploiting this software, the creation of the future-developed dictionary will be simplified.
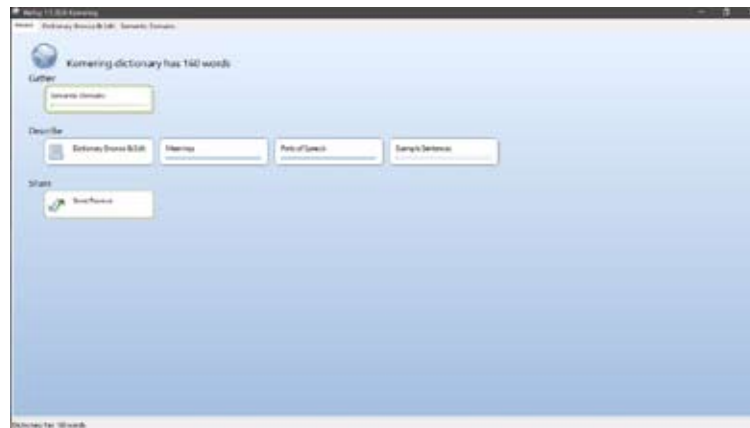
Figure 3.1. WeSay

After obtaining the data for the dictionary utilizing semantic domain, the data are then compiled employing pictorial illustration according to the classification (Stein, 1991). The examples for the arrangement of the pictorial illustration is enclosed as follows:

Figure 3.2. Parts of a Stilt House

(source: http://oganilirku.blogspot.co.id/2014/06/mengenal-suku-penesak-di-ogan-ilir.html)

Lading
Pisau
a) Landai: pisau lebar
b) Lading kacip: pisau kecil
c) Pangut: pisau untuk menyiangi ikan
d) Panyukur: pisau cukur

Figure 3.3. Types of Knives
(source: taken by author/various sources)

Figure 3.2 and 3.3 comply with the classification of illustrations in dictionary (Stein, 1991). In Figure 3.2, the pictorial illustration demonstrates the parts of a house as a common object in everyday life. This pictorial illustration corresponds to the first classification, i.e., the illustrations employed to exhibit the common animals, objects, and plants. However, the concept of parts of a house in Komering culture might be different from the ones in other cultures. Since Komering people mostly utilize stilt houses in the region, there might be some parts of the house that are considered essential, such as *hunjar* (stake). By employing pictorial illustration, this concept will be conveyed to the dictionary users well. Then, Figure 3.3 exhibit the different types of knives. This pictorial illustration corresponds to the third classification, i.e., the illustrations used to show the groups of related objects or the objects that seem similar yet actually different. Komering people owns different terms related to knives since the functions among the knives vary from one another. By utilizing pictorial illustration, the different types of knives along with the functions will be easier to conceive by the dictionary users.

IV. CONCLUSION

Since there are many unique concepts in a culture that people other than the native speakers might not comprehend completely, pictorial illustration in dictionaries will assist the dictionary users, particularly the foreign users, in understanding and conceiving the concept

of the culture through the language it carries. For the future-developed Komering-Indonesian dictionary, the process of arranging the dictionary will be facilitated by utilizing semantic domain as the tool of acquiring the data. Then, by holding on to the classification of the illustration of the dictionary, the process of putting the pictorial illustration together for the words' definition will be simplified. By utilizing pictorial illustration and semantic domain, this study is expected to contribute to the ideas of developing other local languages dictionaries so that the researchers and lexicographers of local languages may take the pictorial illustration into account in the creation of the dictionaries.

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SUNDANESE CULTURE AND LANGUAGE IN MANAQIB ACTIVITIES BY JAMAAH PESANTREN SURYALAYA – TASIKMALAYA

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Abstract

Language can be regarded as the characteristic and identity of a nation. Language in a cultural context, has more complex roles and functions. Besides as an introduction to communication, language becomes the media in disseminating science and culture message hereditary in every generation. Sundanese as a regional language in West Java also has the role and function of the same, even has become a character inherent in various activities of community life. This shows the existence of Sundanese language and culture that remains intact despite the rapid expansion of globalization. One form of the existence of Sundanese language which until now is well preserved by pilgrims in Pesantren Suryalaya, Tasikmalaya, especially in Manaqib activity. This paper describes the uniqueness of Pesantren Suryalaya which is consistent in using Sundanese language and culture in the activity of manaqib. The research method used is qualitative research method with ethnography approach. The results obtained showed that in a series of activities in Pesantren Suryalaya Manaqib still use Sundanese language as the language of instruction and one of the main languages in presenting the material Manaqib to the pilgrims and the people who follow it. Aspects of Sundanese culture was applied in conjunction with amaliah activities undertaken by pilgrims. Based on the previous description, it can be said that the language and culture of Sundanese in Pesantren Suryalaya is the identity and characteristics of local wisdom that is owned and applied in every activity of life.

Keywords: Sunda, Culture, Language, Manaqib, Pesantren Suryalaya

I.   INTRODUCTION

Sundanese language and culture is the identity of the people of West Java, which is inherent in the various activities of life. This shows the existence of Sundanese culture and language is maintained even though globalization is growing very fast. Harsojo in Koentjaraningrat (2007: 310) states that Sundanese culture, language and literature is an essential part of everyday life in society. One form of existence which until now is still well preserved by pilgrims Pesantren Suryalaya, Tasikmalaya.

Pesantren Suryalaya established since 1905, founded by Sheikh Abdullah Mubarrak (known as Abah Sepuh). This pesantren is located in Godebag village - Pagerageung, Tasikmalaya, West Java. This pesantren is popular in its uniqueness which develops education system as well as religious development through tarekat. Pesantren Suryalaya as one of the teaching center of Tarekat Qadiriyah wa Naqsyabandiyah (TQN) which has great influence in Java and

some regions in Indonesia, even its spread has expanded to abroad such as Malaysia, Brunei Darussalam and Syria.

Pesantren Suryalaya developed a Sufi method that prioritizes ritual and riyadah system in the practice of dhikr or wirid. Zikir developed is a combination of Qadiriyah teachings, namely the repetition of jahar dhikr (zikr loud) over kalimah "La Ilaha ilia Allah", and the teachings of Naqsyabandiyah is the repetition of khafi dhikr (remembrance of the heart) for the word "Allah". Each practice of this dhikr has different but intertwining functions. The repetition of the phrase "La Ilaha ilia Allah" as many as 165 times is expected to function as a way for the strengthening of aqidah (tauhid), so that someone who practices it can believe only "God" which is the hope and purpose. Implementation of the remembrance evident when jamaah perform Manaqib activity each month.

Manaqib is a series of activities of worship and rituals that are traditionally performed by pesantren Suryalaya. Society or pilgrims who follow Manaqib not only from the West Java region, but to foreign countries. One characteristic of Pesantren Suryalaya is the use of Sundanese in the process of manaqib. This shows that Pesantren Suryalaya still apply Sundanese language as identity and characteristic of local wisdom, even Sundanese culture was applied in every activity.

II.   METHOD

The research method used is qualitative, the object of research is a sequence of activities which conducted by pilgrims pesantren Suryalaya. The approach used is ethnography and interdisciplinary between literature, culture and social sciences. Data acquisition is done in the form of participatory observation, interview and review of the literature relevant to the research. This research data is taken directly from Pesantren Suryalaya, Dusun Godebag Rt. 01 / Rw. 02, Tanjungkerta Village, Pagerageung District, Tasikmalaya - West Java.

III.   FINDINGS AND DISCUSSIONS
3.1   Manaqib at Pesantren Suryalaya – Tasikmalaya

Manaqib is a form of amateur and scientific solemn activity that has become a culture in most Indonesian Islamic societies, especially TQN congregation in Pesantren Suryalaya. Manaqib comes from Arabic, which is from lafadz "manqobah" which means the story of piety, the virtue of science and the charity of a person. Manaqib activity is part of the Pesantren Suryalaya amaliah activity. Manaqib is a practice and manifestation of TQN performed once a month. This activity takes place in the assemblies of manaqib and khotaman. Manaqib has the following set of activities:

1. Opening
2. The reading of the Holy Qur'an
3. Tanbih readings
4. Tawasul
5. The recitation of Manaqib Shaykh Abdul Qadir Al Jaelani

6. Da'wah / Tabliqul Islam by Mubaligh Pesantren Suryalaya

7. Sholawat Bani Hasyim reading 3 (three) times.

This whole activity should be followed by the pilgrims who come to the pesantren at the time when the activity takes place.

The core procession of manaqib begins when reading the verses of the Qur'an, followed by the recitation of the tanbih by the elders of the pesantren. Tanbih is a testament from the founder of Pesantren Suryalaya, Sheikh Abdullah Mubarok bin Nur Muhammad. Tanbih contains guidelines and guidance of the attitude of life that must be implemented by the entire family of Pesantren Suryalaya. Rahmat (2005: 5) explains that the tanbih is a description of an infinite value of high, expensive and important when compared with property.

The next activity is tawasul and recitation of manaqib Shaykh Abdul Qadir Al Jaelani. The reading of this manaqib contains the stories of various superiority and karomah of Shaykh Abdul Qadir Al Jaelani written in the form of prose and poetry. After the reading of manaqib, activity continued with da'wah / tabliqul Islam. Da'wah or tabliqul Islam is a scientific solemn form of the procession of manaqib, which contains the delivery of the results of development and advancement of science in the Islamic world. Manaqib activities are closed with sholawat readings and prayers by all pilgrims.

Manaqib has become the culture of TQN worshipers in Pesantren Suryalaya. Manaqib can create and manifest dynamic conditions as well as a livelihood values to be continuously developed by each generation.

3.2   Sundanese Culture and Language in Manaqib Activity

Pesantren Suryalaya as one TQN teaching centers in West Java that are still applying the Sundanese language as the identity and characteristics of local wisdom, even actively socialize Sundanese culture that is reflected in the attitude of students, pilgrims and local communities in all activities.

Manaqib, as described earlier, has an arrangement of activities to be followed by all pilgrims. The content of the manaqib is the amaliah and scientific ritual mostly written in Arabic, especially the written language. Pesantren Suryalaya uses Sundanese in activity of manaqib as the language of instruction. This is done because the location of the pesantren is in West Java, so the founders and elders of pesantren use Sundanese language to facilitate the delivery of tarekat teachings to the congregation. The use of Sundanese is still done by pilgrims to this day, especially in conveying the content of some core activities manaqib, namely in the delivery of tanbih and manaqib Shaykh Abdul Qadir Al Jaelani.

Tanbih is a guidance of the attitude of life for pilgrims in Pesantren Suryalaya, composed by the founder and elders of pesantren in Sundanese. This is evidenced from the existence of a script written Sundanese is currently still stored in Pesantren Suryalaya. Rahmat (2005: 21) explains that tanbih written in the original language (Sundanese) is considered more capable of representing the intent of the teachings conveyed, and has deep meaning that is difficult to express by other languages.

The arrangement of tanbih has changed five times due to the addition based on the experience of the murshid and the elders of pesantren. The last concept that is used today is the tanbih composed on 13 February 1956 by Shaykh Ahmad Shohibul Wafa Tajul 'Arifin (Abah Anom). Here is a quote from tanbih:

> *".... Inget sakabeh murid-murid, ulah kabaud ku pangwujuk napsu, kagendam ku panggoda syetan, sina awas kana jalan anu matak mengparkeun kana parentah Agama jeung Nagara, sina telik kana diri bisi katarik ku iblis anu nyelipkeun dina batin urang sarerea. Anggur mah buktikeun kahadean sina medal tina kasucian:*
> *Kahiji: Ka saluhureun ulah naduk boh saluhureun harkatna atawa darajatna, boh dina kabogana estu kudu luyu akur jeung batur-batur*
> *Kadua: ka sasama tegesna ka papantaran urang dina sagala-galana ulah rek pasea, sabalikna kudu rendah babarengan dina enggoning, ngalakukeun parentah agama jeung nagara, ulah jadi pacogregan pacengkadan, bisi kaasup kana pangandikan Adzabun Alim...*
> *Katilu: Ka sahandapeun ulah hayang ngahina atawa nyieun deleka culika, henteu daek ngajenan, sabalikna kudu heman, kalaman karidloan malar senang rasana gumbira atina, ulah sina ngarasa reuwas jeung giras, rasa kapapas mamaras...*
> *Kaopat: Kanu pakir jeung nu miskin kudu welas asih someah, tur budi bersih, serta daek mere maweh ngayatakeun hate urang sareh....."*

Tanbih written today has been translated into Indonesian and other languages, only the delivery done by the murshid and the congregation at the time manaqib still use the Sundanese language. Besides tanbih, Sundanese was used in the delivery of manaqib Shaykh Abdul Qadir Al Jaelani. Thohir (2011: 238) states that the submission of Manaqib Sheikh Abdul Qadir Jilani in Sundanese Asmarandana written in verse as follows:

> *"Ayeuna kacarios deui, Syaikh Abdul Qadir nu mulya eukeur murangkalih keneh, guguru ngaos Qur'an sekedap henteu lila. Qur'an anu tilu puluh juz sadayana hafadz di talar"*

The quote of tanbih and quatiblical verse above proves that Sundanese is the language used in the activities of the manaqib, after Arabic as the main language in conveying the amaliah and scientific solemnity.

Sundanese cultural elements that exist in the activity besides the language besides the sunda is the use of poetry song (pupuh) in some texts where heqq Sheikh Abdul Qadir Al Jailani. Canto is a product of Sundanese culture in the field of art that has been rarely used. However, in Pesantren Suryalaya, pupuh actually used and introduced as a local wisdom that became part of the activation of amaliah in conveying tanbih and manaqib.
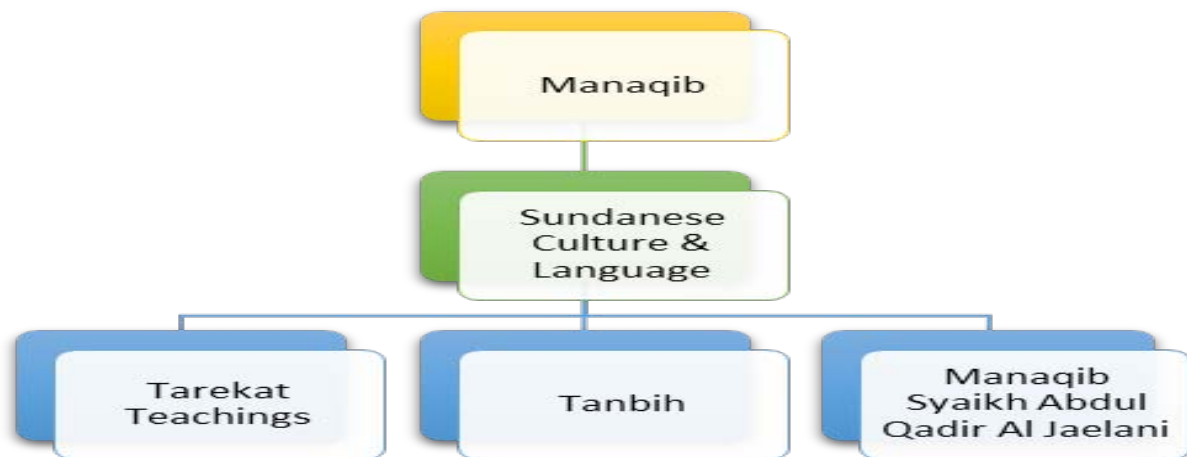
Picture 1. Relation between Sundanese culture & language with Manaqib

Therefore, it can be said that in the activity of manaqib in Pesantren Suryalaya, Sundanese culture and language have a role not only as the identity and characteristics of pesantren, but as the totality of the actions and important parts used to convey the content and meaning of the teachings given by pesantren to the congregation which follows manaqib.

IV.   CONCLUSION

Sundanese culture and language has its own existence in Pesantren Suryalaya, especially in manaqib activity. Sundanese culture and language became the identity and characteristic of the pesantren of Suryalaya. Sundanese culture and language will never be eroded by globalization.

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THE KNOWLEDGE CREATION PROCESS OF TAMBO IN MINANGKABAU

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Abstract
Tambo is one of the important cultural products in the Minangkabau region which is a historical literature using local languange of Minangkabaunese. The stories that exist on Tambo contain the knowledge that Minangkabau people use as point of view. This study examines the creation of knowledge on tambo that develops in Minangkabau society. The purpose of this research is to describe the knowledge creation process of Tambo in Minangkabau by using Nonaka Spiral Model consisting of socialization, externalization, combination, and internalization. With a qualitative approach, this research is a literature study using secondary data from previous studies. The results of this study reveal the knowledge about Tambo in Minangkabau is the result of the original culture of Minangkabau society that is sustainable. In conclusion, the knowledge creation in the Minangkabau community repeated hereditary with conservation efforts both orally and in writing. This review provides an overview solution of knowledge features that can be used in other local knowledge.

Keywords: Knowledge creation, local languange, minangkabaunese.

I.   INTRODUCTION

Knowledges in local society of Indonesia embodied so much precious and indispensable values in the processs of its making. As a multicultural nation, Indonesia conceived very diverse knowledges in each of its regions. According to International Encyclopedia of Information and Library Science (2003), knowledge is information evaluated and organized in the human mind so that it can be used purposefully. Indonesian society used this knowledge to advance through the times. Minangkabau people are one of ethnic group which inhabited western region of Sumatra Island in Indonesia and they utilized their knowledge wisdom since long times ago. Those knowledges inherited and still relevant until present time as their view of life which grows inside the people of Minangkabau.

Knowledge of Minangkabau people was materialized in the making process of Tambo Minangkabau in West Sumatra. Tambo Minangkabau is a historical literature which narrates the origin of Minangkabau ethnicity, their custom and also history of their land (Edwar, 1991). Tambo has deep meaning for Minangkabau people, which used for recognizing their identity, to understand the lineage of their ancestors and how that knowledge transferred from generation to generation. And because of this process of knowledge transfer, Tambo still recognized and relevant by both the "Adat people" and younger generations alike since the knowledge of

Tambo also transferred within local content curriculum at local school. Values which inherent in the culture really affect the life of Minangkabau society. According A. A. Navis (1984), story of Tambo is beyond the framework of time, but commonly it started from the departure of Maharaja Diraja to Minangkabau. Navis added that the figures from the story revolved around the myth of Datuak Katumangguangan and Datuak Parpatiah Nan Sabatang as the founder of governmental system in Minangkabau, whom those two people were assisted by Cati Bilang Pandai.

The creation of knowledge in Minangkabau society through the Tambo could be traced from definition of the word of tambo itself. From the footnote written by A. A. Navis (1984), tambo comes from Sanskrit word tambay or tambe which means the origin. According to Kimiz (2011), knowledge creation consists of a social process between individuals in which knowledge transformation is not simply a unidirectional process but it is interactive and spiral. The local content which included in tambo interwined so much with every kind of knowledge. Initially tambo transferred/story telled orally by "tukang kaba" and the story can be varied according to fondness of its audiences. Knowledge of "tukang kaba" is a tacit one, but in its development Tambo was written and it produces so many variant of litertures from it. According to Edwar (1991) Tambo Minangkabau was written as prose in Malay language. Knowledge creation in the making of tambo going through social process in Minangkabau society.

Research on local knowledge in Minangkabau society already researched before by Yona Primadesi (2013), which tittled as "Knowledge Preservation in Oral Tradition of Randai Performances in Minangkabau West Sumatra". Result from this research revealed Randai as folk tradition art which built based on three basic; Silek, Kaba, and Dendang or Gurindam. Furthermore, the other reseach studied about Tambo is dissertation done by Edwar Djamaris (1989) tittled as "Tambo Minangkabau Suntingan Teks Disertasi Analisis Struktur". Result of this research was made into a book and used as reference for those doing research with subject of culture in Minagkabau society.

From those two researches, writer get point of view which combined the research of knowledge in Minangkabau society embodied in Tambo. Research question that writer want to brings up is the creation of knowledge in Minangkabau society within Tambo, which the writer would discuss how the process of creation of knowledge itself affects the Minangkabau society. And writer want to describe how the knowledge of tambo being transfer inside the Minangkabau society orally from the tacit knowledge of tukang kaba and now written to preserve its knowledge for future generations.

II.   LITERATURE REVIEW

Knowledge creation on Tambo can be understood by using concepts relating to knowledge, the process of knowledge creation, and knowledge of Minangkabau culture. In general, knowledge is something in the human mind used for living. Characteristics of knowledge is, according to Taylor (2009), as residing in people's minds rather than in any stored form; as being combination of information, context, and experience; as being that which represents share

experience among groups and communities; or high value form of information that is applied to decisions and actions. From the definition, knowledge is necessary and affects decisions. There are two forms of knowledge, tacit knowledge and explicit knowledge. The concept of these two types of knowledge is essential to understand the process of knowledge creation. According to Kimiz (2011), tacit knowledge is difficult to articulate and difficult to put into words, text, or drawing, while explicit knowledge represents content that has been captured in some tangible form such as words, audio recordings, or images. The author understands that the knowledge that is still in the human minds is known as tacit knowledge. On the other hand, if the knowledge has already issued with tangible knowledge form, then this is an explicit knowledge.

Knowledge Creation

The knowledge creation is one of the vital aspects of the knowledge. Knowledge creation always begins with the individual (Kimiz, 2011). Kimiz figures out that every individual can create the knowledge, and become an outlook which leads to producing a new concept. Kimiz also added that the type of knowledge creation process takes place with continuity. It also occurred with the unpredictable and unplanned process. Nonaka in Rocco (2015) define organizational knowledge creation as "the process of making available and amplifying knowledge created by individuals as well as crystallizing and connecting it with an organization's knowledge system". From both definitions above, there is a premise that individual has a vital role regarding the knowledge creation. In the process of knowledge creation, there is a SECI Model derived from Nonaka. This model is also known as a spiral model that is widely used by researchers to explain a process to their research objects. Here is a picture of the SECI model from the creation of knowledge.
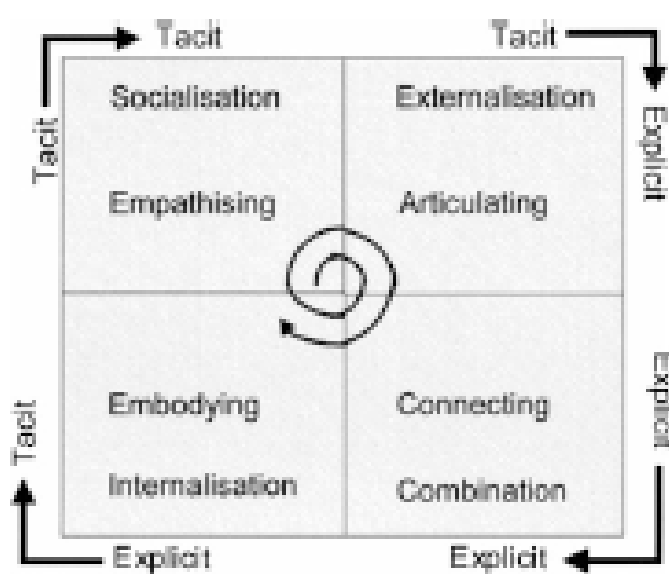
Picture 1. SECI MODEL from Knowledge Creation
Source Nonaka in Rocco (2015).

In the picture, there are four key elements from the process of knowledge creation which are socialisation, externalisation, combination, and internalisation. Socialisation (tacit-to-tacit) consists of the sharing of knowledge in face-to-face, natural, and typically social interactions (Kimiz, 2011). Socialisation process develops among individual with another individual. At this stage, there is a knowledge conversion from tacit knowledge to tacit knowledge or better known with tacit to tacit. Different case with the socialisation process, externalisation occurred through conversion between tacit knowledge to explicit knowledge. Externalisation (tacit-to-tacit) is a process that gives visible form to tacit knowledge and converts it to explicit knowledge (Kimiz, 2011). While, the next process, the combination is the process of recombining discrete pieces of explicit knowledge into a new form (Kimiz, 2011). Knowledge conversion between explicit knowledge with explicit knowledge (explicit to explicit). Lastly, according to Kimiz (2011), internalisation (explicit-to-tacit) occurs through the diffusion and embedding of newly acquired behaviour and new understood or revised mental models. Kimiz also added that internalisation is firmly attributed to "learning by doing".

Minangkabau Culture

Minangkabau Tribe is one of the greatest tribe in Indonesia, located in the west part of Sumatra Island. According to Idrus (1984), talking about Minangkabau does not mean accentuating the tribe, but talking about one part of the Indonesian tribe and talking about one of the features of the national culture of unity in diversity. As a local culture, the Minangkabau community has generated a lot of the ancient knowledge used as wisdom and views of life.

Minangkabau often known as a form of culture than as a form of state or kingdom that ever existed in history (A. A. Navis, 1984). In the historical record, the first nation that came to Minangkabau was a nation associated with Austronesians who came in surging from the mainland of Southeast Asia in prehistoric times. Then, there is also a record in the pre-history, Malay era, Aditiawarman era, Pagaruyung era, early Dutch Colonial, Islam era, Paderi era, Paderi War, until the age of renewal. One of the results of cultural heritage throughout Minangkabau history is Tambo.

A. A. Navis also added that the story of Tambo that was passed on by oral spoken by Minangkabau people only tells about the time and events vaguely, mixed up, even coupled with the spice of fairy tales. Then, when the Tambo is written and then printed in book form, the Kaba artist's habit of telling is continued by the author. The Tambo contains contents of the origin, genealogy, origin of Minangkabau name, Minangkabau natural boundary, King of Three Precepts (Tiga Sila), Basa Empat Balai, and other Minangkabau knowledge.

III.   METHOD

This study is library research using a qualitative approach. The method is used to study and describe Tambo as the object of analysis of historical literature in Minangkabau which is related to the creation of knowledge in the local society. Data were collected from previous

research results that have been recorded, But, many new concepts and perspectives can be researched from Tambo, considering the originally oral and then verbalised ones. Secondary data from previous research results are helpful in the writing because the initial separation orally in the past has many versions of its separators. After being recorded, the texts are scattered in various places. This study observes to analyse the relationship between knowledge creation and Tambo in Minangkabau. So that, the knowledge can be understood and everlasting in the future.

IV. FINDINGS AND DISCUSSION

Minangkabau society knowledge about their cultural history can be known or derived from Tambo which is a work of historical literature. According to Kartodirdjo in Edwar (1991), this historical literature work can also be called as traditional historiography, the writing of a country's history based on local beliefs of hereditary, through the stories told to Tambo. Minangkabau people can gain the knowledge about the Minangkabau origins, the Minangkabau royal lineage, Kings, until the root of Minangkabau name. Furthermore, geographical knowledge about the boundaries of Minangkabau region can also be known. People even can recognise about Minangkabau people behaviour through Tambo. The local knowledge from Tambo has always been passed down from the community to the Minangkabau community from the very beginning of the creation of that knowledge.

Tambo, originally told orally by the Kaba Master, it has many variations due to the weakness of the oral culture. According to A. A. Navis (1984), the way to describe the story is tailored to the needs and circumstances. In the Navis footnote's, he explained that Kaba is a person who goes around demonstrating his skills to tell the *nagari* who are in the market, the crowd or event held by people. The Kaba Master has an important role in conveying the knowledge which contains tales to the Minangkabau people. Later, Tambo Minangkabau was written in prose-shaped with Malay language (Edwar, 1991). The writing of Tambo is an important effort to preserve the Tambo stories. So that, people still can access the stories until the current time even though Tambo has various versions.

These knowledge conversions at Tambo in Minangkabau can be explained using Nonaka's model of knowledge creation. In general, the long process occurred in Tambo from the beginning of its inception to the present can be illustrated by this Nonaka's model of knowledge creation. Tambo Minangkabau as one of the knowledge source of Minangkabau people initially told by Kaba in the crowd. Kaba is an expert who tells the story. The knowledge was gained from a professional teacher at that time. The community will accept the knowledge conveyed by Kaba depends on the ability of the Kaba to recount the Tambo stories. Tambo is following the oral culture that developed in the society at that time and influenced by historical events that exist in Minangkabau, for example in the colonial period. Later in its development, Tambo was spelt out with different letters and now stored in museums or libraries. From these texts, Tambo can be known with various versions. This condition was influenced by the differences

of understanding on the Kaba itself and how they deliver the Tambo with oral way. However, researchers using literary research methods try to study the script with stories that have authoritative properties. The results of the study help to understand Tambo using linguistic and language that is quite difficult to understand in current time. Basically, Minangkabau cultural traditions apply many values from Tambo, even in everyday life, people still often use common expressions in providing life lessons or imagery something that is only understandable by the Minangkabau people. In fact, natural Minangkabau cultural subjects are taught in schools in West Sumatra, from primary and secondary schools. The subject can be a place to instil the knowledge about Minangkabau culture. Local content is one of the knowledge sourced from Tambo. The application of custom values grows in Minangkabau people so that they have views of life. All of the processes above will be repeated to the new individual hereditary. So that, it will become the spiral-like model of knowledge creation by Nonaka, consisting of socialisation, externalisation, combination and internalisation.

Socialisation

The process of socialisation in the creation of knowledge in Minangkabau society towards Tambo occurred through face to face. Knowledge creation always begins with the individual (Kimiz, 2011). A face-to-face encounter takes place between the Kaba Master and the crowd in Minangkabau community. The crowd can be held by the community. Basically, the knowledge gained by the Kaba can be obtained and learned from the teacher and the tale delivered should be delivered by Kaba Master, it cannot be replaced by non-professionals. Kaba Master who has the expertise in telling stories will travel from one crowded place and to other sites. The face-to-face contact between Kaba Master and the community is the beginning of the knowledge creation that took place in Minangkabau. Although, the knowledge that existed in the Kaba Master was learned from his teacher.

Socialisation (tacit-to-tacit) consists of the sharing of knowledge in face-to-face, natural, and typically social interactions (Kimiz, 2011). The Kaba Master knowledge is transferred by telling the stories of origin, name, kingdom, kings, Minangkabau territory, and other Minangkabau knowledge orally. Social interaction made by Kaba Master from a crowd to another crowd by sharing their knowledge is a form of knowledge creation for the listeners, which is a Minangkabau community. Kimiz (2011) added, although socialisation is a very effective means of knowledge creation and sharing, it is one of the more limited means. The difficulties faced with this form is that the Kaba should have face-to-face to the society to deliver the stories. Moreover, sometimes the stories that have been delivered will also be captured differently by the audience and can be delivered differently to others. Finally, the Tambo that circulates in Minangkabau society produces various kinds.

At the stage of socialisation, the creation of knowledge that occurs is still in the form of tacit knowledge. Knowledge about the values from the story is still stored in the people mind, both Kaba and the listener. The creation of tacit knowledge from Kaba Master to the tacit

knowledge of the Minangkabau community is a concept of socialisation. Although basically tacit knowledge is transferred from one individual to another, the Kaba Master shares his knowledge from one individual to many or one to many. The existing knowledge has not yet shaped into something that can be seen or tangible. At the delivery of Tambo, every audience should understand the context to facilitate the creation of knowledge. Kaba Master also can play their emotions to attract the attention of the audience. Both sides must follow the same language used to communicate. Knowledge conveyed through the stories of origin is the fundamental knowledge that developed in Minangkabau society. The knowledge contains myth elements and history. The tacit knowledge that is only stored in the individual is divided only by the oral way from generation to generation and has not been validated for a long time, by the development of oral culture, known in the archipelago tradition.

Externalisation

Externalization is an essential process in the knowledge creation of Minangkabau society. Externalisation (tacit-to-tacit) is a process that gives visible form to tacit knowledge and converts it to explicit knowledge (Kimiz, 2011). At this stage, there is awareness in making Tambo in written form. Tambo will be written after the previous submission is always made by Kaba Master, orally. The knowledge creation that occurs from tacit knowledge to explicit knowledge. The story of Tambo that was initially in the minds of Minangkabau people was then recorded with various stories that exist. From previous research, it is known that Tambo Minangkabau using Arabic-Malay and Latin letters in a small part. This difference is reasonable, regarding the format of explicit knowledge of individuals and individuals. The awareness in writing Tambo is a useful effort in storing the explicit knowledge. So that, there are still many manuscripts found scattered in various places, even the documents can be found abroad.

The creation of explicit knowledge of the externalisation process towards Tambo has many advantages. The main advantage is the explicit knowledge can be accessible until now. According to Kimiz (2011), once externalized, knowedge is now tangible and permanent. The knowledge can be shared more easily with others; even the knowledge is still accessible to the current time. The manuscript of Tambo Minangkabau has been found in 47 manuscripts, each stored in the National Museum of Jakarta as many as 10 manuscripts, in the Leiden University library of 31 texts, in the KITLV Leiden Library as much as 3 manuscripts, in the library of SOAS University of London 1 manuscript, and in the RAS Library London 2 Manuscripts (Edwar, 1991). The knowledge contained in Tambo is the fundamental knowledge of Minangkabau culture. However, the tales of the Tambo story are mostly stored abroad, even all of the manuscripts are kept outside the area of West Sumatra. This condition is closely related to the history of the Indonesian state which was once colonised by foreign nations.

Explicit knowledge on Tambo is about the stories that closely related to Minangkabau origins. In the past, to gain the knowledge, people should go through the Kaba Master. Nowadays, with the writing form of the Tambo stories, the knowledge can be seen in tangible

form. This condition leads to the preservation of manuscripts that have been collected. So that, the written format will not be damaged, and the explicit knowledge contained in there is not destroyed. The perceived advantage is that the knowledge will not undergo much change, in contrast to the oral delivery that is heavily influenced by unsystematic delivery and the necessity for narration that depends on the needs and interests of the listener.

Combination

The combination process on Tambo is the creation of knowledge from explicit knowledge to explicit knowledge with different forms or a combination of explicit knowledge. According to Kimiz (2011), the combination is the process of recombining discrete pieces of explicit knowledge into a new form. The large variety of Tambo found in scattered texts, and there is a research effort to study the contents of the Tambo. According to Edwar (1991), there are eight adaptations of the Minangkabau Tambo stories, namely (1) Curai Papaparan Adat Lembaga Alam Minangkabau (Dirajo 1979 and 1985), (2) Mustika Adat Alam Minangkabau (Dirajo 1953 and 1979), (3) Tambo Minangkabau (Batuah 1956), (4) Tambo Alam Minangkabau (Sango 1959), (5) Tambo dan Silsilah Adat Alam Minangkabau (Basa 1966), (6) "Tambo Pagaruyuang" (Basri 1970a), (7) "Tambo Alam" (Basri 1970b), and (8) Himpunan Tambo Minangkabau and Bukti Sejarah (Mahmoed 1978). Edwar adds an authoritative Tambo Minangkabau text set and presents TM's text editing to be used as a basis for further scientific research of Tambo Minangkabau.

The attempts made regarding study each of the Tambo texts founded, resulted in a new shaped explicit knowledge, which are research results form, information summaries and the transfer of language and script that can be used as reference material, is a process of combining knowledge creation. Kimiz (2011), some examples would be a synthesis in the form of a review report, a trend analysis, a brief executive summary, or a new database to organize content. The resulting structures emphasise that changes that occur from explicit knowledge to new explicit knowledge, the result of parts of previous explicit knowledge combination. The new form of explicit knowledge on Tambo makes it easy for any recipient of knowledge who wants to understand Tambo because the letters, spelling, and language Tambo takes an effort to understand it. Today's society will find it difficult to read the Tambo manuscript directly in the library and museum. The expert in its field is needed for producing a new form of explicit knowledge on Tambo.

Tambo became one of the Minangkabau society's knowledge sources. One of the results from the combination process of Tambo is a required textbook of local Minangkabau cultural content that is taught in schools, whose content takes a lot from Tambo. This new form of explicit knowledge is supportive in the knowledge creation of the new generation in Minangkabau society. So that, knowledge will always be inherited to the community. The existing knowledge has been designed according to the level of the learner. So, as to facilitate the acquisition of knowledge, with advances in today's technology and even such explicit knowledge, it can be

accessed by using the internet. The combination process generates a new form of explicit knowledge. Tambo as the primary source of knowledge is used as reference material in writing about the culture of Minangkabau society. The results of the reference are still in the form of explicit knowledge but are explicit knowledge in the new form.

Internalisation

Getting new knowledge from Tambo directly or indirectly affects individuals. The last process of knowledge creation is internalisation. Internalisation (explicit-to-tacit) occurs through the diffusion and embedding of newly acquired behaviour and new understood or revised mental models (Kimiz, 2011). The knowledge gained on Tambo will generate new practices and understanding for every Minangkabau society. Tambo that developed for a long time internalised within Minangkabau society. Despite the habits of Minangkabau people who like to wander to new areas, with the provision of knowledge sourced from Tambo, Minangkabau people still apply the values that exist wherever they are. These values are at the core of the content of the Tambo. Wawan (2013), summarises the general picture of Tambo's contents of the origin of Minangkabau, the Islamic religion development in Minangkabau, the colonial war, the Minangkabau Custom, Undang-undang pemelihara Alam Minangkabau, Gadang House in Minangkabau, Adat yang takluk kepada orang yang berlaki bini, and Tjuraian Negeri-negeri tua di Minangkabau. The origin of Minangkabau can be known by studying the content of Tambo, here is told how Minangkabau originally. Furthermore, the growth of Islamic religion, Minangkabau custom based on the teachings of the Islamic faith. Minangkabau custom rules are in harmony with the teachings of Islam. This is related to the period of Islamic empires in the archipelago. Later, Tambo also recounted in the colonial period in which at that time there was a shepherd politics between the custom party and the religious side. At Tambo, the rules of the Minangkabau ancestral process were used in Minangkabau customary territory. The laws can regulate the establishment of a Gadang house (traditional Minangkabau house), marriage rules, and others. All such content develops within the Minangkabau community and produces a rule guide in behaving. Getting new knowledge on Tambo directly or indirectly affects individuals.

The emphasis on the internalisation process is the change in the explicit knowledge form to tacit knowledge form. Tambo, which has become an explicit knowledge in the form of writing studied by Minangkabau people and stored in their minds in the form of tacit knowledge. Such tacit knowledge produces habits and behaviour of society in living everyday life. Tambo interpreted as an ancestral heritage as a source of traditional knowledge. Wawan (2013), following the traditional forms of historiography, Tambo Minangkabau Nature meets all four categories of traditional historiography, which include: mythical, genealogical, chronic and annals. The significance that grows in understanding the knowledge by Minangkabau society produces distinctive characteristics that are different from other cultures.

Furthermore, internalisation is firmly attributed to "learning by doing" (Kimiz, 2011). An essential key to the creation of knowledge in Minangkabau society is manifested using such knowledge in action and practice form. The lengthy process from the beginning of the formation of knowledge to the stage of internalisation, knowledge on the Tambo is integrated with the experience obtained by the previous individual. The values in Tambo's story can answer the Minangkabau's questions about themselves, every existing problem; the society can provide solutions because of their previous experiences. The tacit knowledge embedded in the Minangkabau society produces a view of life in behaving by the custom which undergoes a very long process. The process of internalisation of knowledge becomes embedded in the individual and Minangkabau society, forming the Minangkabau Culture until now.

The Role of Library in The Knowledge Creation Process

The library has a vital role in culture and knowledge. Based on Law No.43 of 2017, the library serves as a vehicle for education, research, conservation, information and recreation to improve and empower the nation. Preservation of the library is a rescue effort to the knowledge that existed in the society. So that, the knowledge is still accessible by the next generation in the future. Libraries store explicit knowledge in the form of library collections, then studied to facilitate information retrieval. Besides the storing function, the library makes efforts to preserve the collection, so that the explicit knowledge in the collection will not be damage or loss. In fact, in the present era, some crucial collections are converted to digital media. Librarians indirectly assist in facilitating access to knowledge dissemination to the public.

The explicit knowledge in Tambo has a manuscript form can be found in the library. As we already discussed in the externalisation process, Tambo Minangkabau has the manuscript form that is stored in Leiden University Library, KITLV Library, SOAS London University Library and RAS London Library. As one of the information agencies, the library has an attempt to preserve their collection. This condition depicted the real contribution in creating new knowledge to the new user who wants to learn about Tambo Minangkabau. Individual whose come to learn Tambo Minangkabau collection can gain new knowledge with internalisation process, which is the explicit knowledge process to tacit knowledge towards the reader. Indirectly, the library not only preserves the Tambo collection but also helping in preserve the knowledge of the Minangkabau ancestors, which sourced from Tambo. So that, people still can access the information until the present time. This knowledge creation will always be repeated to the next society alongside with the awareness of the local culture in Indonesia.

The library and information science point of view contribute to knowledge classification based on the particular rules. Tambo, which manuscripts are stored in information agencies, such as library and museum, is classified in subject form. The explicit knowledge that is already sorted will simplify for retrieval information if the knowledge is needed at any time. The Tambo form which is written in the manuscript will be stored from time to time, to preserve the real explicit structure. Also, there is a preservation effort considering the storing place, temperature,

light intensity, humidity and others. The older the collection age, the more valuable the history. However, it needs more special attention. The library stores cultural results, especially local culture. Tambo as one of the cultural products in Minangkabau plays a vital role in shaping Minangkabau people.

V. CONCLUSION

Tambo Minangkabau is a source of knowledge about Minangkabau people about their culture. The creation of knowledge on Tambo repeatedly occurs from generation to generation in the form of local knowledge, both tacit and explicit. In the process of socialisation, Tambo initially shaped tacit knowledge transferred by Kaba Master to the crowd of Minangkabau community. Such tacit knowledge becomes explicit knowledge by writing Tambo into manuscripts, known as externalisation processes. Then, in the combination process, the manuscript is studied and generates many new forms of explicit knowledge, such as script and language alterations, research results and books. Finally, internalisation, the knowledge is understood by the Minangkabau community and made a view of life. The library plays a role in saving the Tambo script so that the knowledge is maintained and can be utilised to create new knowledge for the individual who studies it.

Efforts in the creation of knowledge are useless if there is no consciousness of individuals or society. The knowledge in Tambo still exists today through a long process. The author suggests that tacit knowledge about Minangkabau culture with the process of social interaction related to culture, especially Minangkabau culture. As for explicit knowledge, libraries in Indonesia can take a better role in preserving the nation's culture, so that explicit local content knowledge is not taken or managed by foreigners. The knowledge should be handled directly by libraries in Indonesia. So that, if the individual requires the script, it can be accessed easily.

VI. ACKNOWLEDGEMENT

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INNOVATION IN *CENK BLONK* PERFORMANCE:
A STRATEGY OF EMPOWERING LOCAL LANGUAGE THROUGH BALINESE SHADOW PUPPET

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Abstract

Cenk Blonk is a Balinese shadow puppet which in its presentation always features *wayang* figures named *Nang Klencenk* and *Nang Ceblonk*. This research is conducted because of the imbalance between assumptions and reality in the field. In general, shadow puppet show in Bali is less desirable for spectators. But, it is not so with the *Cenk Blonk* show. This research was conducted with the aim to understand the strategy of empowering local languages through Cenk Blonk performance as a Balinese Shadow Puppet Show.

This research is done by using qualitative method. The data sources of this research are puppeter, related community, Cenk Blonk show, documents and previous research results. All data collected through observation techniques, interviews, FGD and literature studies were analyzed using aesthetic theory and theory the power of knowledge.

The results showed that the strategy of empowering local languages in *Cenk Blonk* performances was done by innovating the form and structure of traditional Balinese shadow puppet show. In the field of literature, the puppeter created many variants of story for *Cenk Blonk* performance. In the field of communication, there is a distinctive style of speech recognition in the delivery of stories and adds rummor and acculturated with the popular terms of other languages into the balinese language to be more slang. In the field of art, puppeteer create puppets of animals, people, monsters, *kayonan*, weapons, buildings along with variants of the accompaniment song, variant costume of the performer and decoration of the stage in the field of art that supports the empowerment local languages through the actualization of the staging play variant. In the field of technology, the breakthrough use of disco lights, environmental animation, the use of sound system to further turn on the story. All of this provides a long enough space and time for the use of regional languages in packing the story to be interest for the audience. On the other side, the strategy of empowering local languages through *Cenk Blonk* means strengthening local wisdom, empowering community members and preserving Balinese cultural identity.

Keywords: Innovation, *Cenk Blonk* Performance, Empowerment, Balinese Language.

I.   INTRODUCTION

Balinese people have a lot of performing arts. If observed from the way of presentation can be classified in several types including dance performances, *karawitan*, *wayang*, *sendratari*, *dramatari* and *drama gong*. However, when observed from the form of presentation and context, the performing arts in Bali consist of performing arts for ceremonies, performing arts

for social interests and the performing arts of tourism (Ruastiti, 2010). The performing arts for the ceremony include *Rejang* dance and *Baris* dance. Performing arts for social interests consist of various performing arts which are presented for entertainment, traditional events, thanksgiving events such as *Dramatari Arja, Topeng Bondres, Barong, Calonarang* and Shadow Puppet. Meanwhile, performing arts for economic interests are various performing arts that are presented for the benefit of tourism such as *Legong Dance, Cak Dance, Barong* and *Kris Dance.*

Among many performing arts of Bali, shadow puppet is one of the cultural heritage that is still sustainable. If observed from its history, Balinese Shadow Puppet does have a close relationship with Javanese culture. History has noted that after the fall of the Majapahit kingdom in the 16th century, the Javanese Hindus migrated to Bali and managed to develop a shadow puppet show in Bali (Bandem, 1996: 10).

In the performance, shadow puppet is made of the skin of a cow carved as the culprit. Shadow puppet contains various elements of art such as literature, religion, culture. Therefore, shadow puppet performances are referred to as non-formal educational media (Mulyono, 1979: 96). Sedana (2004: 13) says that shadow puppet integrates painting, sculpture, musical art, literary arts and philosophy, so it is very suitable to be performed in the context of *Rsi Yadnya* ceremony (*masulingih*), *Pitra Yadnya ceremony* (Ngaben), the ceremony of *Manusa Yadnya* (wedding, *ngotonin, nelu bulanin*) and for the *Bhuta Yadnya* ceremony (Bandem, 1975: 59).

Shadow puppet is responsible for conveying moral messages to guide the personality of local people (Sutrisno, 1993: 5). Therefore, Ismaun and Martono in Sujarno (2003: 49) asserted that shadow puppet in Bali functions as : (1). means of ritual ceremonies; (2). guidance or means of non-formal education; (3). social criticism; and (4). as an entertainment. In addition to : (a) a sense of beauty; (b) entertainment; (c) communications media; (d) symbolic offerings; (e) personality guidance; (f) religious; (g) cultural preservation; and (h) peace (Bandem and Sedana, 1993: 2).

Dibia (1999) states that based on the play and the accompaniment of performances, the shadow puppet shows can be distinguished into : (1) *Parwa* Puppet; (2) *Ramayana* Puppet; (3) *Calonarang* Puppet; (4) *Cupak* Puppet; (5) *Gambuh* Puppet; (6) *Arja* Puppet; (7) *Tantri* Puppet; and (8) *Sasak* Puppet. All types of shadow puppet are traditionally institutionalized in Balinese life. However, when entering the era of globalization, traditional shadow puppet show became less desirable audience.

The current globalization that has penetrated Bali certainly has an impact on the life of Balinese people. Globalization is seen in the integration of the local community's economic system that leads to the economic system of its people. Fakih (2003: 210) states that the economic system is exploitative. Ritzer and Goodman (2004: 591) add that globalization can weaken local culture. As stated by Marajaya (2002: 39) that the shadow puppet performances began to be abandoned by the audience since the TV broadcast many new entertainment events. Since then the leather puppet show has begun to be marginalized.

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The appearance of the Cenk Blonk played by puppeteer as I Wayan Nardayana, the puppet show is slowly getting popular by the people. The ability of mastermind I Wayan Nardayana in doing the innovation of making changes to the puppet presentation of traditional Balinese shadow puppet make the audience began to be like return even loved the show. The shadow puppet show played by I Wayan Nardayana seemed more entertaining. I Wayan Nardayana added two new puppets figures named *Nank Klencenk* and *Nank Ceblonk* which is displayed in accordance with the lifestyle of today's society, both seen from the issue and style of delivery. The widely used language of the mastermind of I Wayan Nardayana in displaying the two figures makes this shadow puppet called "Cenk Blonk".

The success of I Wayan Nardayana masterminds in staging the *Cenk Blonk* performance prompted the emergence of similar shadow puppet group, such as the *Joblar* and *Dekarbit*. However, among the groups of the *Cenk Blonk* is a performance grop that is still very popular from various circles of the audience. In fact, now the audience of shadow puppet is mostly from among young people. Many of them collect cassettes or VCDs of the show for them to turn back when they need entertainment again even though they have often watched the *Cenk Blonk.*

It is interesting to note that the shadow puppets show that have been marginalized now just in this global era can rise again. The appearance of *Cenk Blonk* as an innovation of traditional shadow puppet show is very popular with the audience for young people just in the midst of a variety of popular entertainment.

It is interesting to note that every Balinese shadow puppet show display's the play and it's jokes by using the local language. However, not all Balinese shadow puppet performances received rave reviews from the audience as in the *Cenk Blonk*. It gives an indication that *Cenk Blonk* performance as one of the media of effective local language empowerment through shadow puppet for Balinese society in global era. The purpose of this research is to understand the local creative language empowerment strategy and the meaning of local language empowerment strategy through *Cenk Blonk* performances.

II.   METHOD

This study focused on the *Cenk Blonk* performances which is now very popular with the audience. This research is done by using qualitative method. The data sources of this research are puppeteers, related communities, *Cenk Blonk* performances themselves, documents and references from previous research results. All data collected through observation techniques, interviews, FGDs and literature studies were analyzed using the theory of aesthetics and the theory of knowledge power.

III.   FINDING AND DISSCUSION

As an innovative show, *Cenk Blonk* features many new things but still guides the *Dharma Pewayangan*. Various strategies are performed by masterminds in making Bali leather puppet

shows more interesting by innovating the forms, performance structures, wayang figures, music accompaniment, show topics and language usage. The success of empowering the local language of Bali also took place along with the famous *Cenk Blonk* as an innovative Balinese shadow puppet show.

Innovation is the process of renewal through the discovery and invention stage (Koentjaraningrat, 2009). Discovery can be understood as a new thing for a collective. In innovation, discovery must already be an invention. This means that the invention has been received recognition and use of a particular collective. Accordingly, the invention aspect of the *Cenk Blonk* performances are balanced by the interest of the local community for the change in the concept of the presentation of puppets performed by I Wayan Nardayana. In fact, the public as the audience seemed so enthusiastically welcomed, watching every staging *Cenk Blonk*. Not a few states less satisfied in watching the show only once. In addition, Nardayana's creative mastermind strategy in packing his wayang kulit puppet performance was found in the puppet show of *Joblar* and *Dekarbit* shadow puppet where the *Cenk Blonk* is still popular as an innovative Balinese shadow puppet show.

The popularity of *Cenk Blonk* was preceded by the creative action of the puppeter in performing discovery in terms of performances as a medium of regional languages by way of formatting traditional Balinese shadow puppet shapes becoming larger and lively with the concept of a more contemporary presentation. Where each staging is always designed differently, especially in terms of stage decoration, lighting, sound, characterization and performing plays that still retain Balinese shadow puppet characteristics to be more entertaining.

Characteristics are representations of built-up forms of motion, color and sound elements. Gie (1996: 33-34) asserts that the form of performing arts is a combination movement characteristics, lines, colors and sounds. In strengthening the characteristic aspects of Balinese puppet art, puppeteers make breakthroughs by involving many artists in the arts field. The number of artists involved in each *Cenk Blonk* show reached 31 personals to create a festive atmosphere in terms of puppet art effects to the vocal performances through backing vocals and gamelan accompaniment *semarpegulingan*. Besides, the puppeteer succeeded in creating animal puppet figures, monsters, *kayonan*, weapons, new buildings that have been adapted to the play and various songs accompaniment staging to meet the people's desire for a lively spectacle. Sedyawati (1991) said that the desire of the supporters is the cause the emergence an art. In line with that, in order to strengthen the empowerment of regional languages of *Cenk Blonk* art form, the readiness of staging is reinforced with variant costumes of actors and stage decorations that have been adapted to the location of the show.

In order to strengthen war effect and command as well as the impression of the characterization on breaking the story done a breakthrough by using sound system, environmental animation and disco lights in the field of performance technology. Sound system is used to clarify the vocabulary in speech recognition of the audience that is at a distance behind when staging. While the environmental animation and disco lights used in staging is

not solely for lighting, but rather intended for strengthening the impression of characterization and storytelling.

In the story as a representation the field of literature, the puppeteer designs a variety of *carangan* story from epos *ramayana* and *mahabrata* as the main story for each performance. As well as the famous play titled *dyah ratna takeshi, lata mahosadhi, sutha amerih bapa, tebu sala, ludra murti, suryawati ilang* as a variant of *Cenk Blonk* stories. Of all the variations of stories gives enough space to communicate the moral message using Balinese language.

The field of communication, performed the actualization the style of speech following the play, characterization and situation. In general, the performance structure appears to be fixed, but the use of speech styles is most evident in the dialogue among non-elite figures, such as the characterizations of the *Nang Klencenk* and *Nang Ceblonk* as well as the characterization of other new puppets. In addition, they get a lot of staging duration and can play more freely during staging in exploring themes, trends and gossip with funny and own style using the language of *Bali Kepara*. As well as using the slang terminology in the dialogue about rumor among them like this.

CenK   : *Aa? Untuk menghilangkan stres?!*
Blonk   : *Engken?*
Cenk   : *Janganlah, berhentilah ci membanding-bandingkan diri dengan orang lain. Olahraga sewai, positif thinking ci.*
Blonk   : *Mih, apa madan kinking to!*
Cenk   : *Artine berwawasan atau berpikir yang positif, eda ci berpikir yang negatif. Pang eda stres polon cie, terimalah hidup apa adanya dan berusaha serta berdoa.*

Transleted

Cenk   : What? For eliminate stress?!
Blonk   : So What?!
Cenk   : Stop comparing with other people. Do more sports and be positif.
Blonk   : Uhh, what do you mean?!
Cenk   : Its means positif thingking, dont thing negatif. So you will not be stressed, accept your life, work hard and pray.

The dialogue means the empowerment of community members and the preservation of regional languages. Conflict is one of the genealogies of social problems. Conflict can be a source of stress thought and a reason someone is joking and rumoring with his closest friends. The above dialogue involves knowledge of the appeals communicated by *Nang Klencenk* to *Nang Ceblonk*, his companion on the solution to the stress of the mind. The solution is light and simple, starting by realizing situations and turning more attention to positive activities such as exercising, praying and doing more. Thus, it is hoped that the perpetrator can be more empowered in dealing with personal issues and can be more calm in finding appropriate

solutions.

The genealogy of knowledge about the solution to the stress of thinking can not be separated from the mastermind of puppeter as the determinant of the show. Foucault (1977) mentions that the truth of knowledge is constructed through struggle both within and outside the institution. The truth of knowledge in coping with stress is externally championed to voice the surrounding social phenomena in order to make the shadow puppet show closer among the realistic audience and internally aims to reinforce Bali's shadow puppet show power structure and its function based on the play presented.

It is interesting to note that the various messages in the dialogue between *Nang Klencenk* and *Nang Ceblonk* is not a form of description the performing play, but rather complete the narrative. The material of the dialogue was delivered using the language of Bali which acculturated with terminology of Indonesian and English language correlatively to be more slang and in accordance with the society trend. Correlations between knowledge of language use, puppetry and local knowledge are intended to integrate the components of the show and wishes of the people. The correlation of integrity of knowledge contains power, as power requires the truth of knowledge as the basis of action (Foucault, 1994). Therefore, it can be understood that the acts of puppeter acculturate non-regional languages into local languages on the aesthetics of puppets can not be separated from the motive of the preservation of culture-oriented creative economy.

As a result, built an innovative spectacle without conflict. As the audience's response seemed memorable and enthusiastic about the festive look of the *Cenk Blonk* puppet show. In addition, the audience seemed willing to be patient to follow the story of the show in order to await the action of peculiarities, errors, humor and innocence from *Nang Klencenk* and *Nang Ceblonk* figures in the middle and the end of storytelling as follows.

Cenk Blonk Performance and Cenk Blonk Audiens
(Doc.Yoga, 2009)

Based on the above photos can be listened to the audience response to the *Cenk Blonk*. All that implies the preservation of Balinese language as the central language of Balinese wayang kulit performances and revitalizing Balinese wayang kulit as a medium of non-formal education becomes more inspiring and entertaining for the audience in Bali.

The social discourse of *Nang Ceblonk* and *Nang Klencenk* dialogue is similar to the following dialogue.

Blonk	*: Yen kéto sing pocol adané ci mauruk masanti Cénk!*
Cénk	*: Pocol engkén?*
Blonk	*: Apa madan Santi?*
Cenk	*: Santi e to?*
Blonk	*: Santi artiné damai Pang nyak otak cie damai. Uli sandikalané bungut cine sebak-sebak di banjar mauruk masanti. Bin maniné neked jumah ci ngebug bungut kurenan. To meludih santi é to?*

Transleted

Blonk	: If that so, there is no use for you to join *pesantian*!
Cenk	: What do you mean?
Blonk	: What is the *pesantian*?
Cenk	: the *pesantian*?
Blonk	: *pesantian* refered to *santi* comunity. *Santi* means peace. So your mind can be peacefull. Since the sun goes down, you are busy in *pesantian*. The next day, you hited your wife. Is that call *santi* for you?

Dialogue are meant to strengthen the wisdom of local culture and the preservation of regional languages. The above dialogue contains a warning communicated by *Nang Klencenk* and *Nang Ceblonk* on the representation of cultural wisdom from the activities of the tournament. Social criticism delivered by *Nang Klencenk* can not be separated from the inequality of idealism in the case with the case made by *Nang Ceblonk.* Supposedly, people who used to participate in *masanti* activities can take advantage of the media to change the behavior of the hard to be gentle, the arrogant to be wise, who likes to indulgence into a person who can be introspective. But in teks, Nang Ceblonk as a lover and persuader of the *pesantian* actually become the perpetrators of violence. The subject indicates antiportive actions that are certainly far from the expectations of the lover of the race, the etymological meaning of the name activity and the truth in institutionalization. The warning was delivered exterior and vulgar by using the Balinese language acculturated with terminology indonesian language directly to the person to re-enforce the meaning of local wisdom from the tradition of pesantian.

Foucault (1982) says that knowledge and power are closely related. The affirmation of the meaning of local wisdom from persuasion confirms the dalang's desire to maintain a strongly correlated institutional power structure based on the foundation of the local

knowledge system. In that case, the local wisdom of the commute is transformed into the realm of entertainment to open access power on the wider social network in silencing rigid stereotypes of Balinese shadow puppet art through communications technology.

The collaboration of the use of Indonesian language terminology and Balinese language as the mediation of *Cenk Blonk* performances in communicating has impacted the audience response. The audience seemed comforted and willing to watch it until was finished. Succession of the audience response has implications for preserving the use of Balinese language as a central introduction to the storytelling in Balinese shadow puppet and revitalizing the effectiveness of internalizing Balinese cultural values through Balinese shadow puppet especially for young subjects.

IV.   CONCLUSION

Based on the innovation in the *Cenk Blonk* performance : a strategy of empowering local language through balinese shadow puppet, it can be concluded as follows:

The mastermind strategy in empowering local languages by innovating elements of shadow puppet show. Aspects of innovation in the puppet show *Cenk Blonk* seen from the variant of stories play in the field of literature. In the field of communication, the mastermind creates a distinctive and funny style of speech to convey the story, even adding rummors and acculturate the popular terms of other languages into the Balinese language to be more slang. Not infrequently provided a long duration as a form of actualization. In the field of art, puppeteers create puppets of animals, people, monsters, *kayonan*, weapons, buildings along with variants of the accompaniment song, the costume variant of the performer and the stage decoration in the field of art supports the empowerment of regional languages through actualization of the staging varians. In the field of technology, the breakthrough use of disco lights, environmental animation, the use of sound system to further turn on the stories.

The strategy of empowering local languages through *Cenk Blonk* performances means strengthening local wisdom, empowering community members and preserving Balinese cultural identity.

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ENVIRONMENTAL DAMAGE IN SONG LYRICS *SETARA BETARA (SAME AS GOD)* AND GUNUNG NENTEN TONG SAMPAH (*MOUNTAIN IS NOT A RUBBISH BIN)* BY SEVEN CEBLOCK

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Abstract

Environmental damage can be caused by many cases, one of it is environmental pollution which is done by human. Lack of human cares to nature conservation inspires a Balinese band named Seven Ceblock to create two songs, *Same as God* and *Mountain Is Not a Rubbish Bin.*

The aims of this research are to find how nature damage which represented in this two song lyrics and to find the connection within writer's environtment and their song lyrics. The lyrics are analyzed by using the semiotic theory delivered by Michael Riffaterre. This research will be conducted by three main aspects to understand the meaning of the lyrics, which are heuristics and hermeneutics reading, finding matrix or keyword correspond with the theme, and intertextual study. Then, the research method that will be conducted is descriptive-analytical which describing the fact then followed by analysis to find the meaning of the song lyrics.

From research output, it can be concluded that nature damage represented in *Same as God* and *Mountain Is Not a Rubbish Bin.* In the song entitled *Same as God*, environmental damage is caused by human's arrogance, such as air pollution and environmental erosion. Then, in the song entitled *Mountain Is Not a Rubbish Bin* focuses on destruction of mountain areas which is done by irresponsible human.

Keywords: Environmental damage, song lyrics analysis, semiotic Riffaterre

I. INTRODUCTION

1.1   Background of the Study

Song is one of the ways for artists in pouring ideas and creativity that can be enjoyed by others. This is indicated by the tone arrangement as well as the writing of unique lyrics by raising a theme to support the strength of the song. Everything can be an inspiration and theme for the creation of a song, thoughts about life, friendship, love and environmental conditions around the songwriter. The theme of the song that is currently a trend in Indonesia is the theme of romance and life experience. But unlike one band from Bali named Seven Ceblock who choose nature and life as a theme in every song. The universe will never be dug up to produce inspiration. Although the beauty of nature looks more interesting to be the theme of a work, but the negative side of nature is also no less important to be given special attention in the arts. Seven Ceblock understands the importance of preserving nature by showing the destruction of nature through the lyrics of the song.

Seven Ceblock band is a Bali band formed since July 1, 2014. The four members are Eko Putrawan (vocals and guitar), Cayok (guitar), Kody, (bass) and Agung Krishna (drums) consistently made nature and life humans as the theme of their songs. The alternative band name is Seven Ceblock can be interpreted "70" which has a philosophy of meaning of the number 7 is defined as a number that symbolizes safety and support while the number 0 is a universe, perfect happiness, all derived from no going back to nothing. Seven Ceblock has released 6 songs, *Same as God, Mother Nature's Scar, Mountain Is Not a Rubbish Bin, I Cetrung* and his latest work, *Rain*.

The songs *Same as God* and *Mountain Is Not a Rubbish Bin* were chosen because the two songs contained a message from Seven Ceblock band about the destruction of nature that still happens today. Through this research is expected that the current generation is increasingly aware of the increasingly severe natural damage from year to year and will emerge a movement to overcome this natural destruction.

1.2   Problems of the Study

The message in a song lyric is an important thing to know considering the main purpose of making a song is to convey the message songwriter listener. To understand the issues, further understanding of the words used in the lyrics is required. In accordance with the understanding, the formulation of this research problem are:

1. How is the destruction of nature reflected in the lyrics of Same as God and Seven Ceblock's Mountain Is Not a Rubbish Bin?
2. How does the writer's environmental condition correlate with the lyrics of Same as God and Mountain Is Not a Rubbish Bin?

II. METHOD

In relation to this research, Rifaterre's semiotic theory was used to study the lyrics of Same as God and Mountain Is Not a Rubbish Bin. The search for meaning in rhymes or song lyrics by Rifaterre (Pradopo, 1999: 77) is divided into four aspects of meaning, namely:

1. Delivery of expression indirectly or declaring a thing with other things, caused by the displacement of meaning, distorting of meaning and creating meaning (creating of meaning).
2. Heuristic readings, which refers to readings based on grammar and in accordance with the first-level semiotic system, and hermeneutics are readings as per the meaning of literature and readings according to the second-level semiotic system.
3. Search matrices or keywords that lead to the theme
4. Intertext or search the relationship between the text of the study with other texts.

Based on four aspects of meaning according to Rifaterre's semiotic theory, this research will use three of the four aspects of meaning, namely heuristic and hermeneutic readings, matrix and intertext search. The first problem formulation will be analyzed using the second

and third aspects, while the second problem formulation is analyzed using the fourth aspect.

In addition to using Rifaterre's semiotic theory, analytical descriptive method will also be used to study this research. According Ratna (2009: 53), this method is done by describing the facts which then followed by the analysis. Descriptive analysis does not only describe, but also expected to provide a clear understanding in accordance with the focus of research.

III. FINDINGS AND DISCUSSION

3.1 Natural Damage in Song Lyrics *Same as God* and *Mountain Is Not a Rubbish Bin*

3.1.1 Heuristic Reading

According to Riffaterre, heuristic readings are readings based on normative, morphological, semantic and syntactic grammar that produce overall lyrical meaning in accordance with primary modelling system (Pradopo, 1999: 77). In this study, the heuristic reading was done by converting the lyrics from Balinese into Indonesian in order to make it easier to interpret the lyrics. The following lyrics are *Same as God* and *Mountain Is Not a Rubbish Bin* through heuristic reading.

Setara Betara (Same as God)

Lyric	Translation
Mati sing mati, pasti kal mati	Dead or not, will be surely dead
Setan polusi, suba kadong nadi	Satanic pollution has became so
Ngerasukin hati ibu pertiwi	Entering the motherland's heart
Sebilang wain nyansan ngeri	Day by day is getting terrible
Ulian tingkah manusa ne jani	'Cause people's behaviour now
Bes keliwat dueg setara cara betara	As smarter as God
Sadar sing sadar, pasti mecedar	Realize or not, will be surely blown up
Nyansan nyanggihang, nyansan menyah-ang	More sophisticated but more destructive
Boye je perang saling megarang	No war but fight each other
Kedok ngejegang nanging ngancurang	Disguise as guarding but actually destroying
Mirib suba sing ade peduli	As it doesn't even matter
Serasa ngaenang bangbang ibe pedidi	Like digging up our death hole
Lan je selametang, de tuah di slogan	Let's save it, not only words
Setonden terlambat, setonden joh mejalan	Before it's too late, before it's too far
Lan je selametang, generasi buin pidan	Let's save it, the new generation
Setonden terlambat, rahayu jak mekejang	Before it's too late, safe together
Alas ne asri sekebedik ilang	Beautiful forest slowly disappeared
Ipidan desa, mesalin kota	Then village, turn into a city
Gumine jani joh san melenan	The earth has changed greatly
Suba nyansan suram, nyansan terancam	The bleaker the more threatened

Gunung Nenten Tong Sampah (Mountain Is Not a Rubbish Bin)	
Lyrics	**Translation**
Dingin srasa nusuk ring tulang *Napak pertiwi ngentasin lembah lan jurang* *Kabut tebel sampunang je nambakin* *Pacang ketemu iye i matan ai*	Cold like piercing bones Walking through the valley and the cliff A thick fog doesn't get in a away In order to see the sun
Mekesyab nenten malih je angob *Melenan skadi ring manah sane arepang* *Batu ketorak torek kegambarin* *Botol plastik lan luhu ne ngiasin*	Shocked, not only wondered Different, unexpected Rocks filled with streaks Decorate with plastic bottle and rubbish
Gunung ne megah sampun telas ke jajah *Akeh wenten pendaki wantah ngalih selfie* *Gunung ne megah nenten je tong sampah* *Akeh wenten pendaki sampunang ngae daki* *Ngiring sarengin nyaga mangda tetep lestari*	The great mountain has been colonized Climbers only taking a selfie The great mountain is not a rubbish bin Climbers, don't make it dirty Let's keep it everlasting

4.1.2 Hermeneutics Reading

The hermeneutics reading is about re-reading a whole text within interpretation. In this section, interpretation has done further or it can be called secondary modelling system. *Same as God* is telling about the nature changing that occur due to human activities that act carelessly because they thought that human being has a power same as God. There are three parts in song lyrics *Same as God* indicates a human bad deed that damage the preservation of nature.

The first verse recounts of the human actions in polluting the environment, as can be observed through this lyrics:

Lyrics	**Translation**
Mati sing mati, pasti kal mati *Setan polusi, suba kadong nadi* *Ngerasukin hati ibu pertiwi* *Sebilang wain nyansan ngeri*	Dead or not, will be surely dead Satanic pollution has became so Entering the motherland's heart Day by day is getting terrible

The first phrase, "dead or not" can be interpreted that any creature in this world will face the death in no time. However, on the next phrase, "will be surely dead" indicates a sense of pessimism over life that will be ended faster than it should be. The causes of that pessimism can be explained through the second sentence of lyrics, "Satanic pollution has become so". This sentence refers to the "satanic" things which are made by humans that producing air pollution, such as vehicle exhaust, factory's chimney or cigarette which increases its number.

The second sentence, "Entering the motherland's heart" can be interpreted as pollution has been spread (entering) in every place in Indonesia (the motherland's heart). This condition

has been described worsen in every single day (day by day is getting terrible).

Another causes of natural damage can be found in the sixth verse of lyrics:

Lyrics	Translation
Sadar sing sadar, pasti mecedar	Realize or not, will be surely blown up
Nyansan nyanggihang, nyansan menyah-ang	More sophisticated but more destructive
Boye je perang saling megarang	No war but fight each other
Kedok ngejegang nanging ngancurang	Disguise as guarding but actually destroying

The lyrics "realize or not, will be surely blown up" related to the unaware human being who keep damaging the nature constantly. The causes can be seen on the next lyric's part "more sophisticated but more destructive" which is reffering to the technological advances achieved by humans that turns out to be destructive for the environment.

Major changing of nature condition issue appeared not only in first and third verse, but also in sixth verse, it can be seen below:

Lyrics	Translation
Alas ne asri sekebedik ilang	Beautiful forest slowly disappeared
Ipidan desa, mesalin kota	Then village, turn into a city
Gumine jani joh san melenan	The earth is already change greatly
Suba nyansan suram, nyansan terancam	The bleaker the more threatened

This verse explained about environment changing condition which is dominated with beautiful countryside atmosphere once, however now it becomes an urban area which is crowded and dirty. So these environmental changes give bad effect not only for the earth but in no time it is also could threaten humans too.

The second song lyrics of *Mountain Is Not a Rubbish Bin* also provides an overview of the changes of nature, especially the destruction around the mountain, as contained in this following lyrics:

Lyrics	Translation
Mekesyab nenten malih je angob	Shocked, not only wondered
Melenan skadi ring manah sane arepang	Different, not as expected
Batu ketorak torek kegambarin	Rocks filled with streaks
Botol plastik lan luhu ne ngiasin	Decorate with plastic bottle and rubbish

This verse of lyrics refers to the conditions surrounding mountains that is apprehensive. The irresponsible climbers deliberately scribble the stone because of the fad or the demands of today's association. Besides, the ignorancess of climbers to bring back their trash explained human interference in the process of environment destruction.

4.1.3   Matrix and Keywords

The search for a matrix in a literary work aims to clarify and gain meaning in the lyrics further. The matrix must be abstracted from literature and explicitly shaped and it is a keyword that describes the work as a whole (Pradopo, 1999:77). Matrix or the keyword of same as God lyrics *Same as God* contained in chorus and song title that indicated the content of the lyrics. The words *Same as God* in the *chorus* part is "*bes keliwat dueg setara cara betara* ('cause people's behaviour now as smarter as a God)" indicates the theme of this song that refers to a critique of human behavior acting carelessly because they thought they were equal to the creator of the universe.

The song *Mountain Is Not a Rubbish Bin* is also contained in chorus and song title, *"Gunung ne megah nenten je tong sampah, akeh wenten pendaki sampunang ngae daki* (gunung yang megah bukanlah tong sampah, banyak pendaki, janganlah mengotori)".* The function of the sentence is put into title or chorus refers to environment damage (mountain environment) caused by unawareness of human to maintain the cleanness and the beautifulness of environment.

4.2   Writer's Environment Relation with Song Lyrics *Same as God* and *Mountain Is Not a Rubbish Bin*

Intertextual connection within writers and song lyrics *Same as God* and *Mountain Is Not a Rubbish Bin* was founded in social reality within society. The first verse on the song *Same as God* described about the dangerousness of air pollution caused by the things that are done by human. Liputan 6.com has been released news on November 2nd 2016 about air pollution has been killed hundreds of babies. The record on UNICEF reported that one of 10 children deaths under three years old due to lung problems. This is because the organ of under five years old is still in development stage so vulnerable to this disease.

Then, in *Mountain Is Not a Rubbish Bin* also described about mountain damage which is caused by human. As reported by news portal seputarsulawesi.com on January 13, 2016 that a number of Bosowa University students has been doing stoned streaks at Mount Latimojong Enrekang District, Makassar. This act has been criticized by the Nature Lovers Community of Rafflesia Makassar.

Based on that two news can be known that environmental damage influenced the song's writer, Seven Ceblock band to make this issue as the theme of his songs. This is done as a form of criticism of human actions and to aims to awaken about the increasingly changing nature into a bad direction.

IV.   CONCLUSION

Based on the discussion of three aspects of meaning above, it can be concluded that the lyrics *Same as God* and *Mountain Is Not a Rubbish Bin* make natural damage as the theme of the two songs. The song *Same as God* raises the issue of air pollution by pollution from man-made objects and changes in rural communities that are increasingly leaving rural beauty and

choosing to become modern humans living in urban areas.

While, the song *Mountain Is Not a Rubbish Bin* raised the theme of natural damage more specifically, that is about the destruction of nature around the mountains conducted by the climbers. They deliberately scribble rocks around the mountains to show their social existence, and leave their trashes irrespective of the consequences of such actions for the sustainability of the natural ecosystems going forward.

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THE USE OF WORD "WATER" IN INDONESIAN AND BALINESE PROVERBS: AN APPROACH OF SEMANTICS COGNITIVE

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Abstract

This article investigates the use of the word "water" in Indonesian and Balinese Proverbs based on semantics cognitive approaches. It aims at describing the interpretation, meaning and function of word "water" in Indonesian and Balinese proverbs. The data was taken from three different books that consisting Indonesian and Balinese proverbs and supported by online dictionary. The data collected by observation method and combined with note-taking. The collected data was analyze by applying the theories of The Extended Conceptual Base Theory and The Great Chain Metaphor Theory. The analyzing data used descriptive qualitative method. The result found that there were ten Indonesian proverbs and Balinese proverbs. Based on the data, Indonesian and Balinese proverbs have five images such as human being's condition and situation, acts, ability, character and behavior. Both of the Indonesian and Balinese proverbs that contained the word "water" have three functions. There were as an advice, satire and compliment. According to the data, the function of both proverbs that contained the word "water" showed a dominant function as a satire. As a result there were a similarity and differences between the Indonesian and Balinese proverbs, in interpreting the word "water". This study showed the universality through the cross-cultural linguistic in the way how the both language interpreted the word "water". Moreover, specifically this study reveal the way of thinking of the people based on both languages.

Keywords: proverbs, meaning, semantics cognitive, metaphor, water

I.   INTRODUCTION

Language is the uniqueness that characterizes every human being. Indonesia is known as an archipelago country that has various cultures in various regions, as well as their language. The local language of an area is usually referred as the mother language.

A proverb is phrases that give some advice in a unique way and have a message behind those words. Almost all nations have their own proverbs, while the proverb is a repertoire of knowledge that is capable of reflecting on the thoughts, character and activities of a nation and culture. The proverb in an aspects of meaning is a representation of the use of figurative meanings (Pateda, 2001: 108). Each nation's proverbs have similarities because of metaphors. Metaphors are often used to compare each other through implicit meaning rather than using its true meaning.

In proverbs, contains many words such as animals, plants, earth, fire, water and many more. These words are used as the principal meaning of some proverbs. It is not uncommon to find proverbs from different languages with similar perspectives or forms, or even have the same meaning. For example, animals such as "dog" have good or bad meaning, according to the beliefs and culture of a nation.

The interpretation of the proverb is unquestionably bound by cognitive processes. From a cognitive point of view, proverbs are full of mental processes by understanding a particular situation human beings and other situations. The subject of this article is Indonesian and Balinese proverbs.

So this article going to show the comparison between Indonesian and Balinese proverbs that contained the word "water" from the points of semantic cognitive, to find out the form, meaning and functions of the word "water" in each proverbs.

II.   METHOD

The data was taken from three different books that consisting Indonesian and Balinese proverbs and supported by online dictionary. The data collected by observation method and combined with note-taking.

The collected data was analyze by applying the theories of The Extended Conceptual Base Theory and The Great Chain Metaphor Theory. The analyzing data used descriptive qualitative method.

III.   Finding and Discussion

Bahasa Indonesia	Bahasa Bali
Bagai mencincang **air**. mengerjakan hal yang sia-sia atau per-cumah. **Human acts – satire**	*Ngebug **yeh** di panene* Ngawe kaon ring pasemetonan pamuput taler ipun pacing keni (**human acts**) – **advice**
Bagai **air** di daun talas. tidak punya pendirian atau selalu berubah-ubah. **Human character – satire**	*Buka **yehe** di don candung, songgeng agigis mabriyok* Sakadi anake sane nenten pageh (kukuh) makta manah wiadin kapatutan, yan iwang akidik janten ipun sengkala (**human character**) - satire
Ada **air** ada ikan. *Dimana kita tinggal di situlah kita mendap-atkan rezeki.* *Human being situation and condition – advice*	***Yeh** ngetel dicapcapane bisa ngesongin batu* Yadin amunapi abot pakaryane, yening ambil (garap) alon-alon sinah taler pacang puput. (**human ability**) - **advice**

Air beriak tanda tak dalam *orang yang banyak cakap (sombong dan sebagainya), biasanya kurang ilmunya* ***human behavior – satire***	*Yeh ngrocok maciri daken* Kaucapang ring anake sane sombong ake-han raos, maciri anak belog (**human behavior**) – **satire**
Air jernih ikannya jinak *negeri yang serba teratur dengan penduduknya yang serba baik, baik pula budi bahasanya* ***human situation and condition - compliment***	*Yeh putek diulu* Sakadi ring desa pakraman, yening pangulun ipun corah malih kiul, sinah desa puniki usak. (**human situation and condition**) - **satire**
Air susu dibalas dengan **air** tuba *perbuatan baik dibalas dengan perbuatan jahat* (**human behavior**) – **satire**	*Nyilem di yehe daken* Sakadi anake sane masangang daya ring timpal, kewanten dayan ipune punika sampun akeh anake sane uning (sampun ketara) (**human character**) – **satire**
Bagai garam jatuh ke **air** *nasihat dan sebagainya yang mudah diterima* **character – satire**	*Buka nyepeg yehe tusing dadi pegat* Sakadi anake nenten mresidayang pacing pegat mapianak, diastun magenah doh (**human being condition and situation**) - **compliment**
Bulat **air** oleh pembuluh, bulat kata oleh mupakat *kata sepakat dapat diperoleh melalui perundingan* **human acts – advice**	-
memancing di **air** keruh *mencari keuntungan dalam keadaan yang kacau* ***human behavior – satire***	-
sumur digali **air** terbit *beroleh sesuatu lebih daripada yang diharapkan* ***human condition - compliment***	-

Air ditulang bubungan, turunnya ke cucuran atap	*Yehe kija lakunanga membah*
Sifat dan tabiat anak biasanya seperti orang tuanya.	Buah jatuh tak jauh dari pohonnya **(human being condition and situation) – satire/compliment**
(human being condition and situation) – satire/compliment – depends on context situation	

Sample Data 1.

- **Air** beriak tanda tak dalam

Source	⟶	**Target**
Metaphor		
air	⟶	people
beriak	⟶	who talked much
tanda	⟶	means
tak dalam	⟶	less knowledge

In this proverbs, the word 'air' that has meaning of water shows their natural characteristic were interpreted as a people or human, and their act 'beriak' has interpretation as they who were usualy talked much and loud without a point. In this case 'tanda' represent the meaning and the sign based on the act that the people do. 'tak dalam' means the level of their knowledge which is not appropriate with what they were saying. Overall this proverbs has an images as human behaviour, which represented the human behaviour and expresed by the natural character of a water. In this case in indonesian proverbs assums that if there were water in a river or a pool, when they tried to checked the depth of the water, they usualy just listen to the sound of the water if they hit it with stone or stick. If the sound of the water were in high-pitched, then they will know that the depth of the river or the pool were not deep.

The function of this proverbs were satire, which is usualy performed in a humor way, to show that someone or something foolish, weak, bad, and related to that word. In order to teasing somebody.

- *Yeh ngrocok maciri daken*

Source	⟶	**Target**
Metaphor		
yeh	⟶	people
ngerocok	⟶	who talked much
maciri	⟶	means
daken	⟶	less knowledge

In this balinese proverbs, it definitely has a similar meaing with the indonesian version. Its differences only on the language. This data show that in some region that almost hat a similar culture, they will also has a similar cognitive thinking. The images and funciton that the proverbs carried were the same with the above, which is human behaviou, and the function were satire, which is usualy performed in a humor way, to show that someone or something foolish, weak, bad, and related to that word. In order to teasing somebody.

Sample Data 2.

Air jernih ikannya jinak

Source	⟶	**Target**
Metaphor		
air	⟶	leader
jernih	⟶	with good attitude
ikannya	⟶	society
jinak	⟶	has a good atitude too

In this proverbs, the word 'air' that has meaning of water interpreted as a leader who can adopted the natural behaviour of water, which is assumed has a characteristic of calmness, coolness, strength, and has a lot of function. 'jernih' which is mean the characteristic of the water, which is calm and clean, represent the criteria of a good leader. The meaning of 'ikannya' the *fish* represent who lives in that water, on the other hand we can imagine as the society which is ruled by the leader. The word 'jinak' represent the attitude of the society that depends on their leader. Overall this proverbs has an image of the human situation and condition. And its function as compliment to somebody which has the same attitude or behaviour.

- *Yeh putek diulu*

Source	⟶	**Target**
Metaphor		
yeh	⟶	leader
putek	⟶	with bad attitude
diulu	⟶	impacted the rest

in this balinese proverbs, it definitely has a similar meaing with the indonesian version. Its differences only on the chosen words. When in the indonesian proverb it used the positif decraration, in the balinese proverb it used the negative statement. This data show that in some region that almost hat a similar culture, they will also has a similar cognitive thinking. The images and funciton that the proverbs carried were the same with the above, which is the human situation ad condition, and the function were satire, which is usualy performed in a humor way, to show that someone or something foolish, weak, bad, and related to that word. In order to teasing somebody.

IV.   CONCLUSION

Based on the data the result found that there were ten Indonesian proverbs and Balinese proverbs. Indonesian and Balinese proverbs have five images such as human being's condition and situation, acts, ability, character and behavior. Both of the Indonesian and Balinese proverbs that contained the word "water" have three functions. There were as an advice, satire and compliment. According to the data, the function of both proverbs that contained the word "water" showed a dominant function as a satire. As a result there were a similarity and differences between the Indonesian and Balinese proverbs, in interpreting the word "water". This study showed the universality through the cross-cultural linguistic in the way how the both language interpreted the word "water". Moreover, specifically this study reveal the way of thinking of the people based on both languages.

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INTEGRATION OF CHARACTER EDUCATION IN BALINESE SHORT STORY "KUTANG SAYANG GEMEL MADUI"

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Abstract

This descriptive qualitative research aims to prove that the short story "Kutang Sayang Gemel Madui" is integrated with the character education and to know the character education which is integrated in the short story "Kutang Sayang Gemel Madui". The subject of this study is a short story in Bali ''Kutang Sayang Gemel Madui ''. The object of this research is the character education that is integrated in the short story in Bali '' Kutang Sayang Gemel Madui ''. This research was conducted by library research. The results of this study is the short story of Bali '' Kutang Sayang Gemel Madui '' integrated with the character education and educational of characters contained in the short story in Bali '' Kutang Sayang Gemel Madui '' there are 11, namely: Honest, Tolerance, Discipline, Hard Work, Creative, Independent, Democratic, Sense of Know, Peaceful Love, Social Care, and Responsibility.

Keywords : value of character education, short story, Balinese language.

I. INTRODUCTION

The Balinese language has several levels of language, in general there are *basa alus, basa andap, basa madia dan basa kasar*. The language level is called *Sor Singgih Basa Bali*. Balinese language indirectly integrates with character education. Seen in everyday life Balinese language is used in communicating with the *Sor Singgih Basa Bali.*

According to Suyanto (in Daryanto and Darmiatun 2013: 9) character is a way of thinking and behaving that characterizes the life of society, family, nation, and country. Relating to the value of character education, Kemendiknas (in Daryanto and Darmiatun 2013: 70-71) states that the value of character education is 18. When viewed in everyday life a person's character must be different, it can also be seen in a work of Balinese literature modern. One of them is a short story in Bali.

Modern Balinese literary works are growing rapidly. One of them in 2016 published a collection of short stories titled "Kutang sayang Gemel Madui. "The literary work was written by Dewa Ayu Carma Citrawati and won the award of literature rancage in 2017. Most of the short stories written in the book" Kutang Sayang Gemel Madui" style surrealism, especially to the short story entitled "Kutang Sayang Gemel Madui" which will be the topic of analysis in this paper there are many values of character education.From the value of character education that is integrated in the short story makes the packaging of the short story is more interesting to read. So many things are presented by the short story to be integrated in daily life.

The short story in Bali is still little used as a topic of a writing, let alone declared the integration of the value of character education. This is due to the reduced interest in reading to the literary works of the Balinese language.

Based on the description above, there are several problem formulations that can be discussed in this study. The formulation of the problem, namely:

1. Is the short story "Kutang Sayang Gemel Madui" integrated with the character education?

2. What is the educational character contained in the short story "Kutang Sayang Gemel Madui"?

The purpose of this research is to prove that the short story "Kutang Sayang Gemel Madui" is integrated with the value of character education and to know the value of character education which is integrated in short story "Kutang Sayang Gemel Madui".

II.   RESEARCH METHODS

In essence this research is library research (library research) that is research that try to analyze data from book as its main object. The research method used qualitative descriptive method that is by explaining the values of character education that is integrated in the short story in Bali "Kutang Sayang Gemel Madui"

III.   SHORT STORY AND CHARACTER EDUCATION

The Balinese language has a modern literary work and is integrated with the value of character education. Short story is one of modern Balinese literature that is easy to integrate with the value of character education.

3.1 Short Story

Short story which means a form of fictitious narrative prose. Short stories tend to be solid and straightforward to their purpose is bathed with longer works of fiction. In the language of Bali short story is a work of modern literature which is often called Satua Bawak.

Short stories usually focus on an event, have a single plot, a single setting, a limited number of characters, cover a short period of time.

3.2 Character Education

With regard to the character education, Kemendiknas (in Daryanto and Darmiatun 2013: 70-71) states that the value of character education there are 18, namely:

1) **Religious** are: Behavior that is good and true in accordance with the teachings of religion, teaches the life of mutual love between religious people.

2) **Honest** are: Behavior that is based on the business that makes a person is always believed when talking, behave when taking a job.

3) **Tolerance** are: Attitudes and behaviors that can accept differences in religion, ethnicity, and opinion with others in order to live prosper even if there is a difference.

4) **Discipline** namely: Behavior that reflects obedience and obey rules and norms that exist and obey the rules and norms.

5) **Hard work** is: Behavior that reflects resilient and meticulous attitude in taking a job.

6) **Creative** that is: Behave and behave that be exemplary to solve a problem, in order to find a solution and can result better than ever.

7) **Mandiri** that is: Be and behave by not relying on others when completing a task or job.

8) **Democratic**, namely: Behavior and ways of thinking that exercise the rights and duties are the same, fair for others.

9) **The Want to Know** is: How to think, behave, and behave that reflects the desire to know things that are heard, read, or learned.

10) **The spirit of Nationality** is: Behavior and attitude that is more concerned with the interests of the nation and state of personal interest.

11) **The Love of the Homeland** are: Behavior and attitude that reflect pride, loyalty, attention, and give great appreciation to the language, region, social, culture, ekoomi, and nation politics.

12) **Appreciate Achievements** are: Behavior that can accept and appreciate the achievements of others and recognize self-esteem.

13) **Friendly** are: Behavior that reflects the pleasure of friends and cooperate.

14) **Love of Peace** is: Behavior and attitude that makes others feel happy and happy.

15) **Fond of Reading** are: Behavior and attitude that take the time to read literary works that provide additional insight.

16) **Care for the Environment**, namely: Behavior and attitude that reflects the effort to maintain and preserve the environment.

17) **Social Care** are: Behavior and attitude that always provide assistance to people or relatives in need.

18) **Responsibilities** are: Attitudes and attitudes that carry out the work and obligations as mandated and in accordance with their own desires, citizens, nature, social, culture, country and God Almighty.

IV.   RESULTS AND DISCUSSION

The results obtained from the analysis conducted in the Balinese short story'' Kutang Sayang Gemel Madui '' is the Integration of the value of character education in the short story '' Kutang Sayang Gemel Madui '' and the value of character education contained in the short story '' Kutang Sayang Gemel Madui'' .

4.1   Integration of the Educational Values of Character in the Short Book '' Kutang Sayang Gemel Madui''

The short story in Bali '' Kutang Sayang Gemel Madui '' already looks clearly integrated with the value of character education. In the short story it tells of the difficulty, complexity in

married life that can not be blessed with offspring. Up to adopt a child from his own brother, the main character in the short story, Gede Ambara and his wife, along with adopted children named Putu. The characters of each character are different. Gede Ambara who is patient, honest, responsible and full of love. Equipped by his wife who is always religious, tolerance, but social care is too much. The wife of Gede Ambara always cover up the mistakes performed by his son named Putu. Putu's character alone is, of course, quite the opposite of his father, Putu who sometimes can show a sense of responsibility but not in good discipline, lack of tolerance, social care, and love.

From the analysis done in the short story '' Kutang Sayang Gemel Madui '' in terms of titles and characterizations along with the meaning conveyed through the short story. Can be concluded the short story in Bali '' Kutang Sayang Gemel Madui '' integrates with the value of character education. Because indirectly the meaning in the story teaches us to be mutua respect with parents, discipline, responsible, and honest. As a parent also do not too often cover up the errors of the child, so as not to cause problems.

4.2 The Value of Character Education Available in the Short story " Kutang Sayang Gemel Madui"

Relating to the value of character education, Kemendiknas (in Daryanto and Darmiatun 2013: 70-71) states that the value of character education is 18. Of the 18 values of character education described, as in the short story in Bali '' Cute Love Gemel Madui '' that is:

1) Honest

The honest behavior is reflected in the statement of Gede Ambara's wife on page 3 of the first paragraph. *'' Nadaksara Bli Gedé Ambara ngraosang indik pianak Tiang masi suba makelo sajan dot ngelah pianak, kéwala saja buka anaké ngraosang, ngelah pianak tusing dadi Uber kepungin, apang nyidaang ngelah pianak apang sabar''.* In the quote statement wife Gede Ambara terbeut reflects the honesty about the taste that want to have children.

2) Tolerance

Attitudes and tolerance are in the statement of Gede Ambara's wife on page 7 of the fourth paragraph. *"Bli... da sanget gedég bli. Putu suba ané pelih, kéwala jani ané paling malu Putu Ian Siti apang énggal-énggai nganténé, apang sing kanti lekad pianakné. Lek atiné ajak pisagané".* The statement reflects a sense of tolerance for mistakes made Putu.

3) Discipline

Behavior that reflects the attitude of disipling is in the statement of Gede Ambara's wife on page 3 of the first paragraph of the last sentence. *'' Suba biasa uli cerik, makejang ané raosanga tekén rerama suba pastika beneh''.* The statement reflects that the wife of Gede Ambara has a sense of discipline from an early age and always follow the advice of parents.

4) Hard Work

Behavior which reflects hard work attitude is in the statement of wife of Gede Ambara

on page 3 paragraph to two sentences to the 6th and 7th. *''Madé Sekar ané setata ajak tiang makedékan di jumah. Jemet pesan nyemak gae, buina andel pesan''*. In the statement reflects Madé Sekar who work hard and reliable.

5) Creative

Behave and behave that reflects creativity is in the statement of Gede Ambara's wife on page 5 of the first paragraph of the sentence to the 4th.*'' Sakéwala adéng-adéng tiang ngraosang, tiang lakar ngidih pianakne Komang Agus, adin kurenan tiangé ané mara ngelah pianak muani''*.   The statement reflects the creative thinking of Gede Ambara's wife as a solution to solve the problem because it can not have off spring.

6) Independent

Behave and self-behave is contained in the statement of Gede Ambara's wife on page 1 of the first paragraph of the sentence to 5. *''Nyén ané ayahin tiang jani, suba suud jani anaké ané makaukan uli metén nagih kopi misi jaja kukus''.* The statement reflects that the wife of Gede Ambara started her own life and independently without Gede Ambara who has died.

7) Democratic

The behavior and the way of democratic thought is contained in the statement of Gede Ambara's wife to his son-in-law Siti on page 8 of the second paragraph. *"Nah... Siti, lamun Siti lakar magedi uli dini. Mémé tusing nyidaang nombahang. Kéwala da pesan ajaka cucun méméné, Gedé Adi. Me'me' tusing las yén Siti ngajak Gedé Adi".* The statement reflects Gede Ambara's democratic wife giving Siti to leave but not to take her grandchildren.

8) Want to Know

The curiosity of Gede Ambara's statement to his wife on page 3 of the third paragraph. *"Luh, suba makelo iraga ngantén, kondén masi luh beling. Bli tusing ja ngorahang luh kénkén, kéwala tusing ada pelihne' iraga mapriksa".*The statement reflects the curiosity Gede Ambara against the obstacles faced after long marriage with his wife can not also have offspring.

9) Love of Peace

Attitudes and attitudes that reflect the love of peace are evident from the statement of his wife Gede Ambara against him on page 4 of the fourth paragraph. *"Bli... tiang ada pelih ajak bli? Adi bli nengilin tiang buka jani. Suba abulan bli buka kéné, inguh bayun tiangé bli. Yén tiang ada pelih, ampurayang tiang bli nggih".* The statement reflects the peaceful love of Gede Ambara's wife who asked her about his mistake that has not been talked for almost a month.

10) Social Care

Social behavior and attitudes are reflected by the statement of wife Gede Ambara to her son Putu on page 5 of paragraph five. *"Tu... nak kénkén né, ngudiang Putu mamunyah buka*

kéné? Mimihhh... Putu yen tawanga ajak bapa bisa tundunga Putu uli jumah. Engkebang... engkebang... da kanti tawanga ajak bapan Putuné". The wife of Gede Ambara showed that her son was shown too much and that the help was to cover up the mistakes of her son, but Putu as her son could not understand the good intentions of her mother.

11) Responsibility

Responsible behaviors and attitudes are reflected in Putu's statement on page 7 of the first paragraph. *"Tiang ané ngelah belingané Pa. Suba telung buian, to awanan tiang ngajak Siti mai. Tiang lakar matari ngantén ajak bapa Ian mémé".* Putu's statement reflects that Putu acknowledges that he has impregnated his girlfriend and will be responsible for it by marrying her.

V.   CONCLUSION

''Kutang Sayang Gemel Madui'' had an integration with character education. ''Kutang Sayang Gemel Madui '' There are 11, namely: Honest, Tolerance, Discipline, Hard Work, Creative, Mandiri, Democratic, Sense of Know, Love of Peace, Caring for Social, and Responsibility.

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BALINESE COMICS: AN EFFORT TO SUSTAIN AND ENFORCE THE BALINESE LANGUAGE AMONG CHILDREN IN BALI

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Abstract

Balinese language is one of local languages whose existence is still well preserved, regardless its condition that grows more pathetic each day due to its lessening speakers. There is no regeneration of Balinese active speakers. This condition is absolutely caused by both internal and external factors. Effects of globalization and rapid growths of information and communication are the most influential external factors; while the internal factor is the fact that the Balinese language has inadequate adaptation skills to changes occurring around it.

The Balinese youth and children that are supposed to be Balinese generation are in fact reported to have distance with their mother tongue. Serious efforts by the means of innovation are definitely needed to grow their eagerness in learning the Balinese language. The efforts must contain aspects with similar commonness to their real life. Comic or illustrated story is one of media regarded to be the closest with children's world. By this medium, it is expected that making the young generation and children acquaint to the Balinese language will become easier.

Illustrating folklore in the form of comic is expected to be the new medium in developing, sustaining, and introducing the Balinese language to children. *Satua* was eventually chosen for this modification effort since containing applicable moral values for young generation. This act synergizes efforts to transform texts, sustain a certain language, and instil character educations in children.

Keywords: language sustaining, comic, children

I.   INTRODUCTION

The Balinese language is categorized as one of languages with a big number of speakers due to its more-than-one-million speakers. According to statistic data of May 2011, the Balinese speakers reached the number of four million. This is triggered by the facts that the Balinese language is indeed the daily language of the Balinese people, arts, and literatures. Nevertheless, it has to be admitted that in urban areas, the Balinese language is not the main language for communication anymore.

The decrease of the Balinese mastery and interests can be clearly observed among children and youth generation in Bali. Instead of preserving and sustaining the language, they use it reluctantly. This condition is influenced by the Balinese social dynamics: the Balinese people have recently become bilingual and even trilingual. These bilingualism and trilingualism are the consequences of the Balinese people as an Indonesian that is obliged to use the Indonesian language and of the fact that Bali as one tourism destinations in Indonesia

demands its people to be able to speak foreign languages. This issue marginalizes the Balinese language since both Indonesian and foreign languages have superior functions due to their closeness with almost all of economic activities including tourism.

Efforts to sustain the Balinese language over other languages must be performed in a dynamic and adaptable way and not abandon any identity of the language itself. One of the efforts is by utilizing comic or illustrated stories that are regarded as media close with children and the young generation. Digitalized comic is perceived to be more efficient. Comic is illustrations or symbols juxtaposed in a certain order to convey information and/or reach aesthetic responses of the readers. Comic as an ordered illustration is an effective means of communication because of its ability to express scientific messages that are definitely parts of the story itself. Furthermore, words contained by comic aim to thoroughly describe, complement, and deepen the presentation of illustrations and texts (McCloud in Maharsi, 2011:4).

Materials of this illustrated story are from Balinese folklores containing values of character education; while the language used to communicate is the Balinese language. Hence, comic in this usage will not only make the Balinese children acquaint their native language but also instil values of character education in them.

II. METHODS

This research applied the qualitative method by observing social phenomena surrounding the Balinese speakers. Folklores used as the comic were obtained from interviews with Made Taro, an active storyteller and traditional player. After gathering desirable folklores as materials for comic, the researcher arranged the story scenarios and transformed into illustrations and texts in Balinese language. The illustration making in this comic was assisted by a group of young artists joining a community named Dasa Studio. The artists graduated from ISI Denpasar majoring at Visual Communication Design that had also interest in developing as well as preserving the Balinese language.

In this research, there were ten folklores (*satua*) selected and transformed into illustrated stories. The ten *satua* were: *satua 1 Durma, satua I Kepuh, satua Ni Ketimun Mas, satua I Lutung, satua Siap Selem, satua I Yuyu Mawales Budi, satua Kambing Takutin Macan, satua Mén Sugih Tekén Mén Tiwas, satua Ni Kesuna Tekén Ni Bawang,* and *satua Pan Meri*. There were ten illustrators or drawing designers involved. These ten artists possessed different drawing styles that would make ten illustrated stories with different characteristics. This was intended to prevent boredom to children because they would find different characteristics and styles of drawing in one book.

III. FINDINGS AND DISCUSSION

The Balinese folklores (*satua*) is one of local wisdoms containing various moral values including religious values. Those values are conveyed through dialogues between characters and the characters' behaviors (Suastika, 2011:1-2). The Balinese folklores (*satua*) are known

to have several characters: *satua* with animal characters, *satua* with animal and human characters*, satua* with human characters, *satua* with god and human characters, and *satua* with human and giant characters.

Moreover, illustrated story is a medium used to communicate facts and thoughts clearly and powerfully through a combination of word expressions and pictures (Sudjana and Rivai'i, 2002:27). Furthermore, McCloud (2001:9) states that comic is a collection of pictures functioned to convey information or create aesthetic responses for the readers. All story texts in comic are neatly and cohesively arranged in pictures (visual symbols) and words (verbal symbols). Pictures in a comic are defined as static pictures that are orderly and cohesively arranged between one picture to another to create a story. A literary work usually brings the readers to different imagination and fantasy world that will never be found in the real world since people create their own imagination; while comic pictures several realities and therefore is able to create the same imagination for different readers. Comic makes the story become clearer. There are several parts of story that are impossible to be only communicated by words and comic with its pictures and narration can handle the issue.

Transformation of the Balinese folklore (*satua*) text into an illustrated story or comic is a process of literary modification involving the dynamic of the text itself. Kristeva believes that the paradigm of transformation from one genre to another genre, either as negation, opposition, cynic, anecdote, parody, appreciation, affirmation, nostalgia, or other aesthetic admissions has purposes on finding new and original meanings. The transformation is not merely performed in a literary frame but also in other forms of art. In multicultural perspective, intertextuality activities aim to awaken past awareness, either as primordial or nostalgic images that are generally addressed as pastiche texts (Ratna, 2004:182).

The modification concepts by Riffaterre (1978:47-48) relating to the modification of changes in shapes and appearances and the modification of changes in language and literature are: (1) Linguistically stated, there is a shift of linguistic level in transforming prose into illustrated text and (2) There is a change (manipulation) in the elements of characters, plots, settings, and scenes.

Transforming Folklores into Illustrated Stories

The transformation had two stages that are; (1) the process of structural analysis of folklores. In this stage, the researcher structurally analyzed the story forming elements and (2) the process of transforming written texts into illustrated forms (comic). The structural analysis on every folklore (*satua*) that became the materials of illustrated stories was necessary to conduct in order to gain a detail portrayal of each element forming the folklores. The first element to analyze was the different characters of ten folklores (*satua*) used in these illustrated stories.

The characters of ten folklores transformed into illustrated stories were categorized into four: the first category was *satua* with human characters (*satua I Durma*), the second category was *satua* with human and giant characters *(satua Pan Meri*, *satua Ni Ketimun Mas*)*, the third

category was *satua* with human and animal characters (*satua I Yuyu Mawales Budi*, *satua Mén Sugih Tekén Mén Tiwas*, and *satua Ni Kesuna Tekén Ni Bawang*), and the last category was *satua* with animal characters (*satua I Kepuh*, *satua I Lutung*, *satua Siap Selem*, and *satua Kambing Takutin Macan*). Each characters of those *satua*s were analyzed from their physical, sociological, and characteristic aspects. The analysis of these three aspects were preliminary step to ease the visualization. Let's take an example of the character I Durma in *satua I Durma*. I Durma was narrated as a 10-years-old boy that grew as a teenage then an adult. This physical description of I Durma from a child to an adult was then visualized. Psychologically, I Durma was a cheerful and sociable boy favored by his friends. Sociologically, I Durma was portrayed as child born in a hunter family that got his education in a *pesraman* and dedicated his life to the king. By such narrative, I Durma was presented as a modest protagonist.
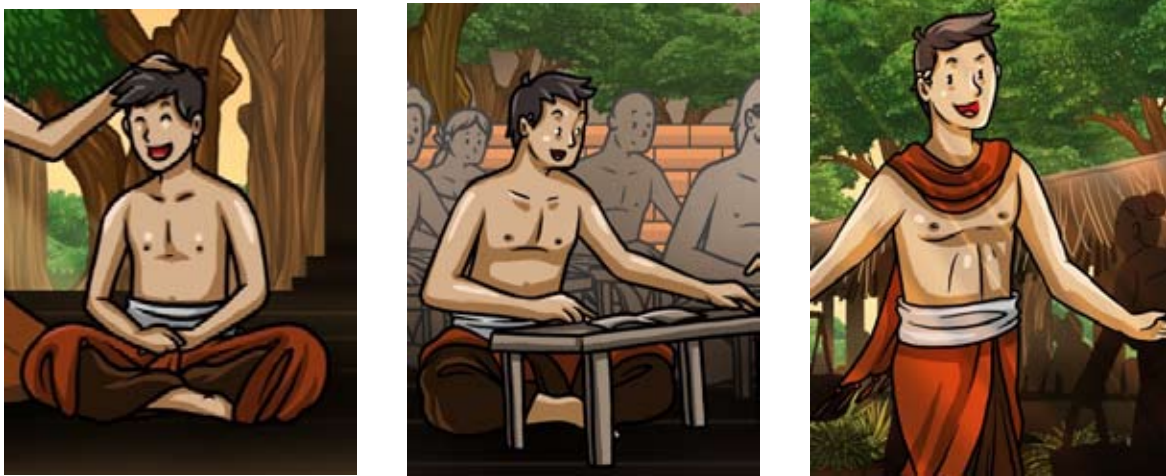
Picture 1 Visualization of I Durma from a child to an adult

After analyzing characters and visually transformed them, the researcher analyzed the settings of each *satua* as well. The settings were the setting of place, time, and society. Each setting found in *satua* texts was visualized in the form of pictures added by words. For example, in *satua Kambing Takutin Macan* (the Goat Feared by the Tiger), the story happened in the heart of forest as the habitat of characters of *satua*. After concluding that the setting was a forest, the researcher visualized it.
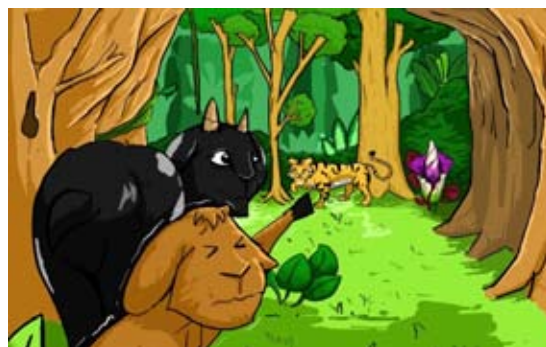
Picture 2 Visualization of setting of place

There was also the setting of time referring to the time when the story narrated in a particular *satua* occurred. The settings of time existing in *satua* were in the morning, at noon, and at night. For instance, in *satua Pan Meri*, Pan Meri was looking for his ducklings till night. The visualization of time was by presenting moon and dark skies.

Picture 3 Pan Meri with setting of time at night

The last setting portrayal was the social setting that was analyzed in detail for each *satua*. The social setting included customs, traditions, beliefs, and perspectives. For *satua* with human and human characters, the setting portrayals were social situations and customs in Bali for certain because this *satua* was in the Balinese society. Several visualizations of customs and traditions in *satua* were presented in the illustrations of *ngayah* (reciprocity) activity and the Balinese clothing style.

Picture 4. Visualization of social setting in the illustrated story

Story plots in the illustrated story were arranged based on plots that had been analyzed in every *satua*. Plots in *satua* texts established from events were transformed in different chapters in the illustrated story. In other words, each event of the folklore was visualized in different chapter of illustrated story.

Visualization of *satua* texts was also accompanied by transformation of linguistic levels. Texts presented in the illustrated story were adapted from proses of each *satua*. There was definitely a process of element compactness while transforming prose into pictures.

This process was performed since the pictures would become the essential part containing important values and events of the story. Then, texts describing events or dialogues between characters were added as well.

IV.   CONCLUSION

One of efforts to increase children's interest in using and learning the Balinese language as a communication language is by presenting the language in the children's world. Modification of *satua* texts in the form of illustrated stories is expected to be able to preserve and develop the Balinese language. *Satua* is chosen as the material of illustrated story since the Balinese *satua* is not only potential as a medium to learn the Balinese language but also a medium to transfer positive values for children. The storytelling tradition has been widely known as a tradition to instil educating values for children. This illustrated story medium modifies *satua* with styles and characterization customized to children's preference.

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LOANWORD PHONOLOGY IN TRANSLATING BALINESE CULTURAL TERMS INTO JAPANESE WITH REFERENCE TO JTB PUBLISHING BOOK ON BALI ISLAND

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Abstract

This paper described the phonological adjustments in translation technique being used to translate Balinese cultural terms into Japanese found in JTB Publishing Book in 2015 on Bali island entitled "Baritou". The translation technique used by the translator is borrowing in order to preserve those cultural terms. If the translator used other techniques for example adaptation, then the target readers will not be able to be introduced to those cultural terms, or, in other words, the cultural terms are not preserved. Some examples of those Balinese cultural terms in the field of dancing are *legong, barong, sanghyang, telek,* etc. The benefit for Balinese language by the implementation of borrowing-translation technique is the empowerment and preservation of Balinese language, especially its cultural terms. The result of implementing borrowing in translation is the existence of loanwords in the target language, namely Japanese language. The original forms of those Balinese cultural terms and their Japanese translations are analyzed to find out the phonological rules that were applied in the translation process considering that Indonesian and Japanese have different phonological system. This study used a descriptive method.

Keywords: Balinese cultural terms, borrowing-translation technique, contact phonology, loanword phonology

I.   INTRODUCTION

Preserving a language can be done by many ways. One of them is to introducing that language to as many people as possible outside the native speakers so that those other people know the language and if possible use them when they have the chance to use it. In the terms of translation studies which involving two languages, this technique of introducing source language terms to the target readers is called borrowing. There are two kinds of borrowing, namely complete borrowing and borrowing with adjustment. Borrowing with adjustment can be done due to the difference phonological systems of the two languages or due to the difference orthographical systems of the two languages. For example, the word *computer* in English is borrowed into Indonesian becoming *computer* which shows the orthographical adjustment borrowing. This paper discussed the phonological adjustment in borrowing-translation technique of Balinese cultural terms which translated into Japanese with reference to JTB (Japan Travel Bureau) publishing book on Bali island.

II. METHOD

The data for this paper is taken from a guide book on Bali island which published by JTB in 2015. Note taking technique is used to record the 32 Balinese cultural terms found in the book. This paper used descriptive method to analyze the phonological adjustment from Balinese into Japanese. Those data are as follows:

Table 1. Balinese Terms and Their Japanese Translation

No.	Japanese Translation	Balinese Terms	No.	Japanese Translation	Balinese Terms
1	ガルンガン garun'gan	Galungan	2	ニュピ nyupi	Nyepi
3	メル meru	Meru	4	割れ門 waremon	Candi Bentar
5	ぺんじょーる penjōru	Penjor	6	レゴン regong	Legong
7	ケチャ kecha	Kecak	8	バロン barong	Barong
9	サンヒャン sanghyang	Sanghyang	10	テレック terekku	Telek
11	アタ製品ata seihin	Produk Ata	12	サヤインゲンのサラダ saya'ingen no sarada	Jukut kacang
13	ラワール rawāru	Lawar	14	ドッカル dokkaru	Dokar
15	ベモ bemo	Bemo	16	イカット織り ikatto ori	Tenun Ikat
17	ジャガッ・ナタ寺院 jagatt nata jiin	Pura Jagat Nata	18	ブサキ寺院 busaki jiin	Pura Besakih
19	ウルワドゥ寺院 uruwatu jiin	Pura Uluwatu	20	ゴア・ガジャ goa gaja	Goa Gajah
21	ジャティルウィ jatiruwi	Jatiluwih	22	ティルタ・ウンプル寺院 tiruta umpuru jiin	Pura Tirta Empul
23	ウルンダヌ・バトゥール寺院 urundanu batūru jiin	Pura Ulundanu Batur	24	タマン・アユン寺院 taman ayun jiin	Pura Taman Ayun
25	トリ・ヒタ・カラナ Tori hita karana	Tri Hita Karana	26	スバック・システム subakku shisutemu	Sistem Subak
27	シヴァ shiva	Siwa	28	ヴィシュヌ visunu	Wisnu
29	ブラフマー burafumā	Brahma	30	ガネーシャ ganēsha	Ganesha
31	アガスティヤ agasutiya	Agastya	32	ドゥルガー durugā	Durga

III.   FINDINGS AND DISCUSSION

It is interesting to know from the data source that only the Balinese cultural terms are mostly translated using borrowing-translation technique. Other cultural terms such as Buddhist terms, for example Vesak Day, is translated notonly using borrowing but also additional note/ explanation with its translation, as can be seen as follows:

ワイサック仏教大祭   Waisakku Bukkyō   Taisai   'Vesak Day'
                            Vesak   Buddhism Big Festival

Other terms such as Islam terms, for example Eid Mubarak, is also translated not only using borrowing but also additional note/explanation with its translation, as can be seen as follows:

イドゥル・フィトリ（断食明け）Iduru Fitori (danjiki ake)   'Eid Mubarak'

Idul Fitri (fasting end)

Two data, namely data number (4) 割れ門 *waremon* 'split gate' for Balinese cultural term *Candi Bentar* and (12) サヤインゲンのサラダ saya'ingen no sarada 'sting beans salad' for *jukut kacang* are not translated using borrowing-translation technique but it is translated using paraphrasing technique.

Japanese writing system has a set of syllables that is used to write foreign origin words (loanwords). That set of syllables is called *katakana*. To write Japanese origin words, the Japanese uses *hiragana* and *kanji*. The total number of basic syllables in *katakana* is the same as *hiragana*, namely 48 syllables. Below are the *hiragana* and *katakana* basic syllables.

Image 1. *Hiragana* Basic Syllable Chart

Image 2. *Katagana* Basic Syllable Chart

Japanese is an open syllable language. The basic construction of its syllable is CV (Consonant Vowel). The only consonant that can stand alone or by itself is /n/. Thus, if the borrowed foreign words (loanwords) have closed syllable construction, some adjustments are needed to be accepted into the Japanese language systems. If the loanwords have open syllable systems or /n/ consonant with its allophone [n], [m], and [ŋ] at the end of the syllable sound such as in data (3) メル meru, (8) バロン barong, (11) アタ製品 ata seihin, (9) サンヒャン sanghyang, (15) ベモ bemo, (24) タマン・アユン寺院 taman ayun jiin, (27) シヴァ shiva, and (30) ガネーシャ ganēsha, then, there is no need for phonological adjustment.

Loanword phonology is one of five contact phonology situations proposed by Smith (2007). This type of situation is related to strategies when the speaker uses lexical items of a language in other languages on a large scale and a short time.

The data found in the data source that undergo phonological adjustment can be classified into six phonological rules categories as follows:

3.1 Vowel Addition

Examples of this phonological rule can be seen in the following data:

(25) トリ・ヒタ・カラナ Tori hita karana   ← Tri Hita Karana

(28) ヴィシュヌ visunu   ← Wisnu

(29) ブラフマー burafumā   ← Brahma

(32) ドゥルガー durugā   ← Durga

As mentioned before, that the basic construction of Japanese language syllable is CV (Consonant Vowel). Thus, for example the foreign word *Durga* in data (32) which has the syllable construction of CVCCV, require an adjustment before it can be accepted into the Japanese language system. The adjustment is by adding a vowel –u after the consonant r-. Kawarazaki (2007) states that for words containing two or more consonant sounds in succession are pronounced and written with appropriate vowels placed after each consonant sound. After

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the [t] and [d] consonant sounds, [o] is added. Other than [t] and [d], vowel [u] is added.

An addition of vowel also can be seen in the semivowel sound of the borrowed words in the data (31) as follows:

(31) アガスティヤ agasut**i**ya [a.ga.su.t**i**.ja]   ←   Agastya [a.gas.**tja**]

The semivowel sound [j] in the source language word, is pronounce by adding [i] sound which is the closest sound to [j] in the target language.

3.2   Long Vowel

Examples of this phonological rule can be seen in the following data:

(5) ペンじょーる penj**ō**ru   ← Penjor

(13) ラワール raw**ā**ru   ← Lawar

(23) ウルンダヌ・バトゥール寺院 urundanu bat**ū**ru jiin   ← Pura Ulundanu Batur

As can be seen from data (5), (13), and (23), the long vowel adjustment is done before the [r] sound of the next last syllable. In other words, if the next last syllable begins with [r] sound, the vowel before it is adjusted into long vowel sound.

3.3   Nearest Vowel Adjustment

Examples of this phonological rule can be seen in the following data:

(2) ニュピ ny**u**pi   ←   Nyepi

(18) ブサキ寺院 b**u**saki jiin   ←   Pura B**e**sakih

The word *pura* 'temple' is *jiin* (寺院) in Japanese. From Image 2. *Katagana* Basic Syllable Chart, we know that in Japanese, there is no [ə] sound. Japanese language only has five vowels sounds, namely [a], [i], [u], [e], and [o]. Therefore, if Japanese people encounter a word which has an [ə] sound, they will pronounce it using [u] sound. Another example of this phonological rule is as follows:

(22) ティルタ・ウンプル寺院 tiruta **u**mpuru jiin   ←   Pura Tirta **E**mpul

If the foreign word using [e] sound, there will be no phonological adjustment needed as the [e] sound also exist in Japanese.

(15) ベモ b**e**mo [be.mo]   ←   B**e**mo [be.mo]

3.4   Nearest Consonant Adjustment

Examples of this phonological rule can be seen in the following data:

(1) ガルンガン ga**r**un'gan   ←   Ga**l**ungan

(6) レゴン **r**egong   ←   **L**egong

(19) ウルワドゥ寺院 u**r**uwatu jiin   ←   Pura U**l**uwatu

(21) ジャティルウィ jati**r**uwi   ←   Jati**l**uwih

The Japanese does not differentiate between the [r] sound and [l] sound as in Indonesian. Thus, even though the [r] and [l] sound are difference in their manner of articulation, the Japanese use [r] sound to pronounce both [r] and [l] sound of foreign words.

3.5 Consonant Doubling

Examples of this phonological rule can be seen in the following data:

(10) テレック tere**kk**u	←	Tele**k**	
(14) ドッカル do**kk**aru	←	Do**k**ar	
(16) イカット織り ika**tt**o ori	←	Tenun Ika**t**	
(17) ジャガッ・ナタ寺院 jaga**tt** nata jiin	←	Pura Jaga**t** Nata	
(26) スバック・システム suba**kk**u shisutemu	←	Sistem Suba**k**	

If the loanword has a glottal sound [ʔ] as can be seen in data (10) *Telek* [te.leʔ] and (26) *Subak* [su.baʔ] then the Japanese loanword will be pronounced by doubling the consonant which represented by using small ツ *tsu* in written Japanese. The phonological adjustment by consonant doubling is also done before the [k] initial syllable sound as in (14) and [t] initial ending syllable as in (16) and (17).

3.6 Consonant Deletion

Examples of this phonological rule can be seen in the following data:

(7) ケチャ kecha	←	Keca**k**
(20) ゴア・ガジャ goa gaja	←	Goa Gaja**h**

The omission of consonant in data (7) is contradicted with phonological rule 3.5, namely *Consonant Doubling*, since the source word *kecak* [ke.caʔ] has a glottal sound that should be pronounced ケチャッ kecha**k** or ケチャック kecha**kk**u. Further investigation is need to know the reason for this consonant deletion. While for the [h] sound at the end of a syllable is deleted in the target language as can be seen in data (20).

IV.   CONCLUSION

The sounds of foreign languages cannot be transliterated accurately in Japanese because written Japanese does not have symbols for sounds that are not contained in the spoken language. Therefore, those foreign words (loanwords) are interpreted within the Japanese sound system and given the Japanese pronunciation and written in *katakana* to show that their foreign origin. The way to pronounce those loanwords basically determined by imitating the closest way to pronounce those loanwords in the native language. Knowing these phonological adjustment rules will help nonnative speakers of Japanese language when they are trying to introduce a (Balinese cultural) terms by mean of borrowing-translation technique to Japanese speakers.

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KARMAPHALA IN AKUTAGAWA RYUNOSUKE'S
SHORT STORY ENTITLED *HELL SCREEN*

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Abstract

Karmaphala is a familiar concept for Hindus, especially in Bali. It is a Hindu concept that is believed by Balinese as a guidelines and guidance in life (Jendra, 2004:1).

This study aims to understand the concept of *karmaphala* existed in the short story entitled *Hell Screen* by Akutagawa Ryonosuke published in 1918 with Yoshihide as the main character. The behaviour or actions of characters in the short story indicate the concept of *karmaphala* are analyzed by using the semiotics-structural theory by Todorov. The method used is descriptive-analytical method that is done by describing the facts, then followed by analysis in accordance with the theory used (Ratna, 2009:53).

In Japanese society, there is a culture of shame whose purpose is the same as the concept of *karmaphala* in Bali. Both are guidance to live a decent life. The concept of *karmaphala* in Bali teaches people to always do good so that the results obtained later is also good. While the culture of shame in Japan led the Japanese to be careful in their act so they will not accept the bad things of the deed done. In the short story of *Hell Screen*, as a Japanese literary work, there are images of *karmaphala* experienced by Yoshihide. It is the reason that encourages the author to examine the depiction of *karmaphala* that is very influential in the life of Hindus which contained in the Japanese literary works, especially short stories.

Keywords: karmaphala, Hell Screen, Akutagawa Ryunosuke

I.   INTRODUCTION

Karmaphala is a concept that not only applies to the Hindu community especially in Bali, but applies universally. *Karmaphala* is a law of the universe that is based on the law of cause and effect. In a simple understanding, *karmaphala* is a causal law that can happen to anyone. The problem now is the belief in the existence of the law of the *karmaphala*.

The Hindu community in Bali, believes in the law of *karmaphala* in the practice of everyday life, we try not to do anything that violate the religion values. It can be seen that the belief in religious values can be a role model in living the world. Although *karmaphala* is a universal concept, but different territory is certainly having a different way of understanding the concept. For example, in Japan. Japan is known as a country that does not questioned religion, Japanese society is generally known to embrace Shinto, Buddhist or Christian. However, in reality, they went to the temple to attend the annual celebrations, married in the church, and we often found *butsudan* (Buddhism altar) in the house and possibly in the same house was found also *kamidana* (*Shinto* altar) (Jongingkriwang, 2007:1-2).

The Japanese who does not recognize the concept of sin nor *karmaphala*, hold a culture called *haji bunka* or culture of shame. The concepts of traditional Japanese culture to support

the emergence of a feeling of shame (*haji*) make it a point that the *haji* is the heart of an attempt to regulate the pattern of life of Japanese society. To create a balanced life in self, Japanese society always viewed *haji* as a transparent partition but bind strongly each individual in Japanese society (Rahman, 2012: 120).

Even though the concept may be different, shame culture and *karmaphala* concept in Bali have the same goal, both act as a guidance in leading a good life. The concept of *karmaphala* in Bali teaches people to always do good so that the results obtained later is also good.

As stated earlier, that the concept of *karmaphala* is universal, then it is not impossible to happen also in Japanese society. In the short story of *Hell Screen*, as a Japanese literary work, there is a picture of *karmaphala* experienced by the character of Yoshihide. It encourages the author to examine the depiction of *karmaphala* that is very influential in the life of Hindus, but is contained in the Japanese literary works, especially short stories.

II.   METHOD

The research method used in this research is descriptive-analytic method. Descriptive-analytic method is a combination of two methods, namely descriptive methods and analytical methods. Descriptive analytic method is used to describe and elaborate at a time also analyze by providing an explanation of a data with arguments that can be proven (Ratna, 2009: 53).

The study was also conducted using the semi-structural-semiotics theory by Tzvetan Todorov consisting of three levels of semiotic aspects. These three levels are syntactic aspects, semantic aspects, and pragmatic aspects (Zaimar, 2014:35-69). Of these three aspects, only the synthetic aspects used in this study. Because through the synthetic aspects, it can be known the causal relationship or logical relationship of each event in the short story in accordance with the concept of *karmaphala* as a cause and effect law.

III.   FINDINGS AND DISCUSSION

This research is about *karmaphala* contained in short story *Hell Screen* by Akutagawa Ryunosuke. Before entering the discussion of what issues and how, first explained about *karmaphala* concept which is believed by Hindu people especially in Bali.

3.1   *Karmaphala*

According to Kokog (in Hindu's forum:25-26), the concept *karmaphala* is one part of the of *panca sradha* values. *Panca* means 'five' and *sradha* is 'belief' or 'faith'. So *Panca Sradha* means five basic beliefs or faith of every Hindu. Part of the *panca sradha* are as follows.

1.   Believe in the existence of Ida Sang Hyang Widhi/The One Almighty God.
2.   Believe in the existence of *atman*.
3.   Believe in the existence of *karmaphala*/ the karma law/ law of cause and effect.
4.   Believe in the existence of *punarbhawa*/ reincarnation.
5.   Believe in the existence of *Moksa*

From the five parts of the *panca sradha*, *karmaphala* as the law of cause and effect became the main point in this study because the concept of *karmaphala* in the manuscript contains guidance about behavior that is considered good and bad. Good behavior will produce good

results, whereas bad behavior will produce poor results as well. This concept contains values about the deeds that normatively have to be performed by humans (Hardiyanto, 2003: 36).

Karmaphala can be classified into three kinds depend to time and opportunity in receiving the result i.e. sancita *karmaphala*, prarabda *karmaphala* and kriyamana *karmaphala*.

1. Sancita Karmaphala

Sancita karmaphala is the result of deeds in previous life that have not been perceived and is still act as the primary element that determines our present life.

2. Prarabda Karmaphala

Prarabda karmaphala is the result of deeds in this life without any remaining. That is, good and bad deeds are balanced and have been rewarded in this life as well.

3. Kriyamana Karmaphala

Kriyamana karmaphala is the result of deeds that are not perceived at the time of doing, so it must be accepted in the next life. (Miswan, 2007: 27).

3.2 *Karmaphala* in the short story of Akutagawa entitled *Hell Screen*

Karmaphala in short stories entitled *Hell Screen* can be known through the relationships that exist among the events in the short story. The following points are the syntactic aspect and the main functions that show *karmaphala* in the short story.

3.2.1 Syntactic aspects

In analyzing the syntactic aspects of the work, a sequence-sequence system is used to find out the sequence of the events in a short story that indicates a cause and effect. The textual sequence of Akutagawa Ryunosuke's short story *Hell Screen* are as follows.

1. The arrival of Yoshihide to the castle of the Great Prince with inappropriate attire.
2. Yoshihide's daughter become a young servant in the castle.
3. A benevolent daughter of Yoshihide is really loved by the empress and the concubines of the Great Prince.
4. The young prince who received the monkey gift named the monkey as Yoshihide.
5. When the monkey makes a mess, everyone half-mocking call the monkey with the name Yoshihide.
6. One day, Yoshihide's daughter walked down the corridor.
7. She saw the monkey limping and far behind the young Prince was chasing him with a whip.
8. Yoshihide's daughter saved the monkey.
9. Yoshihide's daughter received a gift from the Great Prince for her reason of saving the monkey.
10. The story goes back to Yoshihide's character.
11. The hatred of people against Yoshihide.
12. Yoshihide's arrogance that considers himself as the best painter in Japan.
13. Yoshihide's unpleasant behaviour to a psychic possessed by an evil spirit.
14. The Painting of Loving Goddess (Kisshouten) as a lousy-faced prostitute painted by Yoshihide.
15. The number of Yoshihide's students who resigned.
16. Irregularities committed make Yoshihide become proud.
17. Yoshihide's affection for his daughter.

18. Yoshihide's disagreement about his daughter working for the Great Prince.
19. The Great Prince's command to Yoshihide to paint the Monju God.
20. The Great Prince's satisfaction with Yoshihide's work.
21. The Great Prince desire to give a gift for Yoshihide.
22. Yoshihide wants his daughter back.
23. The Prince's Fury.
24. Yoshihide started painting *Hell Screen* at the request of the Great Prince.
25. His preoccupation in painting makes him forget his daughter.
26. Yoshihide shut himself in his room for days.
27. Yoshihide's fatigue caused him always have nightmares.
28. Yoshihide's request to his students to sit near his bed.
29. Yoshihide's delirium that scared his students.
30. The expulsion of Yoshihide's students.
31. The making of Yoshihide's students as objects to paint.
32. Yoshihide's order that he wanted to see a naked body and bound to the floor.
33. The appearance of a snake from inside a jar located in the corner of the room.
34. Yoshihide's fury due to the appearance of a snake that caused him fails to paint.
35. Yoshihide's madness continues.
36. Yoshihide ran out of ideas to paint his *Painting of Hell*.
37. The longing of Yoshihide's daughter for her father, and vice versa.
38. Yoshihide's visit to the castle to meet the Great Prince.
39. The expression of Yoshihide's heart that says his painting is not perfect yet.
40. The help of the Great Prince to finish the painting faster.
41. The preparation of the objects to be painted.
42. Seen the figure of a girl in a train.
43. Burned the train along with the girl inside.
44. Yoshihide's attempt to approach the train, but then he stops his step.
45. He Continuing *Hell Screen* until he realizes that the girl on the train is his daughter.
46. Yoshihide still finishes his painting while staring at the blaze that in the end kills his daughter.
47. The completion of the painting then showed to the Great Prince.
48. The death of Yoshihide.

3.2.2 Main Functions (Logical Relationship)

The logical relationship among the main functions marked with numbers in roman numerals to distinguish them from the textual sequence as follows.

I. The work of Yoshihide's daughter in the castle of the Great Prince.
II. Request of painting by the Great Prince to Yoshihide.
III. Yoshihide's desire to take back his daughter.
IV. Yoshihide's arrogance.
V. The request to make *Hell Screen*.
VI. Yoshihide's madness when painting.
VII. The killed of Yoshihide's daughter.
VIII. The completion of *Hell Screen*.
IX. The death of Yoshihide.

In this short story of *Hell Screen,* there are nine main functions that can represent the whole story in the short story. Here is a chart that can make it easy to know the logical relationships that occur in every major functions.

I ⟶ II ⟶ III ⟶ IV ⟶ V ⟶
                            ↓
                            VI
                            ↓
                            VII ⟶ VIII
                            ↓
                            IX
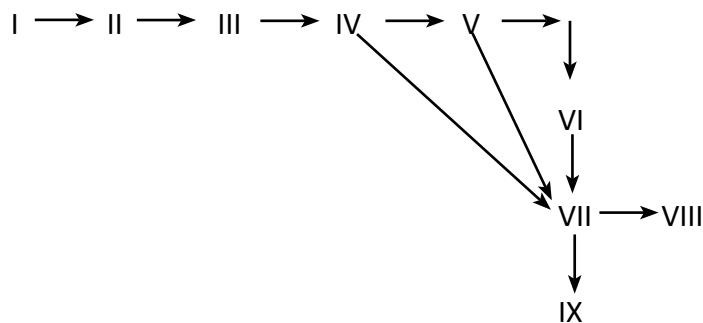
From the chart, we could known the causal relationship contained in the short story of *Hell Screen*. The main functions I to V display the causes of a series of effects. The main function I to III is still an introduction. The core event in this story begins when Yoshihide receives a request to paint *Hell Screen* on an insulator (V). From the main function V later affected the other events. In addition to the request for the painting, the main function of IV is Yoshihide's arrogance that had an impact on Yoshihide's madness towards the painting (VI). His madness to the painting resulted the death of his daughter which is being made as an object to be painted (VII).

The death of his daughter, which could be considered a sacrifice to finish Yoshihide's painting, succeeded in perfecting *Hell Screen* that Yoshihide is working on (VIII). Yoshihide's (VII's) beloved daughter's death caused him deep sadness so Yoshihide decided to commit suicide (IX). For more details, *karmaphala* as the law of cause and effect contained in the short story of *Hell Screen* by Akutagawa Ryunosuke can be explained in the following data.

(1) His bad nature is stingy, shameless, lazy, and greedy. But, the most striking is his arrogance because he thought he is the best painter in Japan.

(Akutagawa, 2013: 13)

(2) He painted Kissouten, the Goddess of Compasion, as the figure of a bad-faces prostitute. He also painted Fudou Myouou as a slave. When people rebuked him for what have he done, he said "Its weird if God and Buddha that painted by Yoshihide would be punish this Yoshihide"

(Akutagawa, 2013: 14)

The data (1) and (2) cause the causes of Yoshihide's actions which will produce results according to his actions. In the data (1) described the nature of Yoshihide given directly by the author. Data (2) shows one example of arrogance that is the nature of Yoshihide. He demeaned the God and Buddha. He assumes that he is above the God and Buddha because he is able to paint God and Buddha. His arrogance in the field of painting as a karma whose the *phala* would be accepted. The following data show that Yoshihide is receiving the consequences of his arrogance.

(1) And then, there some gossips about Yoshihide's petrified heart who keep painting while his daughter died burning in front of his eyes.

(Akutagawa, 2013: 59-60)

Data (3) shows the sadness of Yoshihide with the use of the phrase " Yoshihide's petrified heart". The sadness was experienced due to the death of his beloved daughter. The cause of his daughter's death is Yoshihide's madness to paint. In order to perfect his *Hell Screen*, he wants to see hell so he asks the Great Prince to prepare the object he will paint. But unexpectedly, the object of his painting is his own daughter.

Yoshihide who would do anything to finish his painting, almost make his students killed so many times. His arrogance, which regarded himself as the number one painter in Japan, defeated his conscience as a human being. These things ultimately resulted deep sadness due to the death of his beloved daughter in order to complete the painting. If associated with the type of *karmaphala*, then the event experienced by Yoshihide is included in *prarabda karmaphala*, which is the action done on this life, the result will be directly accepted in this life too.

IV.   CONCLUSION

Karmaphala as a law of cause and effect that is highly believed by Hindus especially in Bali, is universal. From the explanation of the discussion about the concept of *karmaphala* contained in the short story of *Hell Screen* by Akutagawa Ryunosuke, it can be seen that the type of *karmaphala* that occurs is *prarabda karmaphala*. *Prarabda karmaphala* is the kind of karmaphala that the deeds and the results of their deeds are accepted in the present life.

The law of karma that afflicted Yoshihide comes from his own deeds. His arrogance and his pride in his painting ability made him feel the deep sadness of his painting. His excessive ambition drove him in unbearable sadness so he preferred to die of suicide.

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HIDDEN MESSAGE IN *SIAP SELEM*

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Abstract

Literature is a communication device of the writer to the readers. It always has a message to deliver. However, the message is not always obvious, instead, it can be delivered through specially selected words that are used to carry special extended meaning. The message in a literary work is always good and that is why it is a challenge for the readers to find what is really meant by the writer. The story of *Siap Selem* (The Black Hen) is a simple but one of the famous Balinese stories which are told orally from generation to generation but now the written form can be found on the internet. Due to the fact of the simplicity of the story, it is often used as a before bed story for children. However, behind its simplicity, this story actually has some well-hidden messages that can be used to develop the characters of the children. The content of the story can be related to various aspects of life in a community, like religion and education. This is in line with the ideas of the experts in literature saying that literary works are the reflection of the reality. This Article aims at presenting the hidden meaning that is found in the story. The topic is considered very interesting because the actual message of the story is delivered through the words *selem* (black)*, pitu* (tujuh) *and doglagan* (featherless).

Keywords: message; hidden meaning; extended meaning.

I. INTRODUCTION

There are various ways that can be used by the writer to express their ideas and one of them is expressing it through a literary form. *Siap Selem* is a prose which is written in a fable kind. The characters in the story are all animals and they are made to be able to speak human language. This story is very simple, to some extent is more proper for children. Kenney (1966) states that a theme is a story that must be supported by various intrinsic elements such as plots, characters, the point of views and also the language styles. He also said that a theme is the most important element that will decide the other elements in the story. That is the reason why the theme is usually called the controlling theme. The theme is the meaning of a story. This is in line with Morner and Rausch's idea (1998) saying that theme is the dominating idea which is an abstract concept represented through the recurrent images actions, characters, and symbols. Even though Eagleton (2003) says that literary work is a creative or imaginative work, whatever presented in it is often representing reality. The theme presented in a story quite often is the thing that can be seen in a reality or is the thing felt to be true by the society. Readers can learn from a fiction, however, creative reading is needed to be able to really understand what is presented in the story. Knowing the background of the writer is usually

important for helping the readers to understand the message in the story. However, since *Siap Selem* derives from oral tradition with nobody knows who the original writer is, the analysis in this article will rely on intrinsic elements only. Appreciation should be expressed to Okayana who has written this story so that it can be read by many people at present. Kenney (1966) states that one story can present more than one theme and so can this story. The analysis of the hidden meaning or theme decided for analyzing this story is the one considered to be universal that is "A good mother will produce good children". To find out the reason why the theme is put forward, the following is the summary of the story.

Siap Selem

Siap Selem (Black Hen) has seven children and the youngest one is called Doglagan because it does not have feathers. Every day the mother takes care of the children until one day they are trapped by the storm so that they cannot cross the flooded river. *Meng Kuuk* (Big Female cat) invites *Siap Selem* and her children to stay in her house. When they step in, *Siap Selem* overhears that *Meng Kuuk* tells her children that they will have a big party that night. They will eat *Siap Selem* and her children. The children of *Meng Kuuk* are very happy and one of them says that he will eat the wings of the chicken; another one says that he will eat the butt of the chicken. Hearing this, *Siap Selem* wakes her children up and tells them that they have to go home. She asks her children to fly one by one across the river. , So one by one the chicken flies over and each time a chicken flies, it produces a certain sound that makes *Meng Kuuk* suspicious. Each time she asks, *Siap Selem* always answers that it is the sound of the leaf falling. When the six chickens have left, *Siap Selem* says to Doglagan. "My son, I will leave you now. You have to be clever. When *Meng Kuuk* wants to eat you, tell her to raise you first until your feather grows and your body gets bigger. You are too small now and it is not delicious to eat". Then *Siap Selem* left her youngest child alone. Doglagan cannot fly and she cannot carry him. Then *Siap Selem* left him alone. She flies, leaving similar sound. When Meng Kuuk asked what it was, there was no answer because *Siap Selem* has left. Having no answer, *Meng Kuuk* thinks that *Siap Selem* and her children have slept. She came into the bedroom and to her surprise, she could only find Doglagan. When she was about to eat him, Doglagan says that he is too small and his flesh is bitter. Although her children ask her to eat Doglagan, she believes more in him. So, Doglagan is put on the cage and he is fed every day until his feather grows and his body gets bigger. One day, when he was about to be eaten by *Meng Kuuk*, he said, "Okay, you can eat me now. However, to make my flesh more delicious, you have to throw me in the air for three times. *Meng Kuuk* did it and in the last throw, Doglagan flies away home. Meng Kuuk wants to catch him but she landed on a stone that breaks her teeth.

After reading the story above the first impression that can be obtained tend to be negative. There is a negative feeling toward *Siap Selem* leaves her youngest frail child behind. However, when it is further analyzed, it can be seen that *Siap Selem* is actually a wise mother. She puts everything into consideration before she decides to leave Doglagan behind. This article has the purpose to show how the presentation or the characterization of the characters are used to present the meaning found in the story *Siap Selem.*

II.   METHOD

The data for this article was taken from a story entitled *Siap Selem* (Okayana, 2013). This story was chosen because it presents how a good mother should behave so that it can be used as mothers as the model of how raising her children. The theory used to analyze the hidden meaning (theme) of the story is the theory of literature particularly about symbols. In relation to it, Kennedy (1979) says that symbolic thing in a story can be recognized through the following condition: namely (1) it appears in the title of the story, (2) it is frequently mentioned in the story, (3) it appears at the end of the story, and (4) it is written in different ways. In relation to the story *Siap Selem,* two out of four criteria, (1) and (2) have been fulfilled. Since the theme that is used to be the bases of the analysis is "A good mother will produce good children",   the discussion will be presented as follows: (i) the criteria of a good mother is presented, (ii) the black hen will be analyzed in terms of its color and property, and finally (iii) what it does to prove that it is a good mother. All the data which is originally in Balinese has been translated into English.

III.   FINDINGS AND DISCUSSION

The story *Siap Selem* which is considered as a story for children can also be used to provide a lesson to women as for how to become good mothers. Loving their children does not mean that they have to be more protective so that showing the impression that they do not trust their own children. The analysis of the story will show how a good mother represented by the black hen does something which shows how she trusts her own children.

The society has decided some characters that must be possessed by a good mother and the characters are written in https://www.sobatcantik.com/karakter-seorang-ibu-yang-baik. Those characters are: (a) teaching good behavior, (b) loving and caring, (c) care about the education and the talent of the children, (d) Teaching how to live a good life, **(e)** tell the children when doing something wrong or perform bad behaviour (f) willing to listen to children (g) avoid dictatorship, (h) do not quarrel in front of the children.

In relation to good qualities possessed by a mother, the black hen which is the representative of a good mother possessed good qualities, symbolically presented through color and number. The black hen is said to have had black feather and seven chickens. Since this is a Balinese story, the analysis is done from the Balinese perspective.

The first property that possessed by the hen is the color of black. According to the Balinese culture presented in Budaya Bali (cakepane.blogspot.co.id/2012/09/tri-murti-brahma-wisnu-

siwa.html), black is associated with the god of Wisnu, the god who has the duty as the world keeper. This god is a figure of a man holding these following things (https://id.wikipedia.org/wiki/Wisnu), which are relevant to the characteristics of a good mother.

1.   The color of His skin is blue, representing unlimited power
2.   Wearing the crown that shows the power of a leader.
3.   Wearing earrings in His right and left ears symbolizing that the world consists of two opposite things like good and bad, sadness and happiness, etc.

The black hen that is a mother of seven chickens possesses the power of telling the children where to go and what to do. Her children will follow her direction, and this is stated in the following quotation of what the black hen said to her children.

> (1) "Children, wake up. The cat wants to eat us. Let's get away from here. All of you fly first, then I will follow (Okayana, 2013)

The quotation (1) is said by the black hen to her children after she overheard the conversation between the cat and her children, saying that they wanted to eat the hen and her chickens. In doing it, the black hen shows herself as a mother that has the power to instruct her followers (the chicken) and has the role of the leader of the flee. She uses her power to lead the escape to save her children instead of running away by herself, leaving her children behind. Her love to her children is reflected through her instruction so that the children can do what to do to save their own lives. A good mother, in this case, the black hen, knows how to differentiate between the good and bad things. She knows what will happen to her and her children if they stay there and fight face to face with the cat and her children. The cat and her children might be outnumbered but they are much stronger than the black hen and her children. Wisely, she asks her children to fly one by one while she keeps guard and be the last (except Doglagan) to fly away. Her wisdom is presented through the quotation below.

> (2) "My son Doglagan. I am going to leave you now. Later, when the cat wants to eat you, you have to be clever. Tell her that your flesh is still bitter, still sticky, improper to be eaten. Ask her to wait until your feather grows. When it has grown, you can fly home (Okayana 2013)

The black hen cannot help Doglagan because she cannot carry him. He cannot also fly by himself because his wings do not have a feather. Instead of carrying him and both of them will die, or staying with him and ignore the lives of her other six children, she teaches Doglagan how to survive. Teaching the life skills is more important than protecting him by sacrificing more children or herself.The black hen believes that Doglagan will survive because as a mother she knows what Doglagan is capable of. She is the one that raised him.
The association of black representing the color of god Wisnu and His attribute has made the black hen the symbol of a good powerful leader.

The second property possessed by the black hen that made her represent a good mother is the fact that she has seven (Balinese: *pepitu*) children. This is presented by the following

quotation.

(3) *Siap Selem* has seven chickens (Okayana, 2013)

Pepitu which means seven derives from the word *pituhu* which means serious, hard work. The black hen is represented as a mother that is hard work and very serious about taking care of her children. Her seriousness in taking care of her children makes her a caring mother and that quality is presented in the following quotation.

(4) If we go home now, we will be caught in the rain. Look at your little

brother, Doglagan, he is featherless, if he is frequently caught by the rain,

for sure he will die (Okayana, 2013)

Quotation (4) is said by the black hen when she was refusing the request of two of her children who asked her to go home when it was about to rain. She takes the risk to get shelter in a house of an unknown owner rather than seeing her youngest child suffer.

Other proofs saying that seven is special in Balinese society are:

1. the numbers of the layers of the world are seven above and seven below. The above layers are *Bhurloka, Bhuwahloka, Swahloka/Swargaloka, Mahaloka Janaloka, Tapaloka* dan *Satyaloka/Brahmaloka*; while the below layers are *Atala, Witala, Sutala, Talatala, Mahatala, Rasatala dan Patala*. Masing-masing lapisan tersebut memiliki penguasa (https//id.wikipedia.org /wiki/kosmologi Hindu cited on 11 January 2018)

2. The numbers of *cakra* in human body are seven: : *muladara, swadisthana, manipura, anahatta, wisudhi, ajnya, dan sahasrara.*
   (www.pasramanganesha.sch.id/2012/10/angka-angka-bermakna-dalam hindu.html) cited on 3 Oktober 2016.

3. There are seven *Ongkara Mantra*: *Prama-Siwa-Sunia Atma, Sada-Siwa-Niskala-Atma, Sada-Rudra-Ati-Atma, Mahadewa-Nirmala-Atma, Ishwara-Parama-Atma, Wisnu-Atma, Brahma-Atma.*
   (www.pasramanganesha.sch.id/2012/10/angka-angka-bermakna-dalam hindu.html) cited on 3 Oktober 2016.

IV.   CONCLUSION

The discussion above shows that the black hen is provided by two extraordinary qualities deriving from the characters of god Wisnu and the characters of the number that is seven. Being attached to those characters, the black hen has shown the qualities of a powerful leader that leads her children to do the right things, loving and caring shown when she protect the children. When protecting the children, she gives the children, especially *Doglagan*, a life skill instead of covering him up. She also trusts *Doglagan*. In this modern era, in which competition is very tight, mothers, as the first persons who get in touch with children with the responsibility of raising children, are suggested to do the same thing to children. Give them the life skill so that they can be responsible for their own life rather protecting them in such a way so that

they will be irresponsible unreliable human beings.

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EMPOWERING LOCAL BALINESE TERMS TO INTERNATIONAL COMMUNITY WITH DESCRIPTIVE UNDERSTANDING

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Abstract

This paper is aimed in describing the local Balinese terms used in English version media. Today many media inform about Bali and its uniqueness in culture especially in tourism. Since culture is specific features for certain group of people, then it is a challenge to introduce new culture to the different groups of people. This happens to local Balinese terms that should be explained to the foreign people, especially foreign readers. In giving the understanding of meaning of the terms, there are some techniques in delivering the terms in different culture. One of them is the descriptive ways. The data for this paper was taken from various media online that inform about local Balinese terms. The method of collecting data was library research with application of selecting, reading attentively, and note taking. Meanwhile the method of analyzing data was descriptive qualitative. The data is described descriptively based on the theory related to the way or technique of descriptive in delivering the meaning. Result shows that the descriptive understanding seems to be solution in giving the comprehensive and understandable perspective about local Balinese terms to foreign readers. In delivering the meaning with descriptive, there are two possibilities that can be decided to use. The writer can use the descriptive of form or descriptive of function in describing the meaning of local Balinese terms. The way of descriptive gives a comprehensive understanding to the foreign about the meaning of local Balinese terms.

Keywords: local Balinese terms, meaning, descriptive way

I.   INTRODUCTION

Global communication nowadays is the new feature in our community. People can communicate without border. They are borderless since they can share anything from one group of people to other, a country to another, a race to other races, and many. This communication requires media to recognize and understand each other. In this condition, language turns as the media for communication. However, language represents certain group of people. Language is part of culture and it means it refers to something unique in society. In the wider condition, a concept of general language is needed to 'bridge' the different background cultural people. The bridge is wished to connect those people in their interaction. One of the general languages that is accepted by most of people in the world is English.

English is considered to be the lingua franca of people in the world. It is the language that is known by most of the people in the world. They can share ideas, opinions, argumentations, and others with English. They are able to communicate with other people of different language with English. English is acceptable since it is the international language. Using English enables

people to connect with others around the world in this global communication.

However, it is not always easy to communicate with people of different culture. They have specific concepts in their group which can be different to other groups. It is difficult to share or understand in different group. For a simple example, those people of Western countries have different requirements to the concept of politeness to people in Eastern countries. It also has relation to something specific such as the cultural terms.

Cultural terms are specific term. Those are related to specific condition of a group of people. Newmark (1988: 95) defines the cultural terms into five categories. The categories are namely ecology, material culture, social culture, organizations/customs/activities/procedures/ concepts, and gestures or habits. The categories represent certain condition such as flora and fauna, food, clothes, houses, transportation, political/administrative, religious, and artistic. In the global communication, these categories should be taken as consideration. People should be able to describe their specific cultural terms to other. They must concern with the techniques in describing the specific terms. One of the common techniques applied in translating cultural terms is descriptive technique.

The descriptive technique enables people to explain descriptively the cultural terms. Descriptive technique requires a descriptive way of certain cultural terms in term of form and function. Beeckman and Callow (in Larson, 1998: 179) also describe the technique of description in their way to reproduce cultural terms with different concept. By describing form or function of cultural terms, a translator enables to explain the general concept or specific one from SL into TL. In this description, the writer is able to describe the form of a thing or the function of a thing. This leads the general understanding to the concept of SL and the readers' concept of TL. By describing the form or function, the readers are able to recognize the things or concepts being explained by the writer. It at least directs the perspective of shared concept to both SL and TL condition. The description gives at least clear understanding about the cultural terms for the readers, even it is different in their surroundings.

II.   METHOD

The data source of this paper was taken from text about Bali in internet. The reason to take the source is the internet represents global communication. People can read easily about something from internet. The data source was taken from various website consisting information about Balinese culture. The method of collecting data was method of documentation. It consists of some techniques namely reading attentively, selecting the data, and classifying. The method of analyzing data was descriptive qualitative. The descriptive qualitative requires an analysis descriptively about the data and it is supported by the related theories. In this case, the theory was theory of translation.

III.   FINDINGS AND DISCUSSION

This section consists of description about the data and its analysis. It is especially in relation to Balinese cultural terms. The terms are *penjor*, *lontar*, *ogoh – ogoh*, and *kulkul*.

Those four data represent the Balinese cultural term. Each of the data is described in detail as follows.

> During the festival, all across island sprout ***tall bamboo poles*** called "penjor" ⏷ that are decorated with fruit, coconut leaves, and flowers, and set up on the right side at the entrance of every home.
> (**data 1**)

The data 1 has a Balinese cultural term *penjor*. The term *penjor* in the text has additional information in English as *tall bamboo poles*. In concept of Balinese people, the term *penjor* is actually the representation of Basuki dragon which means of prosperity and prosperous. It also represents the highest mountain in Bali that gives prosperous and safety. The *penjor* itself is made from tall bamboo poles and decorated with coconut leaves, flowers, and other agricultural products. It is then placed on the right side of the entrance of a house.

The additional information is considered as the descriptive. The writer tries to describe the term *penjor* with additional information. The use of *tall bamboo poles* is the classification of additional information of form. It describes the form of *penjor* as the *tall bamboo poles*. As general understanding, the *penjor* is the tall bamboo pole that is made and erected by Balinese people during the Galungan day.

The writer introduces the concept of *penjor* with its form in delivering the meaning. It is because the term *penjor* is something rare to understand, especially for Western people. The term *penjor* is something specific and it is only known by Balinese people. But, in delivering the meaning, the writer describes the *penjor* as the *tall bamboo poles*. Other descriptions in text also explain the decorations that are attached in the *penjor*.

> *Lontar* (**old manuscript**) is the most iconic and unique manifestations of tangible and intangible cultural heritage preserved on Bali from the past through to the present day. The literature and religious lore of Balinese and ancient Javanese traditions have been reproduced through the centuries via a learned tradition of writing and reading texts on lontar.
> (**data 2**)

The model of descriptive technique in delivering the meaning also occurs in data 2. The data 2 contains Balinese traditional *lontar*. In the text above, the term *lontar* is described as *old manuscript* in English text. The cultural term *lontar* is an old written script in Balinese teaching and it contains information such as traditional ceremony, Balinese healings, religious teaching, offerings, and other traditional information.

The writer uses the model of descriptive in describing the term *lontar*. The use of *old manuscript* represents the descriptive technique in terms of form. The form can be seen from the use of *old* and *manuscript*. The *old* refers to time and the *manuscript* refers to the writing. In simple understanding, the *old manuscript* can be defined as the writing coming from the past.

The use of *manuscript* is considered to be appropriate in describing the term *lontar*. In general the term *manuscript* means a book or a piece of music before it is officially printed. Since the term *lontar* is the writing of the past, it is only written in a piece of *lontar leaves*. There was no book in the past, so people used *lontar leaves* to write their teaching.

> Entire villages are marching past me carrying enormous **Ogoh Ogoh** demons towards their grave. It is the eve of Nyepi, the Balinese New Year. The children of every village have spent weeks constructing these **paper monsters**. Each one represents a vice: lust, alcohol, avarice, or greed. They are comical and frightening, familiar and hideous. Big tits. Greedy eyes.
> **(data 3)**

The term *ogoh – ogoh* is one of the Balinese terms. It represents a festival in relation to *Nyepi* or *silent day or Balinese New Year*. The *ogoh – ogoh* is described with *paper monsters* in the text of data 3. Balinese people usually perform the *ogoh – ogoh* parade a day before the silent day or Balinese New Year. It is believed that the *ogoh – ogoh* as the devil ones should be conquered from people's surrounding. Since it is believed that the devil atmosphere could disturb the celebration of *Nyepi* day.

By giving description on *paper monster*, the writer in data 3 also describes the term *ogoh – ogoh* with description of form. It is the form of *ogoh – ogoh* that is described in the text. The form of *ogoh – ogoh* is made from paper and it has the description of monsters as the devil ones. Some writers also try to explain the term *ogoh – ogoh* with *giant paper monsters* or *giant paper statues*.

The description of *paper monsters*, readers of different culture know the materials of making *ogoh – ogoh*. It is simply made from used paper, bamboo, and other materials. Meanwhile, the word *monsters* refer to the giant size of *ogoh – ogoh*. By using the phrase *paper monsters*, the writer tries to describe the form of material of *ogoh – ogoh* and the size of it.

> *Kulkul* is a big bell made of wood or bamboo use by various social organization of Balinese society or known as **Balinese bell**. Like a bell it is used to indicate time of gathering, ceremony, and in the past to call the people during a strain time resulted by conflict, or criminal. Organizations in Bali are various based on tradition, profession or hobby. The type of the sound must be made differently and typical for each organization, so each member of the organization will soon understand to whom the bell is rang.
> **(data 4)**

In data 4, the Balinese term is *kulkul*. It is the model of big bell in Balinese tradition. The kulkul is usually used to gather people in the village meeting. It also gives information about certain condition such as temple ceremonies, death of somebody, warning of natural disasters, and other. It is not merely about the bell, it has many functions in Balinese tradition.

However, the concept of *kulkul* does not occur in other culture especially the Western culture. In order to deliver meaning, the writer uses the word *Balinese bell*. The word *bell* actually has the meaning of a metal object with small pieces inside that produces sound. The phrase *Balinese bell* represents the *bell* that is special for Balinese people. It is, of course, different with the concept of bell in Western culture. In Western culture, the concept of bell is usually used in a church or a small bell that is used in restaurant, front office, or others.

In simple, by giving description *Balinese bell* means that the writer applies the description of form. The form of *bell* is described as the form of something. Almost all people recognize and understand the concept of *bell*. The use of phrase *Balinese bell* in description of *kulkul* gives an understanding about the bell that is specifically used by Balinese people. The readers at least know that there is a bell in the concept of Balinese and it has different mode or function with the bell in general.

IV.   CONCLUSION

Cultural terms are kind of technical term that needs a special treatment in delivering the meaning. The appropriate treatment leads to a good understanding to the readers of different culture. It is because the culture represents an understanding of a group of people. In delivering meaning, one of the techniques is description. The description of form is dominant in this paper. The description is considered to be an alternative of unknown or unshared concept between two or more different culture. The description of form can be easily understood and known from the use of general words. General words share the same concept for every culture and it turns to be general understanding for the people around the world.

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THE SYNTACTIC BEHAVIOR OF PERSONAL PRONOUN IN
NUSA PENIDA DIALECT

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Abstract

This paper presents a brief description about the personal pronoun construction in Nusa Penidadialect. The syntactic behavior of the personal pronoun is very interesting when it takes a functions possessive pronoun that will be changed into suffix. By applying the morpho-syntactic method, the changes of the pronoun can be analyzed syntactically based on the recurrent of its morphological properties. The singular personal pronoun such as *kola* 'I', *eda* 'you', and *iya* 'he/she' are changedrespectively into possessive suffix *–la*, *-da*, and *–ya.* Then, in their construction with the head of noun *wa* 'father', for example, the changes are not only about these possessive suffix but also there are certain sounds must be attached. Thus, *Wa-l-la* 'My father', *Wa-n-da* 'Your father', and *Wa-n-ya* 'His/her father' can be seen geminate or double consonants *ll* and ligature *n.* This is the construction-type referred to "inalienable possession", a type of possession in which the possessor is marked by a pronoun suffixed directly to the head noun. Another construction-type of the personal pronoun can be seen in *Klambi ta gelah-la* 'The dress is mine', *Klambi ta gelah-da* 'The dress is yours', and *Klambi ta gelah-a* 'The dress is his/hers'. This is the construction-type referred to "alienable possession",a type of possession in whichthe possessor is attached to the precategorialverb, and not to the head noun.

Key words: *personal pronoun, morpho-syntax, possessive suffix*.

1. Introduction

The construction of possessive pronoun in some languages differ from one another. In Oceanic languages, the nature of possessive construction was determined by the "gender" of the possessed nominal which was finally dispelled by Pawley (see Lynch,1981:1). However, the fact shows that in the Inanwatan language (Papuan language) the possessive was marked by "gender" (see de Vries, 1996:103—104). Lynch (1981), who has proposed "a theory about possessive construction", analyzed three languages particularly Oceanic languages such as Motu, Lenakel, and Fijian which showed relative genealogical distance. In these languages, the type of possessive was marked primarily by a "possessive particle".

In Nusa Penida dialect, the possessive constructions are determined by: (1) possessive suffixed directly to the head noun ,and (2)possessive suffixed directly to the precategorial verb.

2. Method

The method used in this paper is "morpho-syntactic" method. By applying this method, the changes of the personal pronoun can be analyzed syntactically based on the recurrent of its morphological properties. The data of this paper was collected from the daily spoken on Nusa Penida dialect. The data was also collected from the former studies (Darma Laksana, 1977).

According to Powley, the grammar of the possessive system of Proto-Oceanic languages is"more comparable to that governing verb-object relationship than to a gender system (see Lynch, 1981:1). It is true that the possessive system of Nusa Penida dialect is also governed by verb-object relationship which referred to "alienable possession". This possessive construction-type is also governed by possessive suffixed directly to the head noun. Thus, the construction of alienable possession more specialized kinds of dominance expressed, that is, "active" contrasts with "passive" possession (Lynch, 1981:4).

The data also shows that possessive construction-type is more simpler than the obove construction.The possession construction is governed by possessive suffixed directly to the head noun so-called "inalienable possession".

3. Findings and Discussion

3.1 Pronouns and Possession

Nusa Penida dialect independent and genitive pronominal suffixes are shown in table below. There is no first exclusive plural (1 px), second plural (2 p), and third plural (3 p) genitive suffix in this language rather all of them are encoded by *eba*, *kola*, *iya* plus *ajakhonyangan* 'all together'.

Pronouns and Pronominal Suffixes

	Independent	Genitive
1 s	*kola*	*-la*
2 s	*eda*	*-da*
3s	*iya*	*-ya/-a*
1 pn	*eba ajak honyangan*	_
1 px	*kola ajak honyangan*	_
2 p	*eda ajak honyangan*	_
3 p	*iya ajak honyangan*	_

The possession construction in Nusa Penida dialect is indicated by two ways. First, the pronoun suffixed directly to the head noun. Second, the precategorial verb attached by possessive suffix(verb-object relationship).

3.1.1 Direct Possession

Direct possession is the construction type most generally referred to as "inalienable possession". This is a type of possession in which the possessor is marked by a pronoun suffixed directly to the head noun. According to Pawley, as quoted by Lynch (1981:1), the majority of Oceanic languages have the type of the possession. Some examples in Nusa Penida dialect are given below:

(1) *Wa-l-la*
    father-LIG-Poss.Suf: 1s
    'My father'

(2) *Wa-n-da*
    father-LIG-Poss.Suf: 2s
    'Your father'

(3) *Wa-n-ya*
    father-LIG-Poss.Suf: 3s
    'His/her father'

In the above examples it can be seen the possessive suffix *-la* preceded by ligature *-l-* and becomes geminate *-ll-* (1); the possessive suffix *-da* preceded by ligature *-n-* and becomes homorganic consonant *-nd-* (2); and the possessive suffix *-ya* preceded by ligature *-n-* and becomes *–ny-* (3). According to Kaswanti-Purwo (1984:218), in "inalienable possession" there is correlative relationship, whereas "alienable possession" is not (see 3.1.2). Compare with below examples:

(4) *Lengen-la*
    hand-Poss.Suf: 1s
    'My hands'

(5) *Lengen-da*
    hand-Poss.Suf:2s
    'Your hands'

(6) *Lengen-ya*
    hand-Poss.Suf:3s
    'His/her hands'

The different between the two constructions is the first three examples (1,2, 3): the head nouns are ended by vocal (/a/), whereas the second three examples (4,5, 6) the head nouns are

ended by consonant (/n/). Thus, in the second three examples cannot be edded any sounds.

1.1.2 Dominant Possession

According to Powley, dominant possession construction-type often goes under one of the name "alienable possession" (see Lynch, 1981:4). Lynch himself prefers to use the term "active manipulative": "active" because it not only implies the idea of dominance that Pawley is talking about, but also because it contrast nicely with "passive" possession (Lynch, 1981:4). Some examples are given below:

    a) "Active" (Verb-object relationship)

(7) Kola ngelah homah
    1s   have   house
    'I have a house'

(8) Eda ngelah homah
    2s   have   house
    'You have a house'

(9) Iya ngelah homah
    3s   have   house
    'He/she has a house'

    b) "Passive" (Possessive suffixed directly to the precategorial verb)

(10) Homah ta gelah-la
    house Def have-Poss.Suf:1s
    'The house is mine'

(11) Homah ta gelah-da
    house Def have-Poss.Suf:2s
    'The house is yours'

(12) Homah ta gelah-a
    house Def have-3s
    'The house is his/hers'

3.2 The Same Form of The Two Possession Contructions-Type

Tthe "dominant possession" like (7), (8), and (9) can be changed actually the same with the "direct possession" type. Lynch (1981) introduces theothers terminology called "active eating" and "active drinking". These two terminologies can be interpreted as "figurative meaning", that is, like food can be eaten by someone else and drink can be drunk also by someone else. Thus, we have examples suh as:

(13)   Homah-la

    house-Poss.Suf: 1s

   'My house'

(14)   Homah-da

    house-Poss.Suf:2s

   'Your house'

(15)   Homah-a

    house-Poss.Suf:3s

   'His/her house'

The same with food and drink, house can also be taken away by someone else. Now, it can be stated that the meaning of "inalienable possession" and "alienable possession" are between 'cannot be taken away' for the first and 'can be taken away' for the second.

4. Conclusion

What I have attempted to do in this paper is just the simple way about the syntactic behavior of the personal pronoun in Nusa Penida dialect. The syntactic construction of the personal pronoun shows that it can be attached to the head noun and changed into possessive suffix. The construction of the possessive suffix causes the form of the construction such as geminate or double consonants and ligature. The most important things are the phenomena about "inalienable possession"and "alienable possession".

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INTERACTIVE MULTIMEDIA AS NEW BALINESE LANGUAGE LEARNING FOR ELEMENTARY STUDENTS

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Abstract

The development of local language especially Balinese language has now become annihilated. This occurrence cannot be detached from the influence of globalization, where society from child to adult are more proud using foreign language rather than local language in daily communication. From education side, the issue of combining Balinese language lesson with art and culture lesson becomes a sign that Balinese language started to be left. Moreover, the technique used in teaching Balinese language is still conventional, caused the students less interested in following the lesson and affect to their understanding about Balinese language decreased. It is supported by the result of observation in elementary school and interview with the teacher. The use of technology in learning process need to be applied by the teacher to support the teaching and learning process, one of it is by using learning media based on interactive multimedia. Interactive multimedia becomes companion for the teacher to transfer the learning material to the students to be more dynamic and efficient. Interactive multimedia is aimed to elementary students with interesting preface combined with animation, cute audio, and material packaged like a game, thus the students become interested because they can play while study.

Keywords: Interactive Multimedia, Balinese Language, Learning Media

I. INTRODUCTION

Balinese language is a local language or mother language which is used by Balinese people in daily life or family situation. However, it is not like that anymore, because for Balinese people, their mother language is Indonesian, while Balinese language becomes their second language. This condition is ironic. It happens because Balinese language as local language did not get enough priority and was put in side line in the society.

The fact that Balinese language is being marginalized comes with the issue that in curriculum, Balinese lesson will be combined with art and culture lesson. It could be a sign that Balinese language is started to be left. Besides, the method which is used by the teacher is the conventional one that is by lecturing, reading, and writing with Balinese language. Some important aspects that the students need to pay attention, one of them is the way to read or speak in Balinese language. For instance in speaking one word or sentence using Balinese language, elementary students grade 1 feel it is difficult to follow, especially for the students who have moved from the school without Balinese language lesson or students who speak Indonesian language at home. It makes the teacher keeps repeating how to read it to make the students understand and follow the lesson well. It can make the time and energy become not efficient, and the result is not satisfied enough. According to Yuliana (2012) stated that, grade

1 student (5-7 years old) tend to like playing rather than studying. It also make the students especially those who like multimedia like movie, animation, and game will think that learning process is boring by using conventional method. It can result in the decreasing interest and students' knowledge about Balinese language.

Looking at this problem, it is important to take an action or Balinese language will become a history in our society. It needs a good introduction about Balinese language especially in the form of media which can support the learning process. This way should be in coherent with the situation nowadays, thus it can motivate the students and they could understand better than before.

II. METHOD

Several methods of data collection used in this research were:

1. Observation Method

   Observation was used to obtain the data which later analyzed to get information. Observation was done by directly observing the learning system at school, also the students' behavior in learning process, the learning process in the classroom, and their conversations with schoolmates.

2. Interview Method

   In this method, the teachers were interviewed especially the Balinese language teachers about the teaching and learning process at school. Interview was also done with the parents and students related with the use of Balinese language and how they know about the language and use in their daily life communication.

3. Documentation Method

   The facts obtained during the research were documented in the form of digital pictures and further will be used as additional information and documentation.

4. Literature Method

   Literature method was a method of data collection to study the research's results and supported theory as theoretical based to obtain the answer for the research's problems. In this method, the theory was taken from related books or other sources which support the case in this research.

III. DISCUSSION

The development of technology and knowledge has penetrated our daily life, one of them is Education. With the synergy between technology and learning process, learning media based on interactive multimedia becomes the media that can support the teacher in giving the materials to the students. Learning interactive multimedia is a combination of text, moving pictures (animation) and sound, where they can be navigated or controlled by the user in this care the teachers and students. In another word, interactive multimedia makes used of computer technology to make and combine the text, audio, moving pictures (video and animation) by using link and tool which allows the user to navigate, interact, create, and

communicate. Computer Technology Research (CTR) stated that people can only remember 20% of what they see, and 30% of what they hear, but people can remember 80% of what they see, hear, and done at once.

Another strength of interactive multimedia as learning media is its ability to accommodate the things that was done manually or conventionally. The use of learning media in the form of interactive multimedia will make teaching and learning process becomes efficient and effective. The students can study whenever and wherever in accordance with their interest and learning style. It is because interactive multimedia learning is packaged in the form of desktop (computer) and mobile (android or iOS). It is supported by the influence of globalization and the development of technology where the children are accustomed with computer, laptop, tablet or smart phone. Children are familiar with this multimedia, so interactive multimedia learning is easy to be used by the children.

Picture 1. Preview of Interactive Multimedia
Source : Students' Final Project

Interactive multimedia learning is used and directed to make the students easier to study as the way to understand the material especially Balinese language. It can help the teacher in explaining the material that was explained using oral technique. Besides its efficiency in usage, interactive multimedia is package by using visualization which is similar with those in game. Thus it makes the children become interested in using it. Added with light color combination and visualization, it was adjusted with Balinese element like temples and character with Balinese words or script.
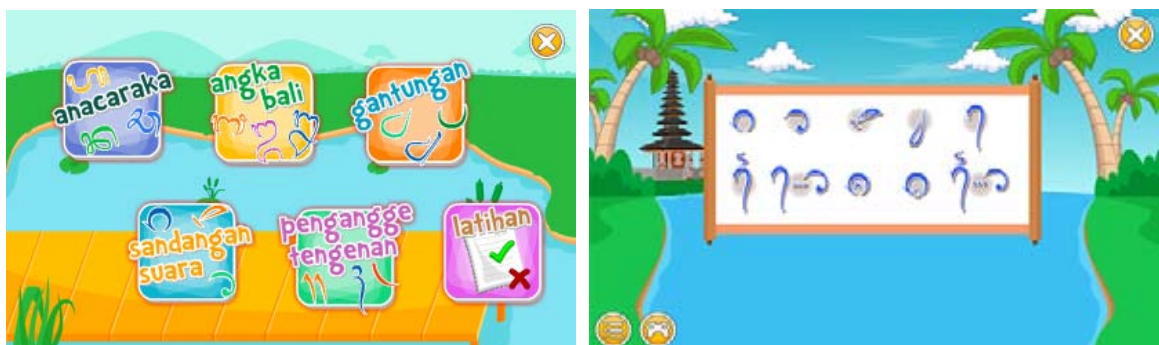
Picture 2. Preview of Interactive Multimedia Materials
Source : Students' Final Project

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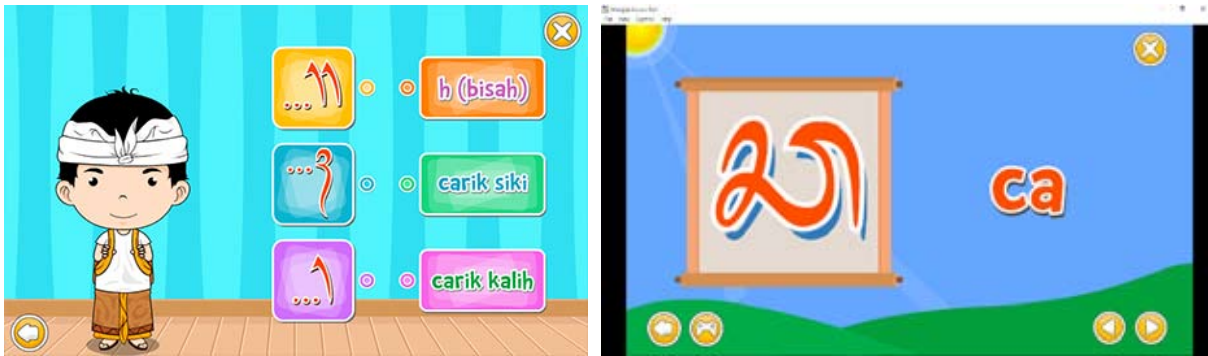
Picture 3. Preview of Sub Material of Interactive Multimedia
Source : Students' Final Project

Picture 4. Preview of Interactive Multimedia Game
Source : Students' Final Project

IV. CONCLUSION

The implementation of interactive multimedia learning of Balinese language has been implemented in learning process in Elementary School and got positive review from the teacher, and also students. There was enthusiasm from the students to listen and follow the learning process of Balinese language at school. This interest could be seen from the elements used in learning multimedia that was cute pictures with light color. Moreover, the preface was in the form of game and it made the children attracted to learn it.

V. ACKNOWLEDGEMENT

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THE APPLICATION OF METAFUNCTIONS IN BALINESE LANGUAGE OF SATUA BALI " I BELOG"

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Abstract

A clause can be interpreted as certains functions the lexicons constructing clauses have own characteristics, therefore the existance of the words can bring semantic elements, called metafunctions. Metafunctions are interpreted semantically as : clause as message, clause as representation and clause as exchange. This paper discusses a bout how metafuntcions are applied in Balinese language. However, It does not have tense therefore the clause as exchange can not be applied, The paper takes title *The application of Metafunctions in Balinese Language of satua bali " I Belog".* The clauses taken as source data are from story of *Satua I Belog.*

The data are collected from each clauses of the story but only are several clauses analyzed, the analyzed clauses are only single clauses rather than clause complexes. The data are presented based on components constructing the clause and placed within given table. The theory used to solve the problem disscussion is the theory of metafunction stated by Halliday fom a book entitled *Introduction To Functional Grammar.*

Keywords : Ideational meaning, textual meaning.

I. INTRODUCTION

Whenever we interact with others in community, the existance of language is much needed to convey the massage of communication. The used language can be either verbal or non-verbal. Verbal language can be through lexicons, phrase, clause even in text. While non-verbal language can be by symbols that are applied in the social context.

Language has very close relationship with culture involving enviroment, life style, job ect. Those aspects make language various even a number of words can not be translated from one language into traget laguage because of culture inherent in the lexicon itself.

Therefore language is obtained from the interaction among persons in community in which it involves culture working in the community it self. Because of that reason, language serves in some functions in community, called **metafunctions** in which involve **textual, ideational** and **intcan interpersonal meanings**, Halliday (2003).

Idetional meaning means that it is related to what we experience or what we do in community, besides that it focus on what other persons do or experience in community. We conceive or think of what the action or experience come to us or them. **Interpersonal meaning** is related to the interaction of people in the community. The interaction occurring in a community needs a lnguage, the language involves intonation, the way to communicate,

the form of clause uesd to communicate, lexical choice etc. While **textual meaning** reffers to coherency between language and the field, the lexical choice used to communicated must suit to the cotext.

Therefore, this paper focuses on the application of metafunctions in Balinese language, therefore the paper is entittled *The application of Metafunctions of Satua Bali "I Belog".* The theory that is used to analize the data is the theory proposed by M.A.K. Halliday (2014). Because Balinese language does not have tense, the interoersonal meaning can not be applied.

II.   THEORETICAL FRAMEWORK

As mentioned before, this paper can not discuss apply interpersonal meaning because it involves participant and infinate (tense). This paper discusses idetional and textual meanings.

2.1.   Idetional meaning

Idetional meanig is related to what person does, experience or what happe to someone. Through idetioal meaning, we can identify the kinds of used word. Halliday (2014) sugests that there be three main verbs, they are verbal, mental and relational processes. In the meiddle of material and mental process is behavioral process, between mental and relational processes is verbal process while between relational and material processes is exitential process.

2.1.1. Material Process

This process is also called process of *doing* because it covers action verb, one of the concept of the material process is that a clause must exist actor. The concept of actor is "logical subject" and means the one that does the deed. In *material process, goal* is not absolute to exist within a clause because there are a lot of material processes that can not be followed by *goal* and those are called intransitive verbs. The term *goal* implies "direct at"; another term that has been used for is patient, the patient means that one that "suffer" or undergoes the process.

2.1.2. Mental Process

A Mental process covers three main points, the first one is perception like *seeing, hearing* etc, the second one is affection like *fearing, liking*, and the last one is cognition like *thinking, knowing, understanding, etc.*

As mentioned above, it is clear that the *participant* in *mental process* cannot be equated with actor and *Goal* in *material*. The participant of the mental process plays the role as *Senser* and Phenomenon, *Senser* means that human is the conscious being that feel, think, or see while phenomenon is participant which is sensed. Non animate can play role as *Senser* as well for example, *the empty house feels longing for children.*

In mental process the verb can not be probed by"do", feeling, knowing, seeing are not doing. For example*, Mary likes a gift* this statement cannot be probed by *what does Mary do with the gift?.* The question can be probed by *what does X feel/think see about Y ?*

2.1.3. Relational Process

The main characteristic of relational process is that they relate a participant to its identity or description. There are three kinds of relation process, they are:

1. Intensive   ' X is A'
2. Circumstantial 'X is at A'
3. Possessive 'X has A'

2.1.4. Behavioral Process

These are processes of physiology and psychology behaviour like *breathing, dreaming, smiling, coughing,. shouting etc.* Grammatically they are intermediate between material and mental processes.. The *behaver* is typically a conscious being like the senser, the process function is more like one of "doing".

2. 1.5. Verbal Process

These are *process* of saying as in *what did you say?. I say it's noisy in here.* But "saying" has to be interpreted in a rather broad sense, it covers any kind of symbolic exchange of meaning like *the notice tell you to keep quite* or *my watch say it is half past seven. The notice* and *my watch* are considered as sayer.

2.1.6. Existential Process

These processes represent that something exist or happen as *there was /there is a problem with him, there seem to be a problem.* The word *there* in such clause has no representational function, it is required because of the need for a subject.

Participant

The participant functions as element placed directly involved in the process, one that does, behaves, senses, says or sometimes is or exists together with complimentary function where there is one done, sensed etc.

- **Goal**
- **Beneficiary**

Circumstances

- **Extent and Location**
- **Manner**
- **Means**
- **Quality**
- **Comparison**
- **Cause**
- **Reason**
- **Purpose**
- **Behalf**

- **Accompaniment**
- **Matter**
- **Role**

2.2. Textual Meaning

The concept of **textual meaning** is coherency between context of situation and the language used to communicate. Textual meaning in the clause consists of two arguments *theme* and *Rheme*. *Theme* is the body of the message in the clause, placing in the start point of the clause. *Them* can be occupied by nominal group, prepositional phrase, adverb group. While *rheme* is occupied by the rest of *theme* in the clause.

III.   DISCUSSION

In this section, this paper analyzes the data based on the theory proposed by Halliday taken from *Introduction Functional Grammar 4th edition.* Only some clauses as representations will be taken for each kinds of process.

1. Material process

Material process is related to action verbs, they can be probed by question *do, happen* or *experience* in the clause. Material process can be called physical verb, the participant function as agent or actor.

Sedek dina anu Circumstance location	I Belog Actor	melali Material Process	ke len desa Cirscumstance location
Theme	Rheme		

Di mulihne	Ia	ngentasin	sema linggah pesan
Circ. Location	Actor	Mental P.	Scope Process
Theme	Rheme		

Phrasa *di mulihne* serving as circumstance time can be analyzed as *sedek ia mulih* as clause in which it can be broken down into some parts or arguments. Ini merupakan klausa komplek, kalimat utama yang sering disebut klausa ini mendapatkan perluasan klausa dependent.

Sedek	ia	Mulih	Ia	Ngentasin	Sema linggah pesan
	Actor	Material P.	Actor	Material	Scope
Theme		Rheme			
Theme			Rheme		

Here is clause complex, dependent and independent clauses, dependent clause without participant and the participant can be seen in independent clause.

Melahang gandong dogen			Ia	Ajak	Mulih
			Actor	Material Process	Cir. location
Theme			Rheme		
Circ.	Material P	circ	Actor	Material Process	Circ. location
Ia			pesu ngalih		I Belog
Actor			Material Process		Goal
Theme			Rheme		

2. Mental Process

Mental process is related to cognition, affection and perception, it is from material process, it is similar to abstract process.

The word *mekeneh-keneh* is repetition, semantically it is done more than twice in thinking of what I Belog faces or manages.

Lantas	I belog	mekeneh-keneh
	Participant	Mental Process
Theme		Rheme

This clause is different from previous clause has topical theme in which the clause has topical theme, the theme and subject traditionally are the same.

Ia	tusing demen	teken nasi
Senser	Mental Process	Sensed
Theme	Rheme	

3. Relational Process

Relational process is related to *participant in circumstance, participant belong to be X, participant has/own X.*

This clause cannot show relational process apparently because Indonesian language does always show copular in the clause. But semantically the clause has function, relational process because the participant *ia* is attributed in *di jumah meten*

Ento	ia	di jumah meten
	Participant	Circumstance
Theme		Rheme

4. Behavioral Process

Behavioral process lies between material process and material process.

Nujuang pesan	I Belog	Ngentut
Circumstance loc.	Behavior	Behavioral Process
Theme	Rheme	

5. Verbal Process

Verbal Process is a kind of verb lying between mental process and relational process, it can be characterized by *say, mean, show, suggest, indicate etc.*

Lantas	I Belog	orahan	teken I meme
	Participant	Verbal Process	Sayer
Theme	Rheme		

6. Existential Process

Existential process is kind of verbs lying material process and relational process, In English existential process is indicated by *there is, are, be.*

Ada	bangke suba berek
	Existence
Theme	Rheme

IV. CONCLUSION

Based on the observation done by the writer, ideational and textual meaning can be applied in *Satua Bali "I Belog".* All of transitivity can be applied but most of the transitivity verbs are material process, while other transitivity verbs can be found no more than two verbs. One clause belongs to be topical theme.

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EXPLORING THE SOCIAL RULES BEHIND THE USE OF BALINESE[1] COURTEOUS EXPRESSIONS: A SOCIAL APPROACH

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Abstract

Studies on Balinese have been very extensively carried out. Some researchers addressed their research on the internal structures and others focused their studies on language use. The results of such investigations are much more academic and theoretical in orientation rather than practical. The merit of the results is limited only to academic domain; while language is primarily performing social function a study with social and practical orientation is a necessity. The current study seeks to explore the principles underlying the native speakers using polite expressions in Balinese and examination of its practical implication to empowering and protecting local languages from extinction. While qualitative approach characterizes the studies, information relating to visible data which are made up of sights and sounds are gathered through observation, interview, and related writing documents. The author being a native speaker of the language under study is the resource person by himself. Analysis, interpretation, and reflection of the data result the following rules. (1) principle of social division relationship; (2) principle of cast; (3) principle of masculinity, and (4) principle of aging ecology.

Keywords: social rules, courteous expression, social division

I.   INTRODUCTION

Balinese language has been of interest to experts for centuries due to several reasons. Some say that it is the language of the hearts; others study the language for cultural understanding. Many western expertise use Balinese to understanding the local culture, tradition, art, and festival. They believe that communication with native speakers involve particular local activities, events, and culture. Social events such as married, right and festival, dance and performance, temple ceremonies are all performed in local languages. As a language of highly social-bound, the users are not free to speak the language. One should consider non-linguistics aspects more than he/she just thinks of how the systems of the language work. Social rules such as respect to other older speakers, polite, and the willingness to select honorific dictions, though it is hard, have been primarily a necessity. The young speakers should realize these if they are to be considered socially as parts of the native speakers of any particular indigenous language. This article addressed to Balinese, one out of hundreds mother tongues (there existed 714 local languages), aims to explore the rules govern the native speakers of Balinese in speaking the language. This objective of the study has been deduced from the belief that language is rule-governed behavior (Searle 1987: 12). It is further said, "Using the

language is involving in a rule-governed behavior, and performing a particular acts." In other words, speaking the language is involving in language function. Specifically, the study is an attempt to answer the questions, "What is/are the rules, social rules (that) governed native speakers of Balinese when speaking the language?" What is/are the native speakers doing while performing act and why they are doing it? Such questions imply that there are rules, a set of social regulations in Balinese; secondly, native speakers of Balinese are not free to speaking and when performing an act they have to rely on the so called "Maxims of Speaking," that is a set of social laws practiced in Balinese society when they are involved in social interaction, and lastly, the present study is of tremendous significance in the context of cultural preservation, for local languages are parts of local wisdom, and in the context of language protection. Issues on language extinction are no longer considered local issues, but rather they have been the concerns of the world over, see Bokova (2011) Director-General of UNESCO in her Speech on Pease and Dialogue among Cultures.

Therefore, an understanding of such principles of using the language becomes very essential in order for the native speakers to be socially appropriate and acceptable in all contexts of language use. Knowledge as such, linguistics and non-linguistic rules, may help the users, the young generations in particular, to be confident enough in addressing their "hearts", local languages are language of the "heart", so that they are directly contributing in an attempt to preserving the language from perish. In order for the readers to have an insight on Balinese language, its uniqueness and complexity, a brief account of the language is somewhat necessary if not a necessity. The following few lines will be devoted to the presentation of those points.

Balinese language differs in some ways to Indonesian. While the former is the language of ethnicity means of interaction; the latter is a means of formal and national interaction in the state, Indonesia. Indonesian is the language of education instruction. All processes of teaching and learning at all levels of schools are conducted in Indonesian. Quite in contrast, local language, say for example Balinese in not inclusive in the curriculum. In addition, it is a language of highly complicated. The young speakers are reluctant to speak their mother tongue for the reason of complexity in terms of the social principles. Therefore, local languages, Balinese is of no exception, are predicted by experts in the face of critical regression of speakers. Many young people do not speak their indigenous languages. The issues of language extinction addressed to local languages are no longer local issues, but rather they have been serious world problem in this modern world. Attempts towards language protection have been made. The results however, might be so far from being successful, if not fail to succeed. As a local language, Balinese is that part of Melayo-Polynesian Language Group; it is Austronesian-language family, spoken by somewhat 3.3 millions speakers out of 4.225 million population of Bali, who live in the Island of Bali, east of Java, north of Nusa Penida, and west of Lombok Island, Indonesia. The language has been practiced for centuries as a language of social interaction among its speakers for cultural expressions and social functions. Socially, native speakers of the language fall into four classes by birth and by what one is doing and performing in society. These social divisions affect the social function of the language.

Those who are devoting all their live in the practice of religious service are named, "Brahmana"; they are by birth obliged to lead their disciples in every religious right and festivals; others will feel that to be state leaders of the country is somewhat an obligation. Belonging to these classes are "Ksatriya"; while "Wesya", the third classes may feel indebted if they are not performing their functions in the sphere of trades and economics. And the last classes are "Sudra", those who are considered the working classes. These functional-based classifications of the native speakers influenced considerably the use, function, and meaning of every expression in Balinese language. It is worth noticing that although these systems of social classes dated back to early history of Hindus Kindom they are, however, still practiced and their practice bear serious implications on dilemma and sustainable development of the language. All those four social functions, as Eiseman (1990: 25) puts it, are complex social system of Hinduism which governs the Balinese in their social interaction. They have to carefully consider the principles of social rules, "Maxims of Speaking," in order to be socially appropriate and acceptable in all aspects of activities or events, what the speakers are doing, and why they are doing it, their attitudes or behaviors.

II.   RESEARCH METHOD

In order to support all the claims concerning the social rules, to answer the questions and the objectives of the investigation, qualitative sense information becomes a necessity. While qualitative approach characterizes the studies, information relating to visible data which are made up of sights and sounds are gathered through observation and interview. The author being a native speaker of the language under study is the resource person by himself. All such empirical evidences are gathered from different sources. Some are self-evidence, others are from tangible world. In the words of Kleinman (2013: 16) things exist in two ways, visible and intelligible levels. The visible data cover the transcript of recorded dialogue and written document; while intelligible world is understood as the meaning (at least it gives the visible data its being) of the tangible, what one sees and hears (the sight and sounds. All these supporting evidences are presented in table display.

III.   RESULT AND DISCUSSION

Review on earlier related studies shows that Balinese language has been claimed as unique (Suwija, 2015: 23). Arka (2015: 13) in his report argues that the native speakers of Balinese, especially the young generations, experience the feeling of somewhat reluctant to speaking their mother language for various reasons. One of the reasons is it is very complicated; others reason for social status. While Eiseman (1990: 123) proposes that the word "BALI" represents two opposite worlds, "Sekale", what we can see, and "Niskale", what we do not see. What we can see and hear according to Kleinman (2013: 16-17) is an expression made up of sights and sounds. Balinese expression represents not only physical appearance but, there are somewhat 'metaphysical', principle rule, or social rule, behind what we read and listen. The present paper, exploring the social rules behind the use of Balinese courteous expression, aims

at finding out the principles underlying the use of Balinese language. Put it another way, what is the "Maxims" underlying the native speakers of Balinese polite expression? And why they feel obliged to doing it? To answer the first question we have collected relevant information displayed in table 01. Such principles, "Maxims" as we call them, will be the concerns of the pages that follow. But, what do we understand by Maxims? It is the rule of conduct of performing an act of speech. The term "Maxim" was first developed by Searle, Yule, and other experts who are of interest in the study of language use (Brown and Yule, 2000: 35)*. Such fields of study as Pragmatics, Sociolinguistics, Discourse and Analysis, and Psycholinguistics are better references to understanding the concept of "Maxim." The followings are among those "Maxims" we find out in Balinese Courteous expressions.

(1) *Maxim of Spiritual Practice (MSP)* is mostly found in right and festivals. Such events as temple ceremony, human ritual, and other social events which involved the presence of a priest or assistant leader, the use of *MSP* is compulsory. (i) *Inggih ke surya mangkin* /iggih ke surje mangkin/ 'kindly to the sun now, kindly address your service or prayer to sun god now'. From linguistic stand point, sociolinguistics in particular, the local expression (i) can be explained through the following: setting, where the event happens, who the speaker is, what the topic is being discussed, and when it is discussed. From the *Maxim of Spiritual Practice*, the topic under discussion must be all about temple ceremony or worshiping as it is indicated by the keyword *surya* 'sun god'. And the words *inggih, ke*, and *mangkin* are functional units expressing politeness. Since the event takes place at the temple where the Balinese practice their prayers the use of courteous expression is somewhat a must. The Balinese feel that they were born to doing the service of gods. There are a group of them, Balinese, who devoted all their live in religious activities. They assist others guide and lead the practice of spiritual event. They are working to lead and provide and guide the Hindus followers to do service of the "Knower." All worshipers following the activities during the temple worship commit to obey the rules, the Maxim of Spiritual Practice which read: say no taboo words but, all are related to gods' attributes. The credo of MSP is "Holly Place is Courteousness" and can be better formulated into: MSP $\rightarrow$ (HOP) + (VOP); where HOP is honorific Opening Phrase, such as /InggIh, raris, or rarisang, mangkIn, ect./; VOP is Verbal expression Of Politeness (Dibia, 2011: 25). The formulae simply read, "Rewrite the *Maxim of Spiritual Practice* as consisting of a honorific Opening Phrase and a Verbal expression Of Politeness." Such opening phrase /InggIh, ampure, nunasang, titiang, antuk ...pelinggih/ simply means excuse me, are among those common formal and highly respective expressions in Balinese as a local language. Arka (2015: 13) in his article, Balinese and Social Predicate, A Pragmatic Approach the speakers of Balinese is easily recognized by their language use. Language tells us who we are (Deville, 2013: 23).

There are many instances of the application of Principle (1) in real practice but, some are presented in table 1. The table demonstrates Question (Q)1, what is the social rule underlying the use of courteous expression in Balinese? This question suggests (that) there is a social rule

in every Balinese expression; (that) such rule governs the use of expression, and (that) Maxim as it is called here, is understood as a "Rule of Speaking" that is every performing behavior in Balinese context should rely on particular principle, MSP. The second point displayed in table 1 is data transcription. Verbal and non-verbal recorded and observable sense data are the response to Q1.

Table 1. The Spiritual Practice at Gunung
Sari Temple, Lombok

Question	Data Transcription 01	
Q1. What is the social rule, "Maxim" underlying courteous expression in Balinese? Implied in Question 1 is (that) there is a social rule; (that) the rule governs the use; (that) Maxim as we call it, is understood as a "Rule of Speaking" that is every performing behavior in Balinese context should rely on particular principle, e.g. MSP.		/InggIh mangkin ke surye nganggen sekar/ 'yes now to sun use flower' 'kindly address your prayer now to sun god'; /InggIh puput/ 'yes finis' 'It (the prayer) is over.' Yes, kindly now we addressed our prayers to the Sun god for safety and prosperity of the Universe.

Most of formal meeting, for instance, /Dharama Wacana/ 'preaching,' the use of MSP is of common practice. Just to repeat Q1 as it displayed in table (02) is another form of the practice of Spiritual Event. There are some constructs in the context of preaching, formal gathering in a public hall, and other speech to unknown participants. Table 02 illustrates the points.

Table 2. Dharma Wacana at Meeting Hall
Kr. Baru Mataram, Lombok

Question	Data Transcription 02	
Of the constructs, there are many but, some of them include the following: the sound what is heard; the sight and the appearance, what we see and observe. These constructs fall into the categories of verbal expressions, language, Balinese in this context; the others concern with Location of an event. The setting becomes particularly important; it the "Content" of "Dharma Wacana." LoC CoB.		/InggIh ampure Idedane sareng sami, mangkin titiang jagi matur "Dharma Wecana" / Simply 'Dear devoted Hindu, Ladies and Gentlemen, now I am here to delivering a talk. It is all about …' /sampun napi, wenten sane metaken; ngiring rarisang/ 'should you have question please kindly address the question to…' /sampunang lali antuk…/ 'do not forget to…'

While table 01 illustrates the setting, type of event, topic of *Maxim of Spiritual Practice* and describe physically the social rule govern the use of expression (i). Forms such as (ii) /*Nah jani ke surya suba*/ * and (iii) /*Nggih jani ke surya*/ ** are not appropriately used and therefore, they are not acceptable. These last two expressions (ii) and (iii) are against the *Maxim of Spiritual Practice*; therefore, they are not used in this context. Topic of the discussion is sometimes replaced by objective of the gathering, and becomes secondary in *Maxim of Spiritual Practice*. The primary single factor to considering the polite expression is that of the "setting." (iv) /*Inggih mangkin titian matur..*/ is an "expression of social function." This is the *Maxim of Social Function*.

(2) Maxim of Social Function (MSF) sometimes *principle of cast* is that social principle dealing with functional - based division of social classes in the community. Such division colors the language use (Fromkin and Rodman, 2010: 123). Each social class being different by birth performs different function. Those who were born as "Sudra" feel that their primary obligation is to "work" and be involved in the field of trade and commerce. While the duty of a man of wisdom is to pursue spiritual knowledge and to share such knowledge to other followers with love and by birth was born to devote his life to doing religious activities. The setting is at the temple compound but the participants are not performing the practice of ceremony. They are gathering to highlighting and preaching the Hindu followers with knowledge. The speakers perform their social function to educating the Hindu's followers. It is the right and duty of he who has a good knowledge on religion to share his wisdom to others. In so doing, in order for him to be save and polite the use of courteous expression is a better and saver choice. The spirit of MSF is (that) the plurality of participants, they might come from classes of various kinds.

(3) Maxim of Common Use (MCU) for short is another Maxim found in the study. Balinese local language is also recognized as a means of social interaction among common people. This Maxim *(MCU)* is very familiar along with the young generation. Usually, they are of intimate group of young people who share similarities in many ways. They might come from similar social classes, position, profession, and other related social attributes. Their speech tends to be informal. Language transfer characterized their social interaction. Very often, they introduce new words into their speech intentionally. Above all, they are of no interest to speak the way the old people do. They do not speak, even if they do, polite expression very few in numbers. This is an interesting and significant finding of the study. But, *why this happens?* To answer this, the author interviews five Balinese Parents (P) and three Young (Y) Balinese. The aims are to gather information related to their attitudes, perceptions, and behaviors towards their mother language. These empirical evidences on attitudes, perceptions, and behaviors of the speakers support the claim that Balinese language is of no interest for most young speakers (Clark and Clark, 1977: 123; Kleinman, 2013: 15).

Table 3. Question 2 and Data Transcription on
Attitudes, Perceptions, and Behaviors

Question	Data Transcription 03	
Q2. The claims addressed to young speakers that they are of no interest to speak the language; is it merely an issue, fiction, or fact? Why? This Why question seeks the information on parents' perception towards the young attitudes and behaviors towards the language..	**P:**	They (Y) tend to ignore the local languages for two reasons, external (social milieu, language) and internal (psychological) factors, e.g. motivation;
	Y:	The language is very complex; the grammar, e.g. vocabulary selection

(4) Life Orientation. For the young, a good life to live is pleasure. Material objects have been their life orientation. They are motivated by hedonism principle of life. Pragmatics as a system of thought in the West has greatly influenced the world view of the young generation. A great many young people tend to ignore the local wisdom; and their local language is of no exception. Many of them commence to learn modern languages and to leave their mother tongue behind. They reason that their language is highly of complexity. And what is more, it does not help them to get better job. Accordingly, very few young people speak the language and their understanding of the local wisdom is very poor. This is not to say that modern way of life is good for nothing. Both locality and modernism should walk together hand by hand. The credo is "one may think globally but, act locally" (Hall, 2011: 12).

IV.   CONCLUSION AND SUGGESTION

Balinese language is unique and complex. Its complexity is represented by the vocabulary, the underlying principle that governs the use of the language. These include the social rules. The present study seeks to answer two issues, the social rules underlying the use of courteous expression, a practical question and a rather philosophical question, the-"Why." The study finds that there are four findings, three are Maxims of Speaking: (1) *Maxim of Spiritual Practice (MSP)*; *(2) Maxim of Social Function (MSF); (3) Maxim of Common Use (MCU)*, and *(4) Life Orientation*, way of life, the world view, belief of the young native speakers of Balinese language. Bearing the findings in mind, it is highly suggested that local languages are inclusive in the curriculum. It is expected that through practical activity in the classroom students can learn their mother tongue; the young speakers should developed their awareness that local wisdom is one better way to protect language from extinction.

Practical Implication. One of the aims of the study has been to learn what we can benefit from the findings. In the context of language preservation serious attention should be given to the young speakers. Parents and social environment should work together to encourage the young to love and use their mother tongue. Negative attitude towards the language should be brushed off; the perception that the language is complicated should be gradually exiled. And, the local government should take into consideration the possibility of putting the language into the curriculum.

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A DESCRIPTIVE STUDY OF MORPHOPHONEMIC PROCESSES OF THE BALINESE DIALECT OF NUSA PENIDA

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Abstract

This study aimed at describing the morphophonemic processes of the Balinese dialect that is spoken by the people of Nusa Penida Island, Bali. The subjects were the Balinsese speaking villagers of Batukandik, Batumulapan, and Klumpu villages who were determined purposively. The data were collected through observation which were audio-recorded in three different language domains i.e., family, neighbourhood, and friendship. Interview and elicitation tehniques were also administered to guarantee the data reliability. The data were analysed descriptively following the procedure of data analysis proposed by Miles and Huberman (1994). The findings showed that there were a number of morphological procesess found covering derivational and inflectional prefixation, derivational and inflectional suffixation, compounding, reduplication, borrowing, clipping, and initialism as well. Among the data, two suffixes, {-te} [tə] and {-ne} [nə] of the Balinese dialect spoken by the subjects are worth noting. Morphologically, these two can be categorized into inflectional suffixes having different meaning when used in context. The former, when attached to the base noun, could mean a definite thing that was talked about in the past, while the latter refers to a thing being spoken at the time of speaking. Other instances are the word initial position aspirated voiceless bilabial stop /p/ and voiceless alveolar stop /t/ tend to be pronounced with aspiration [pʰ-] and [tʰ-] respectively.

Keywords: morphophonemic, Balinese dialect, Nusa Penida

I. INTRODUCTION

There are at least 722 local languages known across Indonesia with a number of 222.699.476 speakers (Ethnologue, 2012). Among them, there are 10 local languages spoken the most, and Balinese language (BL) is one of them. BL is spoken by 3.3 million people, most of them reside in Bali while some others are in west Lombok and other isles of the archipelago. The speakers are not only the Balinese who are mostly Hindus but are also diasporas of other ethnic groups who are not Hindus. There are two groups of dialect of BL i.e., Bali Aga dialect and Bali Dataran dialect (Bawa and Jendra, 1981). Bali Aga dialect is spoken in the regions of Tenganan, Nusa Penida, Bugbug, Seraya, Sembiran, Madenan, Bintangdanu, Selulung, Pedawa, Sidatapa, Tigawasa, Mayong, Bantiran, and Belimbing. While Bali dataran dialect is spoken in other areas across the island of Bali such as Karangasem, Bangli, Klungkung, Badung, Gianyar, Jembrana, Buleleng, Denpasar, and Tabanan.

Bali has four 'satellite' isles covering Pulau Menjangan on the North West, Nusa Ceningan, Nusa Lembongan, and Nusa Penida on the South East. Among the four, Nusa Penida is the biggest and the most populated.

Map of Nusa Penida

The inhabitants of Nusa Penida speak their own Balinese dialect which is marked mostly by its distinct intonation, vocabulary, but not much about grammar. The followings are examples of the lexicon of BL of Nusa Penida dialect.

babar	'suddenly'	*-de*	'your…'
badeg	'crazy'	*gelong*	'young'
bereng	'angry'	*kole/kele*	'I'
bubuan(an)	'above'	*-le*	'my …'
ede	'you'	*ndok*	'not' etc.

To the ears of mine as a Balinese speaking grown-up some of the words exemplified sound strange or foreign and consequently hinder communication. This is the reason why any further in-depth research is worth doing. The research is concerned with morphophonemic processes that take place in the dialect that is used as a means of communication in the daily life of the people of Nusa Penida.

II.   METHOD

This study aimed at describing the morphophonemic processes of the Balinese dialect that is spoken by the people of Nusa Penida Island, Bali. The subjects were the Balinsese speaking villagers of Batukandik, Batumulapan, and Klumpu villages who were determined purposively. The data were collected through observation which were audio-recorded in three different language domains i.e., family, neighbourhood, and friendship (cf. Putra, 2008).

Interview and elicitation tehniques were also administered to guarantee the data reliability. The data were analysed descriptively following the procedure of data analysis proposed by Miles and Huberman (1994).

III. FINDINGS AND DISCUSSION

The findings showed that there were a number of morphological procesess found during the data analysis covering derivational and inflectional prefixation as well as derivational and inflectional suffixation (cf. Roach, 2000; Carstairs, 2002). Such morphological processes as derivational or inflectional prefixation and suffixation are processes that are common and are noted also in other dialects of BL. In the derivational process, the result ofadding prefixes or suffixes to the base words might change both the word class and the meaning of the underlying words. On the contrary, an addition of affixes in the inflectional process might change the meaning but does not bring about any change to the word class of the underlying base word.

Other instances of homorganic verb nasalization are also quite extensive in the data. The nasal prefix {N-} assimilates in such a way following the relative correspondence of the place of articulation of the following consonant. The rules are as follows.

(a)   {N-} becomes {m-} pronounced as [m] when it is followed by bilabial consonant; e.g., {N-} + {puter} becomes {muter} 'turn'

(b)   {N-} becomes {n-} pronounced as [n] when it is followed by alveolar consonant; e.g., {N-} + {tunden} becomes {nunden} 'ask to'

(c)   {N-} becomes {ny-} pronounced as [ɲ] when it is followed by palato-alveolar consonant; e.g., {N-} + {sampat} becomes {nyampat} pronounced [ɲampat] 'broom'

(d)   {N-} becomes {ng-} pronounced as [ŋ] when it is followed by velar consonant; e.g., {N-} + {gelah} becomes {ngelah} pronounced [ŋəlah]] 'have'

Consonant insertion also marks the uniqueness of the lexicon of the dialect under investigation. Based on the data analysis it is apparent that word medial vowel clusters are not allowed. /h/ is inserted to break up the clusters (cf. Schanes, 1973).

Consider the following examples in (1).

(1)   *awahi*   Nah, ijin awa**h**i duang wa**h**i masih tare ngedang. 'Well, it is impossible to get a day or two-day leave'

    buhung   Bu**h**ung ede nganten? 'Won't you get married?'

    mahang   ..., ntas pakean ye ma**h**ang to. '... then he gave (me) the clothes'

    ngahub   Kele nga**h**ub di beten rongante. 'I hid myself under the bed'

    ngohot   Memekle ngo**h**ot busung. 'My mother cut the young coconut leaves'

    sohod   Sobe so**h**od ngenom yeh ede? 'Have youfinished the drink?'

    suhude   Mani su**h**ude ngayah. 'Tomorrow, after the public service.

    tuhunang   Man dogas to tu**h**unang ajine masih. 'At that time the price had been lowered'

In some other instances, /h/ is also inserted before a vowel in word initial position as exemplified in (2) below.

(2) *hanak* **H**anak kicingle mati. 'My doggy was dead'

hibi Kele sakit **h**ibi. 'I was sick yesterday'

In addition to these morphological processes, four other processes are also found. They cover reduplication, borrowing, clipping, and suffixation {-te} and {ne}.

Reduplication is a process of forming a new word by duplicating all or part of a word. There are two main types of this word formation process namely partial and total reduplication. Partial reduplication copies only part of the word, while total reduplication is the repetition of the entire word (Zapata, 2007). Examples of reduplication are presented in (3).

(3) Eee nawang ***dagang-dagang*** be, ane gendut to... 'sellers'

Ndok, to **pesuan**-**pesuan** lakarte ape? 'the offerings'

Tanggal slae ane tedun **luhuh-luhuhe** pengayahte to kemo. 'the women'

Desa pekraman **mesu**-**mesuang** to pengayahte ngabe langsung ngabe **pesu**-**pesuante** to. 'to offer or donate' and 'the offerings'

Other than reduplication, word borrowing is also not uncommon in BL. The form of the borrowed word is usually adapted to the sound system and other characteristics of the target language. For example, English **TV** that is borrowed by BL is pronounced [tipi]. Some instances of such borrowing include OK, mineral, wing, strait, trik, etc. as shown in (4).

(4) Tare nyak ngenom ***mineral***. 'Won't drink, mineral (water)'

'Panake I Dewi, tengal je to di Bali **tipi** ping kude pentas tiap taun. 'TV'

... ngango kain adi sing mepunduh sing meciutan, ade to **trik** ne.' 'trick'

Tamas wakul kan di entenge, di **ari hae**, ... paek **ari ha** (In Bahasa Indonesia, **Hari 'H'** or the due date)

Clipping is a process of shortening a word by reducing one or more syllables from a word to form a new word. It is divided into two: fore-clipping and back-clipping.

(5) Senjane bin ke ume, **pa** petenge.

'(I) will go to the field in the afternoon, or late in the afternoon'

(5) is considered as undergoing fore-clipping process. This clipping consists of one free morpheme as the unit in developing the formation. The formation of this clipping word happens when *paak* 'close' is reduced to become *pa*.

(6) Ade ***ked*** jani maseh, ***sap*** ye to, ... anu to boho.

'It still exists until now, but she forgot it, ... yah that's it'

Ked and *sap* in (6) are examples of back clipping as a morphological process. They are clipped from *neked* 'arrived' and *engsap* 'forgot'. This clipping phenomenon is relatively extensive not only in BL dialect of Nusa Penida but also in other BL dialects especially when it

is used in colloquial speech.

The last word formation that is worth discussing here is suffixation process. Among the data, two suffixes, {-te} pronounced [tə] and {-ne} pronounced [nə] of the Balinese dialect spoken by the subjects under investigation are interesting to discuss. Morphologically, these two can be categorized into inflectional suffixes having different meaning when used in context. The former, when attached to the base noun, could mean a definite thing or event that was talked about in the past, while the latter refers to a thing being spoken at the time of speaking or is going to take place. Compare (7) and (8).

(7)   Pang kode arang lewat Galungan**te** tare bese payu.
       'How many Galungans **have passed** but it never happens'

(8)   Agus Galungan**ne** saget tare teke sagetne?
       'Why isn't Agus coming home for the **this** Galungan Day?'
       In general, the research findings show that suffix {-te} could not only be attached to a base noun but also to: (a) other nominal bases, (b) a name, (c) a verb, and (d) an adjective. When it is attached to a nominal base it may function as an English determiner to make the noun being modified definite. Look at (9) as the examples.

*(9)   sele**te**   Jemak sele**te** sik omah dadongde! 'Get **the** cassava at your grandma'
       jleme**te**   Kele nepuk he jleme di marge. 'I saw someone on the street'
                    Jleme**te** pade malih tipi di Banjar. 'The people are watching TV in the public hall'
       pipis**te**   Pipisle ilang 'My money was gone (taken by someone)'
                    Jemak pipis**te** sik bapakde! 'Get the money that was in Dad'
       gumi**te**   Ndok tare. Karna memang ano to ape dane gumi**te** lakar
                    bagus,... . 'No, it isn't. Because the improvement of the world ...'
   catetan**te** Jahe pejang de catetan**te** to? 'Where did you put the note?*
       Similar to the examples in (9), suffix {-te} could even be attached to a name—which is uncommon to an English word formation. The meaning is the same as (9) where the name it is attached to is made more definite as is shown by (10).

*(10)   Desak**te** Panen, to he sik Desak**te** bin. 'There are so many in (the) Desak's place, again
       Desak is a Balinese name of a female person.* To give a certain emphasis to such a name in oral tradition, in other BL dialects {-te} is not normally used, but {-e} (pronounced [ɛ]) is used instead.

The data also saw that suffix {-te} could be attached to a verb, which is unique to me. An instance of such occurrence is exemplified in (11).

(11)   nyongkok   Jahe jani ibe nyongkok?
       'Where are we going to crouch down now?

*nyongkok**te***   Made teka dogas ebe nyongkok**te**.

'*Made* (a name) came in when we had crouched down'

Seemingly, when suffix {-te} is attached to a verb it could function as an emphatic marker of the perfective aspect of the verb itself.

The last is shown when {-te} as an inflectional suffix is atached to an adjective. See (12).

(12) *lege*   Lege ede ngeman gae di Badung?

     'Are you happy to get a job at Badung'

     *lege**te***   Made ngeling kanti ulian lege**te**.

     '*Made* was crying because of being too happy'.

     *modah**te***   Sepatu modah**te** beli, nah! 'Buy cheaper shoes, ok?

Both *lege* 'happy' and *modah* 'cheap' are adjectives. When {-te} is suffixed to an adjective, it functions as an emphatic marker of superlative or comparative degree having the meaning of 'the most' or 'more … than'

IV.   CONCLUSION

Balinese language as one of the local languages of Indonesia has always been interesting to discuss, particularly when it is used in in less formal language domains. This descriptive qualititative research which was conducted in one of BL dialects spoken in Nusa Penida Island has proven such a claim. The findings showed that there were a number of morphophonemic procesess found during the research. They covered derivational and inflectional prefixation, derivational and inflectional suffixation, compounding, reduplication, borrowing, and clipping as well. Among the data, two suffixes {-te} that is pronounced [tə] and also {-ne} that is pronounced [nə] are especially worth discussing. Morphologically, these two can be categorized into inflectional suffixes having different meaning when used in context.

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MOTIVATION STRENGTHENING IDENTITY THROUGH BALINESE SCRIPT IN TATTOO MEDIA

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Abstract

Tattoos are a result of the past culture that can still be seen its existence up to now. In the current era of change, the development of perspective on tattoos in the visual form has unlimited space. In the variation of visual form other than the existing ornaments, there is also a form that leads to the traditional identity. Visual variations are not just tangible illustrations, but there are also tangible in written form. The existence of various styles of writing in tattoos, including using the balinese script as a visual choice. This phenomenon is very interesting to be discussed in the scientific order related to the controversial in its social development. Based on field observations, the tattoo collectors mentioned that the tattoo written made has a purpose and profound meaning. But on the different side, the manifestation of writing in tattoos for collectors is self-actualization. It is too simple to disclose, requiring an analysis related to the motivation behind the choice. The series of interview results on the collector, analyzed based on collector opinion motivation that can not be revealed directly. Qualitative descriptive analysis that is assembled from field interviews revealed that there are other indications that refer to the motivation of pride. The meaning of thats pride is the emotional connection of the regional and emotional relationship of experience.

Keywords: tattoo, motivation, balinese text, aksara bali.

I.   INTRODUCTION

Hearing about tattoos is a common thing at the moment. The development of tattoo was so rapidly in the course of time. Tattoos are one of the embodiments of art on the skin media. Variety of ornaments also have certain characteristics so as to bring the various streams in the tattoo. Tattoos today are not just part of the profession or industry but have elements of visual language and it is interesting to discuss. The visual language embodiment of visual language in tattoos is usually translated into various illustrations that are full of meaning for tattoo collectors.

Variety of visual form in the tattoo is strongly influenced by the development of technology. Previously, especially tattoo artists who are in Bali, difficulty in finding references in the work of tattoos. But now, with the technology and support of Bali tourism provides a wider opportunity. This opportunity even happens a transitional form of visual tattoo that actuallyleads to the ornament or image from the outside. such as ornaments circulating in Bali in decades more refer to Japanese tattoo ornaments or other oriental styles from outside Indonesian culture.

But in recent years there has been an awareness of local culture. Traditional elements in the form of images or relief began to be reappointed in the work of tattoos. Not only stop in the

illustrations, but penetrate the text or local script which in this case is Balinese script. Balinese script in its application to tattoo media would require special skills that can translate Latin text into Balinese script. This may just be a momentum in the world of tattoos to further lift the wealth of local traditions. Ornamental tattoos with elements of the traditional script in this case are Balinese script, can have more place like in Thailand or China with calligraphy they have.

II.   METHOD

This discourse is analyzed by collecting information from resource persons. The informant is specified purposively by looking at the background as a tattoo artist, tattoo collector and religious person who has tattoo. Any form of information disclosed by the resource persons, will be part of the study by considering with other related data.

The early stages of finding several samples of tattoos with Balinese script through various sources, one of which is socialmedia. Next look for sorting the search space, in this case, focused in the area of Denpasar considering that in this region there are some reputable tattoo studios. In addition, Denpasar has a role in tourism considering this area is one of the tourist destinations in the southern part of Bali.

The theory used in analyzing this topic refers to Maslow's motivational theory of hierarchy of need which states that humans have a number of needs that are classified into five levels: 1) physiological needs, 2) security needs, 3) social needs, 4) the need to reflect self-esteem, and 5) self-actualization needs (in Siagian, 2002: 103). This is very relevant to the topic being discussed.

A discourse was put forward by Anom (2016) who said that the assessment of the art of tattooing is a relative decision, but the tattoo is one of the cultural heritages that enrich the realm of Indonesian art and culture (Journal of Cultural Studies (2016) Volume I No.2: 106-109). This discourse is deemed related to the topic of discussion, given the influence of tourism in Bali to provide a change of traditional order, especially in the world of tattoos.

III.   FINDINGS AND DISCUSSION

Discourse on tattoos is always interesting to discuss because it is related to the background paradigm in society. But inthis discussion more focused on the implementation of tattoo form with traditional Balinese script. There are some opinions saying that this is taboo, but on the other hand it is a common thing to do. But before that it would be nice if discussed the emergence of tattoo culture in Indonesia.

1.1   Tattoo as a Traditional Culture

Practice tattoo in Indonesia has been known for a long time, even there are sources that say Mentawai people have body tattoo since their arrival to the west coast of Sumatra. The Proto Malays came from the Asian mainland (Indochina), in the Metal Age, 1500 BC-500 BC. That means, the tattoo of the oldest in the world. Not an Egyptian tattoo, as it is mentioned various books. The name of the tattoo is said to be taken from the word tatau in Tahiti. This word was first recorded by Western civilization in the James Cook expedition in 1769 (Setiawan,

2012). If taking the discourse, the tattoo is an old culture that once developed in Indonesia.

The habit of tattooing in certain ethnic groups generally raises symbols related to local beliefs. The embodied form elements are relatively simple, such as the embodiment of dots, lines, and planes. But these forms have many meanings for the beliefs of the local tribe. Perform special rituals in the process of tattoos and certain taboos that must be lived (Olong, 2006: 200). Can be interpreted that this tribal is treated specifically and not carelessly.

1.2   Era of Modern Tattoo

Tattoos in the modern era have been much changed, from tools, processes, and ideas have been developed. As described in the preceding section, it is also related to the interaction of individual diversity as it does in tourism. The appeal of this industry seems to impact on the blurring of local ornaments. This happens may be caused by many external factors, one of which is a negative assumption or judgment about tattoos in society.

Referring to the development of design, many local artists who embody the work of tattoo like that in the reference to import magazines or tattoo style abroad. A variety of styles that refer to market demand, in this case, a text model tattoo or commonly referred to as lettering tattoo, much in demand (figure 1). This raises the problem of sinking local ornaments on their own land.
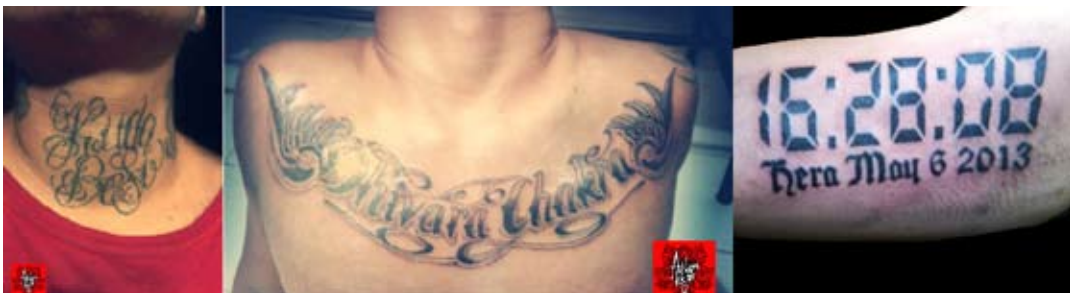
Figure 1: Example lettering tattoo
Source: majestytattoobali.co.id

But some sources say that it happens very relative. As Rusna said in an interview dated January 18, 2018 said, the selection of tattoos with Balinese script is very dependent individual. The choices are numerous, and Rusna chooses Balinese script to emerge from himself. The selection of writing the name with Balinese script as part of him is a form of local pride for him and it is very proud in person (figure 2).

Figure 2: Made Rusna tattoo
Source: personal documentation

The same thing is said by a female informant that Widya in the interview in 2011 said that tattoo Balinese script is a dream for a long time, but the decision to tattoo takes a very long time and that too on the basis of his own desire (figure 3).

Figure 3: Widya Tattoo
Source: personal documentation

Another phrase refers to a pride, the highest place, part of the soul of its owner as it was uncovered by Gilang, Lanang, and Agus who put the Balinese script tattoos on his body meaning his love with the family (figure 4).

Figure 4: (from top to bottom) Gilang, Lanang, and Agus Tattoos
Source: personal documentation

In addition to local tattoo collectors, among the tourists, there is Pierce (2012) Australian citizenship says that the lettering tattoo with Balinese script is very unique and he needed it. This uniqueness is a sign that deep memories are in Baliand is a distinct prestige let alone the script contains the names of his children as a sign of love (figure 5).

Figure 5: Andrew Pierce tattoo
Source: personal documentation

According to Mang Wir from Kesiman Village is one of the tattoo artists in Denpasar, in the 2014 interview said that tattoo fans with local script do exist, though still said to be rare it is even more numerous. Usually, this model tattoo has a special fan, unlike other collectors who choose tattoos based on interesting images but rather on symbolic meaning for collectors. Usually, tattoo collectors give Latin text and translated by artists so absolute tattoo artists should be able to write with Balinese script (figure 6).

Figure 6: tattoo on progress
Source: personal documentation

IV.   CONCLUSION

Based on the presentation of this paper can be concluded some important point about tattoo local script or Balinese script. If it refers to Maslow's theory with the hierarchy of needs that is physiological needs, the need for a sense of security, social needs, self-actualization needs, it can be translated as follows:

- Physiological needs are interpreted with the word love, as well as love of his children, love of parents, love of the land of birth, love of cultural heritage.

- The need for a sense of security is expressed with Balinese script tattoo means family

or related things, is a symbol of togetherness in the sense is always considered embedded in the body embodied by the tattoo.

- Social needs, meaning this means on the tattoo name as if the collector interacted with the name of the name.

- Reflecting self-esteem, it is very visible on the expression of locality in interpreting tattoos, the pride of a tattoo form that caused part of him.

- Self-actualization, for collector Balinese script tattoo, is an important part that presents the bond with other elements of need.

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MARATHI LOCATIVE CONSTRUCTIONS: A PRELIMINARY STUDY

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Abstract

There are many cross-linguistic studies on locative constructions that have been well reported by scholars. Current study mainly describes Marathi locative constructions and compares them as well to other locative constructions shared by other languages already investigated. This study employed an elicitation production task. The task basically required a language consultant to describe topological relations provided to her/him. Specifically, the topological relations involved in this study included, for examples, a cup is put on a saucer, money is put in a pocket, a book is put on a TV, someone is at the market. etc. The language consultant, given the topological relations, provided target sentences containing grammatical markers to describe such relations. The results showed that Marathi, unlike English that uses adpositions (i.e., prepositions) for its locative descriptions, employs locative cases to describe its topological relations. Despite the difference, current study further revealed that the topological concepts shared by Marathi seems to be the same as those shared by English (i.e., containment, support). Nevertheless, the two concepts are different from those shared in other languages. This study, however, is still preliminary. More topological contexts (i.e., abstract topological relations such as thoughts on someone's mind) should be tested in the follow-up investigation.

Keywords: *containment, support, coincidence, locative case, topological relations.*

I. INTRODUCTION

Herskovits (1982) reported a very systematic and comprehensive study on English locative constructions. By locative it means that the spatial relation between objects does not include a perspective in its description such as in *The milk is in the bowl*, *The plate is on the table*, or *John is at his office*. One of the crucial points in Herskovits's report is to show topological concepts motivating the use of certain prepositions in describing English locative constructions. To illustrate this, let's look at the following examples.

1. The water is in the bowl
2. The dog is in his house
3. The money is in the wallet
4. The monkey is in the bush

In the examples, the spatial relations between objects do not entail perspective. In other words, the preposition *in* is used to describe the location of one object (*water, dog, money, monkey*, which are called located objects) in relation to the other object (*bowl, house,*

wallet, bush, which are referred to as reference objects) irrespective the positions of speakers describing the relations. Regarding the topological concepts underlying the use of *in* in the examples, what concept is relevant to the use of *in*? Herskovits (1982) explains that the concept containment triggers the application of *in*. Specifically, *the water, the dog*, and *the money* are geographically in the containment of *the bowl, his house*, and *the bush*. In the example 4, even though the containment is not so geographically transparent as those in the first three examples, the idea of containment can be abstracted away from the fact that the bird is within the tree branches filled out with leaves schematised as a containment holding the bird. Therefore, the concept containment is related to the use of *in* in English.

In the following examples, the preposition on is used to describe the spatial relations between the located objects and the reference objects.

5. The glass is on the table
6. The computer is on the desk
7. The earring is on his ear
8. One button on his shirt is red

In the first two examples, it is clearly transparent that *the glass* and *the computer* are literally supported by *the table* and *the desk* respectively. This transparent support, nevertheless, is not apparent in the examples 7 and 8. How can we derive that the concept support is in use here? In English, it seems that the support concept does not only to support an object by another object vertically (i.e., the support is not a bottom-up direction). Rather, it can also include an up-bottom support like in the example 7, and additionally it seems to include a support attached on a reference object as indicated in the example 8 (i.e., the button is attached/supported on the shirt). Thus, the use of the preposition *on* in English is related to the concept support.

The concept coincidence, according to Herskovits (1982), is relevant to the use of the preposition *at* in English. When we say *The bus is at the bus coach station*, the bus and the coach station are viewed to be coincident. In short, as Herskovits (1982) pointed out, the concepts containment, support, and coincidence are related to the use of the prepositions *in, on, at* respectively in describing English locative constructions.

The evidence of English topological concepts provided by Herskovits (1982) is quite interesting and needs further testing in other languages such as Marathi to find out whether the same concepts are also applicable in the language. The current study mainly concerns with describing the locative constructions that Marathi has and tries to show the topological ideas shared by the language.

II.   METHODS

2.1   Data

The data included in this study comprise of sentences in Marathi containing topological markers in the language. The sentences were produced based on the stimuli provided to the language consultant.

2.2 Stimuli

The present study used a elicited production task. The production task basically required a language consultant to provide locative constructions based on the stimuli provided. The stimuli consist of topological relations between located objects and reference objects. To create such relations, a book is put on a table, money is put in a pocket, etc. The language consultant then had to describe the topological relations using relevant grammatical markers for locative constructions in Marathi. The language consultant is Namrata, a Marathi native speaker who can also speak English fluently.

2.3 Data collecting procedures

The language consultant and the researcher sat at the same table. The researcher created locative relation contexts by arranging objects on the table. For examples, a book is put on the table, a pen is put on the book, a pen is put on the table, a pen is put in a pocket, etc. Quite often, in addition to the stimuli, English sentences describing locative relations are given to the language consultant and asked her to say it in Marathi. The language consultant also provided glossing for each Marathi word and a free translation of the targeted Marathi sentence.

III. FINDINGS AND DISCUSSION

Findings on Marathi locative constructions presented in this study has been previously shown in Aryawibawa (2017) where Marathi grammatical relations are reported. The same findings on the locative constructions are repeated here followed with a deeper discussion including other findings on the same topic in other languages such as English (Herskovits, 1982), English, Polish and Russian by Cienki (1989), Basque, Dutch, Ewe, Lao, Lavukaleve, Tiriyo, Trumai, Yely Dnye, Yukatek by Levinson (2003), and Balinese, Rongga, and Indonesian by Aryawibawa (2010, 2012).

To illustrate Marathi locative constructions, let's look at the following examples as reported by Aryawibawa (2017).

9. pustUk   tebla-**wUr**   aHe
    book   table-on   COP.SG[1]
    "The book is on the table".
10. pustUk   pis'wi-**t**   aHe
    book   bag-in   COP.SG
    "The book is in the bag".

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1 COP.SG: copula singular

11. raam   bazaara-**t**   aHe

     raam   market-in   COP.SG

     "Raam is in/at the market".

Referring to the data 9-11, the suffixes *-wUr* "on", *-t* "in/at" are locative cases in Marathi used to indicate locative relations in the language. In this case, the language is different from English in which appositions (i.e., prepositions) *on*, *in*, *at* are applied to describe locative relations. Conceptually, however, the two languages are similar in the sense that concepts support is relevant to the use of *-wUr* "on" and the concept containment is related to the application of *-t* "in" in the languages. Put it in different words, when a located object is put in a reference object that has a containing feature (e.g., *a bowl*, *a glass*, etc) the locative case *-t* and the preposition *in* are respectively used in Marathi and English. And when a located object is related with a reference object that has a supporting feature (e.g., *a table*, *a desk*, etc.) the locative case *-wUr* and the preposition *on* are respectively used in Marathi and English.

The two concepts, however, are slightly different from Russian. In the language, when the reference object provides a vertical support (e.g. *a glass is on the table*) the preposition *na* "on" is used, while when the attachment feature is salient in the spatial relation between two objects (e.g., *The door handle on the door*) the preposition *przy* "on" is applied as reported by Cienki (1989). For the use of preposition *v + L* (locative case) Marathi and Russian share the same concept (i.e., containment).

The concepts support and containment shared by Marathi, English, and Russian are not precisely shared in other languages such as Basque, Dutch, Ewe, Lao, Lavukaleve, Tiriyo, Trumai, Yely Dnye, Yukatek as reported by Levinson (2003). In the languages, topological concepts such attachment, supperadjajency, full containment, subadjajency, and proximity are relevant.

Quite interestingly, Aryawibawa (2010, 2012), and also Arka (2004b, 2005b) for relevant data, reported that the topological concepts in describing locative relations in Marathi, English, Russian, Basque, Dutch, Ewe, Lao, Lavukaleve, Tiriyo, Trumai, Yely Dnye, Yukatek are absent in Rongga, an isolating language that belongs to the Austronesian family. What important in the language is the expectedness between the located and reference objects in a locative relation. Precisely, when the relation is expected (e.g., *the money is in the pocket*, *the water is in the glass*, *the book is in the bag*, *Hair is on head*, etc.) the expected preposition *one* "at" is used to describe the locative relation. The unexpected preposition *zheta wewo* "on", however, is applied when the spatial relation between the located and reference objects is unexpected (e.g., *the rope is on the table, the stone is on his head, The brick is on the TV*, etc.). The same concept is also applicable when the topological contexts include containing features. Specifically, when the topological relations are expected (e.g., *the money is in his pocket*, *the water is in the glass*), the preposition *one* is used. However, the preposition *zhale one* "in" is applied when the locative relations are unexpected (e.g., *the stone is in the glass, the shirt is*

in the sack). In short, to be able to describe the locative relation between objects using the proper prepositions in Rongga the native speaker emphasises on the expectedness of relation between the objects. For a more comprehensive discussion on the expected concept shared in Rongga (also in Balinese and Indonesian), please refer to Aryawibawa (2008, 2010, 2012).

IV. CONCLUSION

Following the findings and discussion presented in the previous section, Marathi shares the topological concept support and containment. The concepts are also applied in English, and Russian (though not precisely the same). The concepts, however, are not shared in Basque, Dutch, Ewe, Lao, Lavukaleve, Tiriyo, Trumai, Yely Dnye, Yukatek that emphasise the concepts adjacency, superadjacency, full containment, subadjecency, and proximity. Interestingly, all the topological concepts are not used in Rongga in which the language seems to use the topological concept expectedness of spatial relation between objects.

This study, however, is still at a preliminary stage. Further study including more contexts of using locative case in Marathi is urgently required to confirm the results presented in the current study.

Additionally, another follow-up study is urgently needed especially to look at how children acquire the topological concepts in the language. The study is crucial to confirm the relevant topological concepts discussed in this study.

V. ACKNOWLEDGEMENT

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THE LINGUISTIC LANDSCAPE OF BALI: THE CASE OF THE TRADITIONAL YOUTH ORGANIZATIONS OF *SEKEHA TERUNA*

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Abstract

As in any places around the world, Bali certainly has ample linguistic capitals in one of its forms is the diverse and complex forms and functions of landscape of language in public places. This study investigates the non-commercial public signs created by institutions or indigenous organizations, especially by the customary or traditional youth organizations in Bali under the *banjar adat* organization better known as "*Sekaha Teruna*". It is analyzed from the perspective of Linguistic Landscape and other multidisciplinary approaches, in terms of the their variations in the language use, language functions, meanings, values, or ideology behind the texts, symbols or linguistic signs on those *sekeha teruna*'s signs. The data for this study are taken from the names of *Sekeha Teruna* located in rural and urban areas across Bali. The results of analysis indicates that the linguistic landscape of *Sekeha Teruna* are the variation of the names, the language choice of mostly derived from loan words of Sanskrit, and Balinese Hindu social identity markers.

Keywords: Linguistic Landscape (LL), Sekeha Teruna, signs, and ideology

I. INTRODUCTION

The notion linguistic landscape (hereafter referred to as LL) concerns languages that are displayed within a specific area (Landry & Bourhis, 1997). Reading public signs in LL is challenging as LL reflects historical, political, economic, geographical, and social relationships between the audience and the sign authors. In line with the growing amount of research in LL, the definition has been reformulated in accordance with the approach taken by the researchers and the findings they presented. LL includes not only language, but objects that symbolize people's belief, culture, and action (Ben-Rafael, Shohamy, Amara, & Trumper-Hecht, 2006). In other words, the placement of language in public areas is connected to the social and tangible setting nearby (Scollon & Scollon, 2003). More than that, LL is seen as particular descriptions of one place that are derived from the audience's interpretation of the written signs which in themselves reflect complex relationship between meanings and places (Stroud & Jegels, 2013).

Discussion about LL encompasses the sign authors as well. The authorship of the signs in LL has been categorized into two: the government and the private parties (Landry & Bourhis, 1997). The former is called the top-down and the latter the bottom-up signs.

As in any places around the world, Bali certainly has ample linguistic capitals in one of its forms is the diverse and complex forms and functions of landscape of language in public places. This study investigates the non-commercial public signs created by institutions or indigenous organizations, especially by the customary ortraditional youth organizations in Bali under the *banjar adat* organization better known as "*Sekaha Teruna*".

Drawing from Scollon and Scollon's (2003) study, the present study investigates the presence of the non-commercial signs of *sekeha teruna*'s sign boards and seeks answer to these questions: (1) what does the language choice of *Sekaha Teruna*'s signs in Bali convey? (2) What are the meanings and ideologies or motives of *Sekaha Teruna* signs in Bali?

Public signs are composed of language, symbols, colours, pictures, or all of the previously mentioned elements. Nevertheless, the focus of the present study is the written words of the *Sekaha Teruna's* signs in Bali and its objective is to describe the use of languages in non-commercial discourse. The following sections discuss how data were collected and analysed. Suggestions for further study can be read in the concluding remarks.

II. METHOD

The source of data for the present study was *Sekaha Teruna*'s signs collected in the rural and urban areas across Bali. A qualitative approach was selected in order to get a deeper understanding of a phenomenon (Creswell,2013). S*ekeha teruna*'s signs in this study refer to texts or the names of the traditional youth organizations that are placed in the landscape of *banjar*, the smallest community organization within villages in Bali. LL refers to the collection of texts in public signs (Gorter, 2006).

The data collection process included: (1) determining a research area, i.e. S*ekeha teruna*'s signs located in rural and urban areas across Bali taken by purposive sampling;(2) photographing all signs within the area of study (Cenoz & Gorter, 2006), i.e. signs that are placed on the outer part of buildings, not inside the buildings (Backhaus, 2006); (3) selecting only the S*ekeha teruna*'s signs to be the research data; (4) Conducting in-depth interviews to informants using pre-prepared interview guidelines to obtain the information required for the research data i.e. the meanings of *sekeha terunas'* naming on the sign boards. The process of this interview at once with the sekeha teruna observation and note taking. A detailed record of the results of the observations was conducted simultaneously with the interview to obtain a clear picture of the meaning of the informants' information and (5) analysing the language displayed on the *sekeha teruna's* signs.

III. FINDINGS AND DISCUSSION

Sekaha teruna (henceforth referred to as ST) is a youth development organization that can be found in every *banjar* in Bali, especially established for the youths to deepen and apply

the importance of socializing in the society. The existence of this group is actually to establish social activities associated with Hindu customs in Bali. There are many important people who play a role in organizing these organizations in their respective villages, such as the traditional leaders (chief of the village), religious leaders, and some community leaders who play a role in providing guidance in order to grow a sense of responsibility within the organization.

This section starts with the results and discussion of the question about the typology of discourse of the ST signs. The description of language usage is the primary focus. The discourse of the ST signs in all of the research areas was mostly related to the ideology of the founders and the leaders of *banjars* of the respective ST organizations. i.e. the youth character building. The Linguistic Lanscape of ST can be seen through the language used as the names of the youth organization as shown in the following table.

No	Names of ST	Lexical Meanings		
		W1	W2	W3
1	ST. ADI MANGGALA	*Adi* = beginning	Manggala = pioneer	
2	ST. BIMA SAKTI	*Bima* = a hero	Sakti = power	
3	ST. ÇANTI GRAHA	*Çanti* = peace	Graha = place	
4	ST. CHANDRA METU	*Chandra* = moon	Metu = to rise	
5	ST. DHARMA BAKTI	*Dharma* = goodness	Bakti = devotion	
6	ST. DHARMA SUBHIKSA	*Dharma* = obligation	Su = good	Bhiksa = law
7	ST. EKA BUDHI DHARMA	*Eka* = one	Budhi = thought	Dharma = goodness
8	ST. EKA ÇHANTI BHUWANA	*Eka* = one	Çanti = Damai	Bhuwana = Alam
9	ST. EKA LAKSANA	*Eka* = one	Laksana = Perilaku	
10	ST. INTAN DHARMA SEWAKA	*Intan* = nobility	Dharma = obligation	Sewaka = to serve
11	ST. KOMPAS	*KOMPAS = **K**eluarga Para An**OM PAS**dalem = an acronym means* Brotherhood of Pasdalem		
12	ST. MALONG PANDYA WISESA	Malong = the youth	Pandya = clan of Pande	Wisesa = powerful
13	ST. GOPA SUNDARA	Gopa = *happy young man*	Sundara= a cowherd	
14	ST. PURWA PURBATA	Purwa = East	Purbata = Big Stone	
15	ST. TRI BAKTI	Tri = three	Bakti = faith	
16	ST. SATYA DHARMA SESANA	Satya = loyalty	Dharma = goodness	Sesana = coopera-tion
17	ST. TRESNA DHARMA PUTRA	Tresna = love	Dharma = goodness	Putra = youth
18	ST. TUNAS MUDA	Tunas = shoots	Muda = young;green	
19	ST. WIDYA BHAKTI	Widya = knowledge	Bhakti = devotion	
20	ST. WIDYA PURA	Widya = knowledge	Pura = place	
21	ST. YOWANA DHARMA BHAKTI	Yowana = teenagers	Dharma = goodness	Bhakti = devotion
22	ST. YOWANA SUDHA CITTA	Yowana = teenagers	Sudha = to hope	Citta = aspiration

The naming of this youth organization turned out to be very dynamically tailored to the expectations of the founders of the youth organization to be a place of good character building. The languages used are varied, but mostly using loan words borrowed from Sanskrit through the Old Javanese Language as shown in figure 1.

figure 1: ST of Widya Bhakti of Banjar Pegok, Sesetan Denpasar

Sekaha Teruna (ST) of *Widya Bhakti* comes from two words namely *Widya* and *Bhakti*. The words *Widya* and *Bhakti* come from Sanskrit borrowed in Old Javanese. Widya means "knowledge", while *Bhakti* means "devotion". The ideology behind the naming based on the interview conducted to the informant who knew the authorship of the ST name is that *Widya Bhakti* means "with knowledge we can serve the *banjar* community, the village in particular, and in the country in general".

Figure 2. ST. Purwa Purbata of Banjar Tegal, Tulikup, Gianyar

ST. of Purwa Purbata is derived from two Sanskrit words "Purwa" means "east" and "Purbata" literally means "big stone" but the associative meanings of these words are broadened to refer to Mount Agung which is located on the eastern direction of this village. Mount Agung is used as the symbolic meaning i.e. the two words refer to "As long as Mount Agung still stands firmly upright, then during that time ST. Purwa Purbata will still exist".

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Figure 3. ST. Tri Bakti of Banjar Umategal, Buduk, Badung

LL of Sekeha Teruna's signs are also influenced by the historical and social backgrounds of the speech community where the organizations located as investigated in the ST of *Tri Bakti* of Banjar Umategal, Buduk, Badung and ST. *Gopa Sundara* of Kayubihi Village, Bangli. According to the explanation of chief of Banjar Umategal, Made Redana, *Tri* means three, and *Bakti*means behavior, thus, *Tri Bakti* means three different beliefs (religions). It is expected that the people at Banjar Umategal to live in harmony with three different religions adhered by the people of this *banjar* i.e. Hindu, Protestant and Catholics.

Around the 80's, the people of Kayang Village were very rare as bamboo craftsmen as it is known today, the majority were cow herders. Because of the high sense of unity among the youths, it was then formed a youth association that will be the forerunner to the establishment of ST. *Gopa Sundara*. *Gopa* means a happy young man, and *Sundara* means a cowherd. So *Gopa Sundara*'s name is suitable to represent the work or activities of the youth at that time as cow herders.

Figure 4. ST. Gopa Sundara of Kayubihi Village, Bangli

Unlike the common naming of STs by using Sanskrit loanwords, ST. KOMPAS of Banjar Pasdalem, Gianyar uses an acronym of mixed language of Indonesian and Balinese i.e. Kompas or *Keluarga Para Anom Pasdalem* literally translated into the Brotherhood of The Youths in Pasdalem. The naming choice is also unique considering that *Kompas* is also the most popular daily mass media inIndonesia. The similar language choice is also found in the ST. Tunas Muda

of Banjar Dukuh Mertajati, Sidakarya Denpasar. Tunas Muda is an Indonesian metaphor that literally means "green shoots" or the intended meaning is the future generation who will continue the role of the parents in carrying out religious and state obligations.

IV.   CONCLUSION

LL in examining the description of the use of language in public spaces using multidisciplinary approaches in both linguistics and other fields outside of linguistics. The results of the study of linguistic landscape of sekeha teruna's signs show that: (1) the naming of sekeha teruna is dynamic and varied; (2) the choice of language used in naming the sekeha teruna is derived largely from loanwords of Sanskrit, Indonesian and Balinese language and the use of acronyms; (3) the naming of sekeha teruna is always associated with the character building of the younger generation.

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AN ECOLINGUISTIC PERSPECTIVE REGARDING TOPONYMS IN GIANYAR SUB-DISTRICT, BALI

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Abstract

Ecolinguistics can explore language patterns in general which influence how humans think about and treat this world. To give a new insight in the domain of ecolinguistics, this paper presents an ecolinguistics study in place-naming aspect in Gianyar Sub-district. This research which applied descriptive approach is aimed at investigating the relationship between people, language, place and names in Gianyar Sub-district. The emphasis of this research is not only on the structural analysis but also on the multitude of cultural and ecological parameters which are significant considerations in conducting ecolinguistics analysis of toponyms. Generally, toponyms of certain places are based on the prominent characteristic of the places, both physical and non-physical. Furthermore, it is also based on the myth believed by the society of the places. Gianyar Sub-district was chosen because this region has places with unique names. They are not merely unique but there are meanings behind them. The exploration result of place-naming in Gianyar Sub-district revealed that the relationship between language and the environment can be traced with the entities around certain places. In addition, it is confirmed that historical value, socio-cultural value, and the local wisdom of the society are essential parts in place-naming of the entities. The discussion becomes important because the place-naming involves the characteristics of certain places. Furthermore, this research can serve as an effort to preserve the local wisdom, especially Bali in this information age.

Key Words: ecolinguistics, toponyms, Gianyar

I. INTRODUCTION

A form of a language as a sign is name. Name is a symbol of every entity in this world (Subayil, 2017). Without names, things can be very difficult to be mentioned or to be introduced to people. Naming an object is done based on certain reasons by considering the meaning in it. Having same case with names for human or anthroponym, place naming or toponyms is also a conventional sign in terms of social identification. Toponyms has tight relationship with physical geographic condition, society, and the culture which grows on that place. The nature of name occupies a wide range of meaning. It is not merely connected with the physical geographic condition, but also encompasses the origins, conditions and social culture, religions of the society, and the values contained in the system of culture (Kosasih, 2010).

In Bali, place naming of certain place is various and most of them are based on their historical background, environment, local wisdom, cultures, and others. However, in this era, young generation in Bali do not know what are the meanings standing behind those names

(Arnawa, 2016:104). This was happened because the lexicons used in certain names of places are seldom uttered written or verbally. In this study, the lexicons on place naming of the villages were related to biodiversity and the condition of certain places.

A number of names of certain places come from nature phenomenon, names of plants and animals, and names of natural entities. A name of a place in Indonesia which is related to the ecology is Surabaya. The name consists of two words in Javanese namely *Suro* 'shark' and 'baya' *'crocodile'.* This proves Nash statement of ecologically embedded language property that the same word of the toponyms of certain places can be used to describe human and other life forms (Nash, 2015:69).

Based on pre observation, Gianyar sub-district encompasses 16 villages namely: *Tegal Tugu, Samplangan, Beng, Abianbase, Bakbakan, Bitera, Lebih, Petak, Petak Kaja, Serongga, Siangan, Sidan, Sumita, Suwat, Temesi,* and *Tulikup.* Based on early observation, the toponyms of the villages are formed in Balinese Language and they are not affected with Bahasa.

In this study, ecolinguistics was utilized as an approach in order to know the existence of ecology as a base of place naming in Gianyar Sub-district. Haugen introduced the ecolinguistics study in 1972 with his research regarding to the interaction between languages which were born from around environment. The term of language ecology is introduced. He argued that language ecology can be defined as the study of interaction between a language and the environment. The concept of ecology then became the focus of pragmatics, discourse, anthropology linguistics, theoretical linguistics, language teaching research, and other branches of linguistics. Nash (2015:70) stated that an ecolinguistics investigation gives a philosophical and conceptual framework which result more accurate and detailed description of toponyms in their historical and ecological context.

Ecolinguistics research has been developed in Indonesia. Oktiana (2017) conducted a research regarding to the lexicon *kepadian* 'things related to rice' in Javanese. She stated that the existence of lexicon *kepadian* started to be more extinct because of the rapid development of globalisation era and technology. A research regarding to toponyms using ecolinguistics as an approach of the study was conducted by Subayil in 2017. The result of his study revealed that the society of Mataram named places/institutions which are the urban villages around them based on the following matters: (1) place naming based on the characteristics or behaviour, (2) place naming based on the land where the place is existed, (3) place naming based on the condition, (4) place naming based on quantity, (5) place naming based on the first founder or owner, (6) place naming based on process, (7) place naming based on forms, (8) place naming based on physical background, (9) place naming based on the function, (10) place naming based on the direction. A study of ecolinguistics in Balinese language was conducted by Desiani in 2016. She stated that the category of lexicon which was obtain in the form of noun, verb, adjective, metaphorical expression and *kebambuan* myth were speech forms which were used in daily life of speech community. The mentioned researchers have presented ecolinguistics study based on their focuses. As a means to add colour to ecolinguistics study, this study presents an ecolinguistics study as well in the aspect of toponyms in Gianyar Sub-

district, Gianyar Regency, Bali Province.

Nash (2011) stated that ecolinguistics considers toponyms as a word class which is able to be analysed for its cultural and ecological meaning and significance. Such an approach will not only emphasize on the efficacy of the structural analysis but will also accentuate the multitude of cultural and ecological parameters necessary to consider when conducting an ecolinguistic analysis of Toponyms. As therefore, in order to investigate the relationship between society, language, place, and names, this study describes the toponyms in Gianyar sub-district. The study regarding to toponyms which utilizes ecolinguistics approach has not done much by linguists. Therefore, this study is expected to be a reference in ecolinguistics study. In addition, this study is expected to give contribution to Balinese society in providing understanding of place naming in Gianyar sub-district in order to preserve the meanings behind the names of the places.

II. METHOD

This study is a descriptive qualitative research. Qualitative method was employed in collecting and analysing the data regarding to the name of the villages in Gianyar Sub-district. The data collection used in this study is observation technique, interviews, and recording. The data analysis employed in this study was conducted by gathering the names of the villages in Gianyar in which the names are based on the ecology along the villages and finding out the forms of the lexicons and meaning behind them.

III. FINDINGS AND DISCUSSION

The place naming of villages in Gianyar Sub-district is categorized in a number of classifications: (1) The place naming of villages based on plants is *Bengkel* Village, (2) The place naming based on the land where the place is existed are namely: *Abianbase, Tegal Tugu,* and *Petak* Village, (3) The place naming based on the condition of the village is *Tulikup* Village, (4) The place naming based on the historical value are *Sumita, Siangan, Lebih, Samplangan,* and *Serongga* Village, (5) The place naming based on process is *Bakbakan* Village, (6) The place naming based on the hopes of their society are *Suwat* and *Bitera* Village (7) The place naming based on functions is *Temesi*, and (8) The place naming based on direction is *Petak Kaja* Village.

Toponyms based on plants is *Bengkel* Village. The word *beng* came from a tree which is used to grow in the village called *Bengkel.* The village was a wood full with *bengkel* trees. Then, the forest was turned into a settlement and the society could not live without those woods. The village became the main industry of woods in Gianyar on that time. The woods are used to build houses and crafts. The people then called the village *Bengkel* Village. After several years, the letters *e* and l on the word *bengkel* disappeared and turned into *beng.*

The toponyms of these villages: *Abianbase, Tegal Tugu, and Petak* Village are based on the land where those places existed. The word *Abianbase* consists of two words, *abian* "field" and *base* 'betel'. This village named *Abianbase* because this village was a wide field full of betel

plants. The relation between the plants is inseparable with the society of the village in daily basis. The betel is used for medicine and one of elements for offerings. *Tegal Tugu* consists two words namely *Tegal* 'wood/forest' and *Tugu* 'temple'. The word *Tegal* 'wood/forest' appeared on the name because this village was a wide forest before it turned into a settlement for the society. While the word *Tugu* 'temple' was given because in the middle of the forest, the society found a quiet big temple. *Petak* Village was also a forest. In the era of kingdoms in Bali, the society of south Bali found this forest named *Petak*. The society then made a settlement and turned into a village and they agreed to name the village as *Petak* Village, following the name of the forest.

The place naming based on the condition of the places is *Tulikup* Village. The word *Tulikup* is an abbreviation for *Tuh Ngelingkup*, where *Tuh* means dry and *Ngelingkup* means the adverb *very* to modify *Tuh*. In short, the name *Tulikup* describes the condition of the village which was very dry.

The place naming of villages based on historical background are *Sumita, Siangan, Lebih, Samplangan, Sidan* and *Serongga*. The word *Sumita* means a face of smiling. The society believed that there was a kingdom in the village. When the invaders came to the kingdom, there was a beautiful lady from the kingdom who greeted the invaders. The smile of the lady melted the invaders' heart and their intention to conquer the kingdom was not happened eventually. The words *Siangan and Sidan* as names of two different villages came from kingdoms called *Siage Pinge* Kingdom and *Sidan* Kingdom. Years to years in *Siangan*, the society then named their village *Siangan*. The word *Lebih*

The place naming based on process is *Bakbakan*. *Bakbakan* consist of word base *Bakbak* 'to cut' and suffix *–an*. Such name was given because the village was a wild forest full of *Bengkel trees*. The society cut the trees to make settlement. Based on that, the society agreed to name the settlement as a village *Bakbakan*.

Suwat and *Bitera* are the names of the villages which were found based on the hopes of their society. *Suwat* stands for *Suwar* 'light' and *Ulung/Mulung 'fall'*. The society believe that there is light, peace, coolness, and harmony that fall down to this village in living together as society of *Suwat* Village. Before the name was *Bitera*, this village was called *Bibitera*. The word *Bibitera* stands for *Bibit* which means seeds and *Tera* which means *to adjust or to assist*. The society of the village gave the name because they hope that the society is helpful to each other.

The place naming of a village based on function is *Temesi* Village. *Temesi* stands for *Tamba* and *Wesi* which mean a place to get medicine. While the place naming based on direction is *Petak Kaja* Village. *Petak Kaja* consists of two words namely *Petak* and *Kaja* 'north'. The place naming is based on direction because there is a word *north* to show the direction of the village that it is located in the north of *Petak* Village.

Based on all place naming above, it is confirmed that toponyms of certain places are based on their prominent characteristics. The names of the village are based on the ecology elements existed along those villages, such as plants, historical buildings, and others. In

addition, the relationship between language and the environment can be traced with entities around the villages.

IV. CONCLUSION

The names of villages in Gianyar Sub-district have various backgrounds, such as biotic element of the village, territoriality, conditions, historical background, process, functions directions and the local wisdom. In addition, place naming of the villages is also hopes of their society of the villages. It is confirmed that toponyms of certain places are based on their prominent characteristics and in addition, the relationship between language and the environment can be traced with entities around the villages. These are the points that make this research as an ecolinguistics study.

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AN ANALYSIS OF DERIVATIONAL AND INFLECTIONAL MORPHEME IN NUSA PENIDA DIALECT

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Abstract

This study aimed at describing the prefixes and suffixes in Nusa Penida Dialect (NPD) which belong to derivation and inflection. This research is a descriptive qualitative research. Two informants sample of NPD were chosen based on a set of criteria. The data were collected based on three techniques, namely: observation, recording technique, and interview (listening and noting) technique. The results of the study showed that there were two kinds of derivational prefixes in NPD; prefix {mʌ-} and {m-} and there were five kinds of inflectional prefixes in NPD; prefix {n-}, {ŋ-}, {ñ-}, {m-} and {ʌ-}. There were two kinds of derivational suffixes in NPD; suffix {-ʌŋ} and {-In} and there were three kinds of inflectional suffixes; suffix {-ē}, {-ʌŋ}, and {-In}. Prefixes and suffixes in NPD which belong to derivation: prefix {mʌ-} and {m-} and suffix {-ʌŋ} and {-in}. Prefixes and suffixes in NPD which belong to inflection: prefix {n-}, {ŋ-}, {ñ-}, {m-}, and {ʌ-} and suffix {-ē}, {-ʌŋ}, and {-In}.

Key Words*: Derivational Morpheme, Inflectional Morpheme, Nusa Penida Dialect.

I. INTRODUCTION

Like other languages, Balinese language has several dialects. According to Bawa and Jendra (1981:3), there are two groups of dialect in Bali, namely Bali Aga dialect and Bali Dataran dialect. Bali Aga is the original Balinese people or tribes who are in Bali. Bali Aga can be said as hill tribes because most of them live in the hills of the mountains. Culturally, Bali Aga is quite different from the rest of Bali's population. One thing that makes them different is their language. The language that they use is different from the language that Balinese people commonly used. It is because they possess different mannerisms, words used, and accents. And it is called a dialect. A dialect is a kind of a regional or social variety of a language distinguished by pronunciation, grammar, and vocabulary, especially a variety of speech differing from the standard literary language or speech pattern of the culture in which it exists(http://dictionary. reference,com/browse/dialect).

Bali Aga can also be found on an island located in the South-East of Bali separated by Badung Strait and this island is called Nusa Penida. Like other Bali Aga communities, Nusa Penida also has a dialect which is different from the dialect mostly used by Balinese people. Nusa Penida Dialect (NPD) is a variety of Balinese language which is used by people living in Nusa Penida, Klungkung Regency, Bali. NPD is a symbol of pride of people in Nusa Penida.

The writer tries to find out the derivational and inflectional processes in Balinese prefixes and suffixes spoken by Nusa Penida people. This study discusses the prefixes and suffixes existing in Nusa Penida Dialect having derivational and inflectional processes.

In English there are two main types of morphemes, those are free and bound morpheme (Emmitt and Pollock, 1997: 118). Free morphemes are individual elements that can stand alone within a sentence, such as, 'cat', 'tree', and 'hand'. Bound morphemes are meaning-bearing units of language, such as prefixes and suffixes, which are attached to free morphemes.

Bauer (1988:245) states that inflection is the process of adding affix which typically: (1) create word-forms of an already known lexeme, not new lexeme. (2) do not change the part of speech of the base to which they are added. (3) have regular meaning, for example the plural (-s) in word like bicycles, dogs, shoes and etc. The difference between base (dog) and the affixed form (dogs) is always the same *"more than one"*. (4) are fully productive and extremely highly generalized, for example we can add (-s) to any non-modal verb in English to make the third person singular of the present indicative.

According to Bauer (1988:241), derivation is a process of adding affixes that (1) they create a new lexeme, for example the word recreate. It can be analyzed into a prefix 're' and the root is '*creates*'. (2) They may change the part of speech of the base that is added, for example the word '*form*' is a noun, '*formal*' is an adjectives in which the meaning and class of the words are change. (3) they may not have a regular meaning, for example affix '*age*' in word '*bandage*', '*clearage*', and '*coinage*'.

Assimilation is a process of speech sound changes in which the two different phonemes undergo the changes and become similar (Keraf, G. 1996). Substitution is process of sound change in which a phoneme undergoes the replacement or exchange position with other phonemes. According to Keraf, G, 1996 there are two kinds of assimilation, they are progressive and regressive assimilation. Progressive assimilation is a phoneme that undergoes the change is attached after phoneme that influences it. Regressive assimilation is a phoneme that undergoes the change is attached before phoneme that influences it.

I. METHOD

This research was a kind of linguistic research which is designed in descriptive qualitative research. It aimed at describing prefixes and suffixes existing in Nusa Penida Dialect and also describing prefixes and suffixes in Nusa Penida Dialect especially in Klumpu village that belong to derivation and inflection.

The researcher researched his own native language in this research. It is the most ideal research because only the original speaker can do full and total comprehension to the language of Nusa Penida. It is not only means to understand, know, and catch the meaning, but also to comprehend totally (Soebroto, 1992: 27 in Putra, 2008).

Subjects of this study were speaker of Nusa Penida. In this case, the researcher used two informants in obtaining the data. The two informants will be divided into two categories; they were main informant and secondary informant.

The objects of this research were the prefixes and suffixes in Nusa Penida Dialect that belong to derivation and inflection.

The researcher was used two instruments, namely a tape recorder and two word lists (Swadesh word list and Nothofer word list). The tape recorder was used to record the use of spoken language spontaneously. The word lists consist of three concerned language: Indonesia, English and Nusa Penida Dialect.

In this study, the researcher was used two informants; they are main informants and secondary informants. The main informants that were used in this research were only one person and two people as the secondary informants. The main informants supposed to give accurate information and help the researcher in gaining the data and also the information that are needed. It is important to be done to control the reliability of the data obtained not only to make the researcher satisfied about the information obtained (Sudharma, 1993: 20-24 as cited in Budasi, 2007).

In data collection, the researcher used three techniques, namely observation, recording technique, and interview (listening and noting) technique. In this case, the researcher should pay attention on the place where the interview can be done naturally and spontaneously (Soebroto, 1992 in Putra, 2008).

The design that is used to collect the data until the data are ready to be analyzed is *Interactive Data Analysis Model*. There are four steps of activities that are systematically used, those are data collection, data reduction, data display, and conclusion or drawing version (Miles and Huberman, 1984 in Putra, 2008: 41). The four steps can be seen in following diagram:
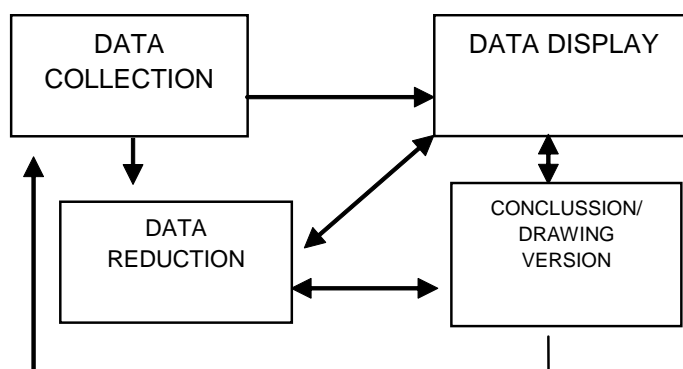
Figure 1: Interactive Data Analysis Model

Base on the theory above, the procedures for this research study can be explained as follows: a. *Data Collection:* The first step is the researcher observed, noted, and recorded the informant sample conversation. b. *Data Reduction:* All the data would be transcribed by the researcher and then the researcher categorized the derivational and inflectional prefixes and suffixes existing in NPD. C. *Data Display:* Then, the researcher translated each word into English and made a complete sentence After that, the researcher identified the prefixes and suffixes in NPD that belong to derivational and inflectional based on data reducing. d. *Conclusion and Drawing Version:* Then, based on the data display, the researcher formulated the rule, whether

it is derivational or inflectional processes which occurs in Nusa Penida Dialect.

II. FINDING AND DISCUSSION

There were two kinds of derivational prefixes found in Nusa Penida Dialect. Those are: prefix {mʌ-}and {m-}

a. Prefix {mʌ-}

If the base form are preceded by consonants, they are directly attached to prefix {mʌ-} without changing the base of the word. For instance:

mʌ- + tʊbʌh (N) ⟶ mʌtʊbʌh (V)   mʌ- + tʌlʊh (N) ⟶   mʌtʌlʊh (V)
'breakfast'   'having breakfast'   'egg'   'laying egg'

If the base forms which have initial vowel /ʌ/, /e/, /ʊ/ and attached to prefix {mʌ-}, they undergo regressive assimilation. Regressive assimilation is a phoneme that undergoes the change is attached before phoneme that influences it (Keraf, G. 1996). For instances:

mʌ- + ʌdʌn (N) ⟶ mʌdʌn (V)   mʌ- + əkɒh (N) ⟶   məkɒh (V)
'name'   'have name'   'tail'   'has tail'

b. Prefix {m-}

When the base which has initial consonants /b/ and /p/ is attached to prefix {m-}, it undergoes substitution process. In this case, the consonants /b/ and /p/ are deleted. For instance:

m- + bʊbʊh (N) ⟶ mʊbʊh (V)   m- + pʌncIng (N) ⟶ mʌncIng (V)
'mush'   'making mush'   'fishhook'   'fishing'

m- + bIbIt (N) ⟶ mIbIt (V)   m- + pʌət (N) ⟶ mʌət (V)
'seed'   'plant a seed'   'chisel'   'sculpt'

There were five kinds of inflectional prefixes found in Nusa Penida Dialect. Those are: prefix {n-}, {ŋ-}, {ñ-}, {m-} and {ʌ-}.

a. Prefix {n-}

Prefix {n-} in NPD undergoes a substitution process when a base which has initial /t/ and /d/ is attached to prefix {n-}. In this case, the consonants /t/ and /d/ are deleted. For instance:

n- + təgʊl (V) ⟶ nəgʊl (V)   n- + dIngəh (V) ⟶ nIngəh (V)
'tie'   'to tie'   'hear'   'to hear'

n- + tʊgəl (V) ⟶ nʊgəl (V)   n- + dʌndʌn (V) ⟶ nʌndʌn(V)
'powder'   'making powder'   'guiding'   'guiding'

b. Prefix { ŋ-}

When a base which has initial vowel /ʌ /, /I/, /ʊ/, /ē/, /ɒ/ is attached to prefix {ŋ-}, it is directly attached to the base without changing the base of the word. For instance:

ŋ- + ʌdʊk (V) ⟶ ŋʌdʊk (V)   ŋ- + ʊbət (V) ⟶ ŋʊbət (V)
'stir'   'to stir'   'close'   'close'

ŋ- + lsəp (V) ⟶ ŋlsəp (V)   ŋ- + ēnɒt (V) ⟶ ŋēnɒt (V)
'suck'   'sucking'   'see'   'to see'

When a base which has initial consonants /k/ is attached to prefix {ŋ-}, it undergoes regressive assimilation process, because phoneme /k/ is influenced by consonant /ʊ/ and consonant /k/ is deleted. For instance:

ŋ- + kʊtʌng (V) ⟶ ŋʊtʌng (V)   ŋ- +kʌhət (V) ⟶ ŋʌhət (V)
'throw'   'to throw'   'bite'   'bite'

c. Prefix {ñ-}

When a base which has initial consonants /j/, /tʃ/, and /s/ is attached to prefix {ñ-}, it forms a regressive assimilation process. In this case, the consonants /j/, /tʃ/, /s/ are deleted. For instance:

ñ- +jəmʌk (V) ⟶ ñəmʌk (V)   ñ- +tʃərəng (V) ⟶ ñərəng (V)
'take'   'taking'   'see'   'to see'

d. Prefix {m-}

When the base which has initial consonants /b/ and /p/ is attached to prefix {m-}, it undergoes substitution process. In this case, the consonants /b/ and /p/ are deleted. For instance:

m- + bʊbʊt (V) ⟶ mʊbʊt (V)   m- + pʌhld (V) ⟶ mʌhld (V)
'pull out'   'to pull out'   'drag'   'dragging'

m- + bēdʌh (V) ⟶ mēdʌh (V)   m- + pʌcək (V) ⟶ mʌcək (V)
'leak'   'leaking'   'nail'   'to nail'

e. Prefix {ʌ-}

When nominal base is attached to prefix {ʌ-}, it has meaning numbering and it is directly added to prefix {ʌ-}. For example:

ʌ- + gʌmpll (N) ⟶ ʌgʌmpll (N)   ʌ- + plrlng (N) ⟶ ʌplrlng (N)
'sack'   'one sack'   plate'   'one plate'

There were two kinds of derivational suffixes found in Nusa Penida Dialect. They are: {-ʌŋ} and {-ln}.

a. Suffix {-ʌŋ}

When a base which has final vowel and consonant is attached to suffix {-ʌŋ}, it is directly attached and without changing the base of the word. For instance:

ʊtʌh (N) + -ʌŋ ⟶ ʊtʌhʌŋ (V)   ʌrlt (N) + -ʌŋ ⟶ ʌrltʌŋ (V)
'vomit'   'vomited'   'sickle'   'cut'

sʌmpʌt (N) + -ʌŋ ⟶ sʌmpʌtʌŋ (V)   rʌpI (Ad) + -ʌŋ ⟶ rʌpIʌŋ (V)
'broom'   'sweep'   'natty'   'cleared'

b. Suffix {-In}

    If the base which has final vowel is attached to suffix {-In}, it forms allomorph {-nIn}. For example:

IsI (N) + -In ⟶ IsInIn (V)   tʌlI (N) + -In ⟶ tʌlInIn (V)
'content'   'fill'   'string'   'to tie'

    The word which has final consonant is attached to suffix {-In}, it is directly attached to the base. For example:

tImpʌl (N) + -In ⟶ tImpʌlIn (V)   ʊbʌd (N) + -In ⟶ ʊbʌd (V)
'friend'   'accompany'   'medicine'   'take medicine'

    There were three kinds of inflectional suffixes found in Nusa Penida Dialect. They are: {-ē}, {-ʌŋ} and {-In}.

a. Suffix {-ē}

    When a base which has final consonants is attached to suffix {-ē}, it is directly attached. In this case, the function of suffix {-ē} is to change the active phrase into passive phrase. For example:

tʌbIng (V) + -ē ⟶ tʌbIngē (V)   cərəng (V) + -ē ⟶ cərəngē (V)
'peek'   'peek'   'goggle'   'goggle'

    When nominal base which has final vowel and consonant is attached to suffix {-ē}, it has an allomorph [-tē] and it is directly attached to the base.

jəlēmə (N) + -ē ⟶ jəlēmətē (N)   mɒnē (N) + -ē ⟶ mɒnētē (N)
'people'   'the people'   'soursop'   'the soursop'
təhIng (N) + -ē ⟶ təhIngtē (N)   kləpəs (N) + -ē ⟶ kləpəstē (N)
'snack'   'the snack'   'cockroach'   'the cockroach

b. Suffix {-ʌŋ}

    When a base which has final consonant /h/ is attached to suffix {-ʌŋ}, it undergoes regressive assimilation process. For example:

idIh (V) + -ʌŋ ⟶ idIyʌŋ (V)   tʌgIh (V) + -ʌŋ ⟶ tʌgIyʌŋ (V)
'ask'   'to ask'   ask'   'to ask'

    When a base which has final vowel and consonant is attached to suffix {-ʌŋ}, it is directly attached and without changing the base of the word. For instance:

bəlI (V) + -ʌŋ ⟶ bəlIʌŋ (V)   təbʊk (V) + -ʌŋ ⟶ təbʊkʌŋ (V)
'buy'   'to buy'   'perforate'   'to perforate'
tʌmbʊs (V) + -ʌŋ ⟶ tʌmbʊsʌŋ (V)   sɒgɒk (V) + -ʌŋ ⟶ sɒgɒkʌŋ (V)
'burn'   'to burn'   'push'   'to push'

c. Suffix {-In}

   The word which has final consonant is attached to suffix {-In}, it is directly attached to the base. For example:

nɒt (V) + -In ⟶ nɒtIn (V)   bʌlIn (V) + -In ⟶ bʌlInIn (V)
'see'   'to see'   'try'   'to taste'

ʊbət (N) + -In ⟶ ʊbətIn (V)   təgʊl (V) + -In ⟶ təgʊlIn/ (V)
'close'   'to close'   'tie'   'to tie'

   There were two kinds of prefixes in NPD that belong to derivation. Those are prefix {mʌ-} and {m-}.

a. Prefix {mʌ-}

   When a nominal base is attached to prefix {mʌ-}, it changes the class and the meaning of a word from noun to become verb. For instance:

1) a. kole ngae *tubah (N)*   b. *hanak le mʌtubah (V)*
     "I make a breakfast"   "my son is having breakfast"

Prefix {mʌ-} + Nominal base ⟶ Verb
The process: Derivation

b. Prefix {m-}

   When a nominal base is attached to prefix {m-}, it undergoes a derivational process. For instance:

2) a. kole meli *roko (N)*   b. *ide mroko (V)*
     "I buy cigarette"   "he smokes"

Prefix {m-} + Nominal base ⟶ Verb
The process: Derivation

   There were two kinds of suffixes in Nusa Penida Dialect that belong to derivation, such as suffix {-ʌŋ} and {-in}.

a. Suffix {-ʌŋ}

   When nominal base is attached to suffix {-ʌŋ}, it undergoes derivational process. For instance:

3) a. Tepuk de to *Utah (N)*-te   b. Nasite utahʌŋ (V) de
     "can you look the vomit"   "The food was vomited by you"

Nominal Base + suffix {-ʌŋ} ⟶ Verb
The process: Derivation

   When an adjective base is attached to suffix {-ʌŋ}, it undergoes a derivational process. For instance:

4) a. siapte *mati* (Ad)   b. nyak ide matiʌŋ (V) TV-te?
     "The chicken is dead   "can you switch off the television?

Suffix {-ʌŋ} + Adjective base ⟶ Verb
The process: Derivation

b. Suffix {-in}

   When a nominal base is attached to suffix {-In}, it is directly attached to suffix {-In}. For

instance:

5) a. Kole ngae *tubah (N)*   b. TubahIn (V) bande malu

      "I make a breakfast"   "You can breakfast first"

Nominal Base + suffix {-In}   ⟶   Verb

The process: Derivation

There were five kinds of prefixes in NPD that belong to inflection. They are prefix {n-}, {ŋ-}, {ñ-}, {m-}, and {ʌ-}

a. Prefix {n-}

    When the verbal base is attached to prefix {n-}, it undergoes an inflectional process because it does not have any change, whether the meaning and the class of the word. For instance:

6) a. Sampite *tegul (V)* le   b. kole negul (V) sampite

      "the cow was tied (by) me"   "I tie the cow"

Prefix {n-} + Verbal   ⟶   Verb

The process: Inflection

b. Prefix {ŋ-}

    When the verbal base is attached to prefix {ŋ-}, it undergoes inflectional process because it does not have any change, whether the meaning and the class of the word. For instance:

7) a. *ubet(V)* lawangante jep, Tut   b. nyen to ŋubet(V) pintu te, Yan?

      "close the door, please"   "who close the door, Yan?

Prefix {ŋ-} + Verbal   ⟶   Verb

The process: Inflection

c. Prefix {ñ-}

    When a verbal base is attached to prefix {ñ-}, it undergoes inflectional process, because it does not change the meaning of the word. For instance:

8) a. *Jemak(V)* bukute Gus!   b. I Agus ñemak(V) bukute

      'Gus, please take the book'   "I Agus takes the book"

Prefix {ñ-} + Verbal   ⟶   Verb

The process: Inflection

d. Prefix {m-}

    When a verbal base is attached to prefix {m-}, it undergoes an inflectional process because it does not change the class and the meaning of the word. For instance:

9) a. *bubut (V)* to padangte Tu   b. nyak ide mubut (V) padangte?"

      "please pull out the grass, Tu   "do you want to pull out the grass?"

Prefix {m-} + Verbal   ⟶   Verb

The process: Inflection

e. Prefix {ʌ-}

    When the nominal base is attached to prefix {ʌ-}, it undergoes inflectional process,

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because it does not change the class and meaning of the word. In this case, the adding of prefix {Λ-} has meaning numbering become 'Λgampil' (one sack). For instance:

10) Kole meli jagung *Λgampil* (N)   11) Made sube megae Λmase (N)

"I buy one sack of corn"   "Made has already work one year"

Prefix {Λ-} + Nominal Base ⟶ Noun

The process: Inflection

There are three kinds of suffixes in Nusa Penida Dialect that belong to inflection, such as suffix {-ē}, {-Λŋ} and {-in}.

a. Suffix {-ē}

When a verbal and nominal base are attached to suffix {-ē}, it undergoes inflectional process, because it makes the class and meaning of the word does not change. For instance:

12) Kucite *tegulē* (V) ditu   13) Cangaktē (V) makeber

"The pig was tied there"   "The stork flies'

Nominal Base + suffix {-ē} ⟶ Noun

Verbal Base + suffix {-ē} ⟶ Verb

The process: Inflection

b. Suffix {-Λŋ}

When a base which has final vowel and consonant is attached to suffix {-Λŋ}, it is directly attached to the base and does not have any change in meaning. In this case, suffix {-Λŋ} belongs to inflection, because it does not change the class and the meaning of the word. For example:

14) *kabiengΛŋ (V)* to kemu   15) jape kole siliyΛŋ (V) de jani?

"Throw it there"   "where do you borrow it for me?"

Verbal Base + suffix {-Λŋ} ⟶ Verb

The process: Inflection

c. Suffix {-In}

When a verbal base is attached to suffix {-In}, it undergoes inflectional process, because it does not change the class and meaning of the word. For instance:

16) *Notin* (V) to dahete   17) Agarin tuhutIn (V) kole

"See that girl"   "Please, try to imitate me"

Verbal Base + suffix {-In} ⟶ Verb

The process: Inflection

III. CONCLUSION

Based on the objective of this study and finding and discussion stated previously, the study can be concluded that:

a. There are six kinds of prefixes: {mΛ-}, {n-}, {ŋ-}, {ñ-}, {m-} and {Λ-} and there are three kinds of suffixes: {-ē}, {-Λŋ}, and {-In} found in Nusa Penida Dialect.

b. There are two kinds of prefixes in NPD which belongs to derivation, they are: prefix {mΛ-}

undergoes a derivational process when the nominal base is attached to prefix {mʌ-}; and prefix {m-} undergoes a derivational process when a nominal base is attached to prefix {m-}. There are two kinds of suffixes in NPD which undergo derivational process, they are: suffix {-ʌŋ} undergoes a derivational process when the nominal bases and adjective base is attached to suffix {-ʌŋ}; and suffix {-In} undergoes a derivational process when the nominal base is attached to suffix {-In}.

c. There are five kinds of prefixes in NPD which belong to inflection, they are: prefix {n-} undergoes an inflectional process when the verbal base is attached to prefix {n-}; prefix {ŋ-} undergoes an inflectional process when the verbal base is attached to prefix {ŋ-}; prefix {ñ-} having inflectional process when the verbal base is attached to prefix {ñ-}; prefix {m-} undergoes an inflectional process when a verbal base is attached to prefix {m-}; and prefix {ʌ-} undergoes an inflectional process when the nominal base is attached to prefix {ʌ-}. There are three kinds of suffixes in NPD having inflectional process, they are: suffix {-ē} undergoes an inflectional process when nominal and verbal base is attached to suffix {-ē}; suffix {-ʌŋ} undergoes an inflectional process when the verbal base is attached to prefix {-ʌŋ}; and suffix {-In} undergoes an inflectional process when the verbal base is attached to suffix {-In}.

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INDONESIAN DEFAMATION CASES UNDER POLICE INVESTIGATION: A FORENSIC LINGUISTICS STUDY

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Abstract

The rise of online social media may increase the number of cases related to forensic linguistics exhibiting abusive words, threats, ridicules and harassments. The police do their job to lawfully collect evidence supported by forensic linguists examining texts. In my study, 14 cases of the Polda Bali show four forensic categories: racism, humiliation, personal threat and false statement. These suspected defamation cases contain utterances that are abusive (46%) and those that are non-abusive (54%).

The abusive text is offensive in terms of being threatening, ridiculing and damaging to reputation, while the non-abusive text focuses more on the information the author wants to deliver (i.e. blaming participant targets of doing something wrong). The former is usually carried out by uneducated and angry authors, while the latter texts usually show that the author is an educated, respectful and careful person(s). In my study, offensive Balinese code switching and code mixing are used by authors to ridicule, threaten and humiliate participant targets.

Searle's speech acts theory (1969, 1979) is applied to describe the structure and meaning of six communicative acts: assertives, directives, commissives, expressives, declaratives, and prohibitives. In this paper, four forensic linguistic examinations are conducted: racist defamation of FPI to Bali's *Pecalang*; expressive acts of an ordinary citizen to the Bali Governor; provocative remarks of one community to another and Balinese code switching and code mixing used to damage reputation.

Keywords: *forensic linguistics, defamation, text.*

I. INTRODUCTION

Nowadays, the Indonesian police are getting busier with cases that cover not only corruption, political demonstration, killing and others, but also cases of linguistics criminality carried out in spoken and written texts. The latter cases are pretty much externally exaggerated by the achievement of informational technology encouraging users to exchange messages online. However, they are not always useful and can be harmful when the recipient considers them false and offensive.

My corpus consists of 14 texts taken from 14 police cases at The Bali Police Department (in short, Polda Bali). The source of the texts reported to the police by the victims are mostly from social medias, while a few of them are from banners, a press release and one from direct conversation. The police investigate the texts using several procedures such as: (a) finding the original texts from the media; (b) copying or downloading texts as 'police data'; (c) inviting in individuals or groups who consider themselves to be victims; (d) inviting in suspected individuals or groups; (e) inviting in an expert witness on forensic linguistics; (f) compiling

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so-called *Berita Acara Pemeriksaan (BAP)* 'a document of police investigation'; (g) forwarding the BAP to the prosecutor's office and (h) the prosecutor's office deciding whether the case is allegeable such that matters can proceed to the court. These are just general steps, based on my experience working with Polda Bali as an expert witness on forensic linguistics. In fact, these kinds of standard procedures are very well documented in the *Undang-undang tentang Hukum Acara Pidana (KUHAP)* 'the constitution on criminal procedure law'.

In this paper, two linguistic questions are raised: (1) which linguistic features can be considered as defamation and (2) what linguistic evidences can be proposed to support or to reject claims on defamation. These two questions deal with four aspects: racist defamation: FPI to Bali's *Pecalang*; expressive remarks: ordinary citizen vs provincial governor; offensive remarks: language of profanity; and Indonesian – Balinese code switching and code mixing as a strategy of damaging good reputations.

II. METHOD

The corpus prepared for this paper was collected during my duty as an expert witness on forensic linguistics at the Polda Bali. The police request was based on their wish to appoint an expert witness on forensic linguistics taken from a university. As part of my role as an academic, I was assigned the task by the Dean.[1] I was involved as the expert witness from 2012 up to January 2017.

Since I do not have the authority to publicly mention individual names involved in the case, I will use initials only in order to protect their personal rights. The spoken corpora in this study are taken from a transcribed *YouTube* video and a face-to-face conversation, while the written corpus is from social media platforms such as *Facebook*, the short message service (SMS) and a press release. In order to obtain reliable texts, a cross-check option is applied to the social media sources apart from SMS.

The text can be analysed in relation to the internal and external contexts in order to find a comprehensive meaning and message. The internal context relates to looking for linguistic supporting components such as neighbouring phrases, clauses or sentences that contribute to the message of the text in question, while the external context may involve extra-linguistic domains such as participants, situation, cultural background, political orientation, etc. The specific linguistic theory employed in this study is Searle's speech act theory (1969, 1979), which is used to solve the pragmatic and semantic components.

III. FINDINGS AND DISCUSSION

3.1 Texts of Defamation

The term 'defamation' is defined as "the action of damaging the good reputation of someone or group by saying or writing bad things about them that are not true" (*Cambridge Dictionary*, 2017). In the Indonesian language, the equivalent is *fitnah* or *pencemaran nama baik*. I will classify my data of defamation texts into two categories: utterances deemed as

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abusive (ABSV) and utterances that are non-abusive (NABSV). The ABSV utterances contain words that may harass or ridicule other people in terms of rude expressions (e.g. '*P. ANJING, M. PEMUPUT GUMI BALI, M. KORUP, PEMBASMI GENERASI BALI, JANGAN JADI BENALU*'[1]: 'P is a dog, M is a Bali land's destroyer, M. is a corrupt man, do not be a parasite'). The NABSV examples, however, are regular expressions that lack any harassing or hateful words, but which are interpreted as untrue message because of unsupported evidence (*e.g. 'Wakapolda Bali Diduga Terima Suap Rp 3 Milia… diduga yang membekingi terlapor yaitu oknum Jenderal Bintang Satu…'*: 'Vice chief of Bali police is suspected to receive Rp 3 million bribery…one-star general is suspected to back up the accused…').

In the table below, there are 14 forensic texts appeared on banners, a press release and on social media platforms such as *Facebook*, *SMS* and *YouTube* video. In terms of the ABSV versus NABSV utterances, the NABSV occurrences seem to be a bit more frequent (54% compared to the ABSV utterances of 46 %). The 14 cases may be classified into four areas: (1) racism; (2) humiliation; (3) personal threat and (4) false statement, which can be seen in Table 1.

Table 1 Number of utterances suspected containing defamation investigated by police

NO.	FORENSIC	ABSV	NABSV	NUMBER OF CASES	SOURCE
1	Racism	0	10	2	*YouTube, FB* (Polda Bali 2016--2017)
2	Humiliation	15	3	5	*FB, SMS* (Polda Bali 2011—2017)
3	Personal threat	11	0	2	*SMS*, banner (Polda Bali 2013—2014)
4	False Statement	7	26 (FB)	5	Press release, *FB* (Polda Bali 2014—2017)
	TOTAL	3 3 (46%)	39 (54%)	14	

Following Searle's speech act theory (1969, 1979), I use the six classes of speech acts denoted by the speaker and the hearer/reader. These are: (1) assertives, which inform: 'It is raining' and 'There is a horse in the hall;' (2) directives, which request: 'Can you give me the salt' and 'Close the window;' (3) commissives, which promise something: 'I promise to take the horse away' and 'I will be there;' (4) expressives, which express emotions and evaluations: 'I apologize for stepping on your toe' and 'I congratulate you on winning the race;' (5) declaratives: 'I appoint you umpire' and 'The ball is out' and (6) prohibitives, which ban some act: 'You may not shut the door'. (cf. Dietz and Widdershoven, 1991; cf. Singh, 1998).

3.1.1 Racist Defamation: FPI to Bali's *Pecalang*

Verbal racism is considered as outlawed, particularly when it is distributed to the mass media, as is stated in Article 28 (2) and Article 45A (2) of the Constitution of Republic of Indonesia No. 19, 2016 (on the Revision of the Constitution No. 11, 2008 on Information and Electronic Transaction).

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1 The capital letters used on text are probably meant by the author to emphasize the message.

Setiap Orang yang dengan sengaja dan tanpa hak menyebarkan informasi yang ditujukan untuk menimbulkan rasa kebencian atau permusuhan individu dan/atau kelompok masyarakat tertentu berdasarkan atas suku, agama, ras, dan antargolongan (SARA) sebagaimana dimaksud dalam Pasal 28 ayat (2) dipidana dengan pidana penjara paling lama 6 (enam) tahun dan/atau denda paling banyak Rp1.000.000.000,00 (satu miliar rupiah).[1]

On 15 January 2017, the Polda Bali received a report from four men of Indonesian citizenship: ZH, IWM, IGNP and GY (the last is the organizational adviser of Patriot Garuda Nusantara 'patriot for Indonesian unity'). In their report to the police they mentioned that one of the prominent figures inside the organization of the Islamic Protector Front, called the *Front Pembela Islam* (FPI), Mn, has made a false allegation towards the Bali Customary Security Guards, called the *Pecalang*. The false allegation was spoken by Mn on *YouTube,* where he attributed blame to the *Pecalang.* The *YouTube* video was watched, downloaded and brought as evidence to the police by the accusers. Here is the transcribed text used by the police to investigate the case:

(1) "***Pecalang-pecalang yang di Bali yang kadang-kadang melempari rumah penduduk, melarang orang sholat jumat gak pernah ada kritik dari kompas bertahun tahun itu sudah kita saksikan***".
https://www.youtube.com/watch?v=9gNWN8OCQpo&list=PLYkAbsoowuKBbepS7EH5ghqGdbgetO7q

The text above may contain two main events: the *Pecalang* throw stones at people's houses, the *Pecalang* forbids the Muslim from praying in their mosque. These two accusations are very serious in terms of the racism supposedly shown by the Bali *Pecalang,* which can create social unrest between Balinese Hindus and Indonesian Muslims. This kind of 'scary imagination' could have led the accusers to make a report to the Polda Bali.[2] The Polda Bali later deemed the report as a case of racism, referring to the constitution on criminal procedure law (the KUHAP).

From the linguistic perspective, we can separate the text into several linguistic constituents such as the doubled relative clauses marked by the relative pronoun *yang* ('which, whom, that, whose') in '*yang di Bali yang kadang-kadang melempari rumah penduduk...*' ('The Bali customary guards sometimes throw (a stone) to people houses ...'). The reduplicative noun phrase (NP) *pecalang-pecalang* is modified by the doubled relative clauses to make it more specific with more additional information. This NP is the subject of the main clause (*pecalang-pecalang ...gak pernah ada kritik ...*: 'never been criticized'). With regard to the case, however, the important message is not in the main sentence, but in the additional information to the main subject provided by the second relative clause (*yang kadang-kadang melempari rumah penduduk*). This relative clause is considered to be the first false accusation made by the

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1   Quoted from *Undang-undang RI No. 19 Tahun 2016 tentang Perubahan Undang-undang No. 11 Tahun 2008 tentang Informasi dan Transaksi Elektronik*.

2   Considering his name and his concern regarding the allegation, one of the accusers, ZH, seems to be a Muslim who lives in Bali.

accused and the accusers needed the police to investigate whether the accusation can be proved or not. In terms of the accusers' perception, the event of the *Pecalang* throwing a stone at the people's houses was not true since they had done their own investigation prior to handing their report to the police.

The next linguistics aspect is the third relative clause (... *melarang orang sholat jumat* ...) with a non-overt relative pronoun. This relative clause is also a modifier of the main subject NP of the main sentence mentioned previously. It is the key point of the racism case since the NP *Pecalang* (functions as the subject of transitive sentence) represents a participant belonging to a different religion, while the NP *orang sholat jumat* (functions as the object of the sentence) is the Muslim supposedly forbidden to pray in the mosque by the Bali Hindu. After the intensive police investigation, the case was passed to the attorney's office prior to the court hearing.

3.1.2 Expressive Remarks: ordinary citizen vs provincial governor

On July 7, 2016, a Balinese man, AJ, wrote a message on *Facebook* that received numerous responses from other users. His message later received special attention from the Bali Governor, IMMP, because he thought that he had become the target of a black campaign represented by AJ's message. The governor made a report to the Polda Bali and the author was later placed under police investigation. Here is the text:

(2) *Pagi ini setelah aca **magobedan** dan **mesangih**, baik di rumah masing2 pengiring maupun secara massal di Payadnyaan, terkait Upacara Memukur di Puri Agung Jrokuta Denpasar, sore ini dilanjutkan dengan Upacara Ngangget Don Bingin. Sayang acara tidak bisa lagi dilaksanakan di tempat biasa seturut tradisi karena pohon beringin bernilai sakral tsb dipangkas habis daun dan rantingnya entah alasan apa. Ada yang berasumsi, mungkin orang penting yang kini berumah-jabatan di sana tidak ingin terusik ketenangannya. Ohh begitukah. Inikah cermin sikap ajeg Bali termutakhir.*

The text does not actually mention the Bali Governor or his personal name, but the noun phrase '*orang penting yang kini berumah jabatan di sana*' ('an important person who stays there') could refer to the Bali Governor. The main question here is which part(s) of the text is considered by the Governor of accusing him of preventing the ritual ceremony using the banyan tree, as part of it in his state living compound. In my judgement, there are two parts: (1) '... *pohon beringin bernilai sakral tsb dipangkas habis daun dan rantingnya entah alasan apa...*' ('the sacred banyan tree's leaves and twigs were cut down with no reason') and (2) '... *orang penting yang kini berumah-jabatan di sana tidak ingin terusik ketenangannya...*' ('an important man now living in the state house does not want to be disturbed'). If I relate those two sentences to the rest of the text, then I can assume that in the author's mind, the Governor is supposedly uncomfortable with the banyan tree being used as media for ritual ceremony. During this kind of ceremony, many people parade in his state compound conducting the Hindu ritual and he is supposedly disturbed by the activity. Meanwhile, from the Governor's side, it can be argued that he probably does not have any intention to undo the ceremony using the banyan tree in his territory; rather the cutting down of the leaves and branches could have

something to do with the safety of the community passing through beneath the tree.

In the investigation process, the police came to the conclusion that the author had made a racist accusation (according to the *Constitution of Republic of Indonesia No. 19, 2016*) to the Governor and that he should be put under police arrest. However, the author and his lawyers refused to accept this and they decided to sue the police at Denpasar court and the case was later accepted by the court, the '*praperadilan*' ('pre-trial court'). In this pre-trial court, as an expert witness, I was asked by the court to explain the message of the text in question. I told the court that two linguistic components may cause misinterpretation. The first is related to the explicit parts of the text that include the use of modality, '*mungkin*' ('maybe') and two tag questions (i.e. '*Ohh begitukah*', 'oh, is that right?' and *Inikah cermin sikap ajeg Bali termutakhir*? Is it called the attitude of the up-to-date Balinese tradition?'). The second part is the context that lies in the rest of the text relating to Balinese cultural background supported by Balinese language terms. In this extra-linguistic domain, both the author and the Governor are inner participants of the culture. The modality '*mungkin*' ('maybe') is used by the author since he is not sure about his idea on the Governor's reason for cutting down the banyan tree and the same reasoning is applied to the two tag questions. I also told the court that the Governor is not just a political leader, but is also the leader of the people living in Bali. Therefore, the best option that he could exercise was to give some explanation through *Facebook,* where the message was launched. He may explain the safety reason behind the cutting down of the banyan branches and how it is not meant to undo the religious ceremony since he is also a Balinese who practices Hindu Bali. This kind of explanation, at some point, may clarify his position and at the same time, could answer the doubts of the author. After the court hearing, the judge made a court decision to free the author from the criminal case. This meant that the Governor and the Polda Bali lost the case and their decision to arrest the accused was no longer valid.

3.1.3 Offensive Remarks: language of profanity

The offensive words in texts may be classified as 'profanity' in the sense that they represent a "lack of respect for things that are held to be sacred, which implies anything inspiring deserving of reverence, as well as behaviour showing similar disrespect or causing religious offense" (*Wikipedia*, 2017; cf. Nobata, et al., *Google Scholar*, 2017).

On September the 18th, 2014, the *Polda Bali* received a report from a representative of the Batur community regarding offensive remarks made by a man named PM. PM's words were made when commenting on previous messages sent by EY on *Facebook*. Here are the texts posted on *Facebook,* while it is not clear which parts belong to PM and which ones are owned by EY:

(3) "*@EY : Pura Batur itu juga pura hasil kecurangan. ada sekitar 4 pura asli di sekitar pura batur yang dibuatkan pelinggih (pesimpangan) di Pura Batur, pura terbesar adalah Pura Ulundanu Batur yang berlokasi di ujung utara danau Batur di Songan, kemudian ada pura Tuluk Biyu di puncak gunung Abang, Pura Penulisan, dan Pura Pasek Kayu selem.*

*Akhir2 ini saya jadi geli melihat orang ramai@ berbondong2 sembahyang ke pura Batur, di dalam hati jadi berpikir kapan ya pura Besakih dan Uluwatu dibuatkan juga di sana. Untuk rekan@ Metro Bali, saya berani mengingatkan, **pura Batur itu Pura KECURANGAN. hasil KELICIKAN orang2 Batur. tetangga JW**"*[1]

There are two key words that can be considered to be profanity when addressed to the Batur community. They are the noun '*kecurangan*' ('fraud') and '*kelicikan*' ('clever at planning something so that they get what they want, especially by tricking other people...') (*Cambridge Dictionary*, 2017). The word '*kecurangan*' is used in the first sentence as a modifier of the noun phrase functioning as a sentential complement: '*Pura Batur itu juga pura hasil kecurangan* 'Batur's temple is carried out with fraud'. It is reused in juxtaposition sentences with the noun '*kelicikan*' to end the message: '*..., pura Batur itu Pura KECURANGAN. hasil KELICIKAN orang2 Batur. tetangga JW*' ('the Batur's temple is carried out with fraud, with cunning action of Batur's people, the neighbour of JW'). The first offensive sentence, '*Pura Batur itu juga pura hasil kecurangan*,' is used to accuse the people who built the temple Batur (the one located on the road side between Kintamani town and Buleleng regency). The noun '*kecurangan*' is derived from the adjective '*curang*' meaning 'dishonest' (KBBI, 2017) and it is nominalized by the conffix '*ke-an*' ('result'). Thus, '*kecurangan*' means 'result of dishonest/corrupt act'. Therefore, it can be interpreted as suggesting the money was collected through corrupt means to fulfil the ambition to establish a new temple. The new temple became more popular among the Hindu Bali followers than the older one. The older temple had already existed for a long time and which was located at the immediate lakeside of Batur. It is very well understood that the reason behind the establishment of the new temple had something to do with the better location that ensured easier access for devotees who wished to visit the temple.

The author seems to be proclaiming that the Batur temple in the highland area of Batur's district is no longer a holy place since it was built by dishonest or corrupt people. Therefore, Hindu pilgrims visiting the temple should have a better understanding of the temple background. Implicitly, the message also suggests the Bali Hindu followers should not visit this temple but the one located on the lakeside since this was purely a temple built by good people.

In addition to the two juxta positional sentences above, the next immediate sentence, '*tetangga JW*' ('the neighbour of JW') is an ellipsis single clause used as additional information, while it is very striking because the clause mentions somebody's name. The name is JW, a former cabinet member of President Susilo Bambang Yudoyono's government who is a Balinese national politician from Batur village. The question is why was JW's name mentioned by the author in the first place. If I relate that single sentence to the extra-textual context (i.e. the situational context at the national level in 2014), it seems to be that the mentioning of JW's name had something to do with his involvement in the corruption case being handled by The Anti-Corruption Commission (KPK). After several court hearings, JW was found guilty and was put in jail for four years (since February 9, 2016)[2], which was increased to eight years

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1 The bold mark and capital letters used on the texts are probably meant by the author to emphasize the message.

2 *Tribunnews*.com, (online 27 August 2016).

after the Supreme Court decision.[1] The interpretation between the text and the context is that the temple was built by dishonest and corrupt people and that they have a close personal relationship with JW, a corruptor now put in jail. Thus, these people who rebuilt the high landed Batur's temple are people of dishonest and corrupt nature too.

A silent conflict seems to verbally emerge on the surface between people supporting the existence of the older Batur temple located on the lakeside closer to the Caldera at the foot of Mount Batur and other community members who are bound to the later Batur temple located on the upper place that is farther from the Caldera. The later temple was built after a very strong eruption of Mount Batur in 1926, while the older one has been there since the 17th century.[2] Unfortunately, the author does not mention the historical reason behind the rebuilding of the later temple at the upper place, particularly the safety reason related to its distance from Mount Batur, one of the two active volcanos in Bali.

3.1.4 Indonesian–Balinese Code Switching and Code Mixing: a strategy of damaging reputation

The concept of code switching used here is following Hymes (1974: 103) that says "a common term for alternative use of two or more languages, varieties of a language or even speech styles." The phrase "alternative use of two or more language" in this paper is involving inter-sentential alternation, while code mixing, as mentioned by Muysken (2004: 3), may exhibit intra-sentential use in three different processes: insertion of lexicons or constituents, structural alternation from languages, and lexicalization e.g. different lexicons share with a grammatical structure.

For Balinese bilingual speakers, communicating in informal situations and in closed social relations tends to occur with code switching and/or code mixing. In this paper, out of the 14 forensic text cases investigated, there are nine texts involving Balinese participants with six of them being Balinese to Balinese while the other three are Balinese to non-Balinese. Among the six Balinese to Balinese texts, four of the participants wrote in Indonesian with Balinese code switching while the other two use no code switching. The latter is also true for the Balinese to non-Balinese texts.

The following data shows that a text is introduced in Indonesian and posted on *Facebook.*[3] It declares that a medical doctor is arrogant, inhuman, rude and unprofessional when dealing with old or child patients.

(4) TBB: *"Pelayanan dari dokter sangat tidak manusiawi…dokter sudah bertanya dngn nada keras…, dia langsung bertemu lg dengan nada keras…tanpa sedikit pun diperiksa DOKTER ini langsung memvonis denngan nada keras lgi…LANGSUNG SJ KTHT…dengan nada keras,..lg dokter menjawab dgn Nada keras… cb yang diperiksa ong tua dan anak2..bagaimanakah????"*

The introductory remarks, as mentioned above, profiles that the medical doctor does not treat patients with respect. The text says that the doctor tends to raise his intonation

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1 *Detiknews*, (online 26 October 2016).

2 *Wikipedia*, (3 November 2017).

3 *Facebook*, http://www.facebook.com/tyo.bengi.

and his pitch strongly, like somebody under stress. The description of his manner triggered other participants to give offensive remarks about the doctor, as is shown below. However, the remarks that are very offensive and threatening and violent and that are notoriously established by code switching into Balinese and code mixing in Indonesian (marked in bold) are as follows:

(4a) ESS: *"Cara sing nawang Bangli gen, bang dokter ane keto pang engal maan suargan."*

ANY: *"Ade dokter keto jg pesuang isin basang neh dokter naskeleng rugi **sekolah tinggi tapi kelakuan kayak setan** wake nepuk dokter keto jg uyeng tendasne.*

IDGW: *"Dokter hewan lad ne to apa dokter **yang lagi sakit jiwa**."*

'He seems to not know Bangli, I wish a medical doctor like him may go to the heaven soon.'
'A medical doctor like him be slaughtered by grabbing all his stomach contents out. He is a fuck with his high education. If I ever saw a doctor like him, I would slam him down.'
'He is probably a veterinarian or a medical doctor with a mental illness.'

The above responses are later replied to by two other participants who use offensive remarks in Balinese code mixed with Indonesian:

(4b) ASGI: *"Dokter matane di pipise gen **tidak punya kemanusiawian bisanya sok sokan cari muka** dokter care kadet to."*

AM: *"Dokter cicing tenas keleng adane aman keto sebarang **namanya siapa**? Pang pecate tenasne jak SBY."*

'A money-oriented doctor does not have any respect for humanity. A person like him is just a pretentious person who is 'cadet like''
'He is a doctor with a dog mentality and a fucking one. We should let people know so that he may get fired from SBY.'

The Balinese code switching seems to be used as a strategy of damaging the doctor's reputation. The participants involved in the *Facebook* chatting are more interested in using offensive, rude and ridiculing Balinese language so as to humiliate the doctor and to damage his credibility rather than understanding the doctor's situation. Chatting on online social media is supposed to involve using more normative language variation than when communicating with friends offline. In fact, the authors' violent language is outlawed and the police have to investigate the case in order to protect human dignity. If we take it that the doctor does indeed raise his intonation and his voice pitch at times, it may be that the situation calls for it and may, in fact, be to the patient's advantage. In this respect, the doctor is making the right decision in reporting the authors to the police due to the defamation, humiliation, personal threat and false statements therein.

IV. CONCLUSION

Explicit or implicit expressions used by speakers or by authors may be interpreted as defamation when other participants think that they are being negatively targeted. The defaming text can be in the form of abusive or non-abusive utterances, which can determine the degree of forensic investigation. The racist defamation in this study, for instance, does not include any offensive dictions, but is considered a high-level case since the participants involved in the case are people at the national level. In the two forensic texts, the FPI's text exhibits an assertive act, which informs other participants of discrimination made by Bali's *Pecalang*. The Bali governor case, on the contrary, is carried out with an expressive act that expresses the author's concern regarding the Governor's neglect of Balinese tradition.

Abusive utterances used by authors may double their guilt since the text could contribute to two law-related problems. First, where the author's motive implied by textual meaning characterizes other participants in a negative position such as being corrupt, racist, inhuman, etc. without any basis of evidence. Secondly, where there is offensive language containing threats and violence and which damages the good reputation of other people and where the language of profanity is mostly controlled by anger and a lack of ethics. In some cases, bilingual authors tend to use code switching and/or code mixing when they want to ridicule participant targets through uneducated remarks.

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SYNCHRONIC GRAMMATICALIZATION AS FOUND IN THE BALINESE SERIAL VERBS

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Abstract

This study explores some aspects of the Balinese sentence constructions, which the writer calls as grammaticalization by way of serial verb processes. Serial verb construction is a form of construction in which there are two verbs being concatenated without being connected by a coordinator or a subordinator. Syntactically Balinese is split into Agent-Verb-Patient and Patient-Verb-Agent, both of which are conceptualized as External Noun Phrase and Internal Noun Phrase. The serial verb construction, in the writer's view, is a sub-type of either one of these major types, whose sequence of verbs act together as a single predicate.

This research applied analytic method with descriptive-qualitative approach. Most of the data were taken from reading Balinese folk tales. The writer also took the freedom of using personal communication for his data. The writer's main concern was especially with grammaticalization that were related with the verbs: *maan/baan*. The data were then descriptively analyzed by comparing the grammaticalized forms of the word in the serial verb with those which were not grammaticalized. They were analyzed semantically as well as syntactically in order to find how grammaticalization in the serial verbs worked. The result was that there was systematic grammaticalization in the serial verbs in which only one verb has a full fledge of meaning while the other one was being semantically bleached or grammaticalized.

Keywords: serial verbs, synchronic grammaticalization, semantic bleaching, condensation.

I.   Introduction

Grammaticalization in its original sense is understood as the process of becoming more grammatical from a less grammatical item. The word 'becoming' here has a particular importance as to indicate an historical development, whereby a word item in the earlier time might have been classified as a lexical item and overtime it might appear as a grammatical item in the form of, for example, an affix. This is what linguists such as T. Givon (1984; 19) adhered when he said that "... grammaticalization" is "the process by which grammatical morphology develops out of lexical item." Citing Kurylowics (1965) Lehman (2002:6) mentioned that grammaticalization is consisting "in the increase of range of a morpheme advancing from a lexical to a grammatical or from a less grammatical to a more grammatical status." A similar idea was expressed by Sankoff (1988), as mentioned by Heine (1991, p. 3), that grammaticalization was present when content words or open-class morphemes of a language have become function words.

Grammaticalization may also be seen from the synchronic perspective (Hacking, 1999) in which it is understood as seeking

"to establish parameters for assessing the degree to which a given form in the contemporary language is grammaticalized include such factors as decategorialization: lack of inflections associated with a particular category; recategorization: reinterpretation as a member as a member of a different grammatical class; and lack of syntactic autonomy." (p.416)

Commenting on Meillet 's (1912) view that grammatacalization is to denote language change through the process of which results in the loss of meaning, which conveys the idea of bleaching or desemanticization, Hacking along with others viewed that the process should not necessarily correlate with the loss of meaning, rather the meaning is shifted. (p. 417) But the present writer of this paper sees no significant difference between those views.

Due to time and space the writer decided to only take *maan* vs. *baan* as the only material for the discussion on this grammaticalizaiton.

II.   Methodology

The data of this article are based on examples from reading such falktales as Satua Bali, volumes IA, IB, IIA, IIIA; and Satua-satua sane Banyol ring Kesusasteraan Bali. In doing this research the writer applies qualitative methods such as that of textual analysis. (Silverman,1994: 13) The data used were the ones selected according the needs for analyzing the process of grammaticalization in the Balinese language, especially those constructions related with the lexical word *maan* and its variants in the serial word constructions (SVCs). First of all the data of the lexical word's variants were categorized according to their grammatical categories. Then they were analyzed descriptively to see how the those lexical word variants were grammaticalizing.

III.   Analysis: the grammaticalization of maan into baan

The process of the grammatilizing *maan* into *baan* takes several stages. The first the writer would like to show the canonical form of *maan* 'get' the serial verb construction (SVC). The relation between the verb *maan* as the main verb and its concomitant in the SVC is quite tight in that *maan* cannot take an object by itself, but the second verb can. Basically *maan* grammaticalizes through the shifting of word order and the change of form. *Maan* behaves in two different ways. The first is that *maan* behaves just like a normal transitive verb that requires a direct object, as in (1a). But, in the SVC it does not take an object. It behaves as a main verb in a serial verb construction, where the second verb may be considered to be the complement of the modality verb *maan*, with the meaning variably of 'have the opportunity', as in (1b) for example.

(1)a. "…, ene i-cang **maan** kutu   a-ukud. …" (1B2)
        This DEF-I AT-get louse CLS-one.animate
         'Here, I **got** one louse.'

b. A-bulan   ane suba   lewat awak-e   **maan** mentas ditu. (1A12)
CLS-month REL already pass   body-DEF AT-get pass.by over.there
'A month ago I **happened to** pass by over there.'

Note that *maan* is an anti-passive verb construction, meaning that the object or patient that follows cannot be promoted to a subject position. Normally the object of the anti-passive verb is indefinite. One might hear, though, a Balinese native speaker would use it with a definite one, especially when the object is present within the context of a conversation. On the contrary, the object of the complement verb in the serial verb construction with *maan* may be promoted to a subject position, causing the main verb *maan* to undergo an inverse into its supposedly basic form *baan*. As *maan* in its transitive form is an anti-passive verb it means that it lacks the full-fledge of transitivity. Yet when it is serially combined with another transitive verb it is forced to passivize itself when the object of the complement verb is promoted to a subject position, as in (2b).

(2)a. Tiang **maan**   meli   kamben di   peken. [OWN]
1P   AT-get AT-buy sarong   LOC market
'I **had the opportunity** to buy a sarong at the market.'
  b. Kamben ento **baan**   tiang **m**eli   di   peken. [JK]
sarong   that OT-get 1P   AT-buy LOC market
'That sarong I **obtained by way of** buying.'

It is my conjecture that example (2b) must be an inverse construction of (2a). Looking up J. Kersten SVD's Bahasa Bali, a book which had two sections: Tata Bahasa and Kamus Bahasa Lumrah, the writer had found out that under the entry of the word *baan*, he also give examples of *maan* such as *Ibi sanja tiang tusing **maan mabalih*** 'Last night I didn't have the chance to watch [the performance]' (p. 170). This gave me the conviction to my belief that *baan* was derived from *maan* after undergoing a process of grammaticalization as the result of the change of word order from an active construction to an inverse/passive construction.

Many occurrences of inverse similar to the example in (2b) were found in folktales, as exemplified in (3a). The Balinese word order constituents are very flexible, where a noun with a definite marker may come before the verb or after, as shown in this example the definite object is placed after the verb *naar* 'eat'. And, under pragmatic condition it is possible to omit an understood item such as the word *naar* 'eat' in (3a). The writer just wanted to make it clear that that word was supposed to be there by putting it in capital letters and between braces [ ].

(3)a. Akejep   pesan suba   **telah   baan-a**   [NAAR] nasi-n-e   a-pinggan. (2A28)
a.moment very   already be.finished get/OBL.3P [AT-eat] rice-L-DEF CLS-plate
'In a short time the plate of rice had **been eaten up by him.**'/
 'It did not take a long time **for him** to eat up the plate of rice.'

b. Apang **beneh** **baan kai** mragatang prakara-n iba-n-e. (2A44)

so.that be.the.right.way get/OBL.1P AT-put.to.end case-L 2P-L-DEF

' So that it would be the right way **for me** to end your case.'

c. Tuara **kodag** **baan** **cang** naanang sakit tendas-e. (2A27)

NEG capable get/OBL 1P AT-bear sick head-DEF

It is not capable **for/by me** to bear the headache.

From the three constructions above the writer consistently get the sense of reduced meaning for the item *baan*. It comes close to mean like the oblique 'by' in the English passive construction. Constructions (3a-c) are the result of fronting such adverbial modifier as *telah* 'be gone', *beneh* 'be right', *sing kodag* 'be uncapable'. For the purpose of rechecking the connection of *baan* with *maan* here, the writer tried to trace back the active form of each construction by paraphrasing it, as shown in (4a-c) below.

(4)a. Ia **maan naar** nasi apinggan **kanti telah**.

'He **got the opportunity** to eat a plate of rice **until there was nothing left**.'

b. Apang Kai **maan mragatang** prakaran ibane **sebeneh-benehne**.

'So that I **get the opportunity** to accomplish/end your case **in the right way**.'

c. **?**Cang maan naanang sakit tendas **sing kodag-kodagan**.

'I **got the time** of bearing an **unbearable** headache.

The fact that it is *maan* which is being inversed rather than the second verb in the SVC is a clue of significant understanding of how the meaning of *maan* is bleached into an amorphous *baan*, as exemplified in (2b) above and especially in (3a-c), thus, clearing the way to the full-fledge of grammaticalization of *maan* into an oblique marker *baan*, as examplied in (5a&b).

(5)a. celeng-e lantas 0-tampah-a **baan** Ni Sari .... (2A21)

pig-DEF then OT-butcher-3P.A OBL DEF.F Sari

'And then the pig was butchered by Ni Sari.'

b. Lantas 0-andupang-a cicing-ne **baan** Ni Sari. (2A18)

then OT-harangue-3P dog-3POSS OBL DEF.F Sari

'And then her dog was harangued **by** Ni Sari.'

Up to this stage we still could trace how *baan* becomes an oblique, i.e. by inverting it back to the *maan* form, as for example, inverting the construction (5a) *Celenge lantas **tampaha baan** Ni Sari* 'The pig then was butchered by Ni Sari' into *Ni Sari **maan nampah** celeng* 'Ni Sari gets the opportunity to butcher a pig'. There are some cases in the folktales in which a *baan* construction cannot exactly be traced to *maan* but the writer believes that its occurrence is highly grammatilized out of *maan*, as in (6) which the writer glosses as 'because of'.

(6) **Baan** belog-ne, ia adan-in-a I Belog. (1A20)

Because of dumb-3POSS/NML 3P OT-name-APL-3P DEF Dumb

'**Because of** his dumbness he was named The Dumb.'

This type of *baan* construction is very productive in the folktales. Out of 59 construction with maan and baan, 13 items were baan followed by nominalized adjectives which the writer glossed it as 'because of'. Now if the writer may expand his imagination and hypothetically produce the examples (7a-c) he would come up with a plausible explanation.

(7)a. **Bapa   maan ng-opak   cai**, lantas cai ma-gedi. (OWN)
    Father(=1P) AT-get AT-harangue 2P, then   2P INT-leave
    ' I(=father) once got to harangue you, then you left.'

  b. **Cai maan opak bapa**, lantas cai magedi. (OWN)
    2P AT-get OT-harangue father,
    'You once had **gotten harangued** by me (=father), then you left.

  c. **Baan   cai 0-opak   bapa**, lantas cai magedi. (OWN)
    get(=CAUS) 2P OT-harangue father(-1P)
    'Because you got harangued by me, then you left.' OR, 'You left because I harangued you.'

    From the canonical serial verb construction in (7a) in which *bapa* 'the first person' as the subject the second person *cai* as the object, then the two are switching places in (7b). This forces the second complement verb to revert to its basic form, maintaining the first verb *maan* to stay as if now it behaves like a 'modal', losing its lexical like meaning, unlike that of the Indonesian modal *mau* 'want' in *Saya mau dipukul oleh Ali* 'I wanted to be punched by Ali'. It is actually Ali who wants to punch the first person *saya*. The next stage is that that modal aspect of *maan* bleaches further as the subject *cai* 'you' in (7b) switches places with it and *maan* turns to its basic form as *baan* with a causative function, as in (7c), thus making the second clause *lantas cai magedi* 'then you left' the more prominent. From here on it is not difficult to guess how this causative conjunction *baan* becomes more condensed to convey the idea of 'because of' through the nominalization process of the conjunctive clause, as shown in (6).

IV.   Conclusion

    Grammaticalization phenomena are common occurrences in the Balinese language. From the discussion on the cases of maan/baan above, the main reason that the item undergoes grammaticalization is because of the change of the word orders. Now grammaticalization in Balinese can be determined to occur because of the constituent word order which changes, causing the change of form of the main verb in SVC from *maan* to *baan* with its various functions..

ABREVIATIONS

0	Zero
1P	First Person
2P	Second Person
3P	Third Person
3POSS	Third person Possessive

AT	Actor Trigger
CLS	Classifier
DEF	Definite
EV	Evidentiality
INT	Intransitive
JK	J. Kersten
L	Linker
NML	Nominalizer
OBL	Oblique
OT	Object Trigger
OWN	The writer's own example
REL	Relativizer
SG	Singular

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VERBAL ABUSE OF CURSING IN BALINESE MYTHS

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Abstract

The politeness of a language varies based on its speaker's culture. Things that are considered polite or not polite in one culture, often associated with something that is respected, sacred, taboo, and/or hidden, such as, beliefs of its ancestors, parents, supernatural beings, as well as body parts that were respected or hidden. Degrading, cursing, swearing, and mocking acts appeared to be the contrary of language politeness. Therefore, both politeness and verbal violence are closely related to the culture of its speakers. In relation to the Balinese culture, some verbal violence applied in some of the Balinese myths. Judging from those, the verbal violence found in myth can be grouped into two types, which were first in the form of threats and second, in the form of curse-shaped. Verbal violence in myths that were in the form of threats were found in the myth of sitting on a pillow, ask for salt or borrow a needle, and the dead of a cow. On the other hands, the verbal abuses of curses were found in the myth of difficult childbirth, child expulsion, misfortune, and picking up gold/jewelry. Furthermore, it was found that every myth has its cures. For example, the difficult of childbirth could be mediated by drinking the washing foot (heel) water. The myth of gold collection can be mediated by placing money in the place where the gold found. Meanwhile, the myth of misfortune can be mediated by bathing (*melukat*).

Keywords: Verbal abuse, Cursing, Balinese language, Balinese myths

I. INTRODUCTION

Verbal abuse is closely related to the culture owned by every speech community. As a part of the society culture, the way of the language spoken abusively can possibly appear everywhere, whether it is in the family, neighborhood, or schools. Mostly, this verbal abuse comes from such things as faith/ancestors, parents, spirit/ghosts, part of body that is highly respected or oppositely, must be hidden, and so on. Kinds of verbal abuse, such as mocking, insulting, snorting, harassing, cursing, and threatening, in which for the long term future, can potentially give harmful impacts to the people, especially the children or the newer generations.

One of the cultures in Balinese community that some kinds of verbal abuse often appear is in the Balinese myths of cursing. There are several cursing myths believed by Balinese people that contain many verbal abuses inside. In relation to the situation nowadays, the act of abusing people verbally has been considered as criminal as the physically abuse. Kinds like slander, berate, defame other or all kinds of language actions that make other people feel

unhappy, can be criminalized. Therefore, this study is important to examine the extent of how Balinese myths are related to verbal violence and its people's characters.

II. METHOD

This research used three methods with its techniques. They were methods and techniques of data collection, methods and techniques of data analysis, and methods and techniques of the presentation of the analysis.

This study uses two data sources. The primary data was collected by observation and interview method, while secondary data was collected by library method. The primary data collection is assisted by the recording technique, while the secondary data obtained by note-taking technique. Afterwards, the data was analyzed in an inductive and deductive way.

In the data analysis, it applied the deductive and inductive methods, and assisted by synthetic analytical techniques. The results of analysis were presented through formal and informal methods. The informal method was in the form of the qualitative description and quantitative analysis.

III. FINDINGS AND DISCUSSION

The Myth of Difficulty in Childbirth

In Balinese, there is a believing that difficulty in labor is caused by the evil forces that can be in the form of Balinese mythological figure called *leak* (leyak) or can be caused by a curse or a profane oath. One of the most feared oaths or curses in Balinese believing is the oath or curses that coming from the mother in-laws to their pregnant daughter-in-laws. Therefore, the daughter-in-law who is pregnant must not have a conflict or quarrel with her mother-in-law.

The conflict between the daughter in law and her mother-in-law seems to have been very common. When the conflict is forced to occur and at the same time the daughter-in-law is pregnant, the following verbal violence often occurs.

(1) Madak nyai pang keweh ngelekadang
'Semoga KGT supaya susah melahirkan'
'Saya doakan agar kau susah melahirkan'
'I wish you will have a difficulty in (your) childbirth (labor)'

When the curse has been verbally stated, it can cause the daughter-in-laws to suffering from an extremely painful laboring (*nyakit*) for days. Nonetheless, there is a way to cure the curse. As it is stated in Balinese believing, "*baanga nginem yeh tungkak*" (drink the washing heel water), which means the curse can be cured by drinking the washing water of her mother-in-laws' feet (to be particular, the "heel" part). This way is believed by the Balinese people as a way to make the laboring progress smoothly and also to make the relationship between both daughter and mother-in-laws recovered.

The Myth of Child Expulsion

The Balinese Hindu society regards the child as an invaluable treasure because the child (especially the boy) is the heir and successor of the clan. Children are also considered as a means of penance for the parents. Therefore, the presence of children is also expected to scent and glorify their parents. In this connection comes the term, such as *'putra suputra'* (son is the most important of all).

In relation to the violence of parents against children, there is a myth that it is severely tabooed to physically abuse the children using kitchen utensils such as spoons, *supit* (made from bamboo), *kepang* (large wooden spoons), *siyut* (small-sized wooden spoon), plates, and *pengkiyan* (coconut grated). If the above tools are used, it is believed that the offended child will run away from home and never want to return. Such verbally statement, especially occur in a state of anger that mom or dad drove his son out of the house by saying the following words.

> (2) *Megedi cai/nyai uli dini de buin mulih.*
> *'Pergi KGT dari sini jangan lagi pulang'*
> *'pergi kau dari sini jangan kembali lagi'*
> 'Go away from here and don't come back!"

A legendary example can be found in the story of Sangkuriang, the folklore from West Java. It is said, Dayangsumbi, Sangkuriang's mother was angry as Sangkuriang killed her favorite animal. The mother hit Sangkuriang's head with a spoon until it caused a severe wound, then Sangkuriang was expelled from the house. Sangkuriang never returned home and almost married his biological mother, before finally recognized by his mother, as it can be seen in the illustration below.

Picture 1. The Myth of Child Expulsion

The Myth of Misfortune

The Balinese Hindu community believes that what is acceptable in life in present days is the result of past acts. This concept is commonly called as the Law of Karma. It is actually very simple. If we want a good luck, then we must do our best to think, say, and do good. Therefore, whatever happen, we must look inside ourselves to find the answer. Unfortunately, many of us are looking for the reasons outside not inside. As a result, we never stop blaming others

In Balinese society, the view that ill fortune, misfortune, lack of fortune, and accidents is believed to be caused by the curse, or the prayers of those who hate or dislike us. We never seek the cause why people hate us. The act of *ngolok-ngolok* 'deceive/defraud', *ngelamit* 'stealing', *degag* 'being rude/arrogant' and other actions that are not good, often encourage the victim to condemn the perpetrator. The following is the example of a verbal violence that is commonly stated by the victim.

> *(3) Dumadak iba sing nemu rahayu.*
> 'Semoga KGT tidak menemui keselamatan'
> 'Semoga kamu (kata ganti kasar) tidak mendapatkan keselamatan'
> 'I hope you (impolite type of personal pronoun) are not given salvation (dead)'

The above example is very often heard in Balinese society because the victim feels very upset and angry. Prayer and curse is usually done while hitting the edge of the Balinese *'bale'* pavilion (*notog waton)* by fist or *penotokan* 'pounder betel'. This myth is very powerful and until now still trusted by the people in Bali.

The Myth of Picking up Gold/Jewelry

Ever since a very long time ago, Balinese people have believed that picking up or even stealing gold was a taboo. The myth says that whoever pick anyone else's gold (*emas)* or even steal them, will be dead soon (*ngemasin* 'quickly dies')*. The verbal form of the prayers or curses from the victim is as followed.

> *(4) Nyen ya ngemaling emas tiange apang enggal ngemasin*
> *Siapa saja mencuri emas saya supaya cepat mati'*
> *Semoga yang mencuri emas saya cepat meninggal.*
> "Wish that the one who steal my gold died"

In Balinese society, gold are considered as a very expensive and valuable thing. Therefore, many of us who accidentally find them in the street are tempted to pick them up. If we do not do that, surely someone else will pick them up. Then, what about the myth of *ngemasin* which means quickly dies? Apparently, the Balinese people have the way to deal with it, which is by redeeming the gold with some money and putting the money in the same spot where they find the gold, while uttering, "*Ne tiang meli barang puniki aji...tiang tusing nuduk barange ene* 'I

buy this gold with this money (mentioning the amount of money) and I claim not collecting it for free'. By doing that, it is believed that you will be free from the picking gold curse.

IV. CONCLUSION

Myth is a language in different versions. Myth is the way in which our ancestors communicate with the next generation. The real myth contains advice that is packed in insinuations, threats, and possibly a curse.

Verbal violence or abuse is closely related to the growing myths in Balinese society. Studies show that myths are closely related to verbal violence. Nonetheless, there are a number of myths that have their mediators or cures. In fact, those verbal and mythical abuses actually serve to shape the character of Balinese society. The myth of hard labor, for example, teaches us that the daughter-in-law should respect and truly devote to their mother-in-laws.

In conclusion, the existence of verbal violence, especially in the form of a curse, actually educates the society that the bad things must not be done so that the curse will not be thrown verbally. That is why the verbal violence is wrapped in mythical packaging, so that the new generation can understand and apply the good side of it in their everyday life.

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THE SEMANTIC STRUCTURES OF DOING TYPES OF ACTION VERBS IN BALINESE LANGUAGE

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Abstract

This study aims at describing the semantic structures of doing types of action verbs in Balinese language. The data sources are oral and written language. The data were taken by using scanning method and note taking. The theory used is natural semantic metalanguage. The results showed that the semantic structures of "doing" type of action verbs in Balinese language cover three combinations, namely (1) *doing/moving,* (2) *doing/feeling,* and (3) *doing/happening*. The semantic structures of doing/move type of verbs can be divided up into three sub-types, namely (a) *moving towards someone,* (b) *moving from someone,* and (c) *moving towards and from someone*. The *doing/feeling* type of verbs can be divided into three sub-types, namely (a) *feeling something towards something*, (b*) feeling something towards someone*, and (c) *feeling something towards something/someone*. The semantic structure of *doing/happening* type of verbs can be divided into three subtypes, namely (a) something *happens on something,* (b) *something happens on someone,* and (c) *something happens on something/someone*. The semantic structure of verbs formulated from a number of polysemes and the combination of semantic primitives showed similarities and differences in semantic structures of doing types of action verbs in Balinese language.

Keywords: semantic structures, semantic primitives, polysemy, doing types of action verbs.

I. INTRODUCTION

The role of semantics in the description of the language system is increasingly recognized for its importance because the basic semantic aspect is considered capable of explaining the natural phenomenon of the linguistic aspects (Chafe, 1970; Tampubolon, 1979, 1988; Fillmore in Cook, 1989; Frawley, 1992; Chomsky, 1995). However, so far, the study of the Balinese verbs has not been much pointed out from the semantics. The existing studies mostly based on syntax and morphology.

Another problem is that in the Balinese language, the meaning of verbs is generally limited from complex meaning, not from simple meaning. The lexicon items used to explain the meaning of Balinese verbs are the lexicons or the meaning of the lexicon itself, not the other lexicon that are semantically considered basic items. As a result, not a few meanings of verbs are described to be blurred, even spinning. For example, in the dictionary of Bali-Indonesia composed by Warna, et al., A dictionary which is considered highly representative

as a reference material to know the meaning of the Balinese word, the word *mabading* is interpreted by 'turning around' (1978: 66), *mabalik* is 'turning' or 'back '(1978: 69), *mabelok* is 'turn' (1978: 83). Since the purpose of limiting the meaning of words is to understand the expression of a lexicon item, the meaning of the word should be limited by a simpler element, not by more complex elements. This is the basic principle of semantic analysis (Mulyadi, 1998: 4).

The semantically simpler element is the primary meaning (Goddard, 1994: 2; Wierzbicka, 1996: 10). This idea of primary meaning is part of the Natural Semantic Metalanguage (NSM) theory developed by Wierbzicka (1996) and his followers such as Goddard, Felix, and others.

Based on the above description, the problem to be answered in this research is "How is the semantic structure of action verb of 'doing'type in Balinese language? The theory used is Natural Semantic Metalanguage (NSM).

II. METHOD

The population of this study is the entire speech of Balinese language, both used in everyday life and used in various oral and written media. From such a large population, some speeches were selected, that are considered quite representative as a sample. This choice is limited on a collection of stories, novel literary works, and selected informants based on certain requirements (Samarin 1988: 45-49).

The data of this research were collected by using observation method which was assisted by the technique of record. All the data that have been collected are analyzed by the identity and distributional method. The application of this method is supported by comparative techniques. The distributional method with paraphrase technique is used to formulate the semantic structure of verbs that have been grouped according to the semantic type. The analysis results are presented by two methods, namely informal and formal method (Sudaryanto, 2015: 15-47; 203-208; 241).

III. FINDINGS AND DISCUSSION

The semantic structure of the action verb of 'doing' type is categorized into three different combinations of semantic elements, such as doing/moving, doing/feeling, and doing/happening. It shows that the object receives the effect of the act by the actor on different levels depending on the level of transitivity or the semantic component contained in a verb. For example, in spite of a transition of action, in some actions, the offender simply changes the place of the patient; in some other verbs, the actor makes the patient to be the location of his actions, and in some other verbs, the actor affects the patient completely and even alters him/her physically.

The primary meaning of 'doing' has a syntactic pattern of NSM 'X doing something'. In addition, the semantic structure of the action verb is paraphrased by opening the temporal slot 'at that time' to accommodate the semantic component of items.

3.1 Semantic Structure of 'Doing /Moving' Type

The semantic structure of doing/moving can be divided into three types of semantic elements combinations, namely (1) moving towards someone, (2) moving from someone, and (3) moving towards and from someone.

Semantic Structure of 'Moving towards Someone' Subtype

The Balinese action Verb of 'doing' type that has this semantic structure is the verb *nyemak* 'take'. This verb expresses two simultaneous events, 'someone (X) did something on an object (Y) (by holding it); because of this, the object (Y) moved into its hands (X) at the same time'. The semantic structure of the verbs *nyemak* 'take' can be paraphrased as below.

(3-1) *nyemak* 'take'

      At that time, X did something on Y

      Because of this, Y moved on X at the same time

      X wanted this

      X did something like this

The meaning of verb *nyemak* 'take' is a primary meaning in Balinese language because the meaning of this verb derives the meaning of the other 'doing' verbs such as *nyuang* 'take for possession'; specialized the location of theme movement (*nyuun* 'uphold'); specialized the theme (*nyalud 'to'*); related to the concept of vision (*ngemaling* 'stealing'); related to concept of event (*ngebutin* 'take by force') The semantic structure of this subtype verb can be paraphrased as follows.

    (3-2) *nyuang* 'take to have'

      At that time, X did something on Y

      Because of this, Y moved on X at the same time

      X wanted this forever

      X did something like this

    (3-3) *nyuun* 'uphold'

      At that time, X did something on Y

      Because of this, Y moved up the part of the X (head) at the same time

      X wanted this

      X did something like this

    (3-4) *ngemaling* 'stealing'

      At that time, X did something on Y

      Because of this, Y moved on X at the same time

      X did this if other people did not see this

      X wanted this

      X did something like this

Semantic Structure of 'Moving from Someone' Subtype

The semantic structure of this type is the opposite of the verb semantic structure at (1) above.

This type has a semantic structure 'someone (X) did something on something/someone (Y); because of this, something/someone (Y) moved from someone (X) at the same time'. Verbs that have a semantic structure like this are *ngejang* 'put', *ngutang* 'throw', *ngemang* 'give', etc. The difference of meanings contained in these three verbs lies in the place where the theme moves. In the word *ngejang*, the theme is moved to a good place, while the word *ngutang*, the theme is moved to a bad place. The meaning of this verb can be paraphrased as below.

(3-5) *ngejang/ngenahang* 'put'

At that time, X did something on Y

Because of this, Y moved from X to a good place at the same time

X wanted this

X did something like this.

Semantic Structure of 'Moving towards and from Someone' Subtype

This type of verb has a more complex semantic structure because it has a semantic structure that includes (1) and (2), that is 'someone (X) did something on something/ someone (Y), because of this, something/someone (Y) moved on person/place (X) to a person/place (Z); and before/after this, something/someone (I) moved from somebody/Z (place) to a person/ somewhere (X)'. The action verbs that have this semantic structure are *nyilurin* 'swap', *ngadep* 'sell', and *ngurupin* 'barter'. Events expressed by these verbs are desired by the participants involved. The semantic structure of this verb can be paraphrased as follows.

(3-6) *nyilurin/nukar* 'exchange'

At that time, X did something on Y

Because of this, Y moved from X to Z at the same time

After this, I moved from Z to X

X wanted this

Y wanted / did not want this

X did something like this

3.2 Semantic Structure of 'Doing/Feeling' Type

This type of 'doing/feeling' verb can be divided into three basic combinations of meaning, (1) feeling something towards something (*nyicipin* 'tasting'); (2) feeling something towards someone (*males* 'reply', *ngewerin* 'mock', and *magelut* 'hug'); (3) feeling something towards something/someone (*niman* 'kiss' and *nyilapin* 'licking'). What this verb expresses is an agent's action to someone/something that is motivated by the feeling that arises in him/her. Therefore, the feeling element is seen from the agent's point of view. The semantic structure of this verb can be paraphrased as follows.

(3-7) *nyipcipin* 'tasting'

At that time, X did something on something (Y)

X did this because X wants to feel something on Y

X did this with part of X (mouth)

X wanted this

X did something like this

(3-8) *males/ngwales* 'reply'

At that time, X did something to someone (Y)

X did this because before Y did something on X

If X did not do this, X felt something bad

X wanted this

X did something like this

(3-9) *nyilapin* 'licking'

At that time, X did something on something/someone (Y)

X did this because X felt something good on Y

X did this with part of X (tongue)

X wanted this

X did something like this

3.3 Semantic Structure of 'Doing/Happening' Type

The highest level in the patient's exposurein a sentence is expressed by the verb 'doing/ happening'. Based on Weirzbicka's point of view (1996: 421), the verbs which belong to this class are transitive prototype verbs. Based on this point of view, the semantic structure of the verbs 'doing/happening' type in Balinese language can be divided into three subtypes, they are (1) something happens on something, (2) something happens on a person, and (3) something happens on something/someone.

The Subtype of 'Something Happens on Something'

This subtype verb suggests a non-human entity patient. Therefore, the actors' actions and consequences that are received by the patient are not interpreted as 'bad' so they do not open 'bad' slot in their meaning. In the NSM framework, the semantic structure of this subtype verb is 'Someone did something on something; because of this, something happened to this thing'.

In the Balinese language, there are several kindsof verbs expressing this semantic structures based on the semantic property contained in them, namely (a) the patient and place elements (*ngalap* 'picking'); (b) the patient and tool elements (*numbeg* 'hoeing'); (c) place and tool elements (*ngabut* 'revoke'); (d) tool element (*ngoreng* 'frying'); e) the meaning of "dividing" and the way (*nyibak* 'splitting'); (f) specializing in agents and tools (*ngehkeh* 'scavenging'). The semantic structure of this type of verb is as follows.

(3-10) *numbeg* 'hoeing'

At that time, X did something on Y (ground)

Because of this, something happened to Y at the same time

X did this with Z (hoe)

X wanted this

X did something like this

(3-11) *nyibak* 'splitting'

At that time, X did something on Y.

Because of this, Y became two equal parts at the same time

X did this with Z (sharp weapon)

X did this from top to bottom

X wanted this

X did something like this

The Subtype of 'Something Happens on Someone'

According to Wierzbicka (1996: 421), this subtype verb suggests that the patient isentity who has semantic features [+human]. Therefore, the actor's actions and consequences received by the patient are interpreted to be 'bad' in their meaning, thus opening slot of 'bad' subcomponent (Wierzbicka 1996: 421). In the Balinese language, the act of the actor and the consequences received by patient are not always interpreted as 'bad', for example the reflexive type of *masuah/masisir* 'combed' and *mandus/masiram* 'bathing'. Therefore, the semantic structure of this subtype verb does not always open the slot for the 'bad' subcompetent in its paraphrase.

Based on the fact that in the Balinese language, there are action verbs of reflexive and reciprocal types, the semantic structure of this subtype verbs is divided into three, they are (a) 'something happens on someone else' (*nyambak* 'pulling hair', ngimpit 'pinch'), (b)' something happens on the same person' (*masuah* 'combed', *mambuh* 'hair washing',' *mandus* 'bathing'); (c) 'something happens on these two people' (verbs of reciprocity action: *majaguran* 'beating' and *mapantig* 'fighting').

(a) Type of 'something happens to others'

(3-12) *nyambak* 'pulling hair'

At that time, X did something bad on Y (hair)

Because of this, something bad happened to X at the same time

X did this with Z (fifth finger)

X wanted this

X did something like this

(b) Type of 'something happens on the same person'

(3-13) *mambuh/makramas* 'hair washing'

At that time, X did something on the part of X (hair)

Because of this, something hapenned to X at the same time

X did this with Z (water)

X wanted this

X did something like this

(c) Type of 'something happens on these two people'

(3-14) *majaguran* 'beating'

At that time, these two people (X and Y) did something similar

Because of this, something happened to both of these people at the same time

These two people did this with Z (hand)

Both of these people wanted this

These two peopledid something like this

Semantic Structure of 'Something Happens on Something/Someone' Subtype

Balinese verb of 'doing/happening' type that means 'something happens on something/ someone' is used to express the patient (human or non-human) such as *ngematiang* 'killing', *ngorok* 'slitting', and *ninjak* 'crashing'. If someone *ngemating* 'killing', it is clear that the actor did something bad to others or do something on something. Meanwhile, *ngorok*, *ninjak*, and *nyagur* require the presence of instruments in their meaning ('X doing something with something, Z'). That semantic structure of verb can be paraphrased as below.

(3-15) *ngematiang/mademang* 'killing'

At that time, X did something on Y

Because of this, Y becamenot alive at the same time

X wanted this

Y did not want this

X did something like this

(3-16) *ngorok* 'slitting'

At that time, X did something on the part of Y (neck)

Because of this, Y did not live at the same time

X did this with Z (knife)

X wanted this

Y did not want this

X did something like this

IV. CONCLUSION

The semantic structure of Balinese action verbs of doing type includes three combinations, namely (1) doing/moving, (2) doing/feeling, and (3) doing/happening. The semantic structure of doing/moving can be distinguished into three subtypes, namely (a) moving towards someone, (b) moving from someone, and (c) moving towards and from someone. Verbs of doing/feeling type can be divided into three subtypes, namely (a) feeling something on something, (b) feeling something on someone, and (c) feeling something on something/someone. Likewise, the semantic structure of 'doing/happening' type is divided into three subtypes, they are (a) something happens on something; (b) something happens on someone, which can also be divided into three parts: (i) something happens on someone else, (ii) something happens on the same person, and (iii) something happens on both of these people; and (c) something

happens on something/someone.

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THE EQUIVALENCE OF BALINESE FIGURATIVE EXPRESSIONS INTO ENGLISH

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Abstract

This article aims at describing how the equivalence of Balinese figurative expressions is transferred into English. Figurative expression carries the implied meaning or symbolic meaning, this type of meaning needs to be considered by the translator before transferring the source language (SL) message into the target language (TL) in order to retain the meaning of the SL in the TL. The data of this research is taken from Balinese short story translated into English. Qualitative-descriptive approach is applied in order to give clear justification of the equivalence meaning of SL figurative expression into the TL. The findings show that figurative expressions in the SL may have the equivalence in different form in the TL; only the meaning can be retained in the TL as every language as its own way of expressing implied meaning.

Keywords: equivalence, meaning and figurative expression

I. INTRODUCTION

Translation from one language to another is a complex process; it covers the transfer of source language (SL) message to the target language (TL) by retaining its meaning. Literary translation is different to other text genre such as scientific or legal text, it has more figures of speech to attract the attention of the reader as it is intended by the writer of a literary work.

Translating a literary text which is culturally bounded needs the knowledge of the translator both on the SL and the TL in terms linguistic and culture. Nida in Venuty (2000:128) argues that in translating a piece of literary work; dynamic equivalent tends to occur more rather that formal equivalent, by maintaining the equivalent meaning of SL in yje TL and it should be grammatically accepted. It means that the translator should aware of the intention of the writer so that it is being transferred to the closest equivalent in the TL.

The current study deals with the equivalent transfer of Balinese figurative expressions into English; taken from Balinese short stories` *Ketemu Ring Tampaksiring*` translated into `Encounter in  Tampaksiring` and `*Tukang Gambar* ` and its translation `The Painter`. Both stories are bounded with cultural expression which were realised in figurative expressions. This translation gives an insight for translator in dealing with figurative expression across language and how to define the closest meaning equivalent of SL figurative expression into the TL.

In line with the background of study there are two problems to be discussed in this study i.e.: (1) what types of figurative expressions are occurred in the short story ` *Ketemu ring Tampak Siring*` and `*Tukang Gambar*`? What are the equivalence of Balinese figurative expressions into English?

II. METHOD

The data of the study were taken from two short stories namely: *Ketemu Ring Tampangsiring*` and *Tukang Gambar*` and their translation `Encounter in Tampaksiring` and `The Painter`. The data were acquired through close reading intensively, noted down all the figurative expressions in both short stories and their translation equivalence in English. Further the figurative expressions were classified according to the types, and then they were grouped accordingly in order to identify each type.

The theories applied in analyzing the data are the theory of translation proposed by Larson (1984:121-130) related to translation of figurative senses and metaphor translation proposed by Newmark (1981). Larson (1984) argues that words may have several kinds of meaning either denotative or connotative. There are several figures of speech normally occur in literary works i.e.: There are several figures of speech may occur in literary works:

(1) Synecdoche is figurative senses on part and whole relationships such the expression `he said it to my face`. Here `my face` means `me` (person),

(2) Metonymy involving association like in the expression of `*the kettle is boiling*` it does not refer to the kettle but it is associated to the water inside the kettle that is boiling; which is based on spatial relationship,

(3) Euphemism is a figurative expression which is in some ways like a metonymy. The is a substitution of one word for another or one expression for another; for example in the United States `old people` are now called `senior citizens`.

(4) Hyperbole is a metonymy or synecdoche with more said or being exaggerated. The exaggeration is intended for the use of certain effect.

(5) Idiom is a class of figurative expression which is very specific. This expression cannot be understood literally and which function as a unit semantically (Beekman and Callow 1974:121); as in English `*he as a hard hearth*` means that `he is different to the needs of others.

Newmark (1981) describes that in translating metaphor they were seven ways to deal with it: (1) reproducing the image in the TL, (2) replacing the image in the TL with the standard form of TL, (3) translating metaphor to simile, (4) translating metaphor to simile with sense, (5) conversion of metaphor with sense, (6) using the same metaphor combined with sense and (7) deletion.

In translating metaphor, the translator can transfer the meaning with the possible procedure that can be applied and adjusted to the cultural background of the TL. The main problem that is faced by him/her lies on the word meaning. There is no exact equivalent of word from one language to another, so the transfer of word meaning from SL to TL can be avoided by the existence of shift of meaning, extension, narrowed meaning, up to total changes related to figure of speech which often occurs in literary works. This is due to each language using different reference for figure of speech which has the same meaning. As in the English idiom `*don`t cry over a spilled milk*`, this idiom in Indonesian is equivalent to `*nasi telah menjadi bubur*`. In which both idioms in English and in Indonesian have the same meaning

that is: it *is no need to regret of what had happened*.

III. FINDINGS AND DISCUSSION

Based on the data found in the data source, the data analysis are presented in the following discussion in a parallel corpora (Olohan, 2004); based on the types of figurative expressions.

3.1 The Equivalence of Balinese Hyperbole into English

The following table shows the equivalent of Balinese hyperbole in English.

No	SL	TL
(1)	*Duk punika Van steffen nganggé stelan jas putih bersih, nganggé dasi kupu-kupu pelung dongker. **Jenar binar** pengatenyané semeng punika. Gumanti Van steffen makanten bagusan yen saihing ring timpal timpalnyané **Pegadeg ipun cepek cempaka**, nenten je **landung ugal agul** sekadi timpalnyane lianan (p .41)*	*Van steffen* was wearing a white tuxedo with deep blue tie bow. He looked **awfully radiant and dashing**. He stood out among his friends with is **upright posture** and his height was not so tall as others.(p. 66)

The above data shows there are three hyperboles appear in the SL text, the equivalent translation can be analysed as:

[1-a]

  SL: ***Jenar binar*** *pengatenyané semeng punika.*

  TL: He looked **awfully radiant and dashing**.

The SL hyperbole `**Jenar binar**`is normally used to describe an appearance of a person normally young girl or boy is dressed elegantly and being grateful. It is translated into a metaphor and sense; the metaphor of the TL is **awfully radiant** which has the meaning of more than a usual appearance being radiant (having an ecstatic appearance and feeling) and added by the sense of **dashing** (highly spirited) to cover the meaning of the hyperbole of the SL.

[1-b]

  SL: *Gumanti Van steffen makanten bagusan yen saihing ring timpal timpalnyané*

   Pegadeg ipun cepek cempaka, *nenten je **landung ugal agul** sekadi timpalnyane*

   lianan.

  TL: He stood out among his friends with is **upright posture** and his height was not

   so tall as others.

The hyperbole in the sentence `***Pegadeg ipun cepek cempaka***`reflecting the posture of Van Steffen in the text above text is **upright** means that he has balance of weight and height, in the SL the hyperpole ***cepek cempaka* to** emphasis the posture of a person in ideal weight and height. White the translation in English only covers the straight figure which covers only part of the meaning of ideal weight and height of the hyperbole of the SL. The hyperbole `***landung ugal agul*** `in the SL is translated into tall with common expression. In the SL `***landung ugal***

agul` **is** an hyperbole to express to a person who is very tall and has no upright posture and has no ideal weight and height balance.

No	SL	TL
(2)	*Benjangnyané semeng, mabiayuhan ga-trané ring warung kopi , indik Ida Bagus Alit Agubg nomplok trek sarat muat saang, jantos* **hondané dekdek remuk tan dados tutupang malih** (p:5).	Early in the following morning, news spread around *warung* that Ida Bagus hit a truck full of firewood. **The Honda he rode was smashed in pieces** (p:15).

The hyperbole in the text (2) in expression `*hondané* **dekdek remuk** *tan dados tutupang malih*`; *dekdek* is an adjective that explains the condition of the Honda was broken into pieces, and the adjective in the hyperbole `*dekdek remuk*`; is *remuk* which is the exaggeration of the condition of `*dedek*` that the Honda was broken into bit and pieces. So it cannot be repaired as the whole motorbike. The hyperbole was translated into non-hyperbole that is `smashed in pieces, the meaning was retained but the form is changed.

3.2 The Equivalence of Balinese Similes into English

The Balinese similes found in the short story are as shown in the table below:

No	SL	TL
(3)	**Skadi nyawané ngababin** *pasliab para wartawan Belandané ngungsi pancoran ring jaba PuraTirta Empul* (p.41)	**As if bubble of bees humming around beehive**, the Dutch Journalist went back and forth to the showering fountain at the front yard of Tirta Empul Temple (p. 64)

The simile in the data (3)

> SL: **Skadi   nyawa né   ngababin**
>
>   Like   bee   def. art   humming (V) → like be humming [gloss translation]
>
> TL: As if bubble of bees humming around beehive

The simile in the SL describes the numbers of the Dutch Journalist are many; they are moving back and forth, these condition is being described as `bubble of bees humming around beehive`. The translation of the SL simile was into a simile in the TL.

No	SL	TL
(4)	*Sada kenying Ida Bagus ngambil jinah punika,sinambi gelis nyelepang ring* **tas mageng kadi galeng***(p: 4)*	With slight smile, he accepted the money and put it **into his bag, big one as big as a pillow** (p:13).

The Balinese simile in the data (1) `*tas mageng kadi galeng*` in the table above was translated into English simile `*big one as big as big as a pillow***.

tas   mageng   kadi   galeng [Balinese]
        bag   big/large/huge   like   pillow   [English -gloss translation]

        The topic of the SL simile is` *tas*` [bag], the image is `*galeng*` [pillow] and the point of
similarity is `*mageng* `[huge] and its equivalent to English simile ` *big one as big as a pillow*` ;
`*one*` is reference of the noun `bag` in the context.

IV.CONCLUSION

Base on the discussion it can be concluded that the types of figurative expressions found in
the data are hyperboles and similes. The translation equivalence of the SL hyperboles are
hyperbole into hyperbole, hyperbole into hyperbole and sense to emphasize the meaning of
the SL in the TL, and hyperbole into non-hyperbole. The similes of the SL are translated into
similes in the TL.

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STRATIFICATION PERSPECTIVE OF *CATUR WANGSA*[1] IN *TUTUR*[2] *CANDRA BHERAWA*: A STUDY OF SOCIOLOGY OF LITERATURE

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Abstract

Hindu's people in Bali encounter a polemic about their understanding towards colors, caste, and tribe. Based on that polemic of Hindu's society, therefore the researcher is interested to examine one of those issues concerning in *wangsa* (caste). *Wangsa* is the division of society into some classes based on their date of birth or by their lineage. The text of *Tutur Candra Bherawa* was selected to be the object in this research. *Tutur Candra Bherawa* tells about ideological struggle between the figures about the obligations of *Catur Wangsa* (four castes).

The purpose of this research is to examine the perspective of duties and obligations of *Catur Wangsa* in *Tutur Candra Bherawa*. This research is a qualitative that using sociology theory of literature to analyze more deeply about the existence of the problems. The method of collecting the data used literature study by collecting some primary data and secondary data which supported by the observation technique. The result of this research had found some stratification perspective of *Catur Wangsa* in *Tutur Candra Bherawa* namely: 1. The obligation of *Wangsa Brahmana* 2. The obligation of *Wangsa Ksatria* 3. The obligation of *Wangsa Wesia* and 4. The obligation of *Wangsa Sudra.*

Keywords: *Catur Wangsa* and *Tutur*

I. Introduction

Nowadays, in Hindu's community especially in Bali, there is found a polemic towards the understanding of *warna, kasta,* and *wangsa*. *Warna* means color or choice, in the other words the color in this case means the choice of grouping society determined by profession. Then *kasta* means caste or the division of society. The real caste is association of experts in a particular field. Meanwhile, *wangsa* is a division of community groups based on birth or by lineage (Wiana, 2006).

The term "kasta" in India and "wangsa" in Bali is generally concerned with the rigid form of social stratification of society characterized by the presence of strata in marriage (Subardini,

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1 *Catur Wangsa* comes from two words namely, *Catur* means four and *Wangsa* means offspring. The *Catur Wangsa* is a four grouping of people based on descent / geneologis.

2 *Tutur* means advice (Balinese).

2011). The social stratification which is developed in Bali is based on the system of *wangsa*. *Wangsa* is acquired by father's lineage. This is in accordance with the system of descendants that exist in Bali called *purusa*[1] or *patrilineal*[2]. The title of *wangsa* is divided into two, namely *tri wangsa* and *jaba*. The *tri wangsa* consisted of *brahmana, ksatria*, and *wesia*. The title of *jaba* for the fourth of *wangsa* is *sudra* (Bagus, 1976/1977).

On the basis of the polemic in the community, the researcher is very interested to examine one of the issues, namely *Catur Wangsa* which is in traditional Balinese literary texts. One of the traditional Balinese literatures which contain a polemic about *Catur Wangsa* is the text of *Tutur Candra Bherawa*. *Tutur Candra Bherawa*'s text is chosen to be the object of the research. *Tutur Candra Bherawa* tells the story of the ideological struggle between its figures about the duties and obligations of *Catur Wangsa*. Therefore, the statement of the problem to be examined was how is the stratification perspective of *Catur Wangsa's* obligation in *Tutur Candra Bherawa's* text? The purpose of this research is to examine the stratification perspective of task and obligation from *Catur Wangsa* in *Tutur Candra Bherawa*. The advantage of this research is to preserve traditional Balinese literary works, especially in the form of literary works. In addition, this research has advantage to increase the research in sociology of literature.

II. Method

This research is a qualitative research by using the sociology of literature theory to analyze more deeply the social problems that existed in the text of *Tutur Candra Bherawa*. Sociological Functionalism Theory was begun by observing a behavior of community that is structured. It was related to the relationship between members of society in a rule so that social relations can be well patterned. Those values were found as the general reference of behaviors and as roles and norms. The structure of society can be seen as a normative behavior that is collected into one. The social relationships were done by the norms. Major sections of society such as family, economic system, educational system and political system are the main aspects of social structure. These structures are related to roles or norms (Haralambos, 1985).

Due to the term of stratification, it can be seen as (1) the distinction of the population or society into classes in stages; (2) the process or the outcome of the process of differentiating citizens on some stages, on the basis of power, privileges and prestige; (3) the distributive process of scarce values in society; (4) the division of society horizontally and vertically into layers with certainty or uncertainty; and (5) the arrangement of elements of society into groups on the basis of different levels (Hasjir, 2003).

The method that had been used was literature study method by collecting some primary data and secondary data. The literature study method is the first step in collecting data. Literature study itself is a method of collecting data which is directed to search data and information through documents, both written documents, photographs, pictures, and

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1 *Purusa* means the kinship of the male line in family (Balinese).

2 *Patrilineal* is a customary society that governs the lineage descended from the side of the father. This word is often equated with patriarchy or patriarchy, although it basically means different. Patrilineal is derived from two Latin words, namely *pater* meaning father, and *linea* meaning line.

electronic documents that can support the writing process (Sugiyono, 2005). In addition, the literature study method is supported by observation techniques. Observation is the second step in collecting data after the researcher has done the literature study. Observation is a data collection technique by making observations about the existing situation in the field. By doing the observation, the researcher became more understand about the subject and the object being researched.

III. Analysis

3.1 The Obligation of *Wangsa Brahmana*

Ling Si Brahma; "Ade patakwan ta Bhima, hana ngke Catur Wangsa, ndya Catur Wangsa, swatahangkwa linganta, kunang sang bhrahmana I ngke, sang wruh ri kalinganing aji brahmana tattwa, wruh ri tuwek ing puja mantra, mwang ring twas ning sapta gangga, katekeng mudranya, saprakara, tan hareoeng rabi larangan, tan kataman wyawahara harika, tan mresawada, tan pisunya, tan cedangga, tan hare ping tohtoha, Dharma Sastra juga gunita nira sari-sari, amangan sarwa suci, tan puji ring awak, yeka Brahmana jati ngatananya.

Translation:

Brahma said: "Your question is wrong Bhima, here there are *catur wangsa*. Which one is *catur wangsa* itself? Maybe that's your question. As there is *Brahmana* here, he is the one who knows the content of the *Brahmana Tattwa*, the purpose of puja mantra, and the nature of *Sapta Gangga* and its complete *mudranya*, escapes the wishes of the forbidden woman, escapes the dispute, lies, slanders, physical defect, and gamble. It is only *Dharmasastra* (kindness) that is being talked. He ate all holy, not bragging. Thus is the birth of the *Brahmana*.

The quotation above illustrates the obligations of a *Brahmana* which is presented by Brahma. The name of Brahma itself in *Tutur Candra Bherawa* is not as the name of God, but it is used as the chief's name of King Candra Bherawa. The person who was born into a *Brahmana* is indeed obliged to know and apply the teachings of religion, and not to do things that are prohibited by religious teachings. The birth from the *Brahmana's* family will become a leader in a ceremony or it is called a Pastor/*Pedanda*. However, the application of *Brahmana's* obligations in the community today is very much different. This is because not only a *Brahmana* can perform that obligation, but the other *wangsa* can perform the same obligations of a *Brahmana*.

3.2 The Obligations of *Wangsa Ksatria*

Kunang sang Mahaksatriya I ngke, sang wruheng ratu saana, mwang asteswaryya nglarakenang catur dasa upaya, anuraga sira ring rat, wruh ri kalingan ing catur wangsa, utsaha mahaywa bhuwana, supeksa ring panca dreta, tegeg madana punya, wruh anibaken danda niti, tan patikuku ring adharma, satya ring kaya wacana, tan bhita ring satru sakti, wruh angulani wadwa, mawelas ing kawelas arep, tan amangan sarwa

bhaksa, tan arep arabi larangan, angganggo kalingan ing aji, amarahaken dharma ayu ring rat, yeka ksatriya jati ngaran nira.

Translation:

Here the *Wangsa Ksatria* is the one who knows about the duties of the king, and Asta Aiswarya, utilizes the effort *caturdasa upaya* (fourteen tactics) of affection to the people, understands the nature of *catur wangsa*, seeks the welfare of the community, observes *pancadreta*, keeps donating, giving a right punishment, does not follow to those who are contrary to dharma, faithful to actions and words, does not afraid of powerful enemies, knows how to guide the people, gives affection to those who are miserable, does not eat any food, does not marry forbidden woman, applies the teachings of religion, teaches about dharma virtue to society, thus the name of *wangsa ksatria* will be in their birth.

The quotation above illustrates the obligation of a *wangsa ksatria* to know the duties of a king, capable in prospering society, and establish the truth. The birth of descendants of *wangsa ksatria* will become a king or become a warlord. However, nowadays, only a handful of areas in Bali still having a king. A king in an ancient period and a king now have a lot of different obligations. In ancient period, a king must be able to prosper the people and be fair and wise. However, the obligations of a king today are no longer the same as before because now there is a government system which is governed by a head of the region called the Regent and the Governor. On the other hand, besides being a king a *ksatria* can also be the leader of warlords. This is very contrary to the reality now because in Indonesia, especially in Bali there is no war again. Finally the obligation of a *ksatria* to become a warlord will no longer be beneficial today. This is because the obligation of a *ksatria* has been replaced by Polri and TNI institutions that keep and secure this country.

3.3 The Obligations of Wangsa Wesia

Kunang sang Mahaksatriya I ngke, sang wruheng ratu saana, mwang asteswaryya nglarakenang catur dasa upaya, anuraga sira ring rat, wruh ri kalingan ing catur wangsa, utsaha mahaywa bhuwana, supeksa ring panca dreta, tegeg madana punya, wruh anibaken danda niti, tan patikuku ring adharma, satya ring kaya wacana, tan bhita ring satru sakti, wruh angulani wadwa, mawelas ing kawelas arep, tan amangan sarwa bhaksa, tan arep arabi larangan, angganggo kalingan ing aji, amarahaken dharma ayu ring rat, yeka ksatriya jati ngaran nira.

Translation:

The people of *Wesia* are those who work on farms. They work to plant in dry land and rice fields. They know the age of tubers and fruits, always cultivate prosperity of the country, knowing the appropriate or inappropriate donations, devoted devotion to *dwijati*, (*Brahmana* and *Ksatria*), capable in using *sor* language (language for people in the same *wangsa* or lower level of *wangsa*) and *singgih* (language for respected people), understand the nature of society, wet and dry land, and know the age of rice. Those are dharma the birth of *Wesia*.

The quotation above illustrates the obligation of *Wesia* who knows how to grow crops and give their efforts to bring prosperity. The obligation of *Wesia* is as farmer. However, the fact nowadays in society shows that no longer in accordance with the obligations of *Catur Wangsa*. This is because every person has the right to determine their own way of life. Work as farmers today is not very promising for survival, especially in urban areas there are very little rice fields is found as well as plantations. People are more likely to leave their rice fields and are more interested in making rented houses, villas and hotels.

3.4 The Obligations of Wangsa Sudra

> *Kunang laksana ning Sudra, wenang akraya wikraya, kraya wikraya ngaranya mangadol aweli, adagang alayar, mahawan bahitra, magawe mulya ning jagat, ngutpati upabhoga ning jagat, upabhoga ngaranya, sarwa pangangge mwang wastradi, nekakeni kang dura desa, ngadohaken ikang aparek, saha bhakti ring sang Tri Wangsa, wenang pinaka cara nira sang prabhu, samangkana dharmaning Sudra jati ngaranya.*

Translation:

> The tasks of *Sudra* is worth *Akraya wikraya*, *kraya wikraya* is buying and selling, trading sailing with boats, making prosperous for people, looking for *upabhoga* for the people, *upabhoga* are all kinds and fabrics, visiting far countries, carrying away what is near, devotion to Tri *Wangsa* can make *sudra* being the most trustful people for *prabu*. Those are the dharma of the birth of *Sudra*.

The above quotation implies the obligation of *wangsa Sudra* who become a merchant and the accomplice of a king. Nowadays the job as a merchant is not only done by the *Sudra* people, but all *Catur Wangsa* also can be a merchant. This is because the job as a merchant is very promising, big profits will be earned for survival.

Therefore, the task and obligation of every birth of *Catur Wangsa* today cannot be longer applied to Balinese, due to various factors and circumstances underlying from each descendant of *Catur Wangsa* itself. It can be concluded that the inherent obligations and duties of the descendants of *Catur Wangsa* cannot be enforced and people already have the option as the best path for themselves.

IV. Closure

The result of this research found some perspective of Catur Wangsa in *Tutur Candra Bherawa* of the sociology literacy analysis. Those perspectives are as following:

1. The obligations of Brahman are knowing and applying religious teachings, and not doing things that are forbidden by religious teachings. The birth as *Wangsa Brahmana* will be a leader in a ceremony or can be called a Pastor / *Pedanda*.
2. The obligations of *Wangsa Ksatria* are knowing the duties of a king, able to prosper society, and can uphold the truth. The birth from the descendants of *wangsa ksatria* will become a king or become a warlord.

3. The obligations of *wangsa wesia* are knowing how to grow crops, working to bring prosperity as well as to becoming a farmer.

4. The obligation of *wangsa sudra* are to be a merchant who can bring a variety of things and can also be accomplices of a king.

5. Therefore, it can be concluded that the duties and obligations of every birth of *Catur Wangsa* today cannot be longer applied to Balinese nowadays, due to various factors and circumstances underlying from each descendant of *Catur Wangsa* itself. In addition, the inherent obligations and duties of the descendants of *Catur Wangsa* cannot be enforced and people already have the option as the best path for themselves.

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RESHAPING THE PARADIGMN OF FOREIGN LANGUAGE LEARNING TO HARMONIZE LOCAL LANGUAGE MAINTENANCE

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Abstract

Interaction between individuals in global relations requires the ability to communicate effectively and efficiently, which in turn makes the position of language very important. On the one hand the improvement of international communication skills with English is indispensable and the socio-cultural communities that respect the local languages, religion and culture on the other hand must be maintained. Therefore, it is necessary to reshape the paradigm of foreign language learning. This paper is focused on the phenomenon of the increasing role of language in international, regional and local relations associated with the emergence of two new era of globalization and the ASEAN Economic Community that have provided space and opportunity for everyone who is ready to take economic benefits and interact with other individuals without any space and time constraints. Based on literature review and empirical observation of Indonesian language behavior, this paper tries to explain the rationalization of the public why the ability of foreign language (read English) is important and how English language learning is redesigned and what skills need to be developed so that it is relevant to the demands of stakeholders (the ASEAN Economic Community) and harmonized with the national and local language maintenance so that the communities can put themselves in an increasingly globalized interaction and not lose the identity and local culture.

Keywords: paradigm, foreign language learning, local language maintenance

1. INTRODUCTION

The focus of attention and study by academics on the phenomenon of increasing role of language in international and regional relations as well as local is always associated with the emergence of two new era of globalization and the ASEAN Economic Community. In the context of interaction and inter-state relations, globalization and the ASEAN Economic Community have provided space and opportunity for everyone who is ready to interact with other individuals without space and time constraints. Interaction process between languages and cultures requires the ability to communicate effectively and efficiently which in turn makes the position of language is very important so that the ability to communicate with foreign languages, especially English, is necessary in order to survive and compete in addition to the mastery of the national language (Indonesian) and local languages.

The main concept of the ASEAN Economic Community is to create ASEAN as a single market and unity of production base which will imply the free flow of goods, services, factors of production, investment and capital and elimination of tariffs for trade among ASEAN countries aiming at reducing poverty and gap economically among its member countries through a

number of mutually beneficial cooperation. There are two reaction atmospheres in welcoming the ASEAN Economic Community which began in 2015, a reaction based on fear or worry to competitiveness on the one hand and the reaction that sees the era of Asean Economic Community as an opportunity on the other. Discussions and debates about how prepared Indonesia faces the ASEAN Economic Community have been largely carried out by the public through various media but the fact is that this era has come so the real readiness is no longer a major debate. No matter how much discussion of predictable, ready or unprepared reality, the ASEAN region has begun to become an open economy area where everyone is free to explore any angle. In such circumstances the Indonesian people must have the ability to respond to the challenges and opportunities that are available well and wisely to be able to win every competition and achieve maximum benefits. What is certain is that having the ability to understand the culture and the ability to communicate is a source of competing power that must be owned.

Although foreign language skills are indispensable and have become a real demand in the future, some people also have concerns that by incorporating English into the school curriculum there will be a dilemma of language competition and a better judgment trend towards English than Indonesian and local languages. Even the development of perceptions of English does not stop at pragmatic practical reasons for expressing the identity and mastery of information but has grown further concerning prestige and economic benefits. A foreign language (read English) for a small number of Indonesians is placed above Indonesian and local languages. The impact for the linguistic situation in Indonesia is the dilemma of language competition and the tendency of more judgment of English than Indonesian which has implications for the planning and development of national and regional languages.This phenomenon can be illustrated by taking Bali as an example. As a tourism area, Bali is exposed to cross-language and cultural interactions and requires foreign language skills to participate and benefit (economically) from tourism activities. The attractiveness of English language function is very evident in Balinese society that makes it the most widely used foreign language for communication, influencing their careers and increasing their pride in mastering the language. This indicates that the perception of (foreign) language functions is not limited to practical-pragmatic and economic functions alone but has led to prestige (self esteem). The consequence of the guarantee that can be promised by the mastery of English makes it the most studied foreign language by people in Bali. This phenomenon to some extent becomes one of the strongest causes of choice and motivation to learn foreign languages (English) and the shrinking popularity of Indonesian and Balinese languages.

On the one hand the improvement of international communication skills with English is indispensable while on the other hand socio-cultural communities that respect the language, religion and culture of the region and Indonesia must be maintained. Therefore, it is necessary to change the new paradigm about learning English. Based on literature review and empirical observation of public speaking behavior, this paper tries to explain the public rationalization about why the ability of foreign languages (read English) to be important and what language skills

need to be developed so that it is relevant to the demands of stakeholders (ASEAN Economic Community) and language planning that can create harmonization in the language situation in the country so that the community on one hand can put themselves in an increasingly globalized interaction and on the other hand not lose the identity and local culture.

2. DISCUSSION

The first point to discuss is why foreign language proficiency is important and necessary. The importance and the need for English language skills in social life in the era of globalization and the Asian Economic Community can be seen from various perspectives. From the perspective of global communication, English proficiency has a very strategic role. The strategic role is demonstrated by the fact that English proficiency is an access to science and technology innovation and media for cross-cultural recognition and appreciation. This is especially true among the academic community. The importance of the role of English lies not only in the number of usage as the mother tongue and the widespread distribution of its use geographically, but also due to the political and economic influence of the country that uses it as the mother tongue. More interesting than these three facts, Quirk et.al (1972: 2) sees the importance of English today in its "vehicular load", which serves as a medium for science, literature or other great cultural manifestations.

From an economic perspective, English proficiency becomes an important activity as the more unified world is built upon information sharing and communication sophistication. English proficiency and translators will play a vital role in the interaction between international companies and the State and government. For companies operating in various countries, English proficiency activities will be inevitable either to disseminate information or to negotiate. The Charter of the Association of Southeast Asian Nations (ASEAN) makes English the sole working language. All discussions and negotiations among the Southeast Asian countries that make up ASEAN are implemented in English and all documents in English. The decision to make English the single ASEAN working language clearly has provided further impetus to mastering English. Therefore, Indonesia which is a country with the greatest human resources must prepare to welcome and succeed ASEAN Economic Community.

From a political and cultural perspective, the ability of foreign languages (English) and translator profession is also indispensable. Today international diplomacy is part of an external quest of a State including Indoinesia. The success of international dialogue is highly dependent on the ability of English speakers and successful translators. In terms of law the ability to speak English and translate legal documents with legal implications is essential for the demands of some destination countries that require the translation of official documents into the local language also need sworn official translators. English proficiency in various works of art such as music, film and literature of a region is necessary for the interest of global understanding of the region and its cultural social life. Thus the ability to speak English has become a medium of cultural exchange or cultural diplomacy and culturally the work of translation into a foreign language of course, will eventually be a contribution to the civilization of the world.

The second important discussion is to answer what language skills need to be developed that are relevant to the demands of stakeholders (ASEAN Economic Community). Entering the era of free market of ASEAN Economic Community 2015, the occurrence of human resource competition among ASEAN countries is a sure thing so that if the people (workers) from Indonesia are not ready to face this open competition, the ASEAN Economic Community will be a hurdle and unable to compete with other ASEAN countries. Each country is required to prepare reliable resources especially in the field of communication because English has become the language of international communication in the world of work and in the atmosphere of global economic competition. To prepare competent and fluent English-speaking people actively and communicatively, the role of government is essential through language training and language programs. The argument of the demands on the government in the preparation of qualified human resources lies in the fact that in the era of free market, not only capital flows across national borders but also many laborers from a country such as Malaysia, Philippines, Singapore and other ASEAN countries that become the main competitors because of language factor. Therefore the local workforce should be facilitated to be able to prepare themselves with active English skills. The question is how far we are prepared with current English proficiency and what English language skills need to be developed that are relevant to the demands of stakeholders (ASEAN Economic Community)?

In the context of improving international communication, what needs immediate action is a review and redesigning of language learning models (English) that are more oriented towards relevance not only on understanding the utility of language (language system) but rather on usefulness to satisfy the demands of stakeholders. In fact, all ASEAN countries have a history of multilingual education and face many challenges in balancing the need for English as an international communication medium and how English can be promoted while at the same time ensuring that national and local languages are respectively maintained within the education system. Therefore, it is necessary to change the new paradigm about the importance of English. To solve this problem Kirkpatrick's (2015) proposal on the approach to foreign language learning. He proposed a 'lingua franca' approach to teaching English based on several principles.

The first principle underlying the lingua franca approach is that being native English speakers is not a linguistic target of the learning process. The main goal is to understand each other. When using English, we do not think about the United States or the UK. We should only think about the need to communicate (Clayton 2006: 233). One of the principles and perhaps most importantly is that assessment must be in accordance with the curriculum and needs of learners. The role of English as a lingua franca in the ASEAN region lies in the notion that English is primarily used among multilingual societies whose members have their own regional and national languages and English is studied as an additional language so there is no necessity to apply the norms of native speakers. Therefore, in the context of ASEAN what is important for Indonesian speakers is not look or sound like English or Americans when using English but rather focus on being able to understand each other.

Another principle is that the culture of native speakers is not a target of English language learning but of intercultural competence. The main role of English is lingua franca for speakers from ASEAN countries. Therefore the cultural component of the English language curriculum should take into consideration that cultures related to English are not directly related to English users in ASEAN. Thus the curriculum needs to be focused on the culture that builds ASEAN and ASIA. In this context, translation as a method of foreign language teaching is relevant to be considered. Translation should be understood in a wider perspective than just as an 'act of translating' in teaching/learning process to develop their communicative skills, understand the linguistic and behavioural patterns both of the target and the native culture at a more conscious level. Transfering the intercultural pragmatics in foreign language teaching using translation method can worthly develop intercultural and international understanding, adopt a wider perspective in the perception of the reality, make teaching sessions more enjoyable to develop an awareness of the potential mistakes that might come up in comprehension, interpretation, translation, and communication.

House (2009:63—65) views translation as an activity with a number of advantages for (1) it helps in the development of proficiency by economically and unambiguously explaining the meaning of foreign language items, (2) in exploiting their knowledge of a language they are already familiar with translation activities, learners increase their confidence and motivation to learn a foreign language,(3) translation promotes explicit knowledge about the foreign language and helps develop awareness of differences and similarities between the native and the foreign language systems,(4) language awareness enhanced by translation has also broader educational benefits since it promotes cross-cultural understanding, and (5) translation activities can be used to develop communicative competence in a foreign language. Considering the above notion about the using of translation in EFL context, it can be definitely stated that translation method is also used to understand the linguistic and behavioural patterns both of the target and the native culture at a more conscious level. The benefits of translation as the method of intercultural transfer is on the notion that anything that can be thought can be said, and anything that can be said can be understood, and anything that can be thought and said in one culture or language can be said and understood in another (Robinson; 1997:183).

The next principle states that multilingual local speakers when trained and properly educated will be the most suitable English teachers. The lingua franca approach really requires an English teacher who is not a native speaker because the goal of learning is not on understanding the norms of native speakers but the skills to be able to interact or communicate successfully with multilingual ASIA peoples. The lingua franca approach adheres to another important principle, namely viewing the environment provides an excellent learning environment for speakers of lingua franca. In the context of the ASEAN as the region of interacting, learning English language in the country of native speakers is not the most effective way to develop English proficiency. It is better and useful to send study to a country where English is used as a lingua franca.

Based on the lingua franca approach the suitable English is studied in the context of

the Asean Economic Community is English for Specific Purposes. Basically English for Specific Purposes is an approach to the process of learning English based on the needs of learners (student's needs). Teaching English that needs to be developed including English for Business that provides language skills that match the interests and needs of the language learner to support or meet the demands of work in their respective fields. Thus the design of language learning should be preceded by a preliminary study of need analysis for the prospective group of learners before a learning model is developed for the group.

3. CONCLUSION

In the era of globalization and Asean Economic Community, to bridge interaction and communication across languages and cultures, the mastery of foreign languages (especially English) becomes a major requirement. Therefore, the design of English language education at various levels need to be designed properly and appropriately. English which has become a lingua franca of globalization is not studied as a tool of self-development, but its position as an important tool in economics and business and English speaking should be seen as an economic reason. Strengthening the character of the nation through the mastery of foreign languages, especially English should be instilled and there should be no concern about the existence of Indonesian language to the mastery of foreign languages as far as the implementation is done well with the application of symmetrical bilingualism.

Globalization is unavoidable and unwittingly indeed has an impact on the use and existence of Indonesian / regional in society. It should be recommended to the public and the government that now learning a foreign language should not be viewed as a threat to our local and national languages. Surely we can put when using the local language, when to speak Indonesian and when to speak English. The awareness / loyalty of national and regional languages is an important capital in realizing a positive language attitude which will further strengthen the function of national and regional languages as a symbol of identity and supporters of the noble values of regional culture, especially religious values.

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WAYANG FOR THE PRESERVATION OF JAVANESE LANGUAGE AND CULTURE AN ANALYSIS OF MAHABHARATA EPISODE'S *GATUTKACA GUGUR* (THE FALL OF GATUTKACA)

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Abstract

This paper is based on research for Doctoral requirement in the study of Linguistic Pragmatics in University of Sebelas Maret Surakarta, Indonesia. The objectives of this research are to find out speech acts of Mahabharata that reveal Javanese politeness and to see the conformity of Mahabharata values with Javanese ethics. Mahabharata is *wayang* as part of Indonesian culture. *Wayang* narratives, theatre, shadow puppet, temple's reliefs, and statues carry entertainment, education, and life's philosophy allowing for the teaching of Javanese language and culture. In today's modern era, however, Javanese people, the Youth, especially, see *wayang* less enthusiastically, due to the Javanese language used in *wayang* performances. For this, the Ministry of Primary and Secondary Education stipulated the implementation of the 2013 Elementary School Curriculum focusing on the preservation and empowerment of Javanese, as the native language and identity of Javanese people. The research method is descriptive qualitative. It analyzes and infers utterances of speech acts of the six speech events found in Mahabharata shadow puppet show entitled *Gatutkaca Gugur* by Ki Anom Suroto, the Puppet Master. The result shows that (1) The speech acts of Mahabharata reveal Javanese politeness in using *Krama Inggil* showing politeness of discernment or respect; (2) The values in Mahabharata conform with Javanese ethics of *Kurmat, Andhap Asor, Tepa Slira, Empan Papan, Eling lan Waspada, Sepi ing Pamrih Rame ing Gawe.*

Keywords: Javanese ethics, Mahabharata values, politeness, speech acts.

I. INTRODUCTION

Wayang Purwa or Wayang Kulit is a kind of wayang that is well-known among the society. Long time ago, wayang was used to worship the ancestor' spirit. That time, the figure of wayang was very simple. Instead of the form, people considered more to the shadow of wayang. The development of wayang was very rapid during Wali's epoch; including Sunan Kalijaga, Sunan Bonang, and others. In its development, people changed the figure of wayang to be more attractive.

Wayang represents people's characters and behaviors in real life. Thus, in the past, people used wayang as a media to develop children's characters and behaviors. Not only children, but also people of all ages can reflect the characters of wayang towards the real life. The character itself performs the politeness to God, the Almighty, the politeness to the king, the politeness of youngster towards elder, and many more. While, the properties used in wayang performance

depict the entire world; e.g. banana stem as the land, kelir as the sky, and blencong as the sun, stars, and moon. Not to mention, the musical instrument of gamelan that can make the audience feels the atmosphere of the story.

Nowadays, wayang is included in the content materials of Javanese Language taught at school. The Javanese Language subject has introduced wayang since elementary school level. It is expected that students learn both Javanese and the character of wayang. Thus, they can reveal themselves through the Javanese ethics showed in wayang.

The Curriculum of 2013 for the sixth grader puts into the story of the Fall of Gatutkaca, in the first semester. As the basic competence, students are expected to learn Javanese language through comprehending the story. In one hand, the story itself is basically, very epic. Telling the story of Gatutkaca who performed his skill and strong character *Senopati.* The story expects students to have patriotism and devotion to their nation. It is correlated to the core competence, developing patriotism to the students. In the other hand, the story can also be analyzed through pragmatic analysis. In refers to Pragmatics, Yule (1996) defines Pragmatics into four definitions. First, Pragmatics is the science of the speakers' meaning. Second, Pragmatics relates to contextual meaning. Third, Pragmatics discusses how to infer deeper meaning than the language form. Fourth, Pragmatics concerns with utterances and impacts to social distances between speaker and hearer. Brown and Gilman in Fasold (1996:6) mention the relationship between speaker hearer in terms of power and solidarity. Speaker having power speaking to hearer having no power will utter different utterances. Speaker hearer with equal status will speak different utterances as well. Austin (1962) in his book "How To Do Things With Words" asserts that when people say something, they definitely do something too. In the next statement, Austin's follower, Searle (1979) puts forward concept of speech act taxonomy. Speech act are of five types, (1) Representative in which speaker reveals the truth proposition, (2) Directive in which speaker expect hearer to do something, (3) Commisive in which speaker intends to do something in the future, (4) Expressive in which speaker expresses psychological condition, (5) Declaration in which speaker's utterance will change condition.

In refers to politeness, the strategy in Javanese Language is clearly seen through the expression of systematic language showing deference or respect. There are three levels of Javanese Language type, (1) *Ngoko*, which is communicated between people of equal status and close, as well as the superior to the inferior; (2) *Krama Madya* is communicated by people between superior/inferior and not close; (3) *Krama Inggil* is communicated by the inferior to the superior and not close.

This analysis is aimed to discuss the content of the story, especially the commitment of Gatutkaca as *Senopati* to defend Pandawa, his family's land and kingdom in Bharatayudha War. Gatutkaca is totally devoted to that family's great cause that is fighting against injustice, greediness, and unfairness inflicted by Pandawa's enemy, Kurawa. In the course of the story, Gatutkaca realized that his life is already predestined by God Almighty to end in Bharatayuda War, by the sacred weapon called Kunthowijayacapa owned by Kumbakarna or Basukarna. Instead of giving up and avoiding the ill-fated destiny of his life, he insisted on facing this

challenge that is fighting head to head with Basukarna. During the war, Gatutkaca showed his great character as *Senopati* or knight of Pandawa. Being senopati, Gatutkaca felt proud of his position in which this is also the dream of Arimbi, his mother. He fought with all his spirit, devotion, and ambition to eradicate Basukarna and all warriors of Kurawa. This divine character shown in the story entitled 'Gatutkaca Gugur' is expected to inspire and motivate students of elementary school level to have the same character. The story reveals a good model for students to build their belief and motivation as well as realization that one of good characters is devotion to the land and the nation.

Students' awareness of utterances and meaning as well as politeness performed by the characters of the story is deemed crucial for students to grasp and feel deeply about how the characters interact with one another. With these requirements fulfilled, students will know thoroughly the story, the characters, the value of the characters and events to be crystalized in their minds and when the opportunity knocks, they are mature they will be able to take responsibility as the future generation leaders who will work hard to develop Indonesia to be a great nation. During reaching this goal, they will work hard, full of devotions, sacrifice just like what Gatutkaca's characters as shown in the story.

In refers to the need to apply the 2013 Curriculum, there are four books found for the sixth grade of elementary school presenting the story of *'Gatutkaca Gugur'*; however, all of those books seem to devote to the interest on the plot only, with only few dialogs. The lack of the dialog resulted in incomplete understanding of the story, the value, and the characters. The first book is *Aku Bisa Basa Jawa 6* published by Yudhistira presents only the plot without any dialogs. The second book, *Wursita Basa* published by Sahabat, presents only two utterances. The third book, *Widya Utama Basa Jawa 6* published by Tiga Serangkai provides no dialog at all. Meanwhile, unlike the other three, the fourth book *Remen Basa Jawi* published by Erlangga presents rather long text, with about six utterances. From the four books mentioned above, it can be concluded that Javanese books tend to present the plot only, rather than the plot completed with utterances. It is highly expected that the book writers of Javanese Course consider to include the dialog with utterances and meanings in which during the class, teachers explain those speech act utterances, meaning, and politeness for students to have deeper understanding of the story along with their values. But one more thing which is very crucial is that the effective teaching of Javanese language of wayang will help preserve Javanese as the local language of Javanese people.

II. METHOD

This paper is applying descriptive qualitative method. The utterances, which are analyzed, are taken from the transcript of puppet show performance on the event of Graduation of University of Indraprasta IKIP PGRI, Jakarta. The show lasted for one hour four minutes and twenty-one seconds. The consideration of choosing the puppet show is of three factors. First, Ki Anom Suroto, the puppet master is senior, skillfull, and well-liked by people in general. Second, the utterances are presented in clear, and lively dialogs. Third, the show has medium

language difficulty and time duration. The utterances are grouped into six speech events, having each unique character. The speech event 1 presents dialog of Samiaji, Kresna, and Arjuna. The speech event 2 is the dialog of Samiaji, Kresna, and Patih. Speech event 3 is the dialog between Gatutkaca and Kresna. The speech event 4 is the dialog between Gatutkaca and Arimbi, his mother. The speech event 5 is the dialog between Gatutkaca and Basukarna. The speech event 6 is the dialog between Gatutkaca and Kalabenda.

Those utterances are selected to be analyzed their speech acts, politeness, and meaning which will show the ethic of Mahabarata. And then, to consider the ethics found in Mahabarata which are in line with Javanese ethics.

III. FINDINGS AND DISCUSSION

Below are the six speech events, carrying utterances which will be analyzed to decide (1) the speech acts and politeness realization (2) meaning of utterances which are gathered through interpreting the utterances to find the values. From the two analysis, this paper will answer the question to find politeness realization and the conformity of Mahabarata ethics and Javanese ethics.

Speech event 1, dialog between Samiaji, Kresna, and Arjuna.

Yudhistira : Kula nyuwun pangapunten, dene kakang prabu kula aturi rawuh. Kadang dula kekalih Werkudara lan Arjuna sampun nilar palagan ingkang mboten sarembag kaliyan Kang Senopati. Wekasipun Pandhawa kecalan anak kula Abimanyu

Kresna : Kula suwun, yayi mboten perlu kuwatos dhateng kadhang kula dimas Werkudara. Awit yayi Werkudara sampun saged ngukur kekiyatanipun mengsah ingkang dipun adhepi yayi.

Arjuna : Duh kakang prabu, sembahan kula ing Madyapada. Mawantu-wantu kula Arjuna nyuwun pangapunten dene kula kesupen ing pranataning Senopati. Lelampahan ingkang makaten mboten badhe kula ambali malih, Kaka Prabu.

Kresna : Sukur badhe menawa Adhi wis nglenggana, tak jaluk tumindak kang ngisin-isini mau ojo nganti ditindaake dening Pandawa. Ngayahi perang Bharatayuda iki dadia sarana ngukir asma Pandawa kang arum kanggo patuladan bebrayan tumuju kautamane bebuden yayi.

The above utterances, showed that Yudhistira applies representative expressing his true proposition of losing his son Abimanyu. Kresna applies representative that he believes in Werkudara's great skill in the war. Arjuna applies expressive showing regret of ignoring the war rules, also commisive showing his promise not to repeat the same mistake. YUdhistira and Kresna speak in Krama Inggil because of superiority and solidarity. Arjuna speaks *Krama Inggil* but Kresna speaks *Ngoko* because Arjuna is inferior and Kresna is superior.

The value of utterances show *Kurmat* and *Andhap Asor.*

Speech event 2, dialog between Samiaji, Kresna, and Patih.

Patih : Para kurawa ing dhalu punika sampun ngedalaken bala Kurawa dipun pandegani dening Senopati Basukarna. Dhatengipun mengsah ing wanci dalu mboten kanyana. Sedaya dados bebanten sinuwun matur katiwasan.

Samiaji : Kaka prabu, punapa Arjuna mapagaken Basukarna?

Kresna : Mengko dhisik yayi, saking pangraos kula mboten wonten ingkan mumpuni perang ing wanci dalu, naming kejawi putra Pringgondani, nak Gatutkaca yayi.

Samiaji : Bilih mekaten sak wetahipun sumangga kakang Prabu Dwarawati.

Kresna : Tambak ganggeng mara mlebua marang Pringgondani, sowan putraku Gatutkaca. Ingsun timbale sowan marang ing kene.

Patih applies representative showing true proposition that enemies attacked at night. Kresna applies representative showing the truth of Gatutkaca's ability to war at night. He applies also directive that tells Patih to fetch Gatutkaca. Samiaji applies directive that tells Kresna to execute his wise decision.

The value of the utterances are *Kurmat and Eling lan Waspada.*

Speech event 3, dialog between Gatutkaca and Kresna.

Kresna : Apa sakirane ora abot sira kulup saguh ngladeni pupuh nandingi Basukarna, ya tetuka. Matura kanthi tatag tuwin tanggon.

Gatutkaca : Inggih kanthi pinatah, kula sago mujudaken pakurmatan ingkang kaparingaken dhumateng kula. Kula naming saged matur. Kula saged ngayahi jejibahan punika. Dene lintune pakurmatan ingkang kula tampi kang putra Gatutkaca naming saged ngaturaken banda ingkang awis piyambak, inggih punika jiwa ragu kula.

Kresna applies declaration, which changes the status of Gatutkaca from nobody to become Senopati of Pandawa. Kresna also applies directive that tells Gatutkaca to answer willingly. Gatutkaca applies representative that he is ready to be *Senopati*. Gatutkaca also applies commisive that he will sacrifice his life in return to being *Senopati.*

Kresna speaks *Ngoko* to Gatutkaca because of his superior status to Gatutkaca. The utterances show the value of *Kurmat* and S*epi ing Pamrih, Rame ing Gawe.*

Speech event 4, dialog between Gatutkaca and Arimbi, his mother.

Gatutkaca : Ibu, kula pinitados dados Senopati dados pupuk Prabu Basukarno dalu punika ugi.

Arimbi : Pancen kuwi kang tak idham-idhamake kulup. Mendah kuncaraning darah Pringgondani. Sakdurunge siro budhal, ayo ngger sliramu tak paringi udhet tak sabukake pusermu dimen kalis saka bebaya yo ngger.

Gatutkaca : Oh inggih, ngestoaken dhawuh, Ibu.

Gatutkaca applies representative showing his true proposition. Arimbi applies expressive showing her pride, thankfulness, and happiness to see Gatutkaca appointed as Senopati. Arimbi also applies Commisive showing her intention to cover Gatutkaca belly button with udhet. Gatutkaca speaks *Krama Inggil* to her mother who is superior. Whereas, Arimbi speaks *Ngoko* to his son, the inferior one.

The utterances show the value of *kurmat* and *eling lan waspada.*

Speech event 5, dialog between Gatutkaca and Basukarna.

Basukarna : Aku ngeman kowe bocah bagus, sepisan maneh yen keno tak eman, kowe mundura he bocah bagus.

Gatutkaca : Ora watak aku mundur sajangkah.

Basukarna : Manungsa ora kena dieman. Ora eling yen pengapesanmu ana ing tanganku. Waspadakna, iki senjataku Kunthowijayacapa kang bakal mecahe patimu cah Pringgondani.

Basukarno applies directive telling Gatutkaca to give in and leave the war as well as to be alert of the weapon that will kill him. Basukarna also applies commisive to set the weapon to kill Gatutkaca. Gatutkaca applies commisive showing his intention to kill Basukarno instead. Both speakers speak *Ngoko* because of distance, as they are enemies in spite of the fact that Basukarno is superior to Gatutkaca.

The utterances value cannot be shown as both of them speak in anger and hostility.

Speech event 6, dialog between Gatutkaca and Kalabenda.

Kalabenda : Opo wis titi wanci yen kowe tak pethuk bareng aku manjing ing alam antara he tetuka.

Gatutkaca : Paman, umpamane mangkono aku wis sumadya nderekake paman dumateng alam antara, sebab wis katekan kang dadi idham-idhamanku dadi Senopati ing tanah binangun lan wis mujudi kang nderek nglawan adil, paman.

Basukarna : O ya ngger, aku uga nekseni labuhanmu, kulup. Gilo panah Kunthowijaya kekejer nggoleki wadhahe ngger,

Gatutkaca : Ya ya Paman. Aku lenggono yen rangkane pusaka kui ana puserku. Mengko dhisik Paman, udhet kang dikancingke marang puserku iki tak udharane dhisik yo Paman. Yen kepareng dheneng pangeran, kuwandaku miduna bumi bisa nibani Basukarna.

Basukarna applies directive telling him that he will fetch Gatutkaca to the afterlife. He also applies commisive, remainding Gatutkaca that it is time for Kalabenda to thrust the arrow into Gatutkaca's belly button. Gatutkaca uses commisive showing his readiness to go to afterlife

with Kalabenda. Gatutkaca also applies directive telling Kalabenda to wait for him to loosen the udhet before being killed.

Both of them speak *Ngoko* because of closeness and solidarity between them inspite of the fact that Kalabenda is superior to Gatutkaca.

The utterances show the values of *Kurmat* and *Andhap Asor.*

IV. CONCLUSION

The result of the analysis shows that (1) the speech acts are representative, directive, commisive, expressive, and declaration. The politeness is Javanese strategy that is using *Ngoko* when hearer is inferior; speaker and hearer are equal; speaker and hearer are in hostile relationship. *Krama Madya* is used when speaker and hearer are not equal and no solidarity. *Krama Inggil* is spoken by people with respect and discernment, meaning that though speakers are superior, they respect one another. (2) The values in Mahabarata conform with the Javanese ethics of *Kurmat, Andhap Asor, Tepa Slira, Empan Papan, Eling lan Waspada, Sepi ing Pamrih Rame ing Gawe.*

It is suggested that due to the benefits of learning Javanese Language through dialogs, the writers of content materials of Javanese Language will include Javanese dialog in the topic of Wayang. It is strongly believed that it is the effective way to preserve Javanese from extinction. Local language has the ultimate role to show who the speakers are. Javanese people speak Javanese will show their Javanese identity which people should be proud of.

V. ACKNOWLEDGEMENT

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RELATIONSHIP OF SASAK AND SAMAWA LANGUAGES: DIACHRONIC STUDY IN THE LANGUAGE KINDSHIP OF AN ETHNIC GROUP IN INDONESIA

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Abstract

The language variation of a tribe in Indonesia has directly reflected language diversity and accent in its speech community. However, inter-tribal language diversity does not mean that it does not have a language closeness relationship. Thus, in this study, the problems examined is the identification of the relation of language of Sasak ethnic group and Samawa ethnic group. Accordingly, the purpose of this study is to describe the language kindship (similarity) of Sasak language and Samawa language. In addition, language kindship can create a sense of language solidarity in order to strengthen the unity among the various ethnic groups in Indonesia. The collected data was obtained by employing method consisting of interview with its basic technique and derivatives, observation (based on Swades vocabulary), and documentation. Sources of data were obtained from speakers of Sasak language and Samawa language who were communicating. The collected data was analysed by combination method namely descriptive qualitative and quantitative. This combination was employed to describe the research in systematic, categorized, patterned, and *dialectometry*. Data are presented formally and informally. In the end, this study discovers the relation or relativity of variations of the two ethnic languages that will strengthen the value of togetherness and tribal unity in Indonesia.

Keywords: *Sasak and Samawa languages, diachronic relations, and language kindship*

1. INTRODUCTION

The language diversity in West Nusa Tenggara (NTB) has made this province a multi-lingual varied area. This is possible because NTB is inhabited by three major ethnic groups, namely Sasak, Samawa, and Mbojo. These three ethnic groups are incorporated into an administrative region, namely NTB province. In daily life, local people tend to communicate according to their ethnic language, such as: Sasak people use Sasak language, Samawa people use Samawa language, and Mbojo people use Mbojo language. This reality is largely fuelled by a sense of admiration for the identity and nuances of their respective localities. In line with Berry et al's statement (in Mahsun, 1997: 2) propose the theory of identity known as the theory of social identity. According to them, the social identity is a part of the self-concept of the individual that comes from the knowledge of the membership in a group or social groups along with the value and emotional significance attached to the membership. This means that someone from all three ethnic groups in NTB has the possibility of embedding emotional value

and connectivity to the spoken language spoken by the ethnic itself.

In the meantime, the tendency of attitudes that accentuate the identity can absolutely affect the harmony of society, because the attitude of society is very emotional to the existing elements in the ethnic environment. This situation can trigger horizontal conflicts in the struggles of social interaction of the people. Morevover, inter-ethnic or sub-ethnic intersections have occurred in NTB. For example, in a series of inter-ethnic conflicts in NTB, the Samawa ethnic conflict with Balinese on 4 April 2000, Sasak ethnic conflict with Balinese that occurred around 2013, and many other ethnic conflicts in NTB. More specifically, the Sasak sub-ethnic conflicts between the Petemon and Karang Genteng villages were conflicting due to the intervention of different dialect variants, resulting in the formation of a gap between the two sub-ethnic groups (Mahsun, 2001: 4).

Therefore, it needs close attention and seriousness towards differences that tend to process and progress towards the survival of the community in NTB. It can be done by concerning on the things that can be prevented and minimized through actions that uphold the diversity that remains in one unity of the nation. This can be proven through a review of the origin of language in NTB, for example between Sasak (BSs) and Samawa (BSw). Historically, according to Mbete (1990) (in Mahsun, 1997: 3) the languages in NTB have the same language ancestor, that is, from the Proto Sasa-Samawa.

Sasak language is the native language of Sasak ethnic group inhabiting the island of Lombok (NTB). Sasak ethnic is ethnic majority in Lombok Island (there are some ethnic minorities, such as: Java, Bali, etc.). The Sasak language has a dialect variant, Toir (in Mahsun, 1997: 3) divides into five sub-dialects, namely *Ngeno-Ngene* dialect, *Meno-Mene, Mriak-Meriku, Kuto-Kute*, and *Ngeto-Ngete*. The five sub-dialects are scattered into five administrative regions of the city / regency in Lombok Island.

Samawa language is the indigenous language of ethnic Sawama who inhabit Sumbawa (NTB) Island. Mahsun (1997) in his research divides the variant of the Samawa dialect into four dialects, namely Jereweh dialect, Taliwang dialect, Tongo dialect, and Sumbawa Besar dialect. The whole dialect is spread over two administrative districts on the island of Sumbawa.

Diachronic investigation is described (Kridalaksana, 2009: 48, Mahsun, 1995: 11) as a review of the approach to language by seeing progress over time. In this case, the investigation was conducted in two cognate languages, namely Sasak and Samawa. Common differences and similarities occur in every environment and this is largely due to social factors. As explained by Wijana et. al. (2006: 5); Setiawan (2013: 3) is about community intervention in language and language in society. In addition, related to the speech, the local language can be also as a pointer identity and local identity. This is in line with Berry et al. theory of social identity (in Mahsun, 1997: 2) which he claims that social identity is part of the self-individual conception derived from the knowledge of his membership in a group or social groups together with the values and emotional significance which is attached to the membership. Thus, there is a tendency for a person to do speech act in accordance with his or her origin of the area, whether speaking in the environment or even outside the environment.

Furthermore, the unity of clumps between the Sasak and Samawa languages is supported on the line of the Brandes (see Mahsun, 1997: 1) which divides the two Polynesian Malay groups, which he calls the subgroups of the Western Archipelago and the Eastern Archipelago, precisely among the Sasak - Samawa languages included in West Nusantara language group. Therefore, the proof of a single clump between BSs and BSw is important to be realized, so in this study, the researcher tries to tackle the problem entitled "Sasak and Samawa Language Relation: Diachronical Study on Familly Language of an Ethnic Group in Indonesia". This study is expected to serve as a unifying tie between ethnics in NTB in particular or even for the whole ethnicity of the archipelago in general, because the true nature of its own language, in addition to be a community marker, as well as a lingua franca in social life.

2. METHOD

In this research, there are two paradigms or research approaches, namely qualitative and quantitative. This is because researcher believes that using single paradigm only will lead us to gain less comprehensive data, thus it encourages researchers to employ two approaches. This is in line with Creswell's statement (2012a: 535; 2012b: 311); (Brannen, 2005); compared to (Denzin & Lincoln, 2000) the use of two approaches (mixed methods) is applied in relation with the basic assumption as the best effort to gain an understanding of the research problem.

The research setting in the study of the relation between the two ethnic languages does not employ the determination of population and sample as in general research, but this research underlay the object of study based on basic vocabulary (on Swades grammar) which then sorted and set to be used as reference data or sample research. In this case, it is determined by researchers that there are 25 data comparative vocabulary sample analysed.

Related to the provisions of the sample, it is necessary to observe the revelation related to the research data, it takes some representative data samples for the overall representativeness of the data, because it is necessary to note that the sample data, it is sufficient enough to gather data from one person or one data but representative, otherwise, it is too risky because the data obtained cannot be cross-correlated for the sake of its validity (Samarin, 1988); compared to (Mahsun, 2007: 29).

Methods and techniques of collecting and analysing data were conducted based on (Mahsun, 2007: 92) method of referring (skilful technique and competent technique), skill method (fishing technique and advanced skill advanced technique) and documentation to clarify the accuracy of the data itself.

Data analysis method is done by description method and analysed with qualitative technique to categorize and manage the findings data. Analysing procedure is done by using inductive approach. The data obtained in the field is analysed by thinking based on specific things then drawn conclusions on things that are general. Thus, the data obtained can represent the entire object of research.

3. FINDINGS AND DISCUSSION

This section represents the findings and discusses sveral things related to relation between Sasak language and Samawa language involving data description, relation between BSs and BSw, and *isolek* status of BSs and BSw.

4.1. Data Description

The data used in this study were randomly assigned, by looking at the basic grammar (Swades) between the Sasak and Samawa ethnic languages. The vocabulary can be observed in table 4.0 below.

Tabel: 4.0: Basic Vocabulary as Research Reference Data

		1 Sasak Language (BSa)	2 Sumbawa Language (BSw)
1	Abu	Au	au
2	Akar	Akar	akar
3	Apa	apa, apə	apa
4	Anjing	acɔŋ	asuq, acɔŋ
5	Baru	baru	bəruq
6	Benar	kənaq	tətuq
7	Benih	binɛq	binɛq, biniq
8	Buah	buaq	buaq
9	Bunuh	səmateq	səmateq, bəsəmate
10	Burung	kədit	pio
11	Cacing	lɔŋa	caciŋ, bari
12	Cuci	bisoq	bisoq, mopoq
13	Danau	əmbuŋ, kokoq	təlaga
14	darah	daraq	gəti
15	dua	dua	dua
16	hati	ate	ate
17	jauh	jaɔq	jɔq
18	kalau	daraq	gəti
19	kiri	kiri	kiri
20	kuning	kunəŋ	kuniŋ
21	peras	pərəs	pəraq, rəməs
22	potong	pɔlɔŋ	pɔlak
23	siapa	səi	sai
24	telur	təloq	tele
25	tulang	tɔlaŋ	tɔlaŋ

Based on table 4.0 above, it can be observed the reference data used by researchers in reconstructing the relation between the two ethnic languages. Related to the reference data, BSs and BSw have some similarities in vocabulary, ie on vocabulary; *abu* (ash), *akar* (root), *buah (*fruit), *hati* (heart), *kiri* (left), and *tulang (*bone). Simply, there are six similar vocabulary and nineteen similar and unequal vocabulary, so the same degree of data between BSs and BSw is at the same percentage (24%) and similar and unequal (76%).

4.2. Kindship Relation of Sasak language (BSs) and Samawa Language (SSw)

Relation is a form of connection between BSs and BSw as the language in one kindship of West Nusantara. The relationship between BSs and BSw is seen in three forms or relationships. This is obtained based on the results of the correlation analysis of language on the basic vocabulary with the same explanation as much as 6 vocabulary, ie on word / abu /, / root /, / buah /, / hati /, / kiri /, and / tulang/. Meanwhile, in a vocabulary whose relation is similar or related is found in 15 basic vocabularies, such as; ; /apa/ (a~ə/-#), /anjing/ (c~s/#V-V# dan ŋ~q/-#), /baru/ (a~ə/#K-K# dan Ø~q/-#), /benar/ (k~t/#-, e~ə/#K-K#, n~t/#K-K#, dan a~u/#K-K#), /benih/ (ε~i/#K-K#), /bunuh/ (Ø~bə/#- dan q~ Ø/-#), /cuci/ (b~m/#-, o~i/#K-K#, dan p~s/#V-V#), /dua/ (ə~a/-#), /jauh/ (~ Ø/#K-), /kalau/ (u ~i/#K-K#), /kuning/ (ə~i/#K-K#), /peras/ (ə~a/#K-K# dan s~q/-#), /potong/ (ɔ~a/#K-K# dan ŋ~k/-#), /siapa/ (ə~a/#K-), dan / telur/ (ə~a/#K-, ə~e/#K-K#, o~e/#K-K#, dan q~ Ø/-#). In addition, there is also a different basic vocabulary between BSs and BSw of 4 vocabularies, such as; /burung/, /cacing/, /danau/, dan /darah/.

To be clearer, table 4.1 shows the close relation between BSs and BSw.

1	abu	au	BSs	1,2	sama
		au	BSw		
2	akar	akar	BSs	1,2	sama
		akar	BSw		
3	apa	apa,apə	BSs	1,2	a~ə/-#
		apa	BSw		
4	anjing	acɔŋ	BSs	1,2	c~s/#V-V# dan ŋ~q/-#
		asuq, acɔŋ	BSw		
5	baru	baru	BSs	1	a~ə/#K-K# dan Ø~q/-#
		bəruq	BSw	2	
6	benar	kenaq	BSs	1	k~t/#-, e~ə/#K-K# n~t/#K-K#,
		tətuq	BSw	2	a~u/#K-K#
7	benih	binεq	BSs	1,2	ε~i/#K-K#
		binεq, biniq	BSw		
8	buah	buaq	BSs	1,2	sama
		buaq	BSw		
9	bunuh	səmateq	BSs	1, 2	Ø~bə/#- dan q~ Ø/-#
		s ə m a t e q,	BSw		
		bəsəmate			
10	burung	kədit	BSs	1	beda
		pio	BSw	2	

11	cacing	lɔŋa	BSs	1	beda
		caciŋ, bari	BSw	2	
12	cuci	bisoq, mopoq	BSs	1,2	b~m/#-, o~i/#K-K#, dan
		bisoq	BSw		p~s/#V-V#
13	danau	əmbuŋ, kokoq	BSs	1	Beda
		təlaga	BSw	2	
14	darah	daraq	BSs	1	Beda
		gəti	BSw	2	
15	dua	dua, duə	BSs	1,2	ə~a/-#
		dua	BSw		
16	hati	ate	BSs	1,2	sama
		ate	BSw		
17	jauh	jaɔq	BSs	1	a~ Ø/#K-
		jɔq	BSw	2	
18	kalau	lamun	BSs	1	u ~i/#K-K#
		lamin	BSw	2	
19	kiri	kiri	BSs	1,2	sama
		kiri	BSw		
20	kuning	kunəŋ	BSs	1	ə~i/#K-K#
		kuniŋ	BSw	2	
21	peras	pərəs	BSs	1	ə~a/#K-K# dan s~q/-#
		pəraq, rəməs	BSw	2	
22	Potong	pɔlɔŋ	BSs	1	ɔ~a/#K-K# dan ŋ~k/-#
		pɔlak	BSw	2	
23	Siapa	səi	BSs	1	ə~a/#K-
		sai	BSw	2	
24	Telur	təloq	BSs	1	ə~e/#K-K#, o~e/#K-K#, dan q~ Ø/-#
		tele	BSw	2	
25	tulang	tɔlaŋ	BSs	1,2	Sama
		tɔlaŋ	BSw		

Table 4.1: Relation between BSs and BSw

Based on table 4.1 above, the type of the relationship is divided into three, namely the same relation, similar, and no relation. Thus, it can be constructed that the BSs connectivity with BSw has very identical, in the very sense of being related. This is supported by data of equal status and association. However, this subject cannot be generalized before the *isolek* status is observed in the calculation of *dialectometry*, i.e. the calculation of the degree of difference or the isolation relations between two or more dialects in this case between BSs and BSw.

4.3. *Isolek* Status between BSs dan BSw

Differences in *isolek* status of a language will determine the position of one language to another language, ie between BSs with BSw. *Isolek* is a marker or differentiator on the structure of a language itself, whether it is one language, similar (belongs to one kindship), or even different language. Absolutely, the explanation can be dragged through the calculation of *dialectometry* on the relation between BSs and BSw. The calculation of relations between these two languages can be observed in table 4.2 below.

Table 4.2: The presentage of Different *Isolek* between BSs and BSw

1-2	1	2	3	4	5	6	7	8	9	10	$\frac{4}{25}x100\%$	1	No
	-	-	-	-	-	-	-	-	-	+		6	difference
	11	**12**	**13**	**14**	**15**	**16**	**17**	**18**	**19**	**20**			
	+	-	+	+	-	-	-	-	-	-			
	21	**22**	**23**	**24**	**25**								
	-	-	-	-	-								

*Note: (+) different, (-) similar, DP (observed region), and DB (range of difference)

Based on table 4.2 above, the percentage of lexicon difference between BSs and BSw is only 16% which means that the status of *isolek* is no difference. This indicates that the position and existence of Bss and BSw are grouped in a group of proto language, namely the Western Archipelago, so there is no reason stated that the two languages (BSs and BSw) as different languages.

Furthermore, if the calculation of the lexicon's different levels is reduced to the social conditions of society, it indicates that both ethnics historically belong to one language kindship. It is reaonable because the difference between BSs and BSw is almost not too contrast or high and ranges from 0 - 20% (*dialectometry*) which means it is considered no difference in lexicon, while when examined on the phonological aspects the results obtained between BSs and BSw are different dialect. This is based on a scale of determination on *dialectometry* in the range of 12-16% considered only different dialects.

4. CONCLUSION AND RECOMMENDATION

Based on the above discussion, it can be concluded that BSs and BSw as regional languages of two ethnics are highly correlated. The reason, the results of *dialectometric* calculations of the basic vocabulary BSs and BSw showed the difference scale, amounted to 16% and that means, the *isolek* status on the lexicon is considered no difference and the phonology is only considered different dialect. Thus, it can be correlated that BSs and BSw are a language kindship and this shows that there is no reason for ethnic communities to interconnect or conflict with each other.

Furthermore, the conflict in NTB between Sasak and Samawa ethnic is not solely generated on the basis of regional languages, because there is no difference lexicon and only a dialect difference. However, it should be observed on the phonological aspect. In this aspect, the potential for conflict may occur because of the protrusion of group identity through its regional dialect.

Thus, the results of this simple study are expected to provide a picture of the relationships between two languages in two different ethnic groups in NTB, namely Sasak and Samawa. Both of these ethnic groups are very closely related and clustered in one clump and

will eventually strengthen and tighten the tribal tribal races in NTB in particular or even in the archipelago in general.

Acknowledgment:

PHONOLOGICAL INTERFERENCE OF BUGINESE INTO INDONESIAN
BY BUGIS SPEAKERS IN CENTRAL SULAWESI
(A TRANSFORMATIONAL-GENERATIVE PHONOLOGY STUDY)

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ABSTRACT

This research focuses on the phonological interference of Buginese into Indonesian by Tolitoli speakers in Central Sulawesi. The data were collected using *simak* method, which was described in detail by *sadap* technique and prolonged with *rekam* and *cakap* technique. Afterwards, the data were transcribed by using IPA symbols and analyzed using theory of *Language Interference* proposed by Dulay (1982) and Ellis (1986), and related to sound change rules, the researcher uses the theory of *distinctive feature* proposed by Odden (2005) and Schane (1973). This research is descriptive qualitative research. The result of the analysis shows that: (1) the change of phoneme /e/ into /a/, /o/ into /u/, and /ə/ into /i/, (2) consonant change of /k/, /t/, /d/, /p/, /b/, and /h/ becomes glottal sounds /ʔ/ at the final position of a word, (3) nasal change of sound /m/ and /n/ change into nasal /ŋ/ at the final position of a word, (4) consonant /f/ and /v/ change into sound /p/ elsewhere, (5) sound deletion of /h/ at the final position, (6) diphthong change of /ai/ into /e/ and / au / into / o /, (7) Double consonants (geminations) in the form of sound: /pp/, /bb/, /tt/, /dd/, /kk/, /gg/, /jj/, /mm/, /nn/, /ŋŋ/, /ɲɲ/, /yy/, /ww/. (8) Sound addition of /a/ followed by /ʔ/, /o/ followed by /ʔ/, /i/ followed by /ʔ/ at the end position of a word, (9) Assimilation of consonant /k/ into /s/ and /t/.

Key words: *Phonological Interference; Bugis Language: Indonesia Language, Generative Phonology*

INTRODUCTION

The phonological system of Indonesian Language (IL) produced by Buginese in Tolitoli regency is influenced by the phonological system of Bugis Language (BL) which appears as a daily language of the society. The IL may experience addition of sounds, sound deletion, and sound replacement. The phonological interference of BL in the using of IL can be seen from the change of sound /p/, /b/, /t/, /d/, /k/ into glottal sound /ʔ/ at the final position (e.g. [səbaʔ], [stoʔ], [masaʔ], [dapaʔ], [ahaʔ] instead of *sebab, stop, masak, dapat, ahad*), and also the change of nasal /m/ and /n/ into nasal /ŋ/ at the end position of a word (e.g. [leŋ] and [pohoŋ] instead of *lem* and *pohon*). There are many other data that are needed to be analyzed in order to get a complete and comprehensive understanding about the phenomena that is related to the phonological interference. Therefore, this research is focused on the study of phonological interference of Buginese into Indonesian by Tolitoli speakers in Central Sulawesi.

This study aimed at answering the following questions: (1) what are the phonological interferences of BL occurring in the using of IL that is spoken by Buginese speaker community in Tolitoli regency? (2) What phonological rules can govern these phonological interferences?

The researchers used the theory of *bilingualism* proposed by Steinberg and Sciarini (2006), *Language Interference* proposed by Dulay (1982) and Ellis (1986), and *distinctive feature* written by Odden (2005) and Schane (1973). The benefit of this research is theoretically expected to give a contribution in linguistic fields especially in phonological aspects of Buginese in speaking IL in Tolitoli regency. Besides, this research can be used as the basis of thinking for the next researchers.

Previous Studies

The first research was from Saharuddin (2016) which is entitled "The Interference of Buginese to the using Indonesian Language In the Sioyong Traditioal Market Donggala Regency" the findings are involved three aspects of linguistics; (1) Phonology Interference is the changes of phonem /o/ to be /u/, Phonemes /e/ be /i/, the missing of Phoneme /e/, /h/ and /k. The second research was taken from Akhyaruddin (2011), This research concerns with the interference of bugisnese language in learning of indonesian language at SD kabupaten tanjungjabung timur. The result of the research shows that the phonological interference was (1) the change of vowel / ə / into / a /, / o / into / u /, / ə / becomes / I /, and / a / becomes / I /, (2) the change of diphthong / au / into / o /, and the last (3) deletion of sound / h / and the change of consonant / n / into / ŋ /, / b / becomes / w /, / d / into / k / and / j /, and sound / p / into / k /. The third research was from Mochtar (1994), she discussed about the difference of Bugis Language and Indonesia Language in term of Phonology. The result of her research related to the phonological problem is that in Buginese, there are only two consonant sounds that occupy the final position of a word i.e. sound [ŋ] and [ʔ], whereas in Indonesian [p], [b], [t], [d], [k], [s], [h], [m], [n], [g], [I], and [r] can occupy the final position of a word.

Unlike the previous research, this present research however discussed about phonological interference of Buginese into Indonesian by Tolitoli speakers in Central Sulawesi. The researcher in this research saw that there is no prior study that specializes in the study of phonological interference on the language of Buginese against the use of the Indonesian in Tolitoli regency.

Underlying Theory

According to behaviorist theory, the first language can interfered with the second language. According to Brown (2007: 72) most bilinguals engage in code-switching (act of inserting words, phrases, or even longer stretches of one language into the other), especially when communicating with another bilingual.

Language interference is the interference of one language on the using of other language. It can be seemed in any speakers' first language on the using of their second language. Dulay et al (1982) describe interference as the automatic transfer, due to habit, of the surface structure

of the first language onto the surface of the second language. The form of the interference can be appeared in any aspect of language such as vocabulary, phonology, morphology, syntax and so on.

Phonological interference is the confusion or disturbance of a language system which is related to the phoneme. This phonological interference occurs at the level vowels, diphthongs and consonant levels.

Research Method

The type of this research is descriptive-qualitative. This research takes place in Tolitoli regency of Central Sulawesi province which is a city with the majority of Buginese speaker. The object of this research is the daily conversation of people using Bugis language and Indonesian language. Therefore, the population in this research is the whole speech that contains BL interferences to the use of IL in daily conversations by Bugis speakers. There are 100 recordings collected by the researcher in an effort to obtain data in this research. Method that is used by the researcher to obtain data is the *Simak* method. Types of research techniques on the *Simak* method used in this research are the basic technique *Sadap*. This technique is then continued with advanced technique *Rekam* and *Catat*. Some steps in analyzing the data in this research; (1) selecting the data, (2) Grouping the data, (3) Data Coding, (4) Data Analyzing. Presentation of data analysis results in this research will use method of informal presentation and formal methods. The method of informal presentation is by the formulation of ordinary words using technical terminology. While the method of formal presentation is by formulation using symbols or marks.

FINDINGS

Consonant Changes

There are six consonant sounds change into glottal sounds / ʔ / at the final position of word. The sound changes include consonant; (1) / p /, / b /, / t /, / d /, / k /, / h / into glottal sounds / ʔ / at the finale position of a word, (2) change of nasal consonant / n / and / m / into nasal / ŋ / at the final position of a word , and (3) and also the changes of / f / and / v / into / p / sound at the finale position of a word. The process of sound changing will then be explained through phonological rules in the form of distinctive features.

Consonant changes of / p /, / b /, / t /, / d /, / k /, / h / into sound / ʔ /

Consonant /p/ changes into sound /ʔ/

The researcher found some data related to the change of sound / p / into / ʔ / at the final position of word in IL which is spoken by BL speaker. Look at the following words that gained by the researcher.

| Tutup *(tutup)* | → | Tutu' *(tutuʔ)* | close |
| Lap *(lap)* | → | La' *(laʔ)* | Towel |

It can be seen that the sound /p/ at the final position changed into sound /ʔ/. Look at the following rule:

/p/   [ʔ]/_ #

$$
\begin{bmatrix}
\text{+cons} \\
\text{-sonor} \\
\text{-contin} \\
\text{-cor} \\
\text{+ant} \\
\text{-voi}
\end{bmatrix}
\longrightarrow
\begin{bmatrix}
\text{-cons} \\
\text{+sonor} \\
\text{-contin} \\
\text{-cor} \\
\text{-ant} \\
\text{-voi}
\end{bmatrix}
/ \quad \underline{\quad\quad} \ \#
$$
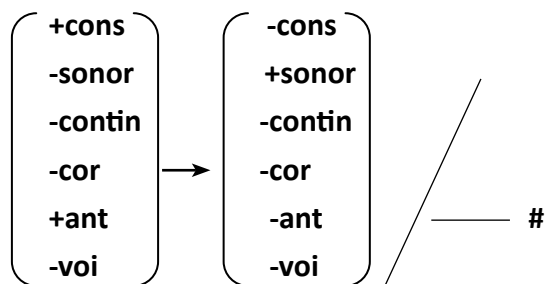
The above rule shows that sound / p / will change to glottal [ʔ] in the final position of a word.

Consonant / b / changes into sound / ʔ /

The researcher found two words that should be ended with sound / b / instead of / ʔ / that is used by BL speaker. Look at the following data related to the change of / b / into / ʔ /.

Sebab *(səbab)*   →   seba' *(səbaʔ)*   *Because*

Adab *(adab)*   →   adaʔ *(adaʔ)*   *Manner*

The above data shows that word IL ending with sound / b / then change into sound / ʔ /. This change can be predicted by making a phonological rule as follows:

/b/   [ʔ]/_ #

$$
\begin{bmatrix}
\text{+cons} \\
\text{-sonor} \\
\text{-contin} \\
\text{-cor} \\
\text{+ant} \\
\text{+voi}
\end{bmatrix}
\longrightarrow
\begin{bmatrix}
\text{-cons} \\
\text{+sonor} \\
\text{-contin} \\
\text{-cor} \\
\text{-ant} \\
\text{-voi}
\end{bmatrix}
/ \quad \underline{\quad\quad} \ \#
$$
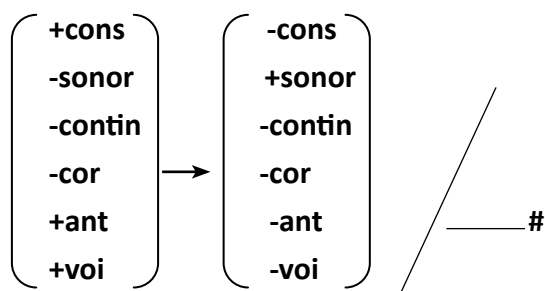
The rule above can be read as sound / b / will change to glottal [ʔ] in the final position of a word.

Consonant /t/ changes into sound /ʔ/

In everyday speech, it can be found words that fall within the category of this change. Look at the following data:

Jeket   →   jeke'   *Jacket*

Pesawat   →   pesawa'   *Plane*

The rule that can be made from the change process is as follows:

Kaidah: **/**t/   [**?**]/_ #

$$
\begin{bmatrix} +\text{cons} \\ -\text{sonor} \\ -\text{contin} \\ +\text{cor} \\ +\text{ant} \\ -\text{voi} \end{bmatrix} \rightarrow \begin{bmatrix} -\text{cons} \\ +\text{sonor} \\ -\text{contin} \\ -\text{cor} \\ -\text{ant} \\ -\text{voi} \end{bmatrix} / \underline{\hspace{1cm}} \#
$$
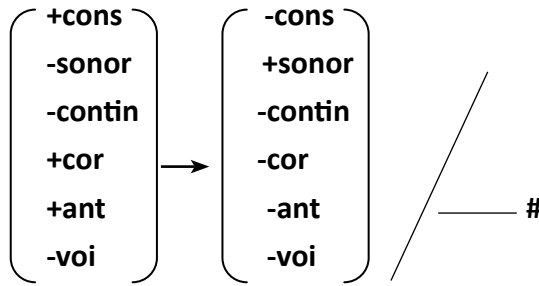
The above rule shows that sound / t / will change to glottal [**?**] in the final position of a word.

Consonant /d/ changes into sound /?/

The researcher found data as follows:

akad *(akad)*   →   Aka' *(aka?)*   *Contract*

Ahad *(ahad)*   →   Aha' *(aha?)*   *Sunday*

Based on this case, it can be made a phonologcal rule as follows;

Kaidah: **/**d/   [**?**]/_ #

$$
\begin{bmatrix} +\text{cons} \\ -\text{sonor} \\ -\text{contin} \\ +\text{cor} \\ +\text{ant} \\ +\text{voi} \end{bmatrix} \rightarrow \begin{bmatrix} -\text{cons} \\ +\text{sonor} \\ -\text{contin} \\ -\text{cor} \\ -\text{ant} \\ -\text{voi} \end{bmatrix} / \underline{\hspace{1cm}} \#
$$
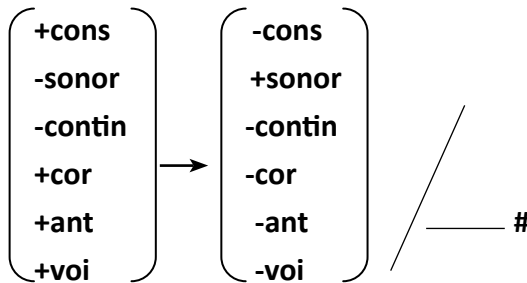
The above rule shows that sound / d / will change to glottal [**?**] at the end position of a word.

Consonant /k/ changes into sound /?/

There are some data that the researcher finds related to the consonant change of / k / into glottal sound / ? / at the end of a word. Look at the following data:

Kotak   →   Kota'   *Box*

Masak   →   Masa'   *Cook*

From the above data, it can be seen that all sounds in IL that end with consonant / k / hence will change into sound / ? /. This case clearly shows the consonant change of /k/ becomes glottal sound /?/ at the final position of a word.

Kaidah: **/**k/   [**?**]/_ #

$$
\begin{bmatrix} +\text{cons} \\ -\text{sonor} \\ -\text{contin} \\ -\text{cor} \\ -\text{ant} \\ -\text{voi} \end{bmatrix} \longrightarrow \begin{bmatrix} -\text{cons} \\ +\text{sonor} \\ -\text{contin} \\ -\text{cor} \\ -\text{ant} \\ -\text{voi} \end{bmatrix} \bigg/ \underline{\hspace{1cm}} \#
$$
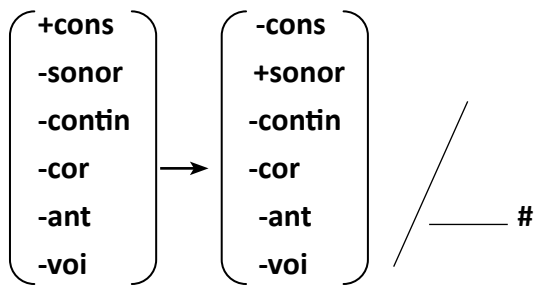
The above rule shows that sound / k / will change to glottal [ʔ] in the final position of a word.

Consonant /h/ changes into sound /ʔ/

The process of sound change / h / into / ʔ / can be found in BL. These phenomena can be seen in the following table.

Bodoh [bodoh]   →   bodo' [bodoʔ]   *Stupid*

Sekolah [səkolɑh]   →   Sikola' [sikolɑʔ]   *School*

The word *bodoh* and *sekolah* are changed into *bodo'* and *sikola'* by BL speaker. This change position can be predicted by making a phonological rule as follows.

Kaidah: **/h/** [ʔ]/_ #

$$
\begin{bmatrix} -\text{cons} \\ +\text{sonor} \\ +\text{contin} \\ -\text{cor} \\ -\text{ant} \end{bmatrix} \longrightarrow \begin{bmatrix} -\text{cons} \\ +\text{sonor} \\ -\text{contin} \\ -\text{cor} \\ -\text{ant} \end{bmatrix} \bigg/ \underline{\hspace{1cm}} \#
$$
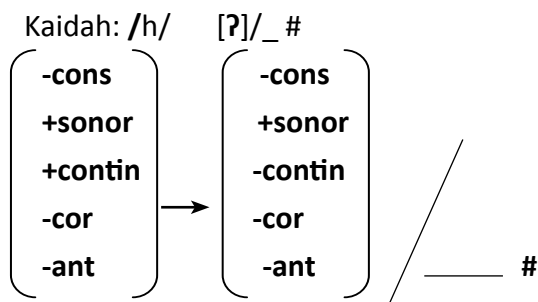
The above can be read as sound / h / will change to glottal [ʔ] at the final position of a word.

Nasal /n/ and nasal /m/ changes into nasal /ŋ/

In general BL speakers always replace the nasal / n / and / m / sounds into nasal / ŋ / at the end of a word. This is because the BL itself has a feature in which there is only one nasal sound that can occupy the end position of a word: nasal / ŋ / sound. Notice the following list of words below:

Pohon   →   Pohong   *Tree*

Papan   →   Papang   *Board*

Hitam   →   Hitang   *Black*

Lem   →   Leng   *Glue*

From the above data, it can be understood that all words in IL that end with the sound / n / and / m / will then change with the sound / ŋ /. Look at the following rule that can governs the

process of change / n / and / m / into / ŋ /.

Kaidah 1: **/**n/   [**ŋ**]/_ #

$$\begin{bmatrix} +\textbf{nasal} \\ +\textbf{coronal} \\ +\textbf{anterior} \end{bmatrix} \rightarrow \begin{bmatrix} -\textbf{coronal} \\ -\textbf{anterior} \end{bmatrix} \Big/ \underline{\quad} \#$$
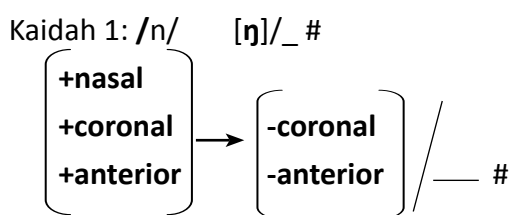
The above rule shows that nasal / n / will change to nasal [ŋ] in the final position of a word. Look at the following rule:

Kaidah 2: **/**m/   [**ŋ**]/_ #

$$\begin{bmatrix} +\textbf{nasal} \\ -\textbf{coronal} \\ +\textbf{anterior} \end{bmatrix} \rightarrow \begin{bmatrix} -\textbf{coronal} \\ -\textbf{anterior} \end{bmatrix} \Big/ \underline{\quad} \#$$
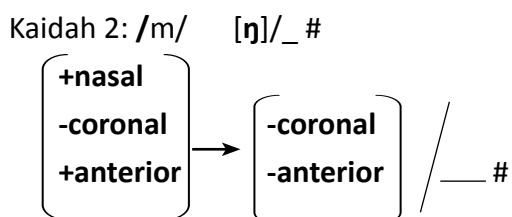
The above rule shows that nasal / m / will change to nasal [ŋ] in the final position of a word.

Consonant /f/ and /v/ changes into sound /p/

Unlike IL, BL has no sound such as / f / and / v / so those sounds will be changed into / p / wherever it is placed. Look at the following data.

Survei	→	Surpei	*Survey*
Televisi (TV)	→	Tipi	*Television*
Foto	→	Poto	*Photo*

The word *survei, tivi,* and *foto* are pronounced as *surpei, tipi,* and *poto* by BL speaker. Look at the following rules below:

Kaidah 1: **/**f/, /v/   [**p**]/elsewhere

$$\begin{bmatrix} +\textbf{cons} \\ -\textbf{sonor} \\ +\textbf{contin} \\ -\textbf{cor} \\ +\textbf{ant} \end{bmatrix} \rightarrow \begin{bmatrix} +\textbf{sonor} \\ -\textbf{contin} \\ -\textbf{cor} \\ +\textbf{ant} \end{bmatrix} \Big/ \textbf{elsewhere}$$
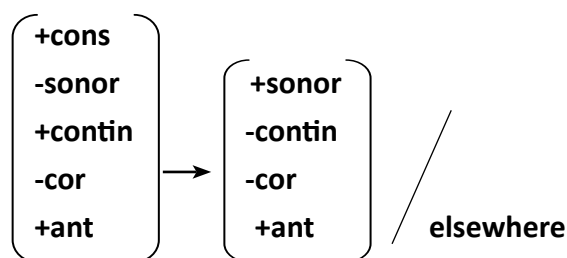
The above rules show that consonant / f / and / v / will change to [**p**] in anywhere position of a word.

Vowel Changes

The researcher found seven kind of vowel changes. Look at the following word:

/ə/→/a/ *Sepeda* [səpeda]   →   *Sapeda* [sapeda]   *Bicycle*

Cerita [cərita]   →   *Carita* [carita]   *Story*

/ə/→/e/	Telepon [tələpon]	→	Telpong [telpoŋ]	Telephone
/ə/→/i/	Sekolah [səkolah]	→	Sikola' [sikolaʔ]	School
	Celaka [cəlaka]	→	Cilaka [cilaka]	Misfortune
/i/→/e/	Mati [mati]	→	Mate [mate]	Die
/u/→/o/	Taruh [taruh]	→	Taro [taro]	Put
	Peluk [pəluk]	→	Pelo' [pəloʔ]	Hug
/o/→/u/	Tolong [toloŋ]	→	Tulung [tuluŋ]	Help
/a/→/ə/	Atap [atap]	→	Ate' [atəʔ]	Roof
	Lalat [lalat]	→	Lale' [laləʔ]	Fly

The change of /ə/ into /a/

The first data above shows a change in the sound of the vowel / ə / into sound / a / at the beginning of the syllable.

Consider the following rule that governs how the process of change:

/ə/   [a]/#_

$$
\begin{bmatrix} +syl \\ -high \\ -low \\ +back \end{bmatrix} \rightarrow \begin{bmatrix} +low \end{bmatrix} \Big/ \underline{\quad} \ \#
$$
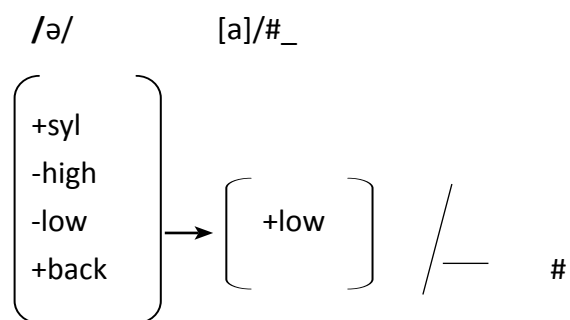
The above rule shows that sound / ə / will change to [a] in a first syllable of a word.

The change of /ə/ into /e/

Consider the following rule that governs how the process of change:

/ə/   [e]/#_

$$
\begin{bmatrix} +syl \\ -high \\ -low \\ +back \end{bmatrix} \rightarrow \begin{bmatrix} -back \end{bmatrix} \Big/ \underline{\quad} \ \#
$$
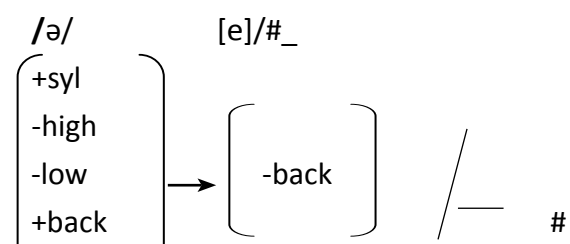
The above rule shows that sound / ə / will change to [e] in a first syllable of a word.

Sound Deletion of phonem /h/

Tambah	→	Tamba
Tahu	→	*Tau
hilang	→	Ilang

Sound Addition

Besi	→	Bessi
Gaya	→	Gayya
Gelang	→	Gellang
Bedak	→	Bedda'
Minyak	→	Minynya'
Cincin	→	Ciccing
Susun	→	Sussung

Diphthong changes of /ai/ into vowel /e/

/ai/→/e/	Rantai	→	Rante
	Ramai	→	Rame
/au/→/o/	Pisau	→	Piso
	Pulau	→	Pulo

Assimilation of Consonant

Paksa	→	Passa
Siksa	→	Sissa
Waktu	→	Wattu

CONLUSION AND SUGGESTION

Based on the findings and discussion in the previous chapter, it was found that: (1) the change of phoneme /e/ into /a/, /o/ into /u/, and /ə/ into /i/, (2) consonant change of /k/, /t/, /d/, /p/, /b/, and /h/ becomes glottal sounds /ʔ/ at the final position of a word, (3) nasal change of sound /m/ and /n/ change into nasal /ŋ/ at the final position of a word, (4) consonant /f/ and /v/ change into sound /p/ elsewhere, (5) sound deletion of /h/ at the final position, (6) diphthong change of /ai/ into /e/ and / au / into / o /, (7) Double consonants (geminations) in the form of sound: /pp/, /bb/, /tt/, /dd/, /kk/, /gg/, /jj/, /mm/, /nn/, /ŋŋ/, /ɲɲ/, /yy/, /ww/. (8) Sound addition of /a/ followed by /ʔ/, /o/ followed by /ʔ/, /i/ followed by /ʔ/ at the end position of a word, (9) Assimilation of consonant /k/ into /s/ and /t/.

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STYLISTIC-GRAMMATICAL CONSTRUCTIONS
AND CULTURAL-MEANINGS IN MINANGKABAUNESE

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Abstract

Minangkabaunese has two types of grammatical constructions: formal-grammatical construction and stylistic-grammatical one. The active, passive, ergative, anti-passive, and medial clauses are assigned as the formal-grammatical constructions. In such constructions, the main linguistic meanings in the categories of grammatical-semantic ones of the local language are packaged. In other side, the grammatical constructions in the form: (i) topicalization, and other clause constructions with specific patterns: (ii) clause with serial verb constructions; (iii) verba (FN) + (verba (FN)); (iv) FN + FN + verb without affix; (v) FN + *nan* + verb (verb); and (vi) FN (FN) + *ba-* verb are those of stylistic-grammatical constructions in Minangkabaunese. It is assumed that most of cultural meanings are "encapsulated" in these types of grammatical constructions. This paper, which is developed based on a part of research results conducted in 2017[1], particularly discusses *how the stylistic-grammatical constructions convey types of cultural meanings in Minangkabaunese*. The data presented in this paper were those collected by means of conducting a linguistic field-research and supported by the execution of library study. The relevant theories of Grammatical Typology, Semantics, and Anthropological Linguistics are the bases of data analyses and discussion. The result of data analyses reveals that cultural meanings of Minangkabaunese are naturally "packaged" by the stylistic-grammatical constructions by means of: (i) maintaining the existing patterns; (ii) using old words or modification of new borrowing words; (iii) using rhythmic constructions and equal semantic meanings; and (iv) using metaphorical words; and (v) using philosophical meanings based on local wisdom. It may be claimed that the stylistic-grammatical constructions in Minangkabaunese packaged most of cultural-meanings communicated by speakers.

Keywords: *formal-grammatical construction, stylistic-grammatical construction, cultural meaning, Minangkabaunese*

I. INTRODUCTION

It is believed that human languages are systematically composed of grammatical and socio-cultural features which conventionally interact in a complex system and in multiple ways. Linguists, especially grammarians, as argued by Dixon (2010:14) believe that human languages differ in the nature and size of the grammatical categories which they include. It is almost as if there was a bag which contained every known grammatical category, in varying sizes, with each individual language putting in its hand, blindfold, and picking out as many items as it

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1   Jufrizal et al. 2016, 2017. 'Kemasan Makna Gramatikal dan Makna Sosial-Budaya Bahasa Minangkabau: Penyelidikan atas Tatamakna dan Fungsi Komunikatifnya (unpublished research report). Padang: Universitas Negeri Padang.

thinks its grammar can handle. The language forms in which language and communicative meanings are encapsulated are the bases for linguistic analyses. Such grammatical forms are simply referred as the grammatical constructions of a language (see also Jufrizal, 2017).

The grammatical constructions are the underlying language forms by which language meanings are semantically conveyed. Therefore, the studies on basic grammatical constructions are essentially needed in order to know how the grammatical constructions linguistically "package" particular meanings of language. The basic idea of *Construction Grammar*, as stated by Fillmore (in Lambrecht, 1996:34) is that any syntactic pattern which is assigned one or more conventional functions in a language, together with whatever is linguistically conventionalized about its contribution to the meaning or the use of structures containing it". In *Construction Grammar*, the complex grammatical constructions are not viewed as being derived from more general or simpler structures via generative rules of the type familiar from phrase structure grammars, even though in some cases the principles for the combination of smaller constructions into more complex ones may be fairly general. Rather they are seen as ready-made templates used as such by the speakers of a language. In specific view-point, the grammatical constructions, particularly in morpho-syntactic level, are the ready-made templates used by speakers to communicate underlying-grammatical meanings.

The grammatical constructions in the forms of actives, passives, middles, ergatives, and topicalization are the formal-grammatical constructions in which the language meanings are conveyed in Minangkabaunese (see Frawley, 1992; Jufrizal et.al., 2015; Jufrizal et.al., 2016; Jufrizal, 2017). Meaning, (see Maienborn et.al. in Maienborn et.al. (eds.), 2011:1, 5, 8), is a key concept of cognition, communication and culture. In reality, there is a diversity of ways to understand it, reflecting the many uses to which the concept can be put. The syntactic structure on which the semantic composition is based may be more or less directly linked to surface syntax. Moreover, speakers, in nature, do not use sentences in isolation, but in the context of an utterance situation and as part of a longer discourse. Then, it is frequently found that the syntactic constructions are served certain types of meanings communicated by speakers. Thus, the grammatical constructions are conventionally created by speakers in such a way that they communicatively function in socio-cultural speech events.

In addition the formal-grammatical constructions, Minangkabaunese has "extra-grammatical" constructions which are also productively used in its speech community. The native speakers or Minangkabaunese are cognitively and culturally aware of the extra constructions, such as the following ones (see also Jufrizal, 2017).

(1) *Ma- uleh indak ma- ngasan*;
    ACT- join NEG   ACT-have print
    '(If you) joint (separated things) (it should) not have a print'

(2) Mam-buua indak mam-buku.
    ACT- knot NEG ACT- swell
    '(If you) knot (separated things) (it should) not swell'

(3) Arjuna Minang urang bari ba- namo.
    a name (TOP) people give ERG-name
    'People name it *Arjuna Minang*'

(4) Nan bana kato saiyo;   nan rajo kato mupakaik.
    REL right word agreement REL king word compromised
    'The right one is an agreement; the king is a compromised declaration'

(5) Panjang ba- punta; singkek ba- uleh.
    long   ERG-spin; short   ERG-prolong
    '(If it is) long (it should) be spun; (If it is) short (it should) be prolonged'

The meanings brought by such extra-grammatical constructions are more on cultural-stylistic rather than those of formal-grammatical ones. In this paper, therefore, such extra-grammatical constructions are simply called the stylistic-grammatical construction.

It also highly believed that the stylistic-grammatical construction is obviously found in almost all languages with various types and grammatical properties. The cultural-stylistic meanings are those delivered by speakers in particular speech events influenced by socio-cultural features of one speech community. In relation to this, the study of grammar as a vehicle of culture and cultural meanings, as well is called ethnosyntax. The study of cultural meanings in ethnosyntax can be in the level of morphology and syntax since those constructions are the language forms in which units of meanings essentially constructed. Diminutives are an interesting example of a linguistic phenomenon encoding cultural meaning at the level of morphology. Then, dative impersonal constructions, cultural themes of 'fatalism', 'irrationality', and 'unpredictability' in Russian are the examples of ethnosyntax studies in the level of syntax (Gladkova in Sharifian (ed.), 2015).

The stylistic-grammatical construction can be said as the "deviation" of formal-grammatical constructions or the marginal structural type, which flourish the mainly in special registers. They are liable to show varying degrees of conventionalization, pattern irregularities and sometimes individual indiosyncrasies. The mediopassive constructions are the famous examples of stylistic-grammatical constructions in English (see Hundt, 2007:3). The meanings brought by stylistic-grammatical constructions are naturally influenced by stylistic-cultural features of speech community where the language is natively used. The stylistic-grammatical constructions lead speakers to have stylistic-cultural ways of having verbal communication. The fact relates to the ideas of linguistic relativity principle and Sapir-Whorf hypothesis (see

Saeed, 2016; Carston in Riemer, 2016; Gladkova in Sharifian (ed.), 2015:33).

The basic concept of stylistic-grammatical construction used in this paper is mainly derived from the interrelationship of formal-grammar and stylistics in analyzing linguistic features of texts. According to Simpson (2004), talking about grammar of a language means talking of a hugely complex set of interlocking categories, units, and structures: in effect, the rules of that language. Stylistics, in other side, believes that language is not only consisted on rule-governing constructions; there a lot of linguistic expressions used by speakers (and also writers) which do not follow the formal-rules. Such linguistic expressions are in stylistic constructions and they are all used culturally and communicatively. The constructions are intuitively understood by speakers. Therefore, the stylistic constructions are the deviation of formal-grammatical constructions; they are stylistic and marginal ones (see also Jufrizal, 2017).

This paper, which is derived and further developed based on a part of the result of a research conducted in 2016-2017, discusses the phenomena of stylistic-grammatical constructions in Minangkabaunese. Two questions are respectively answered in this paper as the bases for data analysis and discussion, namely: *(i) what are the patterns of stylistic-grammatical constructions in Minangkabaunese?* ; and (ii) *how do the stylistic-grammatical constructions package the cultural meanings of Minangkabaunese?* The analysis and discussion dealing with the phenomena of stylistic-grammatical constructions in Minangkabaunese are linguistically significant in order to see the semantic-cultural properties of the stylistic-grammatical constructions as the ways of verbal communication of Minangkabaunese. In addition, the analysis and discussion are also meaningful for the further studies on the interrelationship between language and culture.

II. METHOD

This is a descriptive-qualitative research in linguistics conducted in 2016 – 2017 in the form of field research and supported by library study. This research was practically executed in West-Sumatera where the native speakers of Minangkabaunese originally live. The data are in the form of clause-syntactical constructions which were collected by means of participant observation, depth-interview, administrating questionnaires, and library study. Thus, the sources of data were native speakers of Minangkabaunese, intentionally selected as informants and respondents, including the manuscripts written in Minangkabaunese. In addition, as the researchers are also the native speakers of Minangkabaunese, they were also the sources of data, but the intuitive data were systematically operationally cross-checked to informants in order to have valid ones. The data obtained then were classified into clausal-syntactical categories in order to decide whether the data were appropriate and ready to analyze. The data were linguistically analyzed based on relevant theories of Semantics (grammatical-cognitive semantics) and Anthropological Linguistics (those of linguistic relativity, Sapir-Whorf hypothesis, and stylistic in language). The results of analysis are argumentatively described in

formal ways commonly used in linguistics.

III. FINDINGS AND DISCUSSION

The previous grammatical studies on Minangkabaunese claim that the formal-grammatical constructions of Minangkabaunese are the active, passive, middle, ergative, and topicalization constructions with particular universal and specific characteristics. A recent study (Jufrizal et.al., 2016/2017) found other types of syntactical constructions which are commonly used by Minangkabaunese in certain communicative events. Such constructions seem as the deviation of the formal-grammatical ones, but they are intuitively understood and communicatively used in daily communication. Based on the grammatical characteristics and semantic properties possessed by the constructions, they are collectively called as stylistic-grammatical constructions (see data (1) – (5) above, as the examples).

Firstly, this paper discusses the patterns and semantic-cultural properties of stylistic-grammatical constructions in Minangkabaunese. There are five main patterns of stylistic-grammatical constructions in Minangkabunese which can be summarized as: (i) *clause with serial verb construction*; (ii) *predicate (NP) + (predicate (NP))*; (iii) *NP + NP + Verb(-affixes)*; (iv) *NP + nan + Verb (Verb)*; and (v) *NP (NP) + ba-Verb*. These grammatical constructions are the "deviation" of the formal-grammatical ones as seen in the constituent structure, word order patterns, or choice of words, as well. The constructions are more on stylistic senses rather than formal ones.

The followings are the examples of the first pattern, *clause with serial verb construction*, as one type of the stylistic-grammatical construction in Minangkabaunese.

(6) *Kok baitu, kito   bae mam-baco sajarah tu   sajak samulo*.
    if   so   PRO1PL get ACT- read history ART from beginning
    'If so, we will get reading the history from the beginning'

(7) *Jadilah, waang   bae sajo pai beko yo.*
    allright PRO2SG get   only go later yes
    'Allright, you just get going later on'

(8) *Caliak lah,   paja tu   kanai tangkok dek polisi   beko mah*.
    see   PART, boy ART get   arrest   by policeman later PART
    'Let's see, the boy will get arrested by policeman later'

(9) *Kok tangka, inyo   bisa kanai ampok dek urang kampuang*.
    if   naughty PRO3SG can get   hit   by people village
    'If (he is) naughty, he can get hit by villagers'

The clauses with serial verb construction as in (6) – (9) above are indicated by the predicates consisting of *verb bae + other verb* (as in (6) and (7)) and *verb kanai + other verb* (as in (8) and (9)) are one type of stylistic-grammatical constructions because such constructions are not common in Minangkabaunese as an agglutinative language; serial verb constructions are not dominant in agglutinative languages. In addition, such constructions are less formal and they bring about stylistic and indicative meanings.

The second pattern of stylistic-grammatical construction in Minangkabaunese can be formulated as *predicate (NP) + (predicate (NP))*. In this type of stylistic-grammatical construction, the first Noun Phrase of the obligatory predicate and the second clause are optional. The meanings brought by the construction cannot be easily understood based on the lexical-grammatical meanings of the language units in it. The followings are the examples of such constructions.

(10) *Ma- napuak aia   di dulang; ma- nuuak kawan sairiang.*
　　　ACT-hit　　water in pan　　ACT-beat　friend in line
　　　'(You) hit the water in pan; (you) beat your own friend'

(11) *Ma- ngana badan ka pulang; ma- ingek　　untuang di rantau.*
　　　ACT-think　body　will go away; ACT-remember condition in other town
　　　'(You) think yourself will go away; (you) remember yourself in other town'

(12) *Ba-jalan ba-gageh-gageh; ba- kato ba- bisiak-bisiak.*
　　　PRE-walk PRE-rush　　　　PRE-talkl PRE-whisper
　　　'(If he) walks always in rush; (If he) talks always in whispering'

The third one is that the clause construction with the pattern *NP + NP + Verb (-affixes)*. This pattern is similar to topicalization construction, but it conveys specific stylistic-cultural meanings. The followings are the examples of such constructions.

(13) *Sambah　　　　kito　　pulang-kan kapado Allah.*
　　　salutation (TOP) PRO2PL give back　to　　Allah
　　　'It is salutation that we addressed to Allah'

(14) *Sasek　jo　gawa ambo　bao　suruik.*
　　　mistake and error　PRO1SG bring behind
　　　'I will revise all possible mistakes and errors'

The next pattern of stylistic-grammatical construction can be formulated as *NP + nan + Verb (Verb)*; it can be also stated as *topicalization-relativization nan*. This pattern is natural and commonly used in Minangkabaunese. The followings are the examples of this type of

construction.

(15) *Pituah nan dapek   ambo pacik arek.*
    advice REL get (TOP) PRO1 hold strictly
  'The advice I got will be strictly held'

(16) *Janji   nan ba- karang   samo   kito   turut- i.*
    promise REL ERG-compose(TOP) together PRO1PL follow-APL
    'We should follow all promises declared'

The last pattern of stylistic-grammatical construction in Minangkabaunese is formulated as *NP (NP) + ba-Verb*; it is a type of passivization/ergativization with prefix *ba-*. This type of construction is specific and common in Minangkabaunese. The followings are the examples of this construction.

(17) *Kayu gadang kayu ba- tarah.*
    wood big   wood ERG-cut down
    'The big wood should be cut down'

(18) *Kato daulu   kato ba- tapek-i.*
    word previous word ERG-use- APL
    'The previous word should be strictly used'

(19) *Kato kudian kato ba- cari.*
    Word next   word ERG-look for
      'The next agreement should be looked for'

Unlike the formal-grammatical constructions, the sentential constructions in stylistic-grammatical ones cannot be lexically and grammatically understood based on the surface forms. They have specific-certain features and semantic-properties in nature to encapsulate the particular socio-cultural meanings. The types of meanings brought by the stylistic-grammatical constructions in Minangkabunese can be summarized as follow (see also Jufrizal, 2017):

(i)   the meanings brought by stylistic-grammatical constructions are relatively different from the lexical and grammatical meanings based on the surface constructions;

(ii)   the meanings brought by the constructions are more on stylistic and socio-cultural ones; and

(iii)   they are only productive and frequently used by native speakers in appropriate-certain contexts of verbal communication.

The existence of stylistic-grammatical constructions implies that human beings are able to create stylistic-cultural ways of verbal communication. It may be argued as well that languages develop in line with humans' capability to think and to manage their life through culture (see Sharifian in Sharifian (ed.), 2015). Language meanings, in fact, are not only based on language forms and literal meanings, but also depend on socio-cultural features of the speakers. In accordance with this, how the stylistic-grammatical constructions package the socio-cultural meanings of Minangkabaunese is also essential and significant to explore, then.

Based on the grammatical-semantic characteristics and socio-cultural properties of meanings "encapsulated" by the stylistic-grammatical constructions in Minangkabaunese, there are five grammatical ways of the constructions to functionally package the cultural meanings. The first one is by maintaining the existing patterns. This is the most common grammatical-way how the stylistic-grammatical constructions package the cultural meanings in this local language. Therefore, it is frequently found that most of stylistic-grammatical constructions appear and created by native speakers of Minangkabaunese are in the same constructions. The similar constructions are mostly imitated by younger speakers as they have not been in better competence to construct new forms of the stylistic-grammatical constructions yet.

The second way is by using old words or modification of new borrowing words. As previously stated, the cultural meanings brought by the stylistic-grammatical constructions cannot be understood based on the literal meanings of linguistic units composing them. It is also the fact that the speakers of Minangkabaunese deliberately construct and create the stylistic clauses by using old words or by modifying new words in such a way that they have implied-cultural meanings. This way is possibly used by speakers with high sense of cultural meanings; younger speakers cannot easily use this way in fact. The use of old words and/or modification of new borrowing words are mostly created speakers in high sense local wisdom, artists, or cultural persons.

The third way is by using rhythmic constructions and equal semantic meanings. The stylistic-grammatical constructions using with this characteristics are also created and used by speakers with high sense of socio-cultural features absorbing into language. This type of construction has artistic and melodic sounds of words and equal semantic-cultural meanings, as well. The rhythmic constructions lead users to vary melodic sounds of dictions and prosodic features as the stylistic ways to have interesting utterances in the level of sentences or phrases. The rhythmic and equal semantic meanings used in the grammatical construction bring about cultural meanings conventionally shared in particular speech communities of Minangkabaunese.

The fourth one is by using metaphorical words. In Minangkabaunese, metaphorical words and figurative languages are commonly used in daily life communication. It is a characteristic of Minangkabunese people to speak indirectly as the type of Malay culture. Such cultural features affect the use of language and ways of communication. The higher the metaphorical

properties of language units used, the higher the degree of politeness and stylistic values. This communicative principle gives "direct effect" to language constructions, especially to stylistic-grammatical ones.

And the last one is that by using and having philosophical meanings based on local wisdom. The meanings of word and the whole construction appear in stylistic-grammatical constructions contain philosophical meanings which are derived from local wisdom and socio-cultural features. Such kind of meaning is linguistically packaged in such a way that it has high value of politeness and stylistic utterances. The meanings, of course, should be interpreted based on the philosophical sense and local wisdom of Minangkabaunese, unless they cannot be understood in the same meanings intended by users.

IV. CONCLUSION

It is highly believed that all human languages have formal-grammatical and stylistic-grammatical constructions at syntactic level. Those are the proof to say that human beings are intellectual and creative creatures; they are able to vary the socio-cultural matters in various ways and products. The linguistic studies and analyses on stylistic-grammatical constructions lead us to know that the grammatical constructions provide human beings with the dynamic "skeleton" of conveying meanings communicated. As the language forms in which language meanings are available and communicated, the stylistic-grammatical constructions cannot be avoided in the studies of grammar. The grammatical studies on stylistic-grammatical construction are significant, at least, for four reasons: (i) it is the grammatical construction practically and frequently used by native speakers in particular speech events; (ii) it is the grammatical construction packaging stylistic-cultural meanings available in the language; (iii) it is impossible to practically communicate in the language and culturally involve into the speech community of the language with less understanding on the deviation construction; and (iv) it brings about language styles in the senses of literary and poetic uses of language. Therefore, the grammatical-semantic studies and cultural analyses on the stylistic-grammatical constructions in one particular language are linguistically needed.

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LEARNING STRATEGY OF BALINESE LANGUAGES BY USING CONTENT IN NEW MEDIA

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Abstract

He Balinese language is an invaluable asset because the language of Bali is the language of the mother, therefore the language of Bali is very necessary to be preserved. The development of technology has been created the generation of internet with a modern mindset with the degradation of the traditional culture that makes the Balinese language began to be eliminated. Facing the intervention of globalization required a concrete step to ground the Balinese Language by using technology in the form of easy and familiar media of representative learning with the internet generation. Media that can display the solution one of them is social media as a new media today. Instagram can easily influence and introduce something to the users, the content displayed is very diverse and unlimited. Imagination and capture of users, supported by easy of media that can be access wherever make social media as a medium that can be used to learn. Research method used in this research there are 3 method of prototyping media, documentation and bibliography. To date, 15 series of simple video content have been developed with maximum duration of 1 minute per 1 series and have been published through Instagram. From the results of these publications commencing from November 1, 2017 to December 2, 2017 the total number of viewers throughout the video series are 14,472 viewers. Compiled and discussed using multimedia theory as a guide to the mastery of a combination of multimedia elements in displaying simple content that is interesting audio and visual in the learning process. Theory of Connectionism to study the repetition in the learning process in the formation of stimuli and responses in multimedia content. Judging from the number of viewers indicate a positive response from the community of Instagram users to watch the video content presented, so that by watching the content the community will understand the Balinese language in a simple way for the everyday purposes.

Keywords: Learning Strategies, Bahasa Bali, New Media Content

I. INTRODUCTION

Seeing and understanding Bali in terms of culture certainly will not be endless. Streghting cultural compatibility rooted in the system of Village, Kala, Patra make the Balinese people able to live in tolerance of diversity among fellow Balinese. Balinese cultural and civic systems are understood through Hindu teachings by concentrating on the harmony of every component of life known as the *Tri Hita Karana* concept. Even the Balinese *catur wangsa* system in Bali is considered an enriching Balinese culture. *Penglingsir* Bali has developed a Balinese language system that is customized based on the *catur wangsa* system of the ancestors who eventually

became the forerunner of the birth of *Sor Singgih Basa Bali* and enrich the repertoire of Balinese languages and make the Balinese language as an identity for the community.

The world is in the digital age that is able to change the behavior of modern humans. The Industrial Revolution in 1750 began the era of human movement throughout the world in agriculture, manufacturing, mining, transportation, and technology. Revolution is driven with the aim of introducing humans to a practical system that eases human work. It is not difficult to bring humans into the era of modernization, of course this is because the nature of technology is closer to distance, summarize time and save power significantly.

The acceleration of technology in the digital age has changed the structure of modern society's thinking. The digital age has spawned an internet generation with its distinctive traits and habits. They depend on technology to move their lives. They believe that technology can be a weapon to survive on future the challenging. The changes that occur in the generation of the Internet due to the acceleration of technology in the modern era resulted in traditional Indonesian cultures such as the use of regional languages began to be abandoned. The assumtion that the use of foreign languages more supportive as a universal language in the movement of social activities and the world economy.

The Balinese language as part of Indonesia's rich culture can not be separated from the impact of the digital age. The Balinese language as a valuable asset is beginning to be abandoned as a cultural identity. The Balinese language as a conscious wealth must be preserved, it is because the language of Bali is the mother tongue that contributes vital to the regional income of Bali from the tourism industry sector.

Amid the intervention of digital age, the Balinese language faces the challenge of the existence of the internet generation. Required intensive and intensive steps to familiarize the Balinese language to the internet generation. Steps that can be done is to take advantage of the technology itself. This is done considering the generation of the Internet is very familiar and can not be separated from the existence of technology. By using new media such as social media to ground positive content, internet generation can learn the Balinese language so easy and not constrained space and time. Social media is now part of lifestyle, easily able to influence and introduce something to the users. The content displayed is very diverse and unlimited. Imagination and capture of users, supported by the easy of media that can be accessed wherever make social media as a learning solution appropriate. Learning on the basis of digitizing new media content is a solution to bringing together traditional Indonesian cultural values to the internet generation. New media content is a media of representative learning in the present time that is easy and familiar with the global community and the people of Bali in particular.

Packaging Balinese language content in the form of multimedia which is then distributed through social media is one of the solutions to the above problems. Until now has developed 15 series of simple video content with a maximum duration of 1 minute every 1 series and has been published through one social media that is Instagram. From the results of these publications commencing from November 1st, 2017 to December 2nd, 2017 the number of

viewers from 15 series of the video is 14,472 viewers. This indicates a positive response from the social media users to watch the content of the video, so that by watching the content the public will understand the Balinese language in a simple way for everyday purposes.

II. METHOD

In general, research methods are used to obtain a general overview and detailed information about the Balinese language learning strategies through new media content so as to obtain a full, systematic and detailed conclusion through 3 methods: media prototyping, documentation and literature. Media prototyping is used to create media in a simple way to get feedback through impressions. From the impressions then obtained the result of the number of interactions in the form of impressions on each series of videos that are accumulated. Documentation methods are used to calculate or record the overall impression data. The literature is to explore the theories and previous concepts that are relevant and supportive.

III. FINDINGS AND DISCUSSION

The research showing of new content, that is Instagram to share basic Bali language introduction videos. Basic Balinese language in meaning is a language commonly used in everyday language. Instagram is chosen because Instagram as a new media has affected the lives of people around the world. Then, comes a question, why not facebook, wouldn't facebook is as same as popular with Instagram? In addition to being based on the value of upgrading where Instagram is a social media born after facebook, Instagram has been able to attract young people to present themselves as creative learner by combining photography and business through the features developed by Instagram. Instagram knows exactly how they should display the interface will be able to sit side by side with facebook.

The Canadian statistical agency calculates Z Generation ranging from children born in 1993 to 2011. The McCrindle Research Center in Australia calls Z Generation as the people born from 1995 to 2009. Despite the differences that year, they all agree that Z Generation is a person people born in the generation of the internet, the generation who have enjoyed the technological marvels after the birth of the internet (Aulia, 2017). The internet generation focussed their existence for the logical and practical things to get financial freedom by using technological wonders. This generation explore the existence of science and technology to support their expectations. they have less interest with social and cultural life.

The pattern of internet generation behavior has raised concerns about the existence of traditional Indonesian culture, one of which is the Balinese language. During 2011-2016, the Agency for Language Development and Coaching of Indonesia has mapped the vitality of 52 local languages. From the 52 languages, there are 11 regional languages that are extinct (Sulistyo, 2017). Many factors that one of them is the attitude of public indifference about how to preserve local languages amid advances in the era of science and technology. The same early symptoms experienced by local languages that are extinct with the Balinese language. Which is the Balinese language began eliminated to be marginalized in everyday social intercourse

and over time will disappear. This research uses technology to introduce the Balinese language to the internet generation. The approach by choosing the appropriate learning media and close to the internet generation is considered effective.

In general, areas that require multimedia can be divided into 5 sections: trade, government, entertainment, broadcasting and education (Ariyus, in Adnyana, 2017). Based on these statements this research then uses multimedia theory as a guide keterhubuhangan a combination of multimedia elements in displaying simple content that is interesting audio and visual in the learning process.

The Connectionism Theory of Thorndike with his famous theory of "law of exercise" that learning is the formation of relations between stimulus and response, and repetition of those experiences enlarge the emergence of the right response (Dimyati and Mudjiono, 2013). Taking that into account, each series of content features 1 repetition of each material for affirmation, so that the online learning process through new media content is effective. Repetition is delivered by inserting the word "ngiring wawanin malih pisan" which means let's repeat once again. In Figure 3.1 shows screenshoot repetition directives contained in each content.

3.1 Referral Landing Images contained on each content

Until now has developed 15 series of simple video content with a maximum duration of 1 minute every 1 series and has been published through one social media that is Instagram. Each series of Balinese language learning content has different subject matter such as: 1) the content of series 1 introduces the calculation number 1 to 10; 2) the content of series 2 is a continuation of the counting number of the content of series 1 ie the number of count 1 to 20; 3) Series 3 content is a series of content featuring figures with special titles in Balinese language such as 21, 25, 35, 45, 75, 150, 175, 200, 400,600, and 800; 4) Series 4 content is a series of content that introduces the term or term in family using Balinese language such as mother, father, older sister, brother, sister, grandmother, husband / wife grandfather, cousin, cousin and brother; 5) Series 5 content is a series of content that displays people's pronouns using Balinese like me, you / you, mine, yours, us, for me, for you, and you all; 6) content series 6 is a series of content that me show the time information such as morning, morning, afternoon, afternoon, evening, and midnight in the local language of Bali; 7) The series 7 content is a

series of content that displays simple speech in everyday conversation like thank you, thank you again, yes, no, not yet, and already; 8) series 8 content is a series of content featuring expressions of feelings such as pleasure, hardness, joy, and sorrow; 9) The content of series 9 is a continuation of the 6th series content that display the details of time such as tomorrow, the day after tomorrow, now, and yesterday; 10) The 10 series of content displays timekeeping information such as day, time, hour, month and year; 11) The series 11 content display some simple words in everyday conversations such as see, call, talk, try, hear and how; 12) The series 12 content displays some such as roads, walks, streets, walkways, exits, and trips; 13) 13 series content displays several words of activity the body performs such as hunger, bathing, drinking, urinating, sleeping, and defecating; 14) 14 series of content displaying words such as effect, familiar, abstract, eternal, and magical 15) 15 series of content displaying several words related to interaction activities such as watching, listening, listening, listening and viewing. Here is one example of a published media view.

Figure 3.2. Published media viewFrom

The results of these publications commencing from November 1st, 2017 to December 2nd, 2017 the number of viewers from 15 series of videos is 14,472 viewers. This indicates a positive response from the social media users to watch the content of the video, so that by watching the content the public will understand the Balinese language in a simple way for everyday purposes. So it can be believed that the use of multimedia as a learning strategy of the local language of Bali through the utilization of new media content is quite effective. It is said to be quite effective because the new media content used only uses 2 Instagram accounts.

IV. CONCLUSION

The Balinese language area is one of the many regional languages that Indonesia has in Indonesia that reflects Indonesia as a rich country. Amid the age of technology, the structure and mindset of the internet generation has raised concerns about the sustainability of the Balinese language that has been indirectly contributed to Bali as a cultural tourism icon. Using technology through the utilization of new media content such as Instagram to be used as a learning strategy is effective considering technology is the closes friend of the internet

generation. Based on the results of the development of the 15 series that get a positive response from internet users is expected the existence of Balinese language will still be preserved so that no extinction.

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BALINESE CULTURAL TERMS IN ENGLISH MEDIA TOURISM PROMOTION PUBLISHED BY DENPASAR TOURISM OFFICE

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Abstract

The purpose of this study is to see the category of Balinese cultural terms in media tourism promotion published by Denpasar Tourism Office. The method used in this study is descriptive qualitative method where the data studied in the form of words and phrases about the terms of Balinese culture. Qualitative methods produce descriptive data either in the form of words - written and oral expression of the people and behavior observed. The result of data analysis is presented by informal method where the result of data analysis is presented by using sentence and technical term to formulate and explain every research problem. From the results of the study found there are 3 types of categories of Balinese cultural terms, namely categories of material culture, social culture, and categories of traditions and concepts.

Keywords: Balinese cultural terms, promotion media, tourism promotion

I. INTRODUCTION

Tourism today has become a huge industry sector. The growth of tourism globally experienced a fairly rapid growth and it turned out to provide a very large contribution to the Indonesian economy. As one of the promising sectors, several cities and districts in Indonesia have placed this sector as a key sector in the economy of each region. Tourism Department has an important role in the development of tourism in a region, both in terms of physical, social, economic and cultural. Tourism Office is a Government Agency that served as the party that carries out promotion and development of the Tourism sector in their respective areas to attract tourists.

As a tourism center, Denpasar has a lot of tourism object and culture that make Denpasar as a potential and strategic tourism destination. The development of tourism objects and culture in the city of Denpasar makes many tourists who visit, both domestic tourists and foreign tourists. To keep increasing the number of tourist arrivals in the city of Denpasar, the Denpasar city government made efforts to increase it. One of them is to create a tourism promotion materials in the form of an English-speaking tourist guidebook that will be intended to inform the city of Denpasar tourist attraction to foreign tourists.

This book contains a variety of information about attractions and cultural attractions, as well as various tourism potentials in the city of Denpasar in particular and Bali in general. As

stated in the speech of Mayor of Denpasar, I.B.Rai Dharmawijaya Mantra, S.E., M.Si. in Discover Denpasar, that this book is expected to be a media promotion Denpasar city in particular, which can provide information to the visitors about the object of tourism and the values of art and culture so that will always be a priority for both domestic tour lovers to visit the island of Bali, in particular, Denpasar. The term Balinese culture inserted in the book, for domestic tourists still can be understood and understood but will have little difficulty for foreign tourists to understand these cultural terms, given the use of the term still many that are not translated into English.

The purpose of this study is to find out the category of Balinese cultural terms that are contained in the media promotion of English tourism city of Denpasar. Culture in Anthropology is often interpreted as a whole system of ideas, actions, and the work of human beings in the framework of community life that belongs to human beings through the learning process (Harsojo, 1984). Kroeber and Kluckhohn define culture consisting of the explicit, implicit, and behavioral patterns acquired and transmitted by symbols, which are the special achievements of a group of people, including the manifestations of their ancient civilizations; and the essence of this culture resulted from their military values and traditional ideas. (Akbari, 2013: 14)

Kroeber and Kluckhohn in his book Culture: A Critical Review of Concepts and Definitions, defines the meaning of the word "culture" into 6 types of definitions, as follows.

a. The descriptive definition emphasizes the elements of culture;
b. Historical definitions emphasize culture as a heritage of one community with another;
c. The normative definition emphasizes the norms of life and behavior;
d. Psychological definitions emphasize the use of culture in adapting to the environment, solving problems, and learning life;
e. Structural definition emphasizes the nature of culture as a patterned and orderly system; and
f. The genetic definition emphasizes the culture as the work of man.

From the above definition, can be drawn understanding about culture is a series of activities in a particular society as a characteristic consisting of various systems, sourced from historical and genetic that will affect the level of knowledge and include the system of ideas or ideas contained in the human mind, so that in life daily, the culture is abstract.

Culture and language have a very close relationship in which language as a communication tool will always follow the rules of culture as a way of life for the community. According to Newmark (1988), culture as the way of life and its manifestation that the peculiar to a community that uses a particular language as its means of expression. Culture is the view of life or way of life and its manifestation that is peculiar to a society that uses a particular language as a means to express it. So the language used by a society is influenced by the way of life, and its specific manifestations within each community. Newmark (1988) divides the culture into five, that is:

a. ecology, including flora, fauna, and landscape.

b. material culture, including food, clothing, houses or buildings, and transportation

c. social culture, including social stratification and social activity in leisure time.

d. organization, customs, ceremonies, and concepts, and

e. typical physical habits and expressions.

Promotion is an effort made to adjust tourism products to the demand of tourists so that the product becomes more attractive. The appeal is the key to a tourism promotion effort that is always packed with a model that can be an attraction for tourists interested in buying.

According to Gromang (2003: 151), tourism promotion moved from prediction and related to efforts to trigger the possibility of tourist sales. This tourism promotion covers all planned activities including the deployment of information, advertisements, films, brochures, guidebooks, posters, and others. So it can be said that the promotion of tourism through the guidebooks and calendar of activities that have been published by the Denpasar Tourism Office plays an important role in achieving success to introduce the city of Denpasar to foreign tourists.

II. METHOD

This research is a gradual process, from planning and design research, determining the focus of research, time research, data collection, analysis, and presentation of research results. The method used in this study is a descriptive qualitative method where the data studied in the form of words and phrases about the term Balinese culture. The approach in this study follows the steps of qualitative research work. Qualitative methods produce descriptive data either in the form of words - written and oral expression of the people and behavior observed (Moleong, 2007: 3).

The type of data is qualitative data in the form of Balinese cultural terms in the media of tourism promotion in the English language of Denpasar City. There are two types of data sources namely primary and secondary data sources. The primary data source is the tourism promotion media of Denpasar City, Discover Denpasar. While, the secondary data is data obtained as supporting data that is from the results of interviews with officers in Denpasar Tourism Office. The technique of data collection in this study used document review, and interviews. Data analysis is done with several steps as follows:

a. Observing the term Balinese culture that is contained in the media promotion of the English language city of Denpasar.

b. Identify categories of Balinese cultural terms.

c. Conducting interviews with officers at the Denpasar Tourism Office regarding the use of the term Balinese culture on tourism promotion media that has been previously recorded.

d. Identify the purpose of using the term Balinese culture.

e. Draw a conclusion.

III. FINDINGS AND DISCUSSION

This section describes the category identification of Balinese cultural terms which are not translated into English in English language promotion media of Denpasar Tourism Office. The category of Balinese cultural terms that are not translated on the medium of tourism promotion in English language Denpasar City, as follows:

1. Material Culture
   a. *Keris* (p.9)
   b. *Gamelan* (p.9)
   c. *Dokar* (p.9)
   d. *Pendopo* (p.11)
   e. *Pewaregan* (p.11)
   f. *Padmasana* (p.12)
   g. *Candi bentar* (p.13)
   h. *genta* (p.15)
   i. *bajra* (p.15)
   j. *Endek* (p.21)
   k. *Bemo* (p.21)

2. Social Culture
   a. *Karawitan* (p.9)
   b. *Pasar senggol* (p.9)
   c. *Puri* (p.9)
   d. *Kecak* (p.24)
   e. *Barong* (p.24)

3. Tradition
   a. *Melasti* (p.22)
   Concept
   a. *Paseban* (p. 11)

a. *Keris*

Keris is a traditional Balinese weapon that has much uniqueness. Seen from the shape of the *keris* has a sharp side on either side or two-edged, with a straight shape (*luk*). *Keris* that has many names depending on the number of *luk*s in each *keris*. The parts of the *keris* are *Wilahan*, *Ganja*, *Dhapur*, *Pamor*, *Danganan*, *Werangka*, and *Wewer*. *Keris* is made by wrought technique and blended by *pamor* iron. *Keris* in the Hindu community has many functions as a magical object to protect themselves from the disturbance of evil spirits or supernatural beings; as a means of religious ceremony; as a complement of dances.

b. *Gamelan*

Balinese *gamelan* is a tool of traditional sounds that have differences with the *gamelan* in general, both in terms of shape and how to play it. For example, the Javanese *gamelan* is played in a slow tempo, while the Balinese *gamelan* is played with a faster tempo. Balinese *gamelan* is usually displayed as an accompaniment of a performance of art, both the nature of the sacred and entertainment. There are three types of Balinese *gamelan*, namely old, middle (*madya*) and new gamelan. In the old group, there are instruments such as *gambang,*

saron, selonding kayu, gong besi, gong luwang, selonding besi, angklung kelentang and *gender wayang*. In middle *gamelan* there are instruments such as *pengambuhan, semarpagulingan, pelegongan, bebarongan, joged pingitan, gong gangsa jongkok, babonangan* and *rindik gandrung*. In the new *gamelan* there are instruments such as *pengarjaan, gong kebyar, angklung bilah 7, joged bungbung* and *gong suling*.

c. Dokar

Dokar is a traditional vehicle that uses a horse as a towing. The existence of the *dokar* in Bali is getting less and only seen in certain areas only.

d. Pendopo

Pendopo is a wide and open building, used for meetings, meetings, and other purposes that have to do with the public interest.

e. Pewaregan

The term of *pewaregan* is the other names of kitchen which generally serves as a place for cooking. But the term *pewaregan* is used to mention a kitchen in the temple (Hindu shrine) located on the outer courtyard (*Jaba pisan*).

f. Padmasana

Padmasana is the place to pray and put Balinese offerings. The word *padmasana* consists of two words: "*padma*" means lotus and "*asana*" means sitting attitude. The lotus flower is chosen as an appropriate symbol of the holiness and majesty of *Hyang Widhi* (God) as it fulfills the elements:

1) The leaf blossom is eight in accordance with *Hyang Widhi*'s manifestation in the eight directions as horizontal position: East (*Purwa*) as *Iswara*, Southeast (*Agneya*) as *Maheswara*, South (*Daksina*) as *Brahma*, Southwest (*Nairiti*) as *Rudra*, West (*Pascima*) as *Mahadewa*, Northwest (*Wayabya*) as *Sangkara*, North (*Uttara*) as *Vishnu*, Northeast (*Airsanya*) as *Sambhu*.

2) The top of the crown is in the form of flower essence depicting the symbol of *Hyang Widhi*'s vertical position in manifestation as: *Siwa* (*adasthasana* / base), *Sadasiwa* (*madyasana* / middle) and *Paramasiwa* (*agrasana* /top).

3) The lotus flower lives in three realms, they are soil / mud called *pertiwi*, water is called *apah*, and air is called *akasa*. The lotus flower is the main means in the ceremonies of Panca Yadnya and is also used by *Pandita* (Hindu priest) when doing *surya sewana* (Sun worship).

g. Candi Bentar

Candi Bentar is the name of the gate in the form of two similar buildings, which do not have a connecting roof at the top, so that the two sides are perfectly separated, and only

connected at the bottom by the stairs. *Candi Bentar* is usually found in the entrance temple in Bali. The other functions of *Candi Bentar* is also as a barrier between *nista mandala* and *Madya mandala* which is very important to determine the location of the temple accordance with *asta kosala* as a reference in the traditional architecture of Bali.

h. Genta

Similar to the Balinese culture term *Bajra*, *genta* is also a Balinese cultural term which has closely relation to Bajra, where some parts of *Bajra* weapons are applied to *genta* as head and grip. *Genta* is used in accompanying *puja* and *mantra* by Hindu priest in Bali in leading the implementation of ceremony.

i. Bajra

Bajra is a weapon from God *Iswara*. This term is used as the naming of Balinese people's struggle monument, *the Bajra Sandhi Monument*.

j. Endek

Bali has a variety of woven fabrics known as *endek*. The *endek* was initially worn by the nobility only. But over the times, *endek* can be worn by the whole society, even worn also in daily activities by the people of Bali. *Endek* is made by woven by giving the motif on the *pakan* thread. Giving motif is done by binding certain parts of the thread before dipped to form a motive. Threads that have been tied, dyed, dried, and rolled on a coil that will braid on the thread of *lungsi* (the thread in a vertical direction). In contrast to the stretch of *lungsi*, the *pakan* thread that has been patterned will not appear until it is woven.

k. Bemo

The term *Bemo* is commonly referred to a tricycle motor or "*becak motor*" and is commonly used as a public transport in Indonesia, but the term *bemo* in Bali is different from that of a tricycle in general. *Bemo* in Bali is a four-wheeled vehicle that usually has its own color, depending on routes.

l. Karawitan

Karawitan is an art of processing sounds or traditional instruments. *Karawitan* divided into three types, namely vocal, instrumental, and instrumental vocal *karawitan*. Vocal *karawitan* uses human voice as the source of sound, for example *sekar rare, sekar alit / tembang macepat, sekar madya*, and *sekar agung*. Instrumental *kariwitan* (*gamelan*) is a *karawitan* produced from one or several tools. For example: Old, Middle (*Madya*), and New Group. Instrumental vocal *karawitan* is *karawitan* where there is a composite element between human voice and musical instrument. For example: *Gegitan*.

m. Pasar Senggol

The term *pasar senggol* in Bali is already known by foreign tourists in Bali. *Pasar senggol* is located in all regency in Bali which generally starts from afternoon until evening. The mention of *pasar senggol* itself because the place between one stall to another is so close so there was a nudge between buyers. Finally, this became a tradition for Balinese people to maintain a sense of tolerance among buyers.

n. Puri

The term *puri* in Bali is the name for the residence of Balinese nobility, especially for those who still have kinship ties with the kings of Bali. Based on the caste division system in Bali, *puri* is occupied by the nobility of the knight caste.

o. Kecak

The next term of Balinese culture is the *Kecak* dance which is one of the traditional arts from Bali created in the 1930 ranged by a dancer and artist from Bali namely Wayan Limbak. *Kecak* dance is a dance derived from *Shangyang* ceremonial creations that are sacred and should only be done in the temple. To be able to display it as entertainment facilities, then Wayan Limbak innovate by making a dance inspired by the *Shangyang* movement and making it a famous dance movement to foreign countries. In this dance only use the sound "*cak-cak-cak-cak*" as the music accompaniment, and is usually accompanied by a *sendratari* that tells the story of the Ramayana, the event of the abduction of Goddess Shinta by Ravana until his release by Rama and his troops.

p. Barong

Barong dance is about the conflict between *Dharma* (goodness) against *Adharma* (evil). This dance is also very famous in foreign countries, so foreign tourists who come to Bali commonly always take the time to see this show.

q. Melasti

Melasti is a purification ceremony to welcome the *Nyepi* day by all Hindus in Bali. The *Melasti* ceremony is performed on the beach in order to purify the sacred objects of the temple (God's *pralingga* or *pratima* and all its equipments). The objects are paraded and carried around the village, which aims to purify the village. The execution of the *Melasti* ceremony is complemented by various offerings as the symbol of *Trimurti*, the 3 gods in Hinduism, namely *Vishnu*, *Shiva*, and *Brahma*, and *Jumpana*, the throne of the *Brahma* god.

r. Paseban

Paseban is located in the area of the castle, is a large hall that is used to face the kings in Bali. Similar to the *pendopo*, the term *paseban* is also contained inside of the castle, but the difference between *pendopo* is from the function of the building. *Pendopo* functioned as a place for meeting that has relation with the public interest, while *paseban* functioned as a

place for meeting with the king.

IV. CONCLUSION

Based on the results of the discussion that has been done, then the conclusion in this study is the category of Balinese cultural terms used in the media promotion of the city of Denpasar is the category of material culture (keris, gamelan, dokar, pendopo, pewaregan, padmasana, temple bentar), social culture (karawitan, senggol market, puri, kecak,), tradition (melasti), concepts (paseban).

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THE EXISTENCE OF BALI LANGUAGE IN TRANSMIGRATION AREA OF LAMPUNG PROVINCE

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Abstract

This research aims to present the existence of Bali language in the transmigration area of Lampung Province especially in Central Lampung by discussing several topics; 1) Linguistic situation, 2) Situation of using Bali language, 3) Balinese learning situation, and 4) Domain usage of Bali language. The research was conducted with participation observation technique and the data were analyzed by using qualitative technique. The main theory used in this research is the theory of language changes described by Labov (1994). The result of this study showed that Balinese ethnic people who live and grow up in Central Lampung use the Bali language as their mother tongue (First Language). In this context, although the Bali language coexists with other regional languages in the transmigration area, Bali language still shows its existence. The domain usage of Bali language in the transmigration area of Central Lampung, namely the domain of family, society, customs, religion, and education at the elementary school level and colledge. However, in the circumstances, people in Central Lampung chose Balinese as their communication tool only in their environment because the situation outside Central Lampung tended to use Bahasa as a unifying tool of language among the tribe, customs, culture and languages in the transmigration area of Lampung Province.

Keywords: Bali language, Language Existence, Transmigration, Lampung Province

I. INTRODUCTION

As the mother tongue, Bali language, ethnically not only lived and growed in Bali, but also it has spread in various provinces in Indonesia due to the massive transmigration flow in 1953. The location of Balinese speaker in transmigration area, includes transmigrant reciver areas, such as South Sumatra, Lampung, East Kalimantan, Central Kalimantan, West Kalimantan, South Kalimantan, North Sulawesi, Central Sulawesi, West Sulawesi, South Sulawesi, Southeast Sulawesi, Papua and East Nusa Tenggara. In this case, Lampung became the are that most being visited by transmigrant of Bali. Apart from Balinese transmigrant, Javanese transmigrant also pretty much dominate Lampung province, therefore the local residents themselves are fewer than the transmigrant residents. In this case, inter-ethnic contacts certainly cause language contact and the language contacts makes language selection occurs. Balinese speakers choose the language used when dealing with other ethnic or ethnic groups. When communicating with other ethnic, the ethnic of Balinese chooses another language according to their way in interacting with others.

In recent years, the reality of inter ethnic community has shown that Bali language have

begun to decrease their frequency and intensity of using by the speakers because of some ethnics were gathering in a place that causing them to use a language they can understand together, in this case, they use Indonesian Language (Bahasa). So that in the daily activities of family environment, they already use Indonesian Language. Antara (2016) said that from simple observations, children are rarely speaking in Balinese, especially in urban areas. This phenomenon happens because Balinese speakers feel lack of prestige if they use Bali language. It shows the lack of fanaticism of their own language. Furthermore, he also said that from the research results of Udayana University Faculty of Linguistics, the usage frequency of Bali language is low, especially in urban areas. Even this has begun to spread to rural areas in Bali.

This phenomenon apparently also experienced by the Balinese community in several major cities in Indonesia, such as Jakarta, Surabaya, Makasar, Yogyakarta, Bandar Lampung and Medan. Yet in general view, Balinese community have a strong principle in maintaining and developing culture, tradition and also language wherever they are. The use of Bali language in such a society is both a challenge and an opportunity to maintain and develop the language itself. In relation to the use of the Bali language, Marjohan et al (1992) in his research, he found that 80.87% of the sample members used Balinese in unofficial situations when talking to family, neighbors, relatives around the house on the topic of daily activities, (19,23%) using the Bali language in an official situation with official and educational topics. Due to the declining use of Balinese, Dirgeyasa (2010) stated that Bali language has been shifting, the change may also be degradated in the use of Balinese variations such as the use of high variety or low variety in the transmigration area of Lampung. Code-mixing or very intense code-switching occurs when they communicate and doing daily transaction. A number of research results showed that the varieties of phenomenon of using the Bali language associated with the socio-cultural context of Bali. In the context of the Balinese community in Lampung and its surroundings, the intensity and frequency and quantity of Balinese community residents in Lampung and its surroundings in using Bali language tentatively decreased. Therefore, to obtain a reliable and valid information and based on fact, this paper discusses the existence of the choice of Bali language used in Lampung.

II. METHOD

This research is conducted in the area of Bali transmigrants in Lampung Province. Lampung Province is a heterogeneous province because it consists of various ethnic groups. This is because the history of Lampung Province which always open the transmigration program from any region in Indonesia. Lampung Province was chosen as a research setting because this is the first transmigration destination area with the largest number of families from Bali. The focus area of research is in Central Lampung District that consisting of several sub-districts and villages. Rejobinangun village in the district of Raman Utara and Rama Oetama village in the district of central lampung.

Research data of language consists of three types, those are oral speech data, written data, and language researchers instuition (Langacker, 1972: 15). Intuition can be used if the researcher takes a role as the native speaker of the language being studied. This study utilizes

two types of data, firstly is oral data and secondly is language researcher intuition. Oral data is collected from the words and actions of Bali transmigrants. Data acquisition is done by using participant observation method. Analysis of data in this research using qualitative data analysis method. After the data are collected and classified, the data are analyzed to obtain results according to the research objectives. All the data collected is analyzed as it is. Information on the use of language is fully described. It aims to look at the domain of what Bali language is used and how it is used.

III. ANALYSIS

The Changes in language behavior when the language is used bring up many linguistic phenomena. According to Labov (1994). These symptoms often begin with language deviations from the standard norms. A change or shift must start with something small (anything is likely to have a small beginnings). If such a deviation is used by a speaker or group of speakers, language variations will occur. As described above, language variation is an early process of an ongoing language shift or change (language change in progress). Linguistic situation in the bilingual or multi-lingual speech community raises the choice of language for each community. As a consequence, the choice of language is the pattern of language usage. A steady pattern of language usage leads to language retention, while a shaky pattern causes language shift.

The form of language preservation can be seen from the fact that the language is still choosen and used for some domains by its speakers. According to Fishman (1968) the primary indicator of preservation or language shift is the domain of language usage. In the language selection there are three categories of choice. Firstly, choose one variation of the same language (intra language variation). When a language speaker speaks to another person using *Bali Alus* language, for example, he has made the choice of the first category language. Secondly, do code switching, meaning to use one language for a purpose and use another language for other purposes in one communication event. Third, to mix code (code mixing), meaning to use one particular language with mixed flakes from other languages. The choice of language in the social interaction of bilingual/ multilingual societies is due to various social and cultural factors. Evin-Tripp (in Grosjean 1982: 125) identifies four main factors causing speaker language choices in social interaction, i.e. (1) background (time and place) and situations, (2) participants in interactions, (3) conversational topics, and (4) the interaction function. The first factor could be things like breakfast in the family environment, meetings in the village, birthday celebration children in a family, college, and bargaining goods in the market. The dynamics of defense and language shift could not be separated from social psychology in the field of language that gave birth to the notion of language attitudes. Gardner and Lambert (1972), for example, used a social psychology approach by applying evaluative reaction methods to language variations among the bilingual interlinkers. Fishman (1972: 151) also recognizes that in many instances, the recognition of behavior toward language is a very important topic for studying social behavior through language. Therefore, the theory of social psychology is applied in assessing the attitude of the Balinese transmigrant language in Lampung to the Bali language. Fishman (1965: 24) says that wherever in the world, people generally pay attention to

the local language. They have a desire to empower their language, strengthen their language, and make their language better.

Related to the existence of Bali language in transmigration area in Lampung Province, based on the knowledge of the writer who is also one of the transmigrant in Lampung, Bali transmigrants at least master the Bali language, followed by the mastery of Indonesian language and other ethnic languages such as Java and Lampung. The first language acquired by transmigrants is generally Bali language. This language is obtained and studied informally because only the family (household) environment is the only place of acquisition considering the language of Bali is not taught officially in school in Lampung. Therefore, the case with the Java language learned by Bali transmigrants informally through socialization and association with Javanese ethnicity. The curriculum in Lampung, as in other areas of Indonesia, accommodates only the teaching of Indonesian and local languages, in this case the Lampung language. Although taught in schools, the Lampung language is rarely used by Bali transmigrants in everyday communication. In fact, the Lampung language is also rarely used by the transmigrants to the indigenous population of Lampung. Transmigrant Bali is a *dwibahasawan* (a person that could use two language). In general, it can be stated that any *dwibahasawan* who does not have a balanced level of mastery of the languages he mastered will interference in the language. This is due to the interaction with a speaker or group of speakers with another language. Weinreich (1968: 1) suggests that interference is a deviation occurring in the bilinguals of the bourgeoisie as a result of its introduction to other languages. Weinreich (1968) further adds that interference is errors caused by the inclusion of speech habits of a language or a mother tongue dialect into a second language or a second language dialect. Understanding interference is only concerned with speech symptoms. Therefore, the notion of interference is extended again by other experts. Haugen (1974: 12) says that interference is the taking of elements from one language and used in conjunction with other languages. The use of these elements occurs both when one speaks and writes in another language.

Such language interaction can give speakers a language in form of some words or terms from other languages than language that they originally known. Moreover, they able to understand each other's language. This kind of language contact can enrich the vocabulary of its citizens of various ethnicities and religions. A trader resident, named Rukti Harjo, as a Javanese ethnic who everyday using Javanese language claim to understand the Bali language because they often associate with Balinese ethnic in Bali language. Vice versa. This linguistic situation became common place in Lampung. They mingle with various ethnic and religious. Language life in Lampung goes well, where each tribe is faithful to his mother tongue. They also respect each other's local language. In the official situation, they use the Indonesian language. While in unofficial situations they use the Indonesian language as a social language.

The Bali language is strongly used by Bali ethnic who are Hindus in their daily activities. The thing that still supports the use of Bali language by Bali ethnic in Lampung is still a strong community life that is Hindu religion in that area. *Banjar* and *Adat* village activities always using Bali language. The Balinese in *banjar* and *adat* of villages use the Bali language in some cultural occasions, such as meetings, prayers, rides (reading activities and the dissemination of

religious literature) and other customary activities. The existence of Hindu school foundation in Bandar Lampung STAH located in Bandar Lampung city is a help developing and maintaining the existence of Bali language in Lampung.

In the daily life of the Balinese ethnic in Lampung, Bali language still being used by the as a means of communication and interaction. The use of Bali language in various domains, such as family domain, neighboring domain, customary domain, religion, and education domain still looks well preserved. The domain according to Fisman (1972) is the correlation between speech actors, the topics discussed in the speech, and situations that include the place and time of the conversation. He also assumes that the more domain the speaker can create, the more gaps and opportunities for speakers to use the language. Despite being in a remote area of origin, Bali language is still being used by Bali ethnic in communicating within family, neighbors, customs, religion, and education. They choose Bali language as a communication tool in their environment because they want to show their identity. Pride as Bali ethnic they show with the language they use everyday. The use of Bali language in the area of neighborliness is obvious because the Bali language for them is one of the identity of togetherness for the people. In the traditional domain (village meeting, *banjar, subak*, etc.) speakers are still very consistent in using Bali language as a tool to convey an idea. In the domain of religion, Bali language is still strongly used for the preservation of sacred libraries containing spiritual philosophy, *mabebasan* (literature), *dharma* discourse, *dharma tula*, *dharma gita*, *saa*, and others.

Family Domain:	
Mother	*: kel kijo jani dek?* (where are you going?)
Daughter	*: dek kel melali kejumahne sayu risa nah mek.* (could dek want to play to sayu risa's home, mother?)
Mother	*: nah, do bes sanjo mulih nah. Uwopin memek nanding canang nyen. Ben mani ado odalan di puro.* (okay, but do not come home late, help me make offering later. There's *odalan* at the temple tomorrow.)
Daughter	*: Nah mek.* (Okay mom)

Society Domain:	
Head of *Adat*	*: bapak ibu, ngiring sareng-sareng mebersih di pekarangan. Kel ado lomba desa kayang 17 agustusne. Pang menang desan ragone nah* (ladies and gentleman, let us together cleaning our environment. There will be villages competition at this August, 17th. Let us win this competition)
Member of *Adat*	*: ainggih pak, siap tyang laksanakan, uling dijo ne mulaine? Uli puro puseh sampek perbatesan desa jak RG apo kebadingane?* (okay sir, we ready to do it, where is the starting point? From *Puseh* temple until village border with RG village or vice versa?)
Head of *Adat*	*: nah uling dijo gen dadi. Tapi luong masi uling puro puseh gen, umah pak paek ditu. Haa...hahaaaa.....* (Yes, any of them is good, but it is better to start from *puseh* temple, my home is near that area.
Member of *Adat*	*: nah bo pak adat, yang penting payu kedas jak mekejang.* (its okay sir, more importantly everything will be clean.)

Language is a tool of cultural development and the path of cultural success, and the inventory of cultural traits. Therefore, language is also an important factor in shaping the cultural identity and social identity including ethnic identity of community members. There are two important factors for determining the cultural value point of a *dwibahasawan*, the points of value as the result of specific cultural interactions and social environment, moreover the family environment that form the type of bilingual experience. In the language and culture situation, there are several possible cases. Possible cases that will appear are as follows, 1) someone will use one language at home, and use other languages outside the home or in the community; 2) a person will use two languages at home and one language of which is used in the community; 3) someone will use two languages at home and both are also used outside/ in community; and 4) someone will use two languages at home, but both are not used outside/ in community. Various possibilities for language situations are also found in some area of Bali transmigrants in Lampung.

"Nak bali di lampung nak mekejang biso ngomong jawo, tapi nak jawo sing nyidang ngomong bali, tuah ngerti gen yo tapi sing nyidang mesuang. Yen Bahasa lampung, nak man pelajarane disekolah pas SD ajak SMP, jadi biso ngomong bedik-bedik gen, soalne dini bedik ado nak lampung asli, yen ado nak takutine yo, soalne nak lampung asli dini liunan jadi begal ajak maling, tapi sing je mekejang keto, liu jek'e nak lampung ani baik, contohne ani jadi guru atau pegawe-pegawe"

Meaning: "Balinese people in lampung can all speak Javanese, but Javanese people can not speak Bali language, just understand them but can not issue. Lampung Language can be learned when they are in elementary and junior high school, so can talk a little bit, because here there are few people originally lampung, if he is feared, because of the original lampung people here become robbers and thieves, but not all like that, a lot of good tribal people, for example who become teachers or employees ".

From the informant's description it can be seen that the Bali language is not taught in school formally but only tucked into the subjects of Hinduism and of course done by Balinese Hindu religious teacher. It is predictable that Bali language learning in schools does not take place systematically. The informant also did not neglect that the obstacles that found in the teaching of the Bali language in school were that because the number of Balinese speakers was a minority in lampung speakers. However, the informants also had a perspective that Bali language should be taught from an early age and started from the household. Seeing the phenomenon that occurs about Balinese language teaching, informants also showed concern about the extinction of Bali language in the future. These concerns need to be answered by various parties, especially the Balinese speakers themselves. In addition to being taught in Hindu lessons at school, more structured Bali language and script lessons are taught in non-formal channels, namely in *pasraman-pasraman* in Lampung as seen in the following lesson schedule.

Based on information provided by informants that the availability of teachers who are proficient in teaching Bali language in schools and in non-formal institutions such as *pasraman* in Lampung is very limited. The absence of a Bali language textbook also makes it difficult for

teachers and students to get adequate Bali language materials. Real conditions in the field demanding the government and speakers of the language itself to synergize in efforts to foster and develop regional languages, especially in terms of education. Based on the quotation and observation result, it is found that Bali language inheritance effort is done informally through family environment because its formality, through the education channel, there is no accommodating policy to teach the origin of ethnic language in transmigration area. Therefore, children's language skills tend to be weak and not standardized, especially social conditions in a diverse area of transmigration require them to master more than one language to communicate with other ethnicities. In addition, their frequent interaction with other ethnic groups resulted in a decrease in exposure to Bali language in the lives of Bali transmigrants.

Sutjaja (1996: 220) points out that the Balinese community in Lampung faces two problems at the same time, namely (a) waning of speech level and being replaced by the dominant use of dominant forms and (b) replaced by Indonesian and Javanese. It can be said that the Bali language used in Lampung is the simplest form whose use preserved along Balinese temples as a major marker of their Balinese identity. The exposure of the Bali language is greatly reduced because contact with non-Balinese speakers in Indonesian or Javanese becomes increasingly intensive which requires Balinese to use Bahasa Indonesia as Lingua Franca. In fact, socially, children become more frequent to Javanese speakers to their Javanese neighbors, whereas Javanese children are very rarely speaking Balinese. In the situation of declining use of Bali language, it is said Sutjaja (1996: 220) that the arts play a vital role in efforts to preserve Bali language in Lampung as happened in Bali. Various forms of art bear the role even though these art forms have undergone a change. Traditional and literary arts recordings (*pepaosan,* chanting, *arja, gong drama*, and puppets) imported from Bali can be considered the easiest way to maintain access to Balinese traditions in Lampung.

IV. CONCLUSION

Bali language as the native language of Balinese ethnic lives and grows in Lampung province which far from its home region of Bali. Although Bali language coexists with other regional languages in the former transmigration area, Bali language still shows its existence. In this case, Bali language is strongly used by Bali ethnic who are Hindus in their daily activities. The thing that still supports the use of Bali language by Bali ethnic in Lampung is still a strong community life by Hindu religion in that area. Both *banjar* and *adat* villages always use Bali language. The Bali language is used by former transmigration residents in Lampung in various domains. The domain of the use of the Bali language, namely the family domain, the neighboring domain, the customary domain, the domain of religion, and the domain of education. Despite being in a remote area of origin, Bali language is still used by Bali ethnic in communicating within family, neighbors, customs, religion, and education. They choose Balinese as a communication tool in their environment because they want to show their identity. Their pride as Bali ethnic they show it with the language that they use everyday, that is Bali language.

Mastery of Bali language as the mother tongue of Bali ethnic in Lampung takes place naturally. This means that language is controlled because of the interaction with users in the

use of controlled language. Language hereditary systems and mechanisms both in formal and informal domains mastery of mother languages like this is not systematically-formalized. An analysis of the language attitude of the respondents of the Bali language shows that transmigrants have a positive attitude towards the Bali language. This promises a fairly prospective impact for Bali language defense in Lampung. However, this condition needs to be supported by a comprehensive language planning and system model and in accordance with the context of the situation of the problems experienced by Bali transmigrants. An alternative language planning model that can be taken into account is language planning procedures that focused on language functions and planning dimensions that focus on acquisition planning. Acquisition planning focuses on teaching and learning language, be it a national language, a second language or a foreign language. This includes attempts to influence the number of users and the distribution of a given language and acts by creating an opportunity and incentive to learn the language. Acquisition planning is directly related to the spread of a language. This is usually done by a body responsible for its development either at the national, regional or local level.

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ENRICHING AND NOT SIMPLY COMPETING: BALINESE LANGUAGE IN CONVERSATIONAL INTERACTION IN BALI

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Abstract

In the context of Indonesia, it is common to think that the national language, Indonesian, is pushing the local languages into its extinction. For various reasons, more and more Indonesians adopt the national language of Indonesian, while abandoning their local languages. The similar thing is commonly expected to happen in Bali. This study is a qualitative study on conversational interaction, which employed more than 20 hours of naturally occurring conversation, recorded in Bali, Indonesia, among young bilingual Indonesian-Balinese speakers. The study employed Conversation Analysis (CA) as its method. CA facilitates a detailed moment by moment analysis of language in use. The current study revealed that the language situation in Bali is more complex than simply Indonesian pushing Balinese into its extinction. It gives birth to firstly, a distinct, Bali specific, conversational Indonesian variety; and secondly, discourse motivated code switching and language transfer. Conversational Indonesian spoken in Bali is sprinkled with Balinese derived markers, such as discourse particles *je*; "translated" Balinese discourse particles *dah* 'already' from Balinese *ba*; address term *ke* 'you', the *tak-in* construction, etc. Then, from time to time, conversational participants switch to Balinese to quote their Balinese interaction, as well as transfer a chunk of Balinese materials to give some discourse motivated subtle nuances to their conversational turn. Since there is only limited, if not nonexistence, body of works on naturally occurring conversation in Bali, this study hopes to add to our understanding of the current local language situation in Bali.

Keywords: Balinese, Indonesian, Language contact situation

I. INTRODUCTION

Indonesian is the official language of the Republic of Indonesia. When the country was established in the mid-20th century, soon after came language planning. What previously identified as the High Malay was then adopted and given a new name: Indonesian. It then became the language of the official state matter, as well as literary and education of the newly built nation of Indonesia. As a result, more and more Indonesians spoke Indonesian language (J. Sneddon, 2003).

For Bali, the situation is more complex. The official establishments such as schools, banks, etc., prefer to conduct their business in Indonesian. As a result, it is not surprising that currently many Balinese family prefer to speak Indonesian at home as to prepare their children to be able to interact well in those official establishment. In addition, since tourism is the main revenue of the island, for their livelihood, other than Indonesian the Balinese must

also able to speak foreign language(s) too. The most common language in use is English. It is not surprising that English is very common in Bali. At the same time, it is also fair to say that Balinese still have socio-cultural functions in the society. Day to day conversation as well as cultural and custom related activities are still done in Balinese. More recently, we can observe exciting development as more and more Balinese enter new communication media such as comics and short videos that can be shared through social media. It is fair to say, that there is a multilingual situation in Bali.

The use of Balinese, Indonesian, and other foreign language(s) together in the community results in a Language contact situation. This situation raises some concerns. The most salient one is that those other languages are pushing Balinese out of its existence, Balinese becomes marginalized. At least, this is what has been observed in the multi-national village of Ubud (Beratha, Sukarini, & Rajeg, 2017).

II. METHOD
2.1 Conversation Analytic Method

Conversation Analysis (CA) is built upon an observation that people take turns to talk (Sacks, Schegloff, & Jefferson, 1974). Overlapping of talk among the conversational participants do occur, but it is usually short, the conversation generally finds a way to resolve the overlapping and resort to one speaker talking at one time (Lerner, 1989; Schegloff, 2000).

The fundamental unit of analysis in CA is Conversational Turn, instead of conventional linguistic units such as Sentence. Two or more turns which is indicates time-sensitive (sequential) connection to one another is termed as a sequence. For example, invitation may make either acceptance or declination relevant (Davidson, 1984). A simple no following an invitation can be understood as a declination to a response. A simple no following a polar question can be understood as a negative response to that polar question.

CA has a particular perspective on Bilingual (or multilingual) conversation (Li, 2002; Li Wei, 2000). CA attempts on uncover the participants' own procedure and interpretation of their talks and actions in conversational interaction, and not merely the analyst. The above perspective has been well translated into Auer (1984) procedures for analyzing Language Alternation. The procedures involve two basic categorical pairs. The first two are Transfer vs Code-Switching. They concern with whether items in one language are merely "inserted" into a conversation in another language (Transfer), or the conversation switch from one language to another altogether (Code-Switching). The second two categorical pairs are discourse related vs, participant related. They concern with whether the alternation to a different language is observably motivated by interactional contingencies (discourse related), or participant language preference and competence (participant related).

2. 2 Data

The data is taken from a conversational corpus consisting of more than twenty hours

of video-recorded naturally occurring conversations. The data consists of nine conversations involving twenty-five participants. The participants are young adult, at the age of 19 to 32. They come from middle socio-economic status. The participants were requested to converse with each other, without specifying which language, Indonesian or Balinese, to be used in their conversation.

2. 3 Presentation

The data of this paper is the video recorded conversations. However to facilitate presentation, the verbal interactions are rendered into transcription according to Gail Jefferson Transcription Convention (Jefferson, 2004). Since the conversations are mostly done in languages other than English, three lines transcription is available: actual language, word for word translation, and idiomatic translation. The participants names were pseudonymized to protect their identities.

III FINDINGS AND DISCUSSION

An observation of the current data revealed, firstly the present of potential a distinct, Bali specific, conversational Indonesian variety. Secondly, the language contact situation (and bilingualism) also gives birth to discourse and participants motivated code switching and language transfer.

3.1 Bali Specific Conversational Indonesian or "Bali Colloquial Indonesian"

So far, there is a very limited work on regional varieties of Indonesia (Englebretson, 2003; Fields & Fields, 2010; Gil, 2004, 2007, Wouk, 2001, 2005, etc.). To the best of my knowledge, there is no existing work on the conversational language in Bali, Indonesia. Among the limited work on conversational language in Indonesia, there are two considerably comprehensive works. The first one is the Papuan Colloquial Indonesian (Fields & Fields, 2010) and the second one is Jakartan Colloquial Indonesian (James N. Sneddon, 2006).

3.1.1 Discourse particle *je*

```
        Lynda       :    =Ke[ napa ]
                         What about it?
   →    Windy            [ada je] baju   pengiring pengantinnya   tu
                          exist    cloth      bride's maid-DET       that
                         |yʰang |Gʰitʰu    tʰu
                           REL   like-that  that
                         There was the bride's maid dress. The one which is like that
        Lynda            Iya     ya be-
                         Yes    yes
                         Yes, true
```

Extract 1: Ro_ 00:15:23.17- 00:15:25.01

Extract 1 occurs in a four-party conversation among Lynda, Anne, Sue, and Windy. The conversation (Line 1 to 4) is done in Indonesian, but Windy employs discourse particle *je*, which is Balinese derived (Sutjaja, 2006) and has not been reported to be present in other colloquial Indonesian varieties (Fields & Fields, 2010; James N. Sneddon, 2006). Additionally, there is no sign that the employment of this discourse particle hindering other participants' understanding of her utterance, pointing to the direction that it is common to employ this discourse particle in Indonesian conversation in the context of Bali.

3.1.2 Discourse particle/aspectual marker *dah*

> Eva   :   **dah dah**   takut nih[1] jədəg,   jedug gitu   **dah**, **dah**
>   DP   DP   afraid DP   like that DP   DP
>
> wue:::h **dah**   gitu,   akhirnya   pas   landing, kan   karena
>   DP   like that end-NYA exactly   DP   because
>
> ba↑sah
> wet
>
> (I) was already afraid that time *jədəg*, *jedug* like that. Already, already *Wooo* (/Oh my God) already like that-, finally during landing, you know because of wet,

Extract 2: TA-Vid1_ 00:41:28.25- 00:41:35.14

Extract 2 occurs in a dyadic (two-party) conversation between Eva and John. It occurs as a part of an ongoing narrative about Eva's bumpy plane ride to Bangkok. There are many occasions in her narrative where she employs *dah* and Extract 2 is one of them. From the form, it can be suggested that *dah* is derived from the truncation of *sudah* 'already'. In alignment with *sudah* already, *dah* can be seen as a perfective aspectual marker. Then, considering its placement and John responses to its production, similar to the discourse particle *kan* (Oktarini, 2017), *dah* has the function to mark internal juncture in Eva's narrative.

3.1.3 Address term *ke* '2SG'

> Windy   :   Eh, pernah gak ***ke***   nonton film Confession
>   Ever   NEG 1SG   watch
>   ((looking at Lynda))
>   [of a Shoppaholic]
>   Hei, have you ever watch 'Confession of a Shoppaholic' Movie?

Extract 3: PH_00:15:19.05-00:15:24.10

Extract 3 occurs in a four-party conversation among Lynda, Anne, Sue, and Windy, similar to Extract 1. Windy employs the address term *ke* 'you' to address Lynda. This address term is quite common in Denpasar area to address close friends. It is possible that this address term is

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1 *Nih* is Jakartan Colloquial Indonesian emphatic final TCU Discourse Particle which is derived from Indonesian *ini* 'this' (James N. Sneddon, 2006, p. 126). In this case of 'story telling' turn, it functioned to bring the audience to the time when something happened.

derived from *ake* 'you', a Balinese address term, specific to the Northern part of Bali (Singaraja area). *Ke* has not been reported to be present in other colloquial Indonesian varieties (Fields & Fields, 2010; James N. Sneddon, 2006). Additionally, there is no sign that the employment of this discourse particle hindering other participants' understanding of her utterance. It points to the direction that at least for the conversational participants, it is normal to address each other using *ke*.

3.1.4 *Tak* and suffix *in* construction

| John | : | O | gitu, |
| | | Owh | like-that |

→   ni   **tak** pese**nin** tiket ke Bangkok dulu ya
            this I(do) order-IN ticket   to   first DP
            ((taking his phone))
            Oh, I see, here let me order a ticket to Bangkok okay

| Eva | : | <Heh heh heh heh heh heh heh heh>= |

Extract 4: TA-Vid1_00:34:53.22-00:34:56.05

Extract 4 occurs in a dyadic conversation between Eva and John, similar to Extract 2. Prior to line 1, Eva says that she wants to go for a holiday. In response to that "revelation", John then announces that he is ordering a ticket to Bangkok (Line 2, Extract 3).

Tak -in is a special construction, it is highly potential to be specific to Bali Colloquial Indonesian. *Tak* have previously been reported to be presence in Javanese (Moeljadi, 2013; Widhyasmaramurti, 2008), while suffix *-in* have previously been reported to be presence in Indonesian in general and Jakartan colloquial (James N. Sneddon, 2006; James Neil Sneddon, Adelaar, Djenar, & Ewing, 2010). Interesting enough, Sneddon (James N. Sneddon, 2006, p. 30) mentioned that suffix *-in* in Colloquial Jakartan Indonesian has Balinese origin. Though *tak* and suffix *-in* alone have been documented before, *tak* and suffix *-in* construction have not been documented before. Hence, for now it is safe to say that the *tak -in* construction is specific to Bali Colloquial Indonesian, contingent to further data from other varieties of Indonesian.

Tak -in construction is also special in terms of its effect to the conversational turn where it occurs. The personal pronoun *tak* 'I (do)' marks "commisive speech act" (commitment) and "propositive" ... expressing intention, proposing to do something (Moeljadi, 2013). In other words, it indicates that the speaker promises to do some kind of action in the future.

The base form of *pesenin* is the transitive verb of *pesen* 'order'. As an applicative suffix, *-in* inflects this transitive verb of *pesen* 'order' into a di-transitive verb. As a consequence, *pesenin* indexes the presence of two objects: patient and beneficiary. The "patient", "the thing which is manipulated, acted on or moved by the action" (James Neil Sneddon et al., 2010, p. 173) in the context of Line 2 is clear. The patient is the *tiket* 'ticket'. What is not being expressed here is the beneficiary. However, by considering its sequential context, the beneficiary can be understood as Eva.

Tak -in construction is special since in this context of promising to order a ticket, this subtle beneficiary construction creates a vagueness, thus an opportunity for denial. Though it can be understood that he indicates that he is getting the ticket for Eva, John has never expressed that he is ordering a ticket for her. As a consequence, he has the opportunity to deny that the ticket for Eva. This "interactional maneuver" is very important, if we consider that Eva is married, and John is going to Bangkok soon. His action of buying Eva a ticket to Bangkok has the potential to be understood as trying to "lure" someone's wife to travel with him.

3.2 Language Alternation: Indonesian to Balinese and vice versa

The whole data have a healthy mix between Indonesian and Balinese. Conversations done in Indonesian have Balinese and English words in them, while conversations done in Balinese have Indonesian or even English words in them. In some multi-party conversations, it was even clear that the language alternations are motivated by the participants language preference.

3.2.1 Discourse related language alternation

Anne	:	Tapi beneran lo, kayak Tante, tante-nya Anne,
		But true DP like aunt aunt-DET name
		statusnya gitu, ingin sekali rasanya punya pasangan yang bisa
		status-DET like-that want really feel have spuse REL can
		mengerti diriku
		understand 2SG
		Tak tanya, Buk Man kenapa, gitu.
		I-do ask name why like-that
→		**Di-inbox gen nah**, Anne.
		In inbox only yes name
		Padahal yang saya tau dia itu orangnya
		whereas REL I know 3SG that person-DET
		happy yang , happy aja
		REL only

But that's true, like my aunt, her status was like that. (I) feel (that) (I) really want to have partner that understood me. Then I asked, Buk Man, why (do you feel) like that? She answered, (I will tell you through) inbox okay, Anne. Whereas I knew that she was a kind of person who was always happy.

Extract 5: AD_ 00:30:54.01- 00:31:56.09

Extract 5 occurs in a triadic conversation among Anne, Bec, and Ray. It occurs within a sequence about how people show contradicting image between real life and Facebook. Earlier, Bec shared a story about her friend who constantly shared her mellow and sad feelings through Facebook as if her life was miserable, but when Bec met her in person she was actually

happy.

The conversation is mainly done in Indonesian However, in line 5, Anne switches to Balinese to quote her aunt. By switching to Balinese Anne introduces a subtle nuance into her conversation with Bec and Ray, she reveals that she talks to her Aunt in Balinese. Interesting enough, she also transfers an English word 'inbox' to refer to Facebook messenger. The term 'inbox' is domain specific, it is specific to the internet social media platform of Facebook. This "seamless" switch and transfer are enabled by the multilingual and multi-domain language situation. The switch and transfer would not be possible if the three participants cannot speak Balinese or not familiar with the Facebook domain terms.

3.2.2 Participant related language alternation

Indo	Agus	:	Baca paper↓
			Reading paper
Bali+	Okta	:	[Yeah::: Keto kone, tadi katanya] si, nonton YouTube
Indo			Like that someone said earlier said-DET DP watch
			Yeah, really, earlier (someone) said watching YouTube
	Evi	:	[((unclear))]
Indo	Agus	:	Itu ini ku, temenku di samping
			That this my, friend-my at side
			((hand gesture shake left and right)) ((laugh))
			That is my, my colleague besides me
Indo	Okta	:	O:::h
Bali	Yasa	:	Aduh Asik je ye oo
			EXCL Cool PART he okay
			He's so lucky
Bali	Agus	:	Sing ada boss buin
			NEG exist boss in addition
			In addition, the boss was absence too

Extract 6: JW_ 00:02:46.28- 00:03:01.23

Extract 6 occurs in a five-party conversation among Oka, Evi, Made, Yasa, and Agus. It occurs within a sequence of talking about Agus' job. Prior to line 1, Evi asks about what Agus doing in his office. In response to that question, Agus produces of line 1 (Extract 6). To tease Agus, Okta produces a turn which is initiated in Balinese *keto kone*, an expression of disbelief, and then followed by a turn in Indonesian. Later in line 6 (Extract 6), Yasa produces a comment in Balinese, which is then responded back by Agus in Balinese. Noting that earlier Agus responds to both Evi and Okta's turn in Indonesian as Evi and Okta mostly speak Indonesian. Agus only switches to Balinese in response to Yasa's Balinese comment (Line 6, Extract 6). It is clear

that the participants in this conversation have specific language preference to their specific interlocutor.

The conversation in Extract 6 represents an interesting dynamic that also occurs in other multi-party and multi-gendered conversation in the data. In most cases, the male participants talk to other male participants in Balinese, while the female mostly talks in Indonesian among themselves and to the male.

An interview following the data collection revealed different factors influencing one's language preference. Those factors are: family and wider social environment. For most of the female participants, they were raised by parents who speak to them in Indonesian. Their social environments are also in favor of Indonesian. Firstly, they were raised in the capital city of Denpasar. Since the inhabitants of Denpasar are more diverse Indonesian is more preferred in the capital city. Secondly, according to the participants, female who speak Indonesian are deemed to be educated and cultured than the ones who speak Balinese. For most of the male participants, they were raised by parents who speak to them in Balinese. They were also not coming from the capital city, and their mastery in Balinese facilitate them to be more casual and close with their male peers.

IV CONCLUSION

For the lack body of works on naturally occurring conversation in Bali, this study has added to our understanding of the current local language situation in Bali. The study revealed that the language situation in speakers of Balinese is considerably complex. It gives birth to firstly, a distinct, Bali specific, conversational Indonesian variety; and secondly, discourse motivated code switching and language transfer. Conversational Indonesian spoken in Bali is sprinkled with Balinese derived markers, such as discourse particles je; "translated" Balinese discourse particles dah 'already' from Balinese ba; address term ke 'you', the tak-in construction, etc.; which is different than the conversational Indonesian from other regions. Additionally, from time to time, conversational participants switch to Balinese to quote their Balinese interaction, as well as transfer a chunk of Balinese and English materials to give some discourse motivated subtle nuances to their conversational turn.

The data of multi-party conversation also reveals that the Balinese speakers, who are also generally multilingual, have language preferences. This language preferences do not appear to be motivated by language competence. The preferences are mainly ingrained, influenced by the speakers' family upbringing and wider linguistic environment.

In terms of language documentation, further studies need to be done in documenting the local variety of Indonesian in Bali ("Bali Colloquial Indonesian"). Then, in terms of local language preservation, the result of this study points out to the direction of giving more Balinese exposure to the Balinese children and youth and giving some kind of "competitive edge" or benefit for Balinese speaker to get more people speaking Balinese. The recent "trend" on social media comedic videos in Balinese can be one of "competitive edge". One need to speak

Balinese to understand those comedic videos.

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REDUPLICATION PROCESS OF BALINESE LANGUAGE IN MEN BRAYUT STORY

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Abstract

Reduplication in linguistics is a morphological process in which the root or stem of a word (part of it) or even whole word is reapeated exactly or slight changes. There are three types of reduplication, those are, intact reduplication, partial reduplication, reduplication with affixation, and pseudo reduplication. This paper aims to study reduplication process and meaning in Balinese language. Descriptive qualitative method is used to analysing data. Library research is conducted in collecting data by reading short story in Balinese language. There were four types of reduplication found in Balinese language, (1) phonological reduplication for instance, umahe *renggang-renggong* tusing taen mebenaan, (2) reduplication with affixation for instance, tonden pragat *meraosan* ajaka dadua saget ade tamu teka, (3) partial reduplication for insyance, panakne ngeling nagih lawar lan *sesate,* (4) composite reduplication for instance, disubane *bajang-teruna* dadi I Wayan Tigaron tusing dot teken Ni Garu.

Keywords: *linguistics, Balinese language, reduplication*

1. Introduction

Language is a symbol of an arbritary sound, used by social group to work together to communicate and to indetify themself. Simply, language is a tool for conveying ideas, thought, concept or feeling The study of language is called linguistics. Objects of study in linguistics are phonolgy, morphology, syntax and semantics. Morphology is a branch of linguistics that identifies basic unit of language as a grammatical units. Abdul Chaer (2008; 3) states that form and types of morphems are considered before they becomes words. Morphemes is the smallest unit of language that has meaning. There are two types of morphemes, they are:

a. Free morpheme that is a morpheme which not bound with another unit. Free morpheme are stand alone and it has a complete meaning. For instance, eat, drink, sing and so fort.

b. Bound morpheme that is a morpheme could not stand alone , its mean that this morpheme attached to a larger construction. For instance, the root pattern. This pattern called affixes, for example prefix ke, pe and so on, suffixes –an, -wan etc, infixes –er, -el and confix pe-an, ke-an and so fort.

In order to be used in a sentence or certain utterance, therefore, every roots, firstly, language of inlection and aglutination must be formed to be a grammatical word, through

affixation, reduplication, or composite process (Chaer: 2008).

Reduplication as a mophological process is mophemical process which repeat the root. There are three types of reduplication, those are , (1) intact reduplication for instance, meja-meja (that its root; meja), (2) partial reduplication for instance, lelaki (that its root, laki), (3) reduplication with sound of variation, both vocal and consonant, for instance, bolak-balik (the root, balik), (4) reduplication with infiks, that is mean a root is repeated, however, it is given an infix to the element of its repetition, as fo example, turun-temurun, tali-temali and so on (Chaer:2008, 181-182). In Indonesian linguistics studies, there are several terms in reduplication, they are:

a. Dwilingga, that is a reduplication process of the basic morphem, such as pohon-pohon, mobil-mobil, meja-meja.

b. Dwilingga salin swara, that is a basic morphemes reduplication with changes in vowel and other phonemes, such as bolak balik, mondar mandir.

c. Dwipurwa, that is a reduplication process of first syllable, such as lelaki, pepatah, leluhur.

d. Dwiwasana, that is a reduplication process in the end of the word, such as cengengesan 'selalu tertawa' that forming of 'cenges' that mean tertawa (laugh).

e. Trilingga, that is a basic morphemes reduplication up to twice, such as dar der dor, cas cis cus (Chaer: 2007: 183)

Balinese language is an Autronesian language that is widely spoken on Bali island. Balinese language has spread out to several areas in the archipelago because the spread of Balinese community to succeed the government program. Balinese language have several level such as bahasa Bali alus, bahasa Bali madya, and bahasa Bali kepara. Those language level is used in accordance with circumstance, condition in which by who and to whome someone speaking. Along with the development, Balinese language have some process called morphological process.

Based on the description above, there are several problems will discussed in this paper. The problems are as follow:

1. What kind of reduplication are there in Balinese language?

2. What are the meaning of reduplication in Balinese language?

This paper aims to know the types of reduplication in Balinese language and its meaning that contained in the process of reduplication.

2.Research method

This research uses descriptive qualitative which focused on collecting and exposuring qualitative data in the form of reduplication in morphological process. Library research is conducted during the process of collecting data.It is a series of activities related to library data collection, reading, recording and processing data. Data is gathered from Balinese language short story entitled Satua Men Brayut.

3. Finding and discussion

3.1 The form of reduplication in Balinese language

In Balinese language, there are several forms of reduplication. Those reduplication are as follow, (a) intact reduplication, (b) partial reduplication, (c) intac reduplication with vowel variation, (d) reduplication of confix. These reduplication are describes as follows:

1. Intact reduplication

   Intact reduplication is type of reduplication which part of its repetition is same with the root. It can be seen in the following sentence:

   a. *Adeng-adeng mejalan apang sing labuh*

      Pelan-pelan jalannya supaya tidak jatuh

      Slow down to walk in oerder not to get fall

   b. *Pajeng-pajeng ane mepasang di pura mekejang mewarna putih*

      Payung-payung yang dipasang di pura semua berwarna putih

      All of the umbrellas that set up in the temple is white.

   c. *Kuluk Pan Koconge galak-galak*

      Anjing pak Kocong galak-galak

      Mr. Kocong's dog are fierce

2. Intact reduplication with changes of vowel variation

   This types of reduplication is undergo the changes of vocal sounds, it can be seen in the sentences;

   a. *I Putu kitak kituk ajaka ngomong teken bapane*

      I Putu geleng-geleng(kepala) diajak berbicara oleh bapaknya

      I Putu shook his head when he was invited to speak by his father

   b. *Semengan anake sube rame sliwar-sliwer dipeken*

      Pag-pagi sudah ramai orang lalu-lalang di pasar

      Ealy morning a lot of people passing by in the market

   c. *Pejalane egal-egol care putri Solo*

      Jalannya lenggak-lenggok seperti putri Solo

      The way her walk is swinging like a princess of Solo

3. Confix reduplication

   This is a reduplication process by adding afixes of the root, it can be seen in the following sentences:

   a. *I Bape meraosan ajak tamiu di bale daja*

      Bapak berbicara dengan tamu di bale daja

      My father is talking to the guest at bale daja

   b. *Kuluke mauber-uberan di pundukan umane*

      Anjingnya bekejar-kejaran di pematang sawah

      The dog is chasing around in the rice field

c. *Cerik-cerike melaib-laiban di margane*

  Anak-anak berlari-larian di jalan

  The children are running around in the street

4. Partial reduplication

   It is a reduplication of some parts of the base form, as in the following example:

   a. *Sisya TK ne melali-lali ke pantai kuta*

   Murid TK jalan-jalan ke pantai Kuta

   Kindergarten student are taking a walk to Kuta beach

   b. *I Pekak megampil-gampil di paon*

   Kakek sedang bersih-bersih di dapur.

   My grandfather is cleaning the house.

   c. *Sing dadi memati-mati dadi manusa*

   Tidak boleh membunuh sebagai manusia

    It is forbiden to kill someone as a human being

3.2 Discussion

The result in analysing data of Balinese language short story entitled Satua men Brayut shows that there are several forms and meaning in Balinese language reduplication. The form and meaning of reduplication in Balinese language process as follows:

1. Phonological reduplication, as in the sentences:

   a. Umahe *renggang renggong* tusing taen mebanaan (MB, 2012: 1)

   b. Geginan Men Brayut tuah melali ke pisage *gendang-gending.*(MB, 2012:1)

   c. Men Brayut pules ngengkis *gerak-gerok* di balene. (MB, 2012, 2)

   d. Pejalane *egah-egoh* care bebek kuwir. (MB, 2012: 8)

   e. Tan kacerita saget sube *kelih-kelih* panakne Pan Brayut. (MB, 2012, 5)

   f. Ane muani *bagus-bagus* ane luh *jegeg-jegeg.* (MB, 2012: 5)

In the sentences (a, b, c, and d) are called phonological reduplication because it is unidentify the basic form of the root, phonological reduplication does not produce grammatical meaning, its only produce lexical meaning. The meaning of reduplication process in the sentences are to states of circumstance (a), to declare of action (b,c), and to states of a way, how to walk (d). In the sentences (e,f) are intact reduplication with the basis of adjective, the form of root kelih, bagus and jegeg which have grammatical meaning 'lots of' and its have component of meaning 'getting older'.

2. Reduplication process with affixation, as found in the sentence:

   a. Ia tusing ngidaang ngitungang awak sawireh *sedina-dina* garang panak. (MB, 2012:2)

   b. Disubane suud *mekejang-kejang,* jani ngantiang Pan Brayut. (MB, 2012: 7)

   c. Men Brayut ngungkab pane ane misi sate lilit, balung iga lan *urab-uraban.*(MB, 2012:3)

   d. Konden pragat *meraosan* ajaka dadua saget ade tamu teka.(MB, 2012: 12)

Sentence (a) is reduplication with affixes, the root 'dina' has got prefix 'se-', then, it has got partial repetition and it is repeated only at the root (se+dina-dina). The sentence is reduplication with the basis of adverb, which has meaning of frequncy or activities perfomed repeatedly, sedina-dina (everyday). Whereas in sentence (b) is the basic reduplication of adverb of quantitiy, reduplication 'mekejang-kejang' has meaning the numbers of activities have performed.

In sentence (c) is reduplication with suffixes –an that repeating the basic form and it has got suffix –an. The meaning urab-uraban in the sentence is variety or any kind of urab. In the sentence (d) is reduplication with confix me-an on the basis of the verb (raos become meraosan). Meraosan has meaning doing an action (speak to each other).

3. Partial reduplication can be seen in the sentences as follow:
    a. Pianakne ngeling nagih lawar lan *sesate.* (MB, 2012: 3)
    b. Rame goake metinggah di punyan kayune ngeberang basang, kulit, *pepusuh* muah ane lenan. (MB, 2012: 6)
    c. Tongose ento kone umah *memedi.* (MB, 2012: 6)

Partial reduplication involves a reduplication of only part of the word. In the sentences (a,b,c) is a partial reduplication on the basis of noun with afixes se- in sate, pe- in pusuh, and me- in medi. These reduplication have meaning 'variety' in sesate, pepusuh and 'lots of' in memedi.

4. Composite *reduplication* can be seen in the sentences as follow;
    a. Disubane *bajang teruna* Wayan Tigaron tusing dot teken Ni Garu. (MB, 2012: 11)
    b. Tiang *belog jugul* buin tiwas. (MB, 2012: 13)
    c. Liu *nyame brayane* mebalih di susun rurunge. (MB, 2012: 8)

In the sentences (a,b,c) is composite reduplication or word combination. Those are equivalent composite reduplication which has the meaning of circumstance (a,b) and in the sentence (c) has meaning lots of people or family.

4. Conclusion

The process of morphology especially reduplication in Balinese language has similarities with Indonesian as national language. The existence of Balinese language enrich the diversity of languages in Indonesia have been developed along with the globalization era. This is marked by the existence of new vocabulary, particularly vocabulary that is spoken among the young generation. The existence of Balinese language and other local language becomes the subject research or study for linguists so that it existence can be maintained.

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CONSERVATIVE OR PROGRESSIVE
(THE EXISTENCE OF JAVANESE LANGUAGE)

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Abstract

Javanese language is one of many declining local languages, and the decreasing number of the speakers is one of the factors. The remaining Javanese speakers are dominated by parents and few young people. Ironically, most speakers are rigid upon its use. They are fanatic on the use of a good and right language, and quickly denounce the use of language deemed to be functionally wrong. As a result, many young people are reluctant to speak Javanese for fear of being blamed, while language will never be stagnant. Language will change in accordance with the development of era. Thus, Javanese language is predicted to be gradually extinct. The purpose of this writing is to preserve Javanese language through progressive effort, making more flexible action along with the current shifted language.

Data collection is conducted through reading a variety of literatures from journals, articles, BPPB website, or related researches. Data analysis is done through referring (listening-making note) technique. The collected data are repeatedly read and analyzed using the term 'literary study'. They are then interpreted for a conclusion.

The result of this paper is expected to contribute to the sustainability of Javanese language. The existence of Javanese language, which is a mother tongue for Javanese society, needs to be re-interpreted. Its practical and theoretical usefulness is basically under the responsibility of Javanese Language activists. Thus, an option on whether Javanese Language is supposed to be maintained comes up. It is also followed with the way to struggle for it so that they succeed. Stop putting blame on young people that they do not love local culture. Let's reconstruct our concept of thought! It depends on us whether to preserve or let it extinct with the development of era. We must choose wisely; progressive or conservative.

Keywords: Conservative, Progressive, Javanese Language

I. INTRODUCTION

It is common that local language serves as the identity of an area and the symbol of pride of the region beside a means of communication. An individual will be more easily recognizable through language beside background, ethnicity, culture, and some others. Apart from the above three functions, local language also functions as a supplement of the national language. Local languages have significant influence on the morphology, phonology, syntax, and also the vocabulary of National Language (Indonesia). Therefore, local language is supposed to be preserved through study materials or research.

According to (BPPB, 2017), there are approximately 652 local languages which are successfully identified and verified (excluding dialects and sub-dialects). Furthermore, BPPB describes several important facts summarized in the local languages identification based on

the language vitality. The obtained data are as follows: a total of 13 local languages are declared extinct. Four languages are critical/threatened, which are Reta (NTT), Saponi (Papua), Ibo and Meher (Maluku). 18 other languages – 2 of which are from Maluku; 9 are from Papua; 4 are from Sulawesi; 3 are from Sumatra; and 1 is from NTT – are deemed to be extinct soon. Two languages, Hitu (Maluku) and Tobati (Papua), are declining. There are 17 kinds of language considered to be stable while they are in danger. They are spoken along Maluku, Papua, Sulawesi, Sumatra, and NTT Island.

Language as a dynamic cultural product is a challenge to conquer. Changes occur very slowly that few people realize it, yet the current spoken Javanese language has been much different from former one. Language shift is a historical process (Mbete, 2003; Mardikantoro, 2007). This is what (Sudaryanto, 1992) realized when compiling the standard grammar book of Javanese language. He believes that the ripples and strains of language inside the speaker's intuition cannot be fully grasped when it is transferred into the discursive mind of the reviewer who tries hard to find the standard rules and arrange them in the grammar book. Theoretically, languages die because they are no longer spoken in the daily interactions and verbal communication.

(Mardikantoro, 2007) argued that many factors influencing the shift or survival of a language. Industrialization and urbanization are seen as the main cause of the shift or extinction. Apart from them, other factors such as the number of speakers, the concentration of settlements, the presence or absence of compulsion (political, social, and economic) are also influential. In addition, schools are also often regarded as the cause of language shifting because they introduce a second language to their monolingual students. It leads them to be bilingual, and in the end they tend to abandon the first language. (Setyawan, 2011) finds that (a) Javanese language is undergoing a process of language shifting; (b) the quality and quantity of the speaker have been decreasing from generation to generation; (c) the shifting line begins at the level of *krama-ngoko-bahasa Indonesia*; (d) there is a strong correlation between people's attitude on the values of Javanese culture and its language use.

Pro-contra arguments continually occur in an attempt to maintain the existence of Javanese language. The long and tiring debate has not yet ended up with a great solution. Some insist that it will survive without any changes, while some others slowly accept changes at certain stages. Based on the opinion of some experts, it is found that the most appropriate effort to preserve Javanese language is accepting the changes (which mean it is not rigid or fixed). It does not mean to underestimate the standard of the language, but to respond it more flexibly.

Understanding the dynamic character of language, the preservation effort will be more rational and easier to implement. Steps taken in the progressive conservation effort of Javanese language will be more humane, and it will bring maximum results. Therefore, it is necessary to immediately make problem-solving construction to be implemented as soon as possible.

(Mbete, 2010) offered an alternative problem solving of language through five main points. They are 1) bilingual wizardry, 2) interconnection with educational substance, research, and language dedication, 3) the development of cooperation between language department

of public and private universities with community institutions, 4) translation, writing, and technology of Indonesian literature and culture, in addition to cooperation between universities with external institution, 5) reorientation of language and culture of society the currents coming of global language and culture.

National language (Indonesia) seems to be the substitute language of Javanese *krama*, where modern societies find it difficult to learn and use *krama* in the social life, because they must pay high attention to the levels of language to use when talking to others. These levels are related to the age, position, and honor of the individual invited to communicate. Everybody has a different structure, that majority of modern Javanese people prefer to use Indonesian language to communicate because they think it more simple and easy.

In regard with the above context, the purpose of writing this article is to explain Javanese language preservation through progressive effort. Progressive effort is believed to provide more effective results than conservative efforts which are seen to be rigid. The result of this paper is expected to change the community view about efforts to maintain Javanese language as the noble regional language.

II. METHOD

The method used in this paper is descriptive qualitative. It is selected based on the form of the object of the study which is in the form of words. The data collection techniques are reading a variety of literacy from journals, articles, BPPB website, and related research results. Data analysis is done using referring (listening-making note) technique. The collected data are repeatedly read and analyzed using the term 'literary study'. They are then interpreted according to the author's understanding.

The result of the interpretation will become the basis of this paper. The interpretation results are reread until the fixed formula is found. The results are further discussed and then drawn conclusions. The expected conclusion is in the form of practical methods of Javanese language preservation.

III. FINDINGS AND DISCUSSIONS

Javanese language is a local language which some speakers consider to have a "sense". The 'sense' of Javanese can be felt by hearing through the ears and heart. Therefore, it is not merely hearing with ears, but processing it to the inner bottom of human heart. A good word or sentence of Javanese will sound wonderful when spoken. More specifically, hearing a Javanese speaking with his/her mother tongue by paying attention to the level of the speech (*unggah-ungguh basa*) will sound beautiful. Moreover, not all languages have such experience. Under this distinctive uniqueness, Javanese language is worth maintaining.

Firstly, language is a dynamic cultural product. It is obviously contradictive with other cultural products which tend to be static such as sculptures and temples. They will remain the same from time to time that the most suitable preservation is by conservative way. Even, when they make restoration of Prambanan and Borobudur temple long time ago, the original form of the temple is maintained. Unlike the temple, language will always need to

develop in accordance with era. Era will always be developed because the people within them are developing. Science and technology get evolved. Human interaction is growing and expanding in range. Communication, which in the past occurs only with the closest individual, is increasingly widespread across place and time. We can communicate with our relation in the other side of the earth directly or in the real time only by sitting at home. Such ease and speed of communication are two of many causes of the lower attention on Javanese language. Automatically, the speakers will move from the first language to the second or even third language. This also works for our speaking partners.

The significance of Javanese language as a form of dynamic culture is supposed to be well realized by all parties. Today, people view that conservative effort is the best way of language preservation because they see it as a static culture. Besides, the dynamic nature of language leads it into shifts. The process of the language shift is leading to the confusion of language. It happens because more and more vocabulary versions are made. This phenomenon causes some linguists curious to describe, to identify, and to create Javanese language patterns/rules. However, the standard is still unclear.

The author find difficulty identifying the original Javanese language up to now because the reference of researchers, teachers, and activists is *Bausastra Jawa* dictionary by Poerwadarminta while the author believes that it has also been shifted when the dictionary was compiled. Thus, the currently used reference does not guarantee that it is the native Javanese language. Many journalists, writers, and academics debate on the shifted Javanese language. It is interesting when they do it using the current scientific forum.

A research conducted by (Mardikantoro, 2007; Mbete, 2010; Setyawan, 2011) proves that Javanese language has been shifted. The shifting or changing patterns is then labeled as "Javanese language crisis". Javanese crisis can be caused by internal and external factors. Internal factors include the poor socialization among family members, the primitive paradigm or belief on the difficulty of communicating with Javanese language, and the declining numbers of its speakers. The external factors are the use of language in the neighborhood, the use of Indonesian language in the family, television shows, and the less optimal Javanese language class at school.

It's commonly believed that Javanese language promotion among family members is not effective. The intensity of the use of Javanese languages is getting lower, and it's replaced by national and international languages. The effort is obviously intended to let the family members (especially sons and daughters) accustomed to speaking Indonesian and International fluently. They expect that they are not down among the community. They are not awkward and more sociable.

Secondly, we need to make progressive effort of preservation, not the conservative one. A part from the first finding that language is complicated even impossible to stick to the way it is. It changes gradually following the development of the speakers. Therefore, we need to be fully aware that the current technological advances lead it very vulnerable. The most effective way of handling the first, in accordance with the identification crisis, making use of it among family members. This can be started by giving counseling to parents about the importance of

Javanese language, its usefulness and especially the function of Java language.

Family circle is the most important environment in building one's character including the use of Javanese language. A child gains his/first trust from, that he/she can perform well without any pressure when communicating with societies. A family teaches us how to talk to a father, grandfather, mother, son/daughter, sister, and so on. It is important that a family can be a medium for children to practice language. Therefore, parents have significant role on children's growth of personality and character including their verbal skills.

Parents who are not accustomed to communicating in Javanese language at home will certainly affect the language skills of their son/daughter. When they tend to use national or international language, the verbal mastery skills of children will also be more on national or international languages. Basically, it is not taboo anymore when a parent prefers teaching his son/daughter national or international language, because they believe it is very important. Teaching them international language is indeed important, but including their mother tongue in their smallest environment is also badly needed. It might be solved through simple language rules, such as allocating specific day for national and international language.

The second way of language preservation is to break the negative notion or paradigm that Javanese language is difficult. During this time young people are reluctant to speak Javanese language, especially the higher level *(krama)*, due to the paradigm. This is what leads them psychologically unconfident. They are reluctant to speak Javanese because they are afraid of making mistake. The domino effect is self-distrust with fears and shame when somebody put blame on them. Therefore, they avoid speaking Javanese *(krama)* in order to get a sense of comfort.

It is not as easy to break the notion that Javanese language is difficult. Some related researches cannot provide a solution which enable to change the paradigm. Therefore, it is necessary make more effort, one of which is doing more related researches such as collaborative research between teachers or Javanese linguists and IT experts. The product can be a modern online Javanese dictionary with Indonesian-Javanese or English-Java translation, which can be accessed anywhere through a smartphone. It is expected that the product can ease them to learn Javanese language that they feel close to their mother tongue.

The rapid development of science and technology today, especially smartphones, leads us to also take the most of it, for example the existence of Javanese language font in android platform. However, only a small number of users are able to enjoy it because it is a bit complicated. Another one is online Javanese Dictionary even though the vocabulary is not that complete. It proves that many people want to introduce Javanese language to the public to maintain it. Currently, the digitalization of Javanese language becomes the powerful way to let it remain exist among other languages in the world.

The third effort is by maximizing its use in the neighborhood, school, and social networking. The surroundings include our home, places to which we usually hang around, and workplaces. It will be a challenge for people living outside Yogyakarta, Central Java, East Java, and the surrounding areas. When they go and live in other areas or even other countries, they will inevitably adapt to their new surroundings including the way (or language) they communicate.

People living in Yogyakarta, Central Java, East Java, and the surrounding areas will communicate more with people who speak Javanese, so that they can maintain it easier. The use of social networks such as Facebook, Instagram, Line, What's up, BBM, Youtube, etc. is seen as the most important effort today. People can easily communicate whenever and wherever. They may also share photos, and videos directly a second. There are thousands of photos and videos uploaded and watched by millions of people in the world on Instagram every day. There are hundreds of comments every day which color social networking. The comment is written in many languages. It would be very wonderful if we can use social networking to commercialize Javanese language. Millions of eyes will see and read it.

Finally, the preservation of the Javanese language is not a blind effort. It cannot be done in conservative way. The ideal preservation is the flexible one, which accepts the current Javanese language shifts commonly known by society.

IV. CONCLUSION

Javanese language is one of Javanese cultural products which are dynamic and important to preserve. In addition to be a means of communication, identity, and symbol of pride, it also provides unique and fun experience when using it in the daily communication. Therefore, wiser effort to preserve is badly expected.

The practical steps can be optimizing the use of Javanese language among family members, school mates, communities, and social networks. Further research on linguistics (ideally collaborative research) resulting products for Java language development, such as the digitization of Javanese language in the form of images, stories, videos, and Java applications is highly recommended.

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HUMOR IN *DOU MAMPINGA SA UMA-UMA* ON *MPAMA MBOJO*: A RESEARCH OF PSYCHOLOGY LITERATURE AND ANECDOTAL TEXT OF INDONESIAN LEARNING K13

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Abstract

Bima oral literature contained in the collection of *Mpama Mbojo* as an inheritance is so valuable. Generations to the generations of the people of Bima should be able to take advantage of the story. The objectives of the research on *Dou Mampinga Sa Uma-uma*'s story on *Mpama Mbojo* include: 1) how is the humor of the characters in the story, and 2) how is the development of the anecdotal text of the story. This qualitative research uses descriptive method of analysis in supporting the literary psychology approach and Indonesian learning K13. Stages namely the deepening of story characters, the form of humor figures, and the design of anecdotal text stories. The results of the analysis show that the characters *ama* (father), *ina* (mother), *ana* (child), and *ada siwe* (female helpers) produce a chain of humorous dialogue because it does not fit the context of the initial conversation when there are two people asking for an address. This is due to the hearing limitations of the characters and the delivery of different messages. Therefore, this story contains a funny element that developed into an anecdotal text that can support Indonesian learning K13.

Keywords*:* Humor, *Mpama Mbojo*, Psychology Literature, Anecdotal Text.

I. INTRODUCTION

Literature has always been an attraction in the development of human life. A fact of imagination that is managed in a distinctive language so easily accepted and enjoyed by various ages. There is a purpose that is conveyed indirectly, but does not make the audience difficult to digest and get the message. Because of the way of delivery according to the characteristics of the target and the dynamics of life. Taum (2011: 6) states that literature is considered as a window to peek at the hearts of human beings and experiences and longing for humanity. This shows there is the same space that is being explored between the author and the audience.

In the same way we can find the term known by the people of Bima as *mpama mbojo*. A phrase that shows the existence of oral stories conveyed in the language of Bima hereditary. This story is derived from the events that exist in the community environment created by someone (pencerita) imaginatively. The goal is to convey various messages to others. There are categorized entertainment, moral, social, religious, and so forth (Endraswara, 2013).

As the times change, the oral story of Bima must be documented into writing. The result can be found in a book entitled Bimaneesche Teksten, in the term Bima called *'Mpama Mbojo* (Bima oral story)'. In the book consists of various titles of the collection of oral stories obtained

from members of the community who still control it. Consideration of the objectives of this study, chosen to be analyzed in the form of a story entitled: *"Dou Mampinga Sa Uma-uma".*

The selected stories include grouped into entertainment themes. A story that has an element of humor for listeners or readers. Humor will produce a funny side so it can cause a smile and laughter for the audience. This is influenced by the content contained in a story. The contents of the story can be supported by the selection of themes, characters, characters, or grooves that are developed based on the situation. Therefore, humor in a story becomes entertainment that is needed for the listeners or readers on the sidelines of the activities undertaken.

An understanding of a story must be explored using a literary approach to discover wholeness within it. There are many literary approaches can be used to analyze literary works. For example the literary biography approach, literary sociology, literary psychology, literary anthropology, historical, mitopoic, expressive, pragmatic, mimetic, and objective (Ratna, 2012). However, the consideration of the selected story and the intended target, the literary psychology approach that will be used to study the story of *'Dou Mampinga Sa Uma-uma'.*

Therefore, the approach of literary psychology is considered appropriate to analyze the humor contained in the story *'Dou Mampinga Sa Uma-uma'.* Literary psychology examines aspects that include: 1) authors / writers, 2) literary works, and 3) readers (Minderop, 2010; Wellek and Warren, 2014). Along with the development of the objectives of literary psychology research, there is an extension of the study, such as: 1) the misalignment between authors and readers, 2) the author's life to understand his work, and 3) the character of the characters present in the work studied (Scott in Endraswara, 2008: 64). Theoretically the understanding of the approach of literary psychology begins with the assumption that the literary work as a product of a psychic and the author's thoughts are in a semi-conscious situation. The situation continues to be a conscious form of work. Thus, the position between conscious and unconscious always color the process of imagination of the author of the story. Endraswara (2008: 96) asserted that literary psychology looks at aspects of character figures in psychology and aspects of the author's thoughts and feelings when creating works of literature.

Something fundamental in the application of literary psychology in reviewing the story *'Dou Mampinga Sa Uma-uma'* in the form of psychological expression. A satya piece featuring: 1) the author's character, 2) the characters in the story, and 3) the reader or connoisseur of the story. All that is displayed are the three things into a picture of the human soul (Ratna, 2010). In this study, the approach of literary psychology is limited to aspects of the characters in the story. Roekhan (in Endraswara, 2008: 97-98) that literary psychology uses a textual approach that examines the psychological aspects of characters in literary works. Thus, the element of humor in the story can be highlighted from the behavior of the characters in it.

The story of *'Dou Mampinga Sa Uma-uma'* can be an example of developing anecdotal text in the learning of Indonesian Curriculum 2013 (K13). Because literary works can be an appropriate text as a source of learning (Rahmanto, 2004). Anecdotal texts that raise local stories will be an interesting support for students. They can more quickly understand the

elements that exist, because it characterizes the characteristics of regional stories owned. Students no longer have difficulty in classifying parts of the story in an anecdotal text structure. Therefore, in this research will be given an example of anecdotal text structure using the story *'Dou Mampinga Sa Uma-uma'* which is in the book *'Mpama Mbojo'*

Based on the explanation, the research on the text of the story *'Dou Mampinga Sa Uma-uma'* has two purposes. First, to describe the humor of the characters in the story. Secondly, to describe the form of developing the text of the story in the structure of anecdotal text.

II. METHOD

This qualitative research uses descriptive method of analysis in supporting the literary psychology approach to the text of the story *"Dou Mampinga Sa Uma-uma"*. Descriptive method of analysis as a way of describing the facts followed by the description (Ratna, 2012: 53). Thus, the chosen method is in line with the established research objectives.

The source data obtained from the book *'Mpama Mbojo'* (original title Bimaneesche Teksten) written by J.C.G. Jonker and published Lengge Foundation in 2004. In the book selected a story titled *"Dou Mampinga Sa Uma-uma"* according to the purpose of research to be achieved. Data collection using library techniques and record techniques. If the library is an attempt to obtain a written document. Al Ma'ruf (2011: 11) states that the literature technique is a written source for obtaining data and context with the real world in a mimetic way that supports to be analyzed. While the technique to record easy to identify, analyze, and summarize the necessary information (Jabrohim, 2014). Meanwhile, data analysis using content analysis on the humor of the characters contained in the text of the story. In this study also, the results of the analysis will be direlevansikan on high school literary learning through the form of anecdotal text development on Curriculum 2013 (K13).

III. FINDINGS AND DISCUSSION

Based on the analysis results obtained the element of humor on the text of the story entitled *'Dou Mampinga Sa Uma-uma'*. Funny situations are influenced by the inability of story characters to respond appropriately to messages expected by other figures. The characters who present the element of humor come from one family environment: father, mother, child, and female helpers. In general the form of humor generated from the different messages from the expected information. Behavior of figures in processing information that is part of the iconic because it produces cuteness on the text of the story. The humorous form of the characters is processed using language implicitly so that no direct reaction is found funny in the text of the story.

Therefore, in order to clarify it, we need to describe the form of humor in the texts analyzed. In accordance with the text of the story *"Dou Mampinga Sa Uma-uma",* researchers put in sequence the contents of stories that cause humor. The form of humor generated by the characters as follows.

1. Children and Two Youths

In the text of the story is depicted that there are two young men who ask the address to a child who was herded goat. The dialogue between them follows.
Text in Bima:

"*E nggoke, be-ku ncai malao ese Kolo?*"
Ede-ra cambe kaina ba ana dou ede:
"*Mbe'e mbo ake mbe'e ama-ku, mbe'e wine ake mbe'e ina-ku, mbe'e to'I ake mbe'e ndai-ku.*"

Translation text:

"Excuse me, where's the road to Kolo?"
Then the boy answered.
"This big goat belonged to my father, this medium-sized goat belonged to my mother, that little goat was mine."

Situations that occur in the dialogue between the characters "children" and "two youth" can cause a tendency to laughter. Something that 'two boys' hopes does not come from 'the boy' answers, but different information is obtained. This certainly resulted in an atmosphere of humor of the character's behavior because it is influenced by the clumsiness of messages received. The intention of two youths obtained the address but obtained an explanation of the owner of the goat being herded.

2. Mother and Child

In the text the story depicted the character 'child' reported to his mother about the incident when visited by two young men. At that moment, her mother was winnowing rice. The dialogue of the two figures as follows.
Text in Bima:

"*Ai ina-e, wara dou dua-na aka-n de masodi lamada; cou mantau mbe'e ngena-m ede; ede-ra cambe kai ba lamada; mbe'e mbo ake mbe'e ama-ku, mbe'e wine ake mbe'e ina-ku, mbe'e to'I ake mbe'e ndai-ku.*"
"*Ai ana-e, ede-du boco-siboco, boro-siboro, sura wara ndai salongi kai cila mboko ama-m,*" *cambe kai ba ina-na*.

Translation text:

"Mother, there are two young men who ask me; who is the owner of the goat that you are giving away; then I answer it; this big goat belonged to my father, this medium-sized goat belonged to my mother, that little goat was mine. "

"Do not have my son, it's not good, though almost moldy, which is important for us to be able to cook using your father's machete," replied his mother.

Circumstances that occur based on dialogue between the 'child' and the 'mother' character can cause humor. The explanation of the 'child' based on the incident happened was responded differently. The 'mother' response has absolutely nothing to do with the delivery of the child. The existence of different messages between the two figures resulted in a side of humor. The message 'child' tells about someone asking about goat ownership while 'mom' responds to the message about providing food for the husband even though it is awkward.

2. Father and Mother

In the text the story depicted the character 'mother' scolded the husband after getting reports from his son. Situation at the time, her husband had just arrived after returning from the mountain. The dialogue between them follows.

Text in Bima

"*Ai Ama la Dambe. Na-loa poda nggahi ro e dou ba ana-mu ake, na-nggahi-ku: medi au ma boco-siboro ndede, nde cambe kai ba nahu; Ede-du na-boco-siboco kada, sura wara ndai salongi kai cila mboko ama-m.*"
"*Nggahi au maturu karawi lako ndede, bune ai nahu mane'e angi labo la* Mpano*? Bakai-ku binata ede?*" *Cambe ro sodi kai ba rahi-na ede*.

Translation text:

"O Father my son. How easy it is to speak to your son, they convey; weaned rice that was not good anymore-almost moldy, then I answered it; no problem sometimes does not fit, which is important to cook using your father's machete. "
"Speak not overly, when do I date Mpano? Where is this impolite woman? "Answers and questions asked by her husband.

The situation that arises in the dialogue between the 'mother' and the 'father' figure can lead to the humorous side. When the character 'mother' conveyed complaints about providing food husbands pickup. However, the responses made by 'father' figures related to the refusal of allegations have committed acts with female servants. The obvious difference between the two messages resulted in an atmosphere of humor created by the character's behavior.

3. Father with Maid Woman

In the text of the story depicted the figure 'father' feel offended because it has been accused

by his wife. Soon he searches for his maid named Mpano to be scolded. At that time, Mpano was pounding rice into flour. The dialogue of the two figures as follows.

Text in Bima:

"Ai Mpano, nggahi pua-mu aka nahu mane'e angi labo nggomi, binate ake. Loa poda-ra kurewe asa-m!"
"Ai Ruma e, kone poda mpoa lamada ada dou masampuru Ruma, wati poda-poda ca'u-ku ndu'u mubu di nocu-nocu." ede-ra cambe kaiba la Mpano.

Translation text:

"O Mpano, your female employer tells me I am dating you, how poorly mannered. Want to twist your mouth! "
"Oh sir, even though I am a maid for many masters, it is not true that I like to eat flour on every lump." That's Mpano's reply.

The circumstances that emerged in the dialogue of 'male / male employers' and 'female helpers' figure resulted in a humorous side. This arises from the male 'male leader' who tries to scold his assistant for deeming to spread slander to his wife. However, the 'female assistant' character responds to her employer's intentions as an accusation of taking something to something she does. Not accepting allegations of male employers, he also explained his situation despite having changed employers. The existence of different messages raises the element of humor made by the characters.

The four dialogue texts between the characters in the story "Dou Mampinga Sa Uma-uma" produce humor. The behavior of a character who failed to convey and respond to the message in question has created a pattern of cuteness. Not always funny should be explicitly expressed through the language. However, this story proves that the character humor can arise implicitly.

The story of 'Dou Mampinga Sa Uma-uma' can be used as a text of literary learning on the subjects of Bahasa Indonesia Curriculum 2013 at SMA level. The development of the story can be included in the anecdotal text because it emphasizes the element of humor. The anecdote text structure places parts of a series of stories, such as abstractions, orientations, crises, reactions, and codes. Therefore, here is an example of developing the story of 'Dou Mampinga Sa Uma-uma' in an anecdotal text structure using Indonesian translation.

Abstraction	There is a story of a family with hearing problems.
Orientation	One day, the boy was feeding the goats in the fields. The grazing goats have three tails. Then there are two passersby, planning to Kampung Kolo.
Crisis	They ask the child. "Excuse me, where's the road to Kolo?" Then the boy answered. "This big goat belonged to my father, this medium-sized goat belonged to my mother, that little goat was mine."
Reaction	"Mother, there are two young men who ask me; who is the owner of the goat that you are giving away; then I answer it; this big goat belonged to my father, this medium-sized goat belonged to my mother, that little goat was mine. " "Do not have my son, it's not good, though almost moldy, which is important for us to be able to cook using your father's machete," replied his mother. "O Father my son. How easy it is to speak to your son, they convey; weaned rice that was not good anymore-almost moldy, then I answered it; no problem sometimes does not fit, which is important can menanak using your father's machete. " "Speak not overly, when do I date Mpano? Where is this impolite woman? "Answers and questions asked by her husband. "O Mpano, your female employer tells me I am dating you, how poorly mannered. Want it twist your mouth! " "Oh sir, even though I am a maid for many masters, it is not true that I like to eat flour on every lump." That's Mpano's reply.
Koda	That's the story of a family with hearing problems.

IV. CONCLUSION

Humor is present in the text of the story *'Dou Mampinga Sa Uma-uma'* because it influenced the behavior of the characters in it. Especially figures that exist in a family environment, consisting of: father, mother, child, and female helpers. Generally, cuteness is done because of the influence of different messages delivered a figure with the responses given by other figures. The series is done repeatedly so as to produce elements of humor in the text of the story.

The chronology of the humor of the characters begins a dialogue between 'child' and 'two young men', who asks for an address. Further dialogue figures about the report 'child' to 'his mother'. Next dialogue figures about complaints 'mother' to 'father'. Ends up on the character dialogue about the 'father' anger to his 'female maid'. The series of character behaviors has created humor, although the language of humor is used implicitly.

The text of the story *'Dou Mampinga Sa Uma-uma'* can be used in learning the Curriculum of 2013 at the high school level. The text may be the development of anecdote-based text. According to the structure of anecdotal text, the story of *'Dou Mampinga Sa Uma-uma'* has

met the criteria. Because the text of the story consists of: abstraction, orientation, crisis, reaction, and koda. The elements that build an anecdotal text structure. Thus, teachers who teach Bahasa Indonesia can use it in anecdotal text lessons in the Curriculum 2013.

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COMMISSIVE IN BATAK KARO

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Abstract

This paper aims to analyze commissive in Batak Karo language. The approach of this paper is descriptive qualitative. The data of this paper are taken from Batak Karo native speakers. First, the conversation of Batak Karo native speakers is recorded and noted in a written text. Then, the data from Batak Karo native speakers are analyzed through the criteria of commissive speech acts. The result of the data analysis is there are five kinds of commissive speech acts in Batak Karo which are promise, guarantee, threat, volunteer, and offer.

Keywords: Commissive, Batak Karo

I. Introduction

Commissive is one of the most rigorous material of speech act used by speaker to engage themselves to some future action. It shows the speaker meaning or intention. Commissive speech acts includes promises, threats, refusals, pledges, offers, guarantee, etc (Searle: 1976).

In the real life, commissive is frequently used by people to communicate each other. The use of commisisive expression can give a big influence of the audience response. If the commissive expression that we use is appropriate and acceptable for the audience, the communication will be success and give nice impression. In the other hand, if the commissive expression used in communication is unacceptable and hurting the audience, it may "threat the audience face". Hence, commissive in dept is very important to discuss.

Commissive expression is also found in Batak Karo language. Karo language includes in Austronesian language which is sounded by the Indonesian Karo people. It is spoken by around 600,000 society in North Sumatra, especially in Karo Regency, southern parts of Deli Serdang Regency and northern parts of Dairi Regency, North Sumatra, Indonesia. Ironically, nowadays only a tiny number of Karo people can speak Karo language.

This paper will explain commissive in Batak Karo and also identify the kinds of commissive speech acts. Descriptive qualitative approach is used as this approach because of some reasons. First, descriptive qualitative describes a case with the comprehensive explanation. Second, this approach will make the explanation to be holistic and deep.

The benefit of this paper theoretically is to improve commissive speech act study, especially in Batak language. In this era, the development of speech acts study, specifically commissive is very significant. The addition of some references about commissive study can be an option to

enlarge the previous study of commissive. Then practically, studying commissive speech acts can enlarge the reader consideration of commissive expression, whether in society practice or in the some media or book. It will also give a big contribution for the language researcher, linguistics students, teacher or lecturer which concern in pragmatic study.

The previous study of this research is "Offering as a Comissive and Directive Speech Act: Consequence for Cross-Cultural Communication" written by Hadher Hussein Abbood Ad-Darraji (2012). This study only explained offer as the one kinds of speech act which can be subsumed under two categories namely commissive and directive.

Second, the previous research is from "The Use of Commissive Speech Acts and Its Politeness Implication: A Case of Banten Gubernatorial Candidate Debate" of Nabilah Fairuz Al-Bantany (2013). The journal explained the use of commissive speech acts in the Banten gubernatorial candidate debate and the realization of politeness in the language practice. The sameness of this journal and mine is the method used which is qualitative as the approach of the research.

The last previous study of this research is "Semantics" book of George Yule. This book explained commissive speech act including general material of semantics study. The differentiation of the book and this paper was this paper explained commissive in specific and holistic which full of the real example of the utterance. However, the Semantics book of Yule only explained commissive in a very short and brief.

II. Method

a. Research Method

The method of this research is descriptive qualitative approach. The data is taken from native speaker of Batak Karo. When the native speaker of Batak Karo made a conversation, I recorded it. Then, I transformed the spoken data into the written data. Finally, I classify the commissive expression from the written data.

b. Commissive

Speech act theory (SAT) is one of the core issues of modern pragmatics, as stated particularly by the Oxford philosopher, Austin (1962) and expanded by his student Searle (1969) and other scholars such as Back, and Harnish (1979). Commissives are those kinds of speech acts that speaker use to commit themselves to some future action. They express speaker's intention (Yule, 1996: 54). When people perform commissives, they may say their speech by using the performative verbs such as promise, swear, guarantee, and vow.

There are some kinds of commissive which are guarantee, refusal, threat, volunteer, and so on (Grudy: 2011). First, A guarantee is an emphasize promise which the speaker will execute something or something will be true happen. Then, Refusals are negative comments to offers, invitations, suggestions, requests and the like which are frequently used in our daily lives (Sadler & Eroz, 2001 in Ghazanfari, 2012). The next, threat means to show an intention to critisize or intimidate somebody. The last, volunteer is a sincere offer to do something without forced interaction or get paid to do it.

III. Findings and Discussion

Commissive realized by using various linguistic constructions. The grammatical criteria of this speech act are as follows:

1. Mood: Imperative, introgative, and declarative
2. Agent: 1st person singular.
3. Subject: 1st person singular.
4. Tense: Present
5. Voice: Active.
6. The type of speech: Direct

a. Commissive in Batak Karo

Based on the spoken data of the Batak Karo native speaker that noted on the written data form, I found some words that indicate commisisve:

- *Erjanji*   = promise
- *Nggit*   = will
- *Kari*   = will

"*Nggit*" can be used only in certain conditions. First, answer the question, invite someone to do something, promising himself / herself, inviting herself or himself. "*nggit*" forbid to be used for first person to declare or invite second person. "*nggit*" included in the polite expression.

"*Kari*" only used as future tense aspect. For indicating that an utterance or sentence is in past or present tense, "*kari*" can be omitted. Then, to classify that an utterance or sentence is in progressive aspect, "*sangana*" can be used.

b. Kinds of Commissive in Batak Karo

1. Promise:

    1.1 "*Aku erjanji akan erlajar Bahasa Batak*"

    (I promise that I will study Batak language)

    "*Aku (I) erjanji (promise) akan (will) erlajar (study) Bahasa Batak (Batak language)*"

    The analysis:

Mood	Agent	Subject	Tense	Voice	Type of speech
Declarative	1st person singular	1st person singular	Present	Active	Direct

    1.2 "*Pokona aku lawes ras kam!*"

    (I want to go with you!")

    "*Pokona (!) aku (I) lawes (go) ras (with) kam (you)!*"

     The analysis:

Mood	Agent	Subject	Tense	Voice	Type of speech
Imperative	1st person singular	1st person singular	Present	Active	Direct

2. Guarantee:

    2.1 *"Engko banci, Nak"*

        (You can, dear)

        "Engko (you) banci (sure), Nak (dear)"

        The analysis:

Mood	Agent	Subject	Tense	Voice	Type of speech
Imperative	1st person singular	2nd person singular	Present	Active	Direct

3. Threat:

    3.1 *"Ku potong gajina"*

        (I will reduce his/her fee)

        "Ku (I) potong (will reduce) gajina (his/her payment)"

        The analysis:

Mood	Agent	Subject	Tense	Voice	Type of speech
Declarative	1st person singular	1st person singular	Present	Active	Direct

4. Volunteer:

    4.1 *"Aku kari sinaruhken buku ah"*

        (I will deliver that book)

        "Aku (I) *kari* (will) *sinaruhken* (deliver) *buku* (book) *ah* (that)"

        The analysis:

Mood	Agent	Subject	Tense	Voice	Type of speech
Declarative	1st person singular	1st person singular	Present	Active	Direct

5. Offer

    5.1 *"Kuberekan kari ia sen"*

        (I will give him /her money)

        *"Kuberekan (*I give*) kari (*will*) ia (*him/her*) sen (*money*)"*

        The analysis:

Mood	Agent	Subject	Tense	Voice	Type of speech
Declarative	1st person singular	1st person singular	Present	Active	Direct

6. Refusal:

    6.1 "Aku la nggit jumpa ras ia"

      (I do not want to meet him/her)

      "Aku (I) la (do not) nggit (want) jumpa (meet) ras (with) ia (him)"

    6.2 *"Aku la nggit erkaipe"*

      (I do not want to do anything)

      "Aku (I) la (do not) nggit (want) erkaipe (do anything)"

    The analysis:

Mood	Agent	Subject	Tense	Voice	Type of speech
Declarative	1st person singular	1st person singular	Present	Active	Direct

IV.   Conclusion

Based on the data above, it can be stated that there are five kinds of commissive speech acts in Batak Karo. It is promise, guarantee, threat, volunteer, and offer.

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LOSS AND GAIN OF INFORMATION OF THE CULTURAL TERMS IN THE SHORT STORY *SEEKOR AYAM PANGGANG* AND *A ROAST CHICKEN* IN RELATION TO THE TARGET LANGUAGE READERS' UNDERSTANDING

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Abstract

Even though every phrase and word in a culture can be expressed in another, some concepts of meaning in the source language do not have equivalents in the target language. It happens due to the differences of the two cultures, which are not in the same group.

The study aims to identifying (1) the loss and gain of information of the cultural terms, and (2) its effect in target language readers' understanding of the cultural terms of the short story entitled *Seekor Ayam Panggang* and its translation *A Roast Chicken*. Furthermore, this research also discusses about how Balinese Culture spread by literature works. That is why the precision of the translation of the cultural terms is highly important.

It was found in this study that either loss or gain of information in translation of cultural terms affected the target language readers' understanding of the story and the culture as a whole.

Keywords: loss and gain, translation, cultural terms, Balinese culture.

I. INTRODUCTION

Balinese literature is more than just a story, it is linked to Balinese culture and religion and their daily life. The stories usually full with their tradition. Many Balinese authors proven carve their works with specific Balinese terms. Literature work, in this case short story, is one of the most important mediums to spread author's ideas, as well as their culture within.

Short story was spreading massively in Indonesia since the early 1900's (Ajip Rosidi: 1980). Started from then, it has been a famous read for many people. At 1920's, Balinese short story had begun to bloom. The medium to spread those short stories also increased, we could easily found a short story on the newspaper or magazine. Currently, Balinese short stories` author appeared in many collection of Indonesian short stories translated by foreigner either in English or in their own languages. One of the short stories translated into English is *Seekor Ayam Panggang* written by Gde Aryantha Soethama and translated by Jeanette Lingard into *A Roast Chicken* appeared in a collection of *Contemporary Stories From Indonesia – Diverse Lives* and published in 1995 by Oxford University Press.

The short story is full of Balinese terms as a theme and in word choices. Specific Balinese terms could lead the reader to a broad angle of Balinese culture. The dissemination of information about a specific culture or event through translation works becomes a usual

medium to widen people's knowledge. Unfortunately, only a few people could understand many languages. That is why translation works help people to understand the information through the language barrier.

Yet, transferring meaning, language, and information from the source language to the target language always encounters various challenges. The selection of appropriate terms and meanings when performing such transfers often occurs in the translation process. The most difficult problem in translating found in the differences between cultures. Larson (1998-179) stated that a translator has to be considered not only getting involved in the two languages but also in the two cultures.

Loss and gain of information in translating cultural terms is unavoidable. Understanding the loss and gain information could be challenging especially if the readers` of the target language are not familiar with Balinese culture, or Indonesian language in particular as we could see in the short story mentioned earlier.

II. METHOD

The data source was taken from the short stories collection *Mandi Api* entitled *Seekor Ayam Panggang* written by Gde Aryantha Soethama, and its translation entitled *A Roasted Chicken* translated by Jeanette Lingard. This story was published in 1993 in the Sydney-based Indonesian language newspaper, *Aquila*. A roast chicken and uncompromising adherence to tradition become the focus of conflict between two brothers.

The data was analysed using Larson's theory related to loss and gain of information in translation studies. To understand the extent of reader's comprehension of Balinese cultural terms in the stories, ten readers of the target language were interviewed. The impression of Balinese cultural terms from the readers also conducted to conclude the impact of the translation for the understanding of the readers.

III. FINDINGS AND DISCUSSION

After comparing the source text (SL) and the target text (TL) of *Seekor Ayam Panggang* and its translation *A Roasted Chicken*, we can identify that in the TL, there are several loss and gain of information in translation of cultural terms.

According to Larson (1984:3), translation is studying the lexicon, grammatical structure, communication situation, and cultural context of the source language text, analysing it in order to determine its meaning, and then reconstructing this same meaning using lexicon and grammatical structure which are appropriate in the receptor language and its cultural context. Nida (1964:119) stated several problems faced by translator when translating SL to TL. One of those problems is loss in translation, especially when some terms or concept in SL do not exist in the TL. The generic differences in the two language systems naturally lead loss on all levels, from specific terms in cultural, become a generic meaning. As for gain of information, Nida and Taber (1974:106) stated, "Whereas one inevitably loses many idioms in the process of translation, one can also stand to gain a number of idioms". So then we understand that

loss and gain will be found in many translation works, including the translation of short story entitled *Seekor Ayam Panggang*, and its translation *A Roasted Chicken*.

Loss of Information

According to Larson, different vocabularies and meaning of two languages and cultures made more specific word have additional components of meaning as well as the meaning of the generic terms.

In the short story of *Seekor Ayam Panggang* and its translation *A Roasted Chicken*, there are eleven losses of information because the specific word from SL does not have the equivalence in TL. This situation resulted loss of information as examples below:

(1-1)   SL : Tante Nyoman sendiri yang menyusun **banten** itu. (p.55)

TL : Aunty Nyoman herself had arranged the **offering**. (p.86)

In (1-1), *banten* translated into *offering*. It is a loss of information because *offering* is a generic term to describe *banten*. Meanwhile, in (1-2) below, *upacara odalan* translated into *the holy day ceremony* also indicated loss of information as the specific cultural term in Balinese translated into generic term in target language.

(1-2)   SL : Mereka mengintipnya terus, takut keduluan diserobot oleh

saudara sepupu yang sejak pagi ramai mengikuti **upacara odalan** di

rumah induk itu. (p.55)

TL : They hadn't taken their eyes off it, frightened their cousins

who'd all been taking part in **the holy day ceremony** at the family

home since morning would beat them to it. (p.87)

(1-3)   SL : "Sama **lungsuran** kok takut." (p.56)

TL : "Fancy being scared of an **offering**." (p.87)

We can also see the same indication of loss of information in (1-3) as *lungsuran* also translated into *offering*, which indicated the generic form of specific cultural term.

Gain of information

Larson also stated that in the translation process, some components of meaning of the source language text will no longer explicit and some components, which are not explicit in the source text will be made explicit in translation. In the translation of the short story, there are six indication of gain of information in that explained below:

(1-4)   SL : Kalau banten sudah dihaturkan kepada Hyang Widhi, ia sudah

jadi **lungsuran**. (p.55)

TL : Once the offering had been made to Hyang Widhi, it meant **it**

had been accepted by God and anyone was free to eat it. (p.86)

In (1-4), *lungsuran* translated into *it had been accepted by God*, which means the translator try

to add more information that indicated gain of information in the translation. Same indication occurs in (1-5) where *upacara macaru* translated into *a special, large-scale ceremony of appeasement*.

(1-5) SL : Putu malam itu kemudian mengumumkan bahwa akan diselenggarakan **upacara macaru** yang cukup besar. (p.57)

TL : Later that night, Putu announced that **a special, large-scale ceremony of appeasement** would be held. (p.88)

(1-6) SL : "Anak-anak di sini, seusia mereka, tahu banyak tentang **tata krama** dan tradisi. (p.59)

TL : Children here of the same age know about **correct behaviour** and tradition. (p. 91)

Furthermore, in (1-6), *tata krama* translated into *correct behaviour*, which indicated gain of information in the translation of cultural term. *Tata krama* in Indonesian language means habit, manners, practice and custom. Meanwhile *correct behaviour* means right action in literal.

Target Language Readers' Understanding

To understand the comprehension of target language readers of the translation of short story, there were some questions asked to ten native English speakers, which indicates their understanding of the story. Simple question as 'do they understand the story', 'their awareness of the cultural terms in the short story' and 'their opinion of the translation' were three main questions they need to answered after they read the story.

According to Venuti (2004), a translation ought to be read differently from an original composition precisely because it is not an original, because not only a foreign work, but a foreign culture is involved. Furthermore, he implied to read translation with the awareness that the most a translation can give is an insightful and eloquent interpretation of foreign text, at once limited and enabled by the need to address the receiving culture. It is important to know the readers' opinion about both the story and the translation. By knowing their opinion about the story and the translation, we can conclude the translation work it self.

The readers came from various ages (25 until 70 years old), seven of them are never been to Bali. Their answers are diverse, depend to their background of knowledge and their habit to read translation work. Some of them are not aware of the cultural terms because of the loss of information, referred to the changes made by the translator to translate specific cultural terms into a generic one. Nevertheless, all of them admitted that they know more about Balinese culture by reading the short story and discussed about it. The details of each answer are described in the following chart:
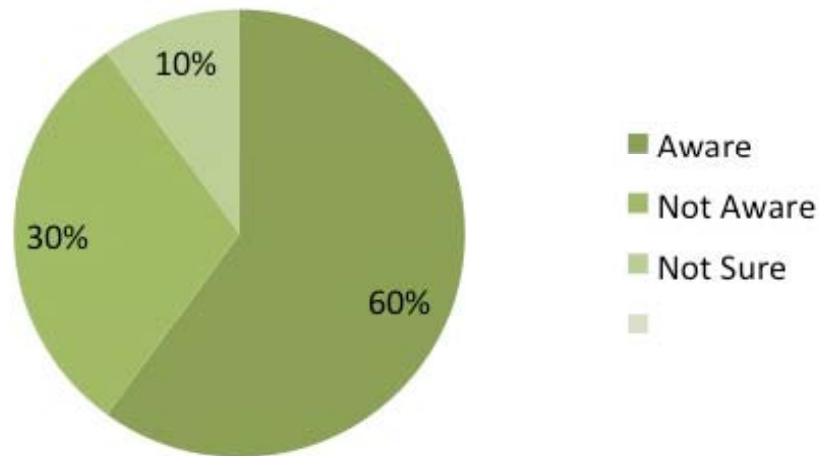
Chart 1. Readers' Awareness of Cultural Terms in the Short Story

Chart 1 gives us a clear picture of readers' awareness of cultural terms in the short story. Only six persons aware of cultural terms, while three persons not aware of the cultural terms, and one person not sure about the cultural terms occurred in the short story.
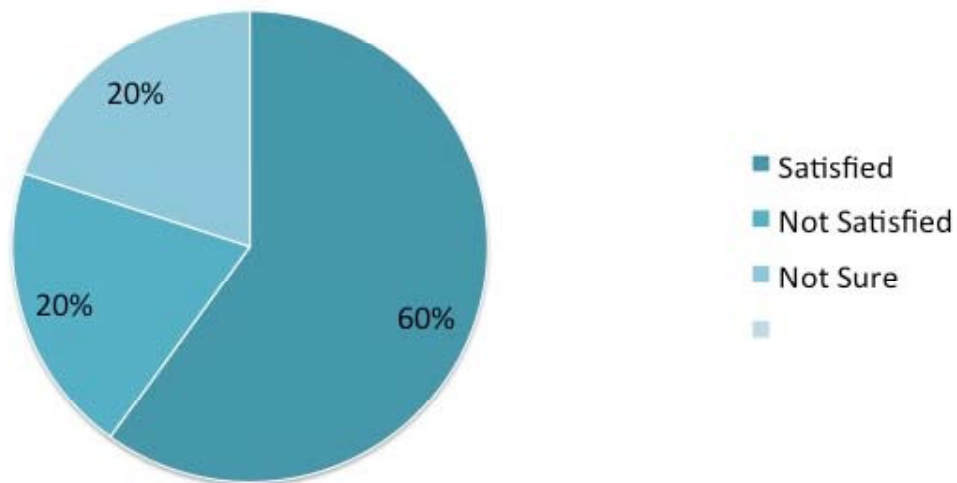
Chart 2. Readers' Satisfaction of the translation of the Short Story

In chart 2, we can see that more than half of the interviewees satisfied with the translation of the short story. According to one of the respondent, it was very easy to understand the story because of the addition of information especially in explaining the cultural terms. One of them also said that the translation was easy to read and grammatically correct. However, two of them admitted that the translation was more to British or Australian, which make it a little odd for American readers.

However, in terms of understanding the storyline, all ten of the readers agreed that they understand the story completely even though some of the information, especially cultural terms are not so clear.

IV. CONCLUSION

It is obvious that in the translation, especially in the cultural terms area, loss and gain of information are unavoidable. The translator can only try to make the translation as natural and equivalence as it could be without losing the meaning and the context of the story.

There are 27 cultural terms occurred in the short story. Seven of them indicated losses of information as well as the change of specific terms into generic terms in target language. There are also six additions of information of the cultural terms in the translation of the short story. Those losses and gains of information affected the understanding of the readers. In the loss of information, the change of specific cultural terms into generic terms make the readers understand easier the cultural terms than if the translator use the literal translation to translate cultural terms. Addition of information also proven that the information added by the translator to the short story in order to make the story more understandable.

However, in order to make a vivid picture of Balinese culture in the mind of target language readers, it is important to give a specific explanation of the cultural words. It is can be understood that to add detail information in the body of the story might be ruining the flow of reading and the style of the writer, so adding detail information in the footnote will be a win-win solution for this problem.

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PROMOTING THE LOST VOCABULARIES OF LOCAL LANGUAGES TO REVITALIZE THE DEVELOPMENT OF INDONESIAN LANGUAGE

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Abstract

Every society has language as a means of communication for the people within the group. Many local languages are available in Indonesia. This is in line with the number of its tribes. Language representsthe characteristicsof its users, like a wisewords saying that, "Language reflects the nation." What if the language is lost? A question that can be answered, but is difficult to express. Some sources acknowledged that about 15 local languages have become extinct (*Badan Bahasa*/Language Office in dailyriau.co). If language is the property of asociety, then the loss of a language is the same as the loss of the society as the owner of the language. South Tangerang, a small town that has only been exist for a few years, has regional languages that can be said to be almost extinct because it is no longer used, caused by several factors such as generational change, ethnic mixing, and the perception of some people that Indonesian language is more prestigious. The greatest cause of such lossin South Tangerang is in line with the increasing population coming from other regions. Thus, communication can be easily done by using the Indonesian language. In an attempt to defend some of the regional vocabulariesof South Tangerang, the authors collected those vocabularies to be reused in communicationfor the sake of raising the language of South Tangerang that is no longer used in the community in Tangerang area. The vocabularies include: nouns, verbs, and adjectives. These vocabularies were collected helped by some indigenous people of Tangerang Selatan and from the internet. Hopefully,it can be productive again. If the language of this area is extinct, it is expected that the collected vocabularies can be promoted tobe included into*Kamus Besar Bahasa Indonesia* (Indonesian language dictionary, henceforth KBBI) and can be used in developing the Indonesian language.

Keywords: local language, society, Indonesian language

Introduction

A local language belongs to a tribe or community in one region. Sutardi said that language diversity cannot be separated from cultural diversity. Viewed from a cultural perspective, a language includes cultural aspects; the language's richnessthat is beneficial. Various languages reflect their cultural richness that exists in the society (sourceL bagawanabiyasa.wordpress. com).

Suparno and Abdul Syukur (2011: 2.36) asserted that there are four functions of a language related to society and educational world, namely: cultural function, social function, individual function, and educational function. In relationto the relationship between language and culture, Sutardi (2007: 12) furtherly explained, "Some local cultures can be recognized

immediately from the language used among them. It is the symbol, identity, characteristics, and binder of tribes. Ironically, there are worrying conditions because more and more languages are extinct in the world, especially in Indonesia ". The author strongly agrees that the loss of a language means the loss of a culture of one society. The proverb says, "Language reflects the nation." This implies that the loss of a language equals to the loss of identity; the identity of a nation or ethnic group.

This concern is under the rationale that,

> "Throughout 2016, the Ministry of Education and Culture [MOEC] mapped and verified 646 local languages from 2,348 research areas. Of the 646 local languages, there are a number of languages whose vitality is threatened by extinction, even has been extinct" (source: kompas.com, 23/02/2017).

In addition, during 2011-2016, the Language Development and Coaching Office has mapped the vitality of 52 local languages. Of the 52 languages, there are 11 extinct local languages, 3 critical local languages, 12 endangered local languages, 2 vulnerable local languages, and 12 secured local languages (such as: Java, Sunda, Aceh, Bali, Bugis, Makassar, Muna, and Sentani).

Another concern about the need of Indonesian language vocabularies, Wisnu acknowledged, "At least 2,000 vocabulariesof local languages are needed for the KBBI every year." "Not only to donate new vocabulary, but also to managethe suggestions from KBBI Online users with regard to cultural or local vocabularies," HuripDanu Ismail said(source: jpp. go.id/humaniora/social-culture).

Based on the circumstances, this paper attempts to explore the vocabularies in a newly established area of Tangerang Selatan with the aim of assisting the government in revitalizing local / regional vocabularies. South Tangerang is a small town that is establishing for about ± eight years. The city is located in Banten Province, adjacent to South Bogor and Depok, North Tangerang City, West Tangerang regency, and Southeast Jakarta. There are seven sub-districts in South Tangerang, namely: Serpong, North Serpong, Pondok Aren, Ciputat, East Ciputat, Pamulang, and Setu. It has 54 villages as well.

During the Dutch colonial period, this region entered into the Residency of Batavia and maintained the characteristics of three ethnic groups, namely: Sundanese, Betawi, and Chinese. Here is the map of South Tangerang City.

Now, South Tangerangbecomes the district of South Tangerang City. The city was approved by the House of Respresentatives for Tangerang region on 27 December, 2006 (source: id.wikipedia.org). It is the result of the expansion of Tangerang Regency. Its government (South Tangerang) set the city's birthday on 26 November, 2008 (source: www.republika.co.id). In terms of population, it is the second largest city in Banten province after Tangerang City.

Source: http://ksbmaharta.blogspot.co.id/p/payung-hukum-tagana_21.html

The development of the city begins from the increasing number of people who came from various regions in Indonesia. The diversity of tribes who came to South Tangerang changed the way the local people communicate or speak. The use of Indonesian language began to replace the use of local language vocabularies. Many vocabularies of South Tangerang language are no longer used. It can be said that they began to be forgotten and almost lost. Here are some of the vocabularies that have been collected and inventoried to be re-promotedor reused in the system of Indonesian vocabulary (Indonesian language development).

Discussion

Ethnicity and geographical position affect the people's language vocabularies in a region. Similarly,the vocabulariesavailable in South Tangerang, Betawi language vocabularies, are more dominant than Sundanese and Chinese (Chinese). The influence of Sundanese language is more on the dialect in the form of glottal stop (?) as in the sentence, "*Kaga 'ngarti amat ni bocah ya*" (You boy really do not understand).

Those vocabularies were collected with the help from some indigenous people within ± three months. Those words were grouped by its type in which for this study only four types of words are used, namely: nouns, verbs, adjectives, and adverbs.

The collected words are analyzed by using (KBBI) to seek whether these local language words are contained in KBBI. If those words are contained in KBBI, then theyare annulled or not selected to be re-promoted, so there will be no duplication of the same word. Another thing that is also not chosen to be re-promoted is similar vocabulariestoJavanese vocabularies, such as: *arah* (direction), /*ngalor, ngidul, ngetan, ngulon*/, the adverb /*ora* (not) /, and the terms for baby boys and girls /lanang, wadon/.

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The following is a list of the lost words of Tangerang Selatan (never used again) along with their meaning and used in the sentence.

Kata Benda	Makna dalam Bahasa Indonesia	Contoh dalam Kalimat
ambegan	napas	**Ambegan** ampé kayak gonoh amat. Napah?
balé	tempat tidur, tempat duduk dari bilah bambu	**Balé** lu bagus banget No'.
blandongan	téras rumah	Tadi gua liat babalu ada di **blandongan.**
blédég	petir	Poon kelapa guah mati disamber **blédég**
bujur	kain perca	Po' aya minta **bujur** ya'
cubluk	toilet terletak di luar rumah	Noh **cubluk** di belakang rumah.
dongkal	penganan dari tepung singkong atau beras yang diberi kelapa parut dan gula merah	Lu kagak bikin **dongkal** lagi.
golél	mainan terbuat dari batang padi berbunyi jika ditiup; dapat dijadikan alat musik	Bagus amat tu bunyi **golél**. Siapa yang niup?
gincu	pemerah bibir	Mari gua minta dikit **gincu** lu.
impleng	tengok, lihat	Lu **impleng** dulu ngapa? Et dah males banget nih bocah ya'.
pancong	semacam cangkul kecil	Di manah tu **pancong**, kemaren gua taro sini.
pané	benda dari kayu memiliki rongga di tengah digunakan untuk meletakkan nasi yang akan dibauang uapnya.	Néng **pané**nya bawa mari.
pangkéng	ruang penyimpan padi di dalam rumah	Biasa juga ada di **pangkéng**.
kronjo	keranjang terbuat dari bambu yang dianyam kasar, digunakan para penjual sayur untuk di bawa ke pasar.	Tong ambilin **kronjo** gua tuh di samping.
tanggok	anyaman dari bambu berbentuk bulat.	Bawa mari **tanggok**nya No'.
tési	sendok	Pinjem **tési**nya botoh.

Some examples of objecks.

Kata Kerja	Maknanya dalam Bahasa Indonesia	Contoh dalam Kalimat
angi	membuang uap nasi dengan cara dikipas dan di aduk-aduk	Bentar ya boto, di**angi** dulu nasinya.
bagel	sambit	Gua **bagel** nih, bader banget ni binatang ya'.
belonjor	meluruskan kaki sambil duduk	Maap néng Ema' mo **ngelonjor**.
bledig	mengejar dengan amarah	Gua **bledig** juga ni ayam ya'.
cepol	tinju	Gua **cepol** luh.
demuk	meninju bagian perut	Demuk baé orang jahat kayak gitu mah.
gupak	main air kotor	Ét dah ni bocah ka **gupag** di situ?!
mendek	merunduk	**Mendek** ngapa Tong. Lah kejedod luh.
mindo	makan di sore hari, setelah makan siang	**Mindo** Tong?!
montong	jangan	**Montong** kegedéan motongnyah.
jongkot	duduk sambil melamun	Tadi gua liat dia lagi **jongot** di sonoh.
kekedik	menggaruk terus menerus	Tu kucing **kekedik** baé dari tadi.
ndeluk	duduk dengan kepala tertunduk	Ngapa lu tong, **nduluk** baé?
nagog	nongkrong	Ét ni bocah, ka jadi **nagog** di sini?!
nandak	joget, menari	Dia lagi belajar **nandak.**
ngaso	istirahat, santai	**Ngaso** bang?
ngejeblak	terbuka lebar	Lu paké baju ngapa **ngejeblak** begitu No. tutupin ngapah.
ngejedog	diam mematung	Gua cari-cari tu bocah, **ngejedog** di sono ya'.
ngucur	mengalir	Ora kuat guah, ngeliat darahnya **ngucur**,
ngungkug	jalan tanpa menoleh kanan kiri	Tadi gua liat dia **ngungkuk** baé ngétanin.

nyénggét	mengambil sesuatu menggunakan galah	Tong **sénggétin** Emma pacé barang dua biji.
nyeruntul	jalan sangat cepat tanpa menoleh	Si Nawi mo ke mana **nyeruntul** baé.
pletér	kejar sampai dapat	Mo lari ke mana gua **pletér** luh.
rambét	mengambil sesuatu di tempat yang tinggi	**Rambét** Tong, bari loncat, masa kagak .

Kata Sifat	Makna dalam Bahasa Indonesia	Contoh dalam Kalimat
ambak-ambakan	berantakan	Tong, ini maénan lu **ambak-ambakan** begini.
ajér	sering senyum	**Ajér** banget nih bocah.
bererengen	kabur penglihatan	Mata guah ngapa ya? Dari kemarén **bererengen.**
berérot	banyak orang berjalan	Pada ke mana ono orang banyak banget berérot.
blingsatan	tidak bisa diam	Ni bocah tidur **blingsatan** begini.
bringsang	sangat tidak nyaman karena udara panas	Hawa ngapa **bringsang** banget ya'.
buyek	banyak sekali	Itu ikan ampé **buyek** begitu.
dampyak	rindang	Itu rambutan **dampyak** banget buahnya ya'.
gasik	cepat	Bagus, si Béno mah kerjanya **gasik.**
gegobyos	basah oleh keringat	Abis ngain lu Tong, ampé **gegobyos** begitu.
gegondang	suara/bunyi perut yang lapar	Perut siapa yang lagi **gegondangan**?
gembel	lebat, banyak untuk buah atau rambut	Rambut lu cakep banget No, **gembel** banget.
gepyak	ramah, suka menyapa	Anak wadon siapa itu? **gepyak** banget.
goroh	bohong, dusta	Jangan **goroh** lu, dosa.
iyeng	peduli	Dia mah kagak tau **iyeng**.
iyom	udara lembab, tidak ada sinar matahari	**Iyom** amat ya. Jemuran gua kagak kering dari kemarin.
jeprah	bertebaran	Ini dukuh pada **jeprah**. Ada orang apa di pohon ya'.
kebéngbat	jatuh cinta	Si Siti anak Pak Kana boto banget, lu **kebéngbat** dah kalo ngeliat dia.
keduman	kebagian, mendapatkan	Ya gua kagak **keduman** dah.

kelebes	basah semua	Ya dia ngompol, **kelebes** dah.
kelentab	tersiram air panas	Awas **kelentab**.
keslomot	kena api	Awas bocah, tar keslomot luh.
jonjon	santai, tenang	**Jonjon** banget babah lu.
maur	berserakan	Ya **maur**. Tasnya bolong.
muncek	ujung pohon paling tinggi	Pendelikin noh di **muncek**. Liat ora?
ngegécol	meleset	Ati-ati **ngegécol.**
ngegémblok	digendong di belakang (pung-gung)	Lu kenapa no, **ngegémblok** baé.
ngumpyang	terlalu banyak air	Ni sayur **ngumpyang** amat.
ngungsep	jatuh terjerembab	Si Miat jatoh ampé **ngungsep.**
ngeres	kotor karena remah	No tolongin Emma ngapah, sapuin **ngeres** banget.
pentér	panas terik	Nah **pentér** ni ari dah. Jemuran guah biar pada kering.
sembabad	sesuai	Si Godang ama si Putri mah ora **semba-bad** banget.

Conclusion

The local language of South Tangerang is the combination between the vocabularies of three ethnic groups (Betawi, Sundanese, and Chinese). Those which are derived from Betawi language likely have its equivalent with the languages of Bogor and Depok people. Besides, the Sundanese language element manifests more on the use of glottal stop dialect.Meanwhile, the Chinese language element manifests more on the terms to call someone like /*gua = saya*(I)/ and /*elu = kamu* (you)/.

There are numerous vocabularies of the local languages in South Tangerang that are not investigated yet due to time and source limitation; that is the inadequate indegenious people. From the linguistic perspective, there is an interesting point regarding local vocabulary. There attached affixes /ng-/ and /ny/ on some of the verbs like/*ngucur = mengalir* (flow)/, /*nyénggét = mengambil dengan galah* (take something, usually fruits, with a long bamboo)/.

The last but not least limitation of this study is there is no collection of vocabularies of the local languages that are never heard. Thus, this effort might be beneficial to promote the vocabularies of the local languages in this region.

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THE LEXICONS OF VERB 'FALING" IN SUNDANESE LANGUAGE: NATURAL SEMANTIC METALANGUAGE APPROACH

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Abstract

Sundanese language is one of local language in Indonesia which is still used actively by the native speakers in West Java.). Sundanese language is one of Indonesian local language which is very interesting to be analyzed. It has many terms to describe a meaning of word. This article is mainly aimed at analyzing the lexicons of verb 'happen' which have representative meaning of 'falling' within Sundanese language. The data was collected by direct observation through recording and note taking from three native speakers in the form of spoken data which later scrutinized in order to acquire the meaning of each lexicon. Natural Semantic Metalanguage was used to analyze the data since it is an invaluable descriptive tool for the analysis and contrastive study of meaning-related phenomena in all languages.

The result of this study showed that there are 34 lexicons of verb falling in Sundanese language. They all consist of the polysemy primitives primes 'happen' and 'move'. The metalanguage of each lexicon was analyzed according to the entity, result and process such as the direction of the motion, the location of action, or the part of body which will get an effect.

Keywords: Sundanese, configuration, explication, NSM.

I. INTRODUCTION

Word is a valuable thing in language. People speak with words, they think with words, they "do things" with words; to a significant extent, words shape people's lives (Goddard and Wierzbicka, 2014). Sundanese language is one of Indonesian local language which is very interesting to be analyzed. It has many terms to describe a meaning of word. For the word 'falling', Sundanese has 34 terms to state that action. For the further observation it is found that those terms are not exactly the same although their basic meaning is the same, 'falling'. Their semantic prime then is analyzed by using Natural Semantic Metalanguage (NSM).

II. METHOD

The data of this research was taken from three Sundanese native speakers. They were interviewed for kinds of term they use to express the word 'falling' in Sundanese. The data was recorded then written into a transcript. Then the words found, then were sorted and analyzed by using Natural Semantic Metalanguage (NSM).

The Natural Semantic Metalanguage (NSM) is a decompositional system of meaning representation based on empirically established universal semantic primes, i.e., simple

indefinable meanings which appear to be present as word-meanings in all languages (Goddard, 2015). The NSM metalanguage itself represents a very substantial set of claimed findings about language universals: the existence of a specifiable set of fundamental lexico-semantic primes shared by all languages, with their shared combinatorial (syntactic) properties constituting a universal grammar. In tandem with this claim about linguistic universals there is a corresponding claim about universals of cognition, because the mini-language of semantic primes embodies the fundamentals of linguistic cognition, i.e., cognition as it can be carried out with and expressed through language (Whorf in Goddard 2015). The NSM metalanguage is not just, however, an object of study in its own right. It is an invaluable descriptive tool for the analysis and contrastive study of meaning-related phenomena in all languages: a tertium comparation is for cross-linguistic study and language typology.

Before the words come to the explication, they were made into some configuration. Configuration is needed in order to find out the exact meaning, in which they are varied based on the entity, way, tool, or psychological condition of the speaker (Sudipa, 2016). Then, explication were done based on the explanation on the configuration. The proses explications were guided by Semantic Prime from Goddard.

According to Goddard (2015), Semantic prime can be listed as follows:

1	substantives	i, you, someone, something-thing, people, body
2	relational substantives	kind, part
3	determiners	this, the same, much-many
4	quantifiers	one, two, some, all, other-else little-few
5	evaluators	good, bad
6	descriptors	big, small
7	mental predicates	know, think, want, feel, see, hear
8	speech	say, words, true
9	actions, events, movement, contact	do, happen, move, touch
10	location, existence, possession, specification	be (somewhere), there is, be(someone's), be (someone-some-thing)
11	life and death	live, die
12	time	When-time, now, before, after, a long time, a short time, for some time, moment
13	space	Where-place, here, above, below, far, near, side, inside
14	logical concepts	not, maybe, can, because, if
15	intensifier, augmenter	very, more
16	similarity	Like-way

III. FINDING AND DISCUSSION

There are up to 34 lexicons of process verb belonging to the concept of *falling* within Sundanese which focused on the direction and process of how the entities fall. This article analyzed and observed seven lexicons of them and one lexicon which have the same semantics field with the concept of falling. The result of the analysis of those lexicons can be described as follows:

3.1 *Tijengkang* and *Tikusruk*

The lexicon *tijengkang* is extremely common in Sundanese people to express the word fall. The meaning of this lexicon is 'fall backward'. It can be seen from the meaning configuration that *tijengkang* and *tikusruk* refers to animate things. The lexicon tijengkang will not appropriate if it related to a thing, but on the other hand lexicon tikusruk sometimes can be used for something. *Tijengkang* has similar meaning with the word *terjengkang* in Indonesian language. However, the lexicon *tikusruk* has the opposite meaning with the lexicon *tijengkang*. *Tikusruk* means 'fall forward'.

(3-1) *Pa Didi keketawaan nepi ka **tijengkang** dari kurs.i* (Sundanese)

     Pak Didi laughed until he **fell back** from his chair. (English)

(3-2) *kamari abdi **tikusruk** tepi nyungsep dina lobang jalan sabab di surung ole adi abdi* (Sundanese)

    I plummeted to a hole after being pushed yesterday. (English)

Both examples above show that the process of lexicon *tijengkang* occurs in non-deliberated condition and situation; by means that the entity of the sentence does not want this activity happened.

Explication:

X moves (backwards)

    X moves onto something (ground, floor)

At that time, something happened to X

X thinks that:

    Something bad happens to X

    X felt that it was bad

X didn't want this

X move like this

3.2 *Tigejebur*

Lexicon *tigejebur* is a process verb that has a subtype of happen and move. The entities within this lexicon can be animate and unanimated thing. The meaning of *tigejebur* is 'falling into the water' or 'splashing'. Moreover, this lexicon leads to something unwanted by the entities since the action is an undeliberate condition. In addition, the entity will become wet

as a physical result of this lexicon.

(3-3) *Abdi kamari **tigejebur** ka balong* (Sundanese)

      I **was plunged** to the pond yesterday. (English)

Explication

Something happened to X

      X moves (downwards)

      X moves into something (water)

Because of this, X thinks that:

      Something bad happened to X

      X felt that it was bad

X didn't want this

X moves like this

3.3 *Ngagarolong*

This lexicon can be used only by non-animate thing to express the concept of falling. *Ngagarolong* will be used when the process of fall within this verb occurred in sloping surface. In addition, *ngagarolong* will have different meanings in Indonesian language depends on the shape of the entity. Since the meaning of this lexicon is 'rolling' *ngagarolong* in Indonesian can be translated into 'menggelinding' (roll) if the shape of the entity is round. However, if it is not round, the translation is 'jatuh meluncur' (slump).

(3-4) *Ban mobil **ngagarolong** dina jalan* (Sundanese)

    *The tire **rolled** on the road*

(3-5) *Kusabab beak bensin, mobilna Pa' usep dibiarkeun weh **ngagarolong** di pudunan* (Sundanese)

    Because of running out of fuel, Mr. Usep let his car **slumped** on the pitch. (English)

Explication

Something happened to X (unanimated thing)

      X moves (downwards)

      X moves on something (sloping surface)

Because of this, X moves in a very short time

X moves like this

3.4 *Tikudawet*

Tikudawet means 'fall because stepping on something'. This verb can be used if the action of fall itself is triggered by something that entity's worn, such as a long dress or long pants. In addition, it is also possible to use this verb if there is something that blocking the entity's way and the entity unintentionally stepping on it. The entity of this verb is human only.

(3-6) *Eta budak **tikudawet** kabel nu malang.* (Sundanese)

   *'anak kecil itu **tersandung** karena ada kabel yang melintang'* (Bahasa)

   The child was **stumbled** because of the cable on her way. (English)

(3-7) *Lamun rek udag-udagan mah tong make mukena, engke bisi **tikudawet*** (Sundanese)

   *'Kalau mau kejar-kejaran, jangan pakai mukena, nanti takut **jatuh'***(Bahasa)

   If you wear 'mukena' don't run. You can **be stumbled**. (English)

Explication

X moves

   X moves because of Y (long dress, mukena, long pants)

   X move onto Y

Because of this, something happened to X

X thinks that:

   Something bad happened to X

   X feel it was bad

X move like this

3.5 *Murag* and *Labuh*

   The lexicon of *murag* and *labuh* means 'fall' or *'jatuh'* in Indonesian. It differs from the entity involved of the sentence. *Murag* used especially for non- animate thing, and *labuh* used for animate thing either human or animal. The physical result of the lexicon *labuh* is the entity will get hurt or injured in some parts of their body. However, something will break or get some dent as physical result of the lexicon *murag*, since it depends on the material that made it.

(3-8) *Hp na Bu Ani **murag** ke solokan* (Sundanese)

   Bu Ani's phone **was fallen** into the pit. (English)

(3-9) *Bu Ani **labuh** ke tanah.* (Sundanese)

   Bu Ani **fell** to the ground (English)

Explication *Murag*

Something happened to X (non - animate things)

   Because of this, X moves (downwards)

   X moves from something (tree, table, or anything higher)

X moves like this

Explication *Labuh*

Something happened to X (human and animal)

   Because of this, X moves (downwards)

   X moves from something (tree, table, or anything higher)

X thinks that:

   Something bad happened to X

   X felt it was bad

X moves like this

IV. CONCLUSSION

The use of Natural Semantic Metalanguage (NSM) approach is succeed to determine the meaning of each lexicons which has slightly different meaning depends on the direction and process of how the concept of falling occurs. The theoretical approach of Natural Semantic Metalanguage (NSM) is able to provide a clear illustration of the meaning within each lexicons. The basic assumption of these two polysemic primal meanings makes the verbs 'falling' of Sundanese language is categorized as process verbs with subtypes 'happen' and 'move'. The type exponent 'happen' and 'move': something happens on X, X moves (downwards). This lexicon is analyzed based on the component of the entity, the process of the verb activity, the direction as well as the physical result and the psychological result as an additional component. Physical result of the lexicons can be a wound or bruises on the body and feeling hurt or in pain is the psychological result

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GEGURITAN KAPIPARWA: CHARACTER AND LANGUAGE ANALYSIS

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Abstract

As far as the development of the Balinese literature in general and *geguritan* (philosophical verse) in particular are concerned, a number of literary works with the Balinese cultural setting have been written in the Balinese language. Some were adopted from the Old Javanese literary works such as Mahabharata and Ramayana by the Balinese writers. One of the literary works is what is referred to as *Geguritan Kapiparwa*, which was written by I Made Bija from Banjar Peguyangan, Liligundi Village, Buleleng Regency. He was a very productive writer in his era.

   In this article the characters (Subali and Sugriwa) and the language used in *Geguritan Kapiparwa* are discussed. The data used were the primary data taken from the text of *Geguritan Kapiparwa*. The data were collected through field research and interview. The secondary data were taken from the general Balinese literary and cultural works. The data were collected by quoting particular parts. As the text was written in the Balinese language, it needed to be translated into the Indonesian language.

Keywords: *Geguritan, Kapiparwa, Ramayana, Mahabharata, Liligundi*

1. Introduction

Geguritan (philosophical verse), which are also referred to as *parikan* and *peparikan*, was firstly written in Klungkung era. As an illustration, Anak Agung Istri Kania and Anak Agung Gede Pameregan wrote several *peparikans* which were adopted from the Old Javanese literary works developing in their era. The Balinese chronicle was written based on the Javanese chronicle. The Dalem chronicle was transformed into the Tabanan chronicle. Several other chronicles narrating the development of the generation of the Balinese leaders were also transformed.

Similarly, *Geguritan Kapiparwa* was adopted from the Ramayana and Mahabharata epics. Many *geguritans* have been transformed from Adiparwa, Sathaparwa, Wirataparwa, and Swargarohana. New literary works have recently appeared. However, not many literary works have been transformed from the Ramayana epics. *Geguritan Kapiparwa* is one of the literary works which was transformed from the Ramayana epics. It narrates the life of Subali and Sugriwa at Kiskinda Cave. They were brothers but fought for a wife named Dewi Tara.

I Made Bija, a Balinese writer who lives at Banjar Peguyangan, Buleleng, has productively written many literary works, books and the Balinese calendar. He went to elementary school and high school in Singaraja. He used to be an employee at the Grand Bali Beach Hotel and Bumi Putra Insurance and to work as a businessman. He has written and published the Balinese calendar since 1993. I Made Agus Putra Wijaya, his son, has recently helped him develop the

Balinese calendar. He has also been an active member of several organizations and institutions; he has been head of Gedong Kirtya Foundation Singaraja; he has been a member of puppetry and literary section of *Listibnya* of Buleleng Regency. He has written the Balinese calendar, Niti Sastra, the Bagawadgita dialogue, Usada Rare, Puja Tri Sandya, Karamaning Sembang, Asta Kosala Kosali, Kidung Pancayajnya, Putru and so forth (Appendix, 2007).

One of the literary works written by I Made Bija is entitled "Geguritan Kapiparwa". It was written in 2007 in the form of a book published by the Panakon Publisher, Denpasar. It was transformed from the Ramayana text written by Walmiki, in which the births of Subali and Sugriwa, the son of Resi Gotama and Batari Naraci, are narrated. As a blessing from Lord Surya, the two sons and one daughter named Dewi Anjani were born.

2. Research Method

The data were collected using the qualitative method as the data source is a text entitled *Geguritan Kapiparwa*. The data were also collected through field research and by interviewing I Made Agus Putra Wijaya, I Made Bija's son at Banjar Paguyangan, Buleleng. The data were also obtained from the references which are related to *Geguritan Kapiparwa* and *Kakawin Ramayana*. *Geguritan Kapiparwa* is written in the Balinese language; therefore, it needed to be translated into the Indonesian language. The sections in which the characters Subali and Sugriwa are discussed were adopted to strengthen the data as the source of analysis in this article.

3. Analysis of *Geguritan Kapiparwa*

From the form, *Geguritan Kapiparwa* uses strophes 'tembang/pupuh'; therefore, it is referred to as poetic literary work. A couplet in a strophe is made up of a number of lines; every line is made up of a number of syllables and ends with a vowel sound. The *pupuh/ tembang* used in the *Geguritan Kapiparwa* is as follows. The *pangkur* strophe is used six times, the *durma* strophe is used five times, and the *semanrandana* strophe is used one time.

Geguritan Kapiparwa was written in the form of a book consisting of 152 pages, in which the births of Subali and Sugriwa are narrated from page one. They were sons of a priest named Gotama. In brief, the content of *Geguritan Kapiparwa* is as follows.

Strophe 1   *Pangkur* – the births of Sang Bali and Sugriwa are narrated. They are sons of a priest named Bhagawan Gotama and Dewi Naraci. A daughter, the third child, was also born; her named is Dewi Anjani. Sugriwa and Subali lived at Kiskinda Cave.

Strophe 2   *Durma* – a struggle for *cupumanik* took place; the precious stone 'manikan' fell into a pool; when the children fought for the precious stone, they transformed into monkeys.

Strophe 3   *Sinom* – Subali and Anjadni became monkeys. It is narrated that Sang Anoman

was born and resided at Mount Sela.

Strophe 4   *Pangkur* – it is narrated that Alengka was governed by Daneswara, Rahwana's older brother.

Strophe 5   *Dangdang* – it narrates the three leaders of Lengkapura; they were Sang Wibisana, Sang Kumbakarna, and Rahwana (Dasawadana).

Strophe 6   *Durma* – it is narrated that Lengkapura was led by King Daneswara, who had supernatural power.

Strophe 7   *Sinom* – it is narrated that Sugriwa and Subali lived as ascetics in a mount; they met Sang Dasamuka (Rahwana) in a forest; Subali gave what is referred to as Superior *Pancasana* and obtained what is referred to as *Aji Wijaya Puspa*, and Sugriwa obtained highly superior *Aji Wijaya Kusuma*.

Strophe 8   *Pangkur* – it is narrated that Rahwana invaded the heaven.

Strophe 9   *Durma* – Rahwana (Dasawedana) fought against Daneswara; finally, Rahwana became the king of Lengkapura.

Strophe 10   *Sinom* – Rahwana became the king of Lengkapura and the king of the giants; Misasura and Lembusura were strong giants.

Strophe 11   *Pangkur* – the giants felt strong; they and what are referred to as *gandarwas* went to the heaven; Lord Indra, the lord who was in charge of the heaven, asked Subali and Sugriwa to help him. Misasura died, and Indra gave them Dewi Tara as the reward.

Strophe 12   *Durma* – it is narrated that Misasura fought against Subali and Sugriwa; Subali entered the heaven; the red blood got out from the giant Misaura and the white blood got out from Subali, causing him to die. As the red blood got out from Misasura, he also died; finally, Sugriwa obtained Dewi Tara.

Strophe 13   *Semaradana* – Sang Bali was still alive; he went out the cave and went to the heaven to meet Lord   Indra to propose for Dewi Tara, as what had been promised. At the Lord Indra's suggestion, Tara was quietly accepted again by Sugriwa at Kiskinda Cave; Subali built the helmet abode again and could defeat Rahwana.

Strophe 14   *Pangkur* – Rahwana died, asked for apologies that he would be alive in 100 years. His bad nature appeared and attacked the heaven again.

Strophe 15   *Sinom* – another story in which king Arjunasastrabahu/King Mahispati and Chief Minister Prahasta are narrated.

Strophe 16   *Durma* – it is narrated that Rahwana revenged for the death of his chief minister, Prahasta.

Strophe 17   *Pungkur* – it is narrated that Arjunasastrabahu had such high supernatural power that he could defeat Rahwana (Dasamuka).

Strophe 18   *Dangdang* – the closing of *Geguritan Kapiparwa* in which the government of Ayodya, Sang Dasarata, and Dewi Kosalya (Sahasalya) are narrated.

4. The Language Used in *Geguritan Kapiparwa*

    Geguritan Kapiparwa is written in the Balinese language; the language used is different from the language used in the source from which it was adopted, namely the Old Javanese language. The following quotation exemplifies the language used in *Geguritan Kapiparwa*.

    3. Keto jua masih taanang, dening mula pakretine duk memadi,
      Kaicenin kecap wina, nyen ja jani selselang, sakwala pageh uli idep suung, sangkane jani kertiang uli manulis.
      The translation is as follows.
      'That should be accepted as the consequence of becoming part of the birth; as what is suggested in what is taught in the source (*kecap wina*); nobody to regret; a decision is made from the holy mind; therefore, it should always be attempted from now; it should be controlled by writing'.

    6. Irika Resi Gotama nangun brata, ring pinggiring gangga suci, toyanta ening maharum, yan sampun akudang dina, suennyane nginengang brata putus, tuah pitung dina, matekang, ngredana Hyang Sacipati.
      The translation is as follows.
      'At that time Resi Gotama went to the side of the Holy River of Gangga with its clean and fragrant water to live as an ascetic. After spending a few days as the ascetic, he did not drink and eat anything 'tapa brata'; he worshipped Lord Sacipati for seven days'.

    The couplets of *Geguritan Kapiparwa* above exemplify the *Kapara* Balinese language variety used. *Keto, jua, masih, taanang, dening, mula, duk, dumadi, kaicenin*, *nyen ja, jani selselang, sakewala, pagehuli, suung, sangkane, jring* and so forth exemplify the words in the Balinese language. *Prakretine, resi, brata, gangga, suci, berate, ngredana*, *Hyang Sripadi* (Siwa) exemplify the Old Balinese language.

6. The Characters in *Geguritan Kapiparwa*

    Geguritan Kapiparwa narrates Subali and Sugriwa; they were the kings of monkeys and brothers, and lived at the palace located at Kiskinda Cave. Several episodes were added; therefore, it contains more episodes than its source, *Kakawin Ramayana*. The characters in

Geguritan Kapiparwa include Sugriwa and Subali, the kings of monkeys. They were pictured as monkeys as they were covered with fur and had long tails. The other characters are Dasamuka (Rahwana), Wibisana, giants and *gandarwa*. The characters can be described as follows:

1. Rsi Gotama and Dewi Naraci; they were holy figures; they did good things 'darma' and opposed what was not good for the earth.

2. The monkeys were also referred to as *kapi, wanara* or *pragusa*; they had supernatural power; they were brave, fighters and defended what was true and liked helping others. Hanoman and Anggada were also monkeys.

3. Gods; they were living supernatural characters and determined the life of the other characters; they controlled the heaven; they were protectors and defended the other characters when they were sad, had bad luck, and suffered from disasters. They included Lord Indra, Lord Sacipati, Lord Siwa, Goddess Durga and so forth.

7. Conclusions

Based on what was described above, several conclusions can be drawn as follows:

1. *Geguritan Kapiparwa* is a text which was adopted from Kakawin Ramayana, which was originally written by Walmiki. It was written based on the model of the Balinese strophes.

2. *Geguritan Kapiparwa* was written in the Balinese language, although the use of the Old Javanese words could not be avoided.

3. The characters are made up of the holy figures, monkeys and gods; they played different roles and functions.

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SECOND LANGUAGE ACQUISITION ON CHILDREN MIXED MARRIED BETWEEN JAVANESE AND BALINESE

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Abstract

The title of this research is the *Acquisition of Second Language on Children of Mixed Married between Javanese and Balinese*. This study focused on analyzing the acquisition of the language of both children aged 7-12 years. The second language is influenced by the school environment and the home environment. The purpose of this study was to determine the acquisition of a second language in children aged 7-12 years. The results are three children who have the same background, the mother is Javanese and the father is Balinese. The acquisition of a second language among the three is different. Informant A (7 years) lives in the village, with the language of Balinese as the first language gained some Indonesian vocabulary as a second language like *sudah, belum, tidak, roti, sungai, pantai*. While informant B (10 years) lives in the city, with the Indonesian language as the first language get some English vocabulary as a second language like *know, live, understand, eat, drink*. Informant C (12 years) lives in the village, with Balinese as the first language gaining some vocabulary in Indonesian as a second language such as, *natural, komunikasi, transportasi, perumahan*. Based on the research results, the first language influences the mastery of the second language. If the mother tongue goes hand in hand with the second language, undoubtedly maintaining the mother tongue itself.

Keywords: language acquisition, mixed marriage, second language.

I. INTRODUCTION

One of the language functions is said to be a fundamental communication tool for people of all ages. The language used by humans, its nature is so dynamic that it undergoes significant changes from time to time. Humans use language as a tool to express ideas or thoughts, socialize with the environment, and to meet the needs of life. Thinking is the earliest human source of acquiring understanding and science. From that thinking activity, then humans try to find the origin of the language and where the language originated. Since when is used and from which human beings acquire and learn it because language is not necessarily understood and controlled by the newborn son. Requires various processes to be able to speak fluently and fluently and understandably understood by the other person.

Language acquisition generally takes place within the target language community with its natural and informal nature and refers more to the demands of communication. In contrast to formal and artificial language learning and reference to the demands of learning (Schutz, 2006:

12), and the acquisition of language is distinguished into the acquisition of the first language and the acquisition of a second language. The first language acquisition occurs if the child has never learned any language, and then acquired the language. This may be a single language or monolingual FLA (First Language Acquisition), either two languages simultaneously or sequentially (bilingual FLA). It can even be more than two languages (multilingual FLA). While the acquisition of a second language occurs if a person obtains a language after mastering the first language or is a process of developing a skill in a second language or a foreign language.

Language acquisition in children is a process that is considered proud. Language acquisition is generally determined by the intricate interactions of aspects of biological, cognitive, and social maturity. Starting from the acquisition of the first language or mother tongue obtained by the child from birth to the acquisition of a second language that children want to learn after school. From birth until the average age of 6 years the child will use more of the first language (mother tongue) obtained from birth. Then stepping on the age of school age 7 years to 12 years, children will begin to learn a second language. The second language is often meant by foreign languages, but in this research, there are some informants who consider the Indonesian language as their second language, while the first language (mother) used is the local language (Bali) itself. The age of 7 to 12 years is considered the age that is ready to acquire a second language learned in school. If the school is located in the city, obtaining foreign language learning from elementary school, then it is different with the school located in the village that obtained foreign language learning in grade 4 primary school.

II. METHOD

The data collection stage begins by observing the daily conversations of the three informants. The method used in the data collection stage is the method refer. The exact method used to collect data from oral data. The method used to obtain data by listening to the use of language. The term listening is concerned not only with the use of spoken language, but also the use of written language (Mahsun, 2005: 90). The basic technique used is the technique of free to follow suit, which position the researchers as observers of language use, and not directly involved in the emergence of data. Then proceed with the technique of note as an advanced technique which is useful to record the data already obtained. Agih method is used to analyze data that has been collected by documentation method and method refer to. The steps taken during data analysis are as follows: (1) classify data that has been collected; (2) analyzing the acquisition of a second language; (3) compare the results of the data. Presentation of the result of data analysis using the formal and informal method. The formal method is a method of presenting data analysis using symbols and signs, while informal methods use ordinary words (Sudaryanto, 2015: 241). In this study, data analysis results are presented using formal and informal methods. Here is a way of presenting the process of data analysis and analysis

results in answering the problems that are formulated.

III. FINDINGS AND DISCUSSION

In this study, using three informants, each informant A (7 years old) lives in the village (Ubud), informant B (10 years) lives in the city (Jimbaran), and informant C (12 years) lives in the village (Ubud). Here is the data obtained:

1. Informant A (7 years) living in the village (Ubud) with the first language is the language of Bali. Informant A born of a mixed marriage with the mother is Java and father is Balinese. daily use the Balinese language in conversation as the first language. Mothers who are fluent in Balinese can be said very rarely use the Indonesian language when conversing.

Here is the conversation data between informant A with one of the relatives at home.

> X : "Ye, baru pulang sekolah ya ?"
> "Just come home from school?"
> A : "Iya." (sambil tersenyum)
> "Yeah." (With a smile)
> X : "Siapa yang nganterin pulang?"
> "Who brought home?"
> A : "*Ajak Bapak*." (sama Bapak.)
> "With the father."
> X : "Gak ada lauk, mau makan ACK ?"
> "No side dish, want to eat ACK?"
> A : "Hahh? *Apē to lauk ?*" (Hah ? lauk itu apa?)
> "Hah? what's a side dish? "
> X : "Lauk to *be*." (Lauk itu artinya *be*.)
> "The side dish means *be* in Balinese."
> A : "*O nah, nyak.*" (Iya, mau.)
> "Oh, okay."

From the data obtained, some vocabulary used by X is not understood by means of informants A. From the answers given, informants A tends to give short answers and sometimes use the first language to answer.

2. Informant B (10 years) living in the city (Jimbaran) with the first language is the Indonesian language. Informant B is also born of a mixed marriage with the mother is Java and father is Bali. Everyday uses Indonesian and English in conversation as the first language. Mothers who are fluent in Indonesian can be said very rarely use the Balinese language when conversing.

Here is the conversation data between informant B and one of the relatives of Informant

B at home.

  X   : "Kapan pulang Dik ?"

      "When is coming?"

  B   : "Baru saja."

      "Just now."

  X   : "*Mamak barēng mulih*?" (Mama ikut pulang?)

      "Mother coming home?"

  B   : (Mengangguk)

      B: (nod)

  X   : "Kok *bawak jani bok'e Dik* ?" (Kok pendek sekarang rambutnya Dik?)

      "Why is your hair short now?"

  B   : "Apa *bawak*?"

      "What's *bawak*?

  X   : "*Bawak* itu pendek."

      "*Bawak* is short in English."

  B   : "Oh ya, biar kaya zaman *now*."

      "Let it be like today."

From the data obtained, some vocabulary in the Balinese language used by X is not understood by means of informant B. From the answer given too, informant B tends to give a short answer and sometimes use a second language to answer.

3. Informant C (12 years) living in the village (Ubud) with the first language is the language of Bali. Informant C born from a mixed marriage with the mother is Java and father is Bali. Everyday using Balinese language in conversation as the first language. Mothers who are fluent in Balinese can be said very rarely use the Indonesian language when conversing.

Here is the conversation data between the informant C and one of the relatives at home.

  X   : "*Enggalin mandus, ajakē kē* rumah sakit Ganesa." (Cepat mandi, lalu ke rumah sakit Ganesa.)

      "Quick shower, going to hospital"

  C   : "*Ngujang*?" (Untuk apa?)

      "For what?"

  X   : "*Pēkak Nik masuk rumah sakit dibi*." (Kakek Nik masuk rumah sakit kemarin.)

      "Yesterday Grandfather was hospitalized."

  C   : "*Nak gēlēm engken Kak Nik?*" (Memangnya Kakek Nik sakit apa?)

      "What pains?"

  X   : "*Orangē nak* komplikasi". (Katanya kena komplikasi.)

      "He said complications."

C : "*Apē to* komplikasi?" (Apa itu komplikasi.)
   "What's that?"

X : "*Pēnyakite lēbian kin bēsik.*" (banyak jenis penyakitnya kalo komplikasi itu.)
   "Disease that arises in an existing disease."

C : "Oh gitu."
   "Oh so."

From the data obtained, some Indonesian-speaking vocabulary used by X is not understood to mean by the informant C. From the answers given, informants C tend to give short answers and the whole use the first language to answer.

IV. CONCLUSION

The second language acquisition of children aged 7 years to 12 years is influenced by the background of the child itself. The role of parents is very important here, considering the three informants used have the same background that the mother is a Javanese with a father is a Balinese. However, the acquisition of the second language of these children is not the same. In addition to the family environment as the first language determinant, residential and school environments also play an important role in the acquisition of a second language. For informants, A and C have the same second language that is Indonesian, because of everyday use Balinese language as the First language. While B has English as second, with the Indonesian language as the first language. If the first language (local language) can go hand in hand with the second language of the child, will undoubtedly maintain the continuity of the mother tongue itself.

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'LIR ILIR' PRAGMATIC ANALYSIS

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Abstract

Lir Ilir is an old traditional song which popular among Javanese people. Sunan Kalijogo, one of walisongo member, created it about 500 years ago. Text is in old Javanese language. This song is containing very deep moral message. It used as media to spread Islamic doctrine in Java. Text in this song is using metaphor sentences. This study is to define the type of pragmatic used on the teks and to analyse connotative meaning. The results showed the types of pragmatic used are directive, representative, and expressive. From the analysed of connotative meaning demonstrated that this text has very deep meaning. In accordance with the function of this text, Sunan Kalijogo aim to guide his follower to always implement religious attitude in their live.

Keywords: text, pragmatic, connotative.

I.   Introduction

Walisongo has important role in spreading Islam in Java. Among Javanese society, walisongo considered as a pioneers or teachers who leave a legacy of Islam in Java. Wali Songo are saints disseminated Islam in Indonesia especially in Java Island. Wali is Arabic for "trusted one" or guardian while the word *sanga* is Javanese for the number nine. Thus, the term is often translated as "nine saints". They lived on the northern coast of Java from 15th century until the mid of 16th century. They were recognized as intellectual and reformer in society in their period. They introduced new civilization: health, farming, trading, culture, arts, and government science. One of these *wali* is Sunan Kalijaga. He was the most mentioned *wali* by Javanese. He was born in 1450 in Tuban East Java. His method to introducing Islam to society was very diligent. He preferred arts and culture as media to preach. He was very tolerant to local culture and tradition. His teaching method was effective for Javanese. He used carving arts, *wayang, gamelan*, and even created *'suluk'* a type of Javanese traditional song. One of his created *Suluk's* song : *'Lir Ilir'* still being famous in Javanese society until recent. This song is recognized as child play song and stay stand in very long time. This song is full of meanings and deep moral messages. Elements of metaphor sentences are used and make each stanza very esthetic. It's containing Islamic doctrine concerning human obligation to keep their faith. To be aware that in every step of live should implicate God and stickle with the faith. In this study will review the text of Lir Ilir using theory of semiotic and pragmatic. This is a kind of poetry's song containing connotative meanings and deep moral messages.

II. Concept and Methodology

Text in Lir ilir full of metaphor. Kridalaksana (2008) mention that metaphor is using of words or another expression for object or other concept base on figuratively or similarly. While Odgen and Richards (1972: 213) describe that metaphor, in the most general sense, is the use of one reference to a group of things between which a given relation holds for the purpose of facilitating the discrimination of an analogous relation in another group. In metaphor must have object referent and the other side there is something as comparison and both thing have same nature or character.

Semiotic from Barthes (2012) used in this study to describe type of meaning of the text. Semiotic is the study of signs and symbols and their interpretation. Sign in this study is text of Lir Ilir song. Regarding to Barthes, every sign has a meaning. Meaning is classified into two types: denotative meaning and connotative meaning. Denotative meaning is its explicit definition listed in a dictionary or stated as first strata meaning. In other hand connotative meaning is new meaning which is given by sign user appropriate with their desire, background of knowledge, or new convention in society. This kind of meaning stated as 'two strata meaning'. Barthes emphasizes that anything equitable in a culture is the result of connotation. If connotation is settled, it becomes a myth, and if the myth becomes firm it's make an ideology.

The text structure divided in to 3 components, preface, content, and closure. Concept of Pragmatic from Yule (1996) used to describe a type of speech act. Five types of speech acts from Yule are:

a. Representative is those kinds of speech acts that state what the speaker belief as issues or not. The speaker wish to declare what they believed

b. Directive, this type is use to make another person to do something

c. Expressive, state what speaker feels

d. Commissure are those kinds of speech acts that state what the speakers use to commit themselves to some future action. They express what the speaker intends.

e. Declaration is those kinds of speech acts that change the word via their utterance. When use it, the speaker change the world with words.

Lyric of Lir Ilir will describe use concepts of pragmatic and semiotic. It is use to study the contains of meanings in this metaphor text. The text wills categories based on Yule's pragmatic concept.

III. Discussion

Text of Lir Ilir song was created about 500 years ago with old Javanese society on the background. Every word in the text illustrated Javanese society in 15 century. Farming community as a background reflected on words of Lir Ilir's text. Text is on *ngoko*'s Javanese language which is using in commoners society. Language style in the text is commonly used by parents who give advice to their children.

Below is the text of the song Lir Ilir with its translation into English.

Table 3.1

Lir ilir lir ilir, tandure wis sumilir	Get up, get up, the plants are blooming
Tak ijo royo royo tak senggo pengantin anyar	It's so green is like a new bride
Cah angon cah angon, penekno blimbing kuwi	Shepherd child, climb that star fruit's tree
Lunyu lunyu penekno, kanggo mbasuh dodot iro	Event slippery you should climb, to wash your clothes
Dodotiro dodotiro kumitir bedhah ing pinggir	Your clothes, your clothes, have been torn at the edges
Dondomono jlumatono kanggo sebo mengko sore	Sew it, fix it, to make appearance later in the evening
Mumpung padang rembulane	As the moon shines brightly
Mumpung jembar kalangane	As the moon circle very wide
Yo surak o surak iyo.	Come cheer, cheers yes

The structures of lir ilir text consist of introduction, content, and closure. The description of each is listed below:

1. Introduction

Introduction consist only 2 stanzas. It begins with word *Lir Ilir*. The rhyme is similar with word *nglilir*. In Javanese mean wake up from sleep.

Table 3.2. Introduction Stanza

Structure	Text	denotative meaning
Introduction	*Lir Ilir, tandure wis sumilir.*	Get up, get up, the plants are blooming
	Tak ijo royo royo, tak senggo pengantin anyar	It's so green, feel like a new bridegroom desire

In the first stanza creator use expressive speech act. Sunan want to convey what he feels. To deliver that plants are blooming, so green. Green color in Javanese term mean prosperity. *Tak senggo pengantin anyar* feel like a new bridegroom desire. Used that sentences pragmatically indicated what Sunan felt about. Seeing the green plantation raises the new hope.

From the perspective of semiotic the text has connotative meaning. Based on function of this text as media for spreading Islam religion, Sunan want to convey the teaching of Islam gradually and peacefully. Meaning consist in the text is to invite the follower to rise up. Because the function of the text is as media to spreading religion, "rise up" means raise from laziness, adversity. *Tandure wes sumilir* (the plants are blooming) : plants have connotative meaning as faith which grows well in every man. Faith that grows well be depicted as blooming plants, green and fertile. Give rise to happiness and prosperity.

2. Content

In content segment contain 4 stanzas. In accordance with structure of this segment as a content, text in this stanza contain most important message which is essence of teaching. Table below is text of content stanza :

Table 3.3. Content stanza

Structure	Text	denotative meaning
Isi	*Cah angon cah angon, penekno blimbing kuwi* *Lunyu lunyu penekno, kanggo mba-suh dodot iro*	Shepherd child, climb that star fruit's tree Event slippery you should climb, to wash your clothes
	Dodot iro dodot iro kumitir bedhah ing pinggir *Dondomono jlumatono kanggo sebo mengko sore*	Your clothes, your clothes, have been torn at the edges Sew it, fix it, to make appearance later in the evening

In this content section, have serial stanza. Stanza one and stanza two is interconnected, as well as stanza third have interconnected with stanza fourth. In the first stanza as shown in the table use the directive speech act. In this text writer want to order people to do something. From the word *penekno* 'to climb' which contain element of order to other to climb.

The type of speech act in third stanza is representative. Sunan kalijogo declare his belief that faith in every person can torn apart. Therefore in the next stanza type of speech act use is directive. Sunan order to believer to improve and maintained their faith.

From the second level meaning (connotative) in this content stanza describes as below

- *cah angon penekno blimbing kuwi* Shepherd child, climb that star fruit's tree. Shepherd child in this text represented Islam believer or the leader of the people. *Anggon* have a meaning as *emong* in Javanese means educate. The leader to educate the people to be always in good circumstances. 'To climb' is type of command to believer or the leader to implement their obligation as Muslim. Start fruit tree represent doctrine of Islam. Star fruit have a shape like star with five corners, like five obligation of Muslim to do five pillars of Islam: declare *shahadah, sholat*, *Ramadan fasting, zakat*, and *hajj*. The meaning of these texts is to command to believer of Islam to do well even its struggle or need more effort. This will show in the next chapter.
- *Lunyu lunyu penekno,* Event slippery you should climb. Slippery represent difficulty or temptation in human heart. Meaning of this sentence is no matter how difficult it is, believer have to struggle to do what God command. *Kanggo mbasuh dodotiro.* to wash your clothes. Most beautiful clothes for Muslim is taqwa/Godly or obedient to

the God. The meaning of this stanza is no matter how difficult to do, no matter how busy have to keep faith to the God therefore taqwa will stay his holiness.

- *Dodotiro dodotiro, kumitir bedhah ing pinggir*. Your clothes, your clothes, have been torn at the edges. Taqwa and faith has gradually decreased. This condition represent that people careless in keep in faith and to not implement five pillars of Islam

- *Dondomono jlumatono kanggo sebo mengko sore* sew it, fix it, to make appearance later in the evening. This imperative sentence has meanings that Sunan command to believer to fixing up their broken faith because in the end human will face the death and will see the God. This is shown in the next stanza stated *kanggo sebo mengko sore. Make appearance later in the evening,* Evening in this structure means in the end of the day that represent human age. That everybody will surely facing the death and see their God. Before it happened believer must prepare themselves.

3. Closure

Closure in this text consists of 3 sentences. Two sentences are in the form of exclamation to remain and one sentence as a closure from entire text.

Table 3.4. Closure stanza

Structure	Text	denotative meaning
Closure	*Mumpung padang rembulane*	As the moon shines brightly
	Mumpung jembar kalangane	As the moon circle very wide
	Yo surak o surak iyo.	Come cheer, cheers yes

In the closure text has two types of speech act. In line one and two use the expressive speech act. It is stated what the writer feel. Whereas in the third line used the directive speech act.

Connotative meanings in this closure are explained as below:

- *Mumpung padang rembulane* As the moon shines brightly. It is associated as very good time. When human in healthy and good condition, is the right time to prepare them to appear to the God.

- *Mumpung jembar kalangane* As the moon circle very wide. The meaning of this line is connected with previous stanza. Has the similar meaning. *Jembar* mean wide. In this context interpreted as a lot of time. While human in a good condition and have a lot of time, they should be prepare themselves with doing good thinks, keep the faith and *taqwa.*

- *Yo surak o surak iyo.* Come cheer, cheers yes. This solicitation has a meaning that if someone invites you or teaches you with a good thinks than you have to say yes.

IV. Conclusion

In the text of Lir Ilir song, writer (sunan Kalijogo) used expressive, directive, and representative speech act. Expressive showed in opening structure stanza one and two. Two stanzas in the closure structure also has expressive speech act. There are 4 sentences with the expressive speech act. Text with directive speech act is in content which is at first and second stanza. In the end of closure part there is also sentence with directive speech act. Text with representative speech act is in content structure. There are two sentences in third and four stanzas. Metaphors and connotative meaning is used in this text. Meaning on this text content deep moral message. Based on function of this text as media for spreading Islam religion, this Suluk song invited all believers to always implementing five pillars of Islam *(Rukun Islam)*. To prepare and doing good thinks, keep the faith and *taqwa* before the time is up.

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LOCAL BEING WITHOUT NATIONAL:
LINGUISTIC DILEMMA IN GILI KETAPANG PROBOLINGGO, EAST JAVA

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Abstract

Probolinggo is known with its Pandhalungan society (from *Javanese* and Maduranese). But, there is a region in here, the which is called as Gili Ketapang, where it is dominated by Maduranese only. There, people usually use Maduranese as their mother tongue and they use Indonesian as their second language. Yet, there is something unique. There are some people who use Maduranese only in communicating to the local and international people, especially the traveler. Actually, it emerges a linguistic dilemma, since they can not speak in Indonesian with a traveler.

The purpose of this research is to describe the language in Gili Ketapang and to expose the causes of using local language only. Qualitative approach is used on this research. As the result, the writer found that people are usuallyusing Maduranese and it is used by the elderly. In average, the elderly are graduated from junior high school and they are not only about Indonesian study in the school. Besides, the society thinks that Gili Ketapang is a small island, so there is no need to vary the language. They want to maintain the Maduranese only. This indicates a linguistic dilemma. For them, it is important to keep the local language, without national language. So that, the travelers must use translator when berkomunikasi with this society.

Key Words: Madurese, Indonesian, Language, Linguistic Dilemma, and Gili Ketapang

I. INTRODUCTION

Probolinggo is one districts of 38 districts / municipalities in the province of East Java. Its area reached 1696.17 km2. In the north it is bordered by the Madura Strait, and in the straits there is a small island that is Gili Ketapang. At first, Gili Ketapang become one with Probolinggo, but because of the eruption of Mount Semeru result in a major impact on this island, namely the separation of the island with Probolinggo.

Based on the above conditions Gili Ketapang currently separated by Probolinggo, so as to arrive at the island of Gili Ketapang had to use boats. The journey to get Gili Ketapang takes about 40 minutes by traditional boat "taxi boat" in the Port of Tanjung Copper Probolinggo. The island has reached 64 ha. According to the local village chiefthe total population of the village of Gili Ketapang currently numbering approximately 9,800soul, with 3010 households. So it can be said that Gili Ketapang village is densely populated. While the religious affiliation of most of its citizens are Muslims. Gili consists of 8 Hamlet who oversees 28 8 RT and RW namely; Coastal hamlet, Mujahideen, Krajan, Baiturohman, Mardiyan, Ghozali, Suro 'and Marwa.

Gili Island community is a community that migrated from Madura Madura Island to Probolinggo, so that the culture on the island is not much different from the culture on

the island of Madura. They are obedient and well-known religious. It can be seen from the behavior of people who prefer religious education than formal education. The community here are also many who have the title of Hajj. In the narrative of Gili Ketapang village chief (Interview Supariyono, 20.6.2017) that although in this Gili Island no high school, it's not a problem that is important to remembermost of the people who think that formal education is not important. Residents who wish to continue to pursue higher education are welcome to send their children outside or on the island of Gili Ketapang Regency / City Probolinggo. Is also found that education pursued outside Gili is religious education in the cottage.This is because following the Madurese culture that put religious education than formal education. Departing from two factors above, it is not surprising that the island of Gili experiencing problems in linguistics. The majority of Gili which is Tribe Madura and low education levels affect the linguistic community. Cultural preservation of the use of the language of Madura Madura was not offset by the knowledge / use of the Indonesian language. Especially the older generation who are less educated.

II. METHOD

This study used descriptive qualitative method. Qualitative methods used in the study of language because this method is more sensitive and more able to adjust

themselves with a lot of sharpening influences together and to patterns of face value (Moleong, 2000). The method used in this study consisted of three phases, namely data collection methods and techniques, methods and data analysis, and data presentation methods and techniques. Methods and data collection using two sources, namely primary sources and secondary sources. Primary sources found in people in the region see the way Gili Ketapang record, record and interview techniques are not structured to reveal the background of people's lives Gili Ketapang so that the data obtained in the form of the original data. Both secondary sources, obtained from reading literature and literature sources associated with the language.

III. LANGUAGE SOCIETY GILI KETAPANG

Language is a system of symbols to communicate, which really works when your thoughts, ideas, and concepts referred to or expressed through the unity of the relationship that varies from symbol system, the system is jointly owned by both the speaker and the responders said (Alwasilah, 1993: 70).

The language used by region, depending on the society which occupy the region. Gili Ketapang itself, the majority of people using Madurese language as the language of everyday life, because indigenous people Gili Ketapang is the Madurese. Language is used as a medium to interact and communicate. If the terms of the opinion Nababan (1984: 40) on the functions of language, there is a social function which shows the special role of a language in public life. Classification language based on the functioning of society is divided into three, namely that based on the scope, based on usage, and by age. Classification includes language based on the scope of the national language and the local language. According to Mulyadi (2008: 53-62),

Madurese language potential to be a local official language.

Haugen in Purwoko (2004: 39) reveals a model which includes selection of language standardization, acceptance (by the community), codification and elaboration. Community Gili Ketapang region entirely agree that the language used is the language of Madura. However, with seiringnya time, to increase the potential of remote areas such as Gili Ketapang, Probolinggo regency in 2005 has installed 196 units of artificial reefs as an attempt to rehabilitate the damaged coral reefs and to stabilize the region as a ketapan Gili Island Tourism Island. Gili Ketapang serve as a tourist area that should be visited while in Probolinggo.

Their rehabilitation is famous for making Gili Ketapang Snorklingnya travel. Not infrequently, local and international tourists visiting the underwater beauty of Gili Ketapang. With the number of tourists who came to Gili Ketapang, automatic language contained in those areas experiencing growth and has a variety of languages.Chaer and Agustina (2010) in terms of variety or diversity of languages provide two views. The first variation or diversity of languages was seen as a result of their social diversity and the diversity of language speakers of the language function. The variation or diversity of languages that occur as a result of their social diversity and the diversity of language function. Suppose speakers that are homogeneous, either ethnicity, social status, as well as field work, the variety or diversity does not exist; meaning that it becomes a uniform language. Secondly, variation or diversity of languages that already exist to fulfill its function as a means of interaction in diverse community activities.

Travelers who come to Gili Ketapang an impact on the existing language in Gili Ketapang. Now the national language (Indonesian) in Gili Ketapang strengthened, especially with the advances in technology such as the establishment of the three towers incoming network in 2015 and 2016 as well as the use of the gadgets that go to the island. The language used by the public is no longer Gili Ketapang Madurese language only, but use the Indonesian language. So few people have the potential to choose the language to be used. The term election language here could mean the election of one code (language varieties) official or standards or may vernacular (local language) certain of the two or more varieties or*vernacular* (Purwoko, 2004: 39).

Dilemma and the MADURA LANGUAGE STATUS IN GILI KETAPANG

Interact and communicate, Gili Ketapang people tend to use the local language, the language of Madura. While Indonesian is used when interacting with tourists visiting Gili Ketapang. According to Chase (Muslich and Oka, 2010: 68), a language in which the public has 3 functions (1) as a means of external communication (among the people), (2) as an internal communication tool (think), and (3) as forming a view of life , Madurese language is a language that has mandarah meat in their lives. Especially in communities that have been aged (elderly). They can not speak Indonesian. It is caused by several factors, such as lack of education which they travel, the rarity of communicating with the outside community, and some people never get off the island.

People who are elderly assume that school is unimportant. Better being a fisherman from the high school. They prefer the perspective of making money than seek an education. It has an impact on a variety of things, such as the aspects of language acquisition.

While people aged between 30-50 years, they understand and use the Indonesian language. Some of them had come out of the island of Gili Ketapang and wander into some areas. They learned to speak Indonesian in the overseas regions. However, when they returned to the Gili Ketapang, they are more Menguatamakan using the local language, the language of Madura.

Here lies the dilemma in the use of the national language and the local language. Society in general is more concerned with local language than the national language. In the everyday world, the language of Madura is used and maintained by inherited. According Sumarsono in Chaer and Agustina (2010: 147), retention of language can occur for several reasons one of which is a residential area that terekonsentrasi in a place that is geographically somewhat separate from residential areas of society, and the continued use of the language of Madura from the previous generation to the next generation ,

This has an impact on the quality of Indonesian that is not balanced with the language of Madura. According Voessler (Muslich and Oka, 2010: 71), a sense of nationhood (nasionality) it depends once by the national language, as the national language is an element that forms a nation's sense of nationhood. The prominent role of Indonesian among others (1) Indonesian as a tool for communicating messages and development (2) Indonesian as a means of development of science and technology (Anas, in Alwi, et al., 2000: 12).

Dilemma language, is one part of the problem speaking in Gili Ketapang ,. The dilemma of language is more pronounced for those who are elderly. They can not interact and communicate to the tourists who were present. Sometimes they ask others to translate what was said by tourists. However, they often use sign language to communicate to foreign tourists.

IV. CONCLUSION

Dilemma language, is one part of the problem of language. Gili Ketapang, society in general has been quite able to speak Indonesian. Especially to tourists who come. Gili Ketapang number of people who use the language of Madura in everyday life, showing that they are more interested in local languages. Indonesian felt to be too important. The dilemma of language is more pronounced for those who are elderly. They can not interact and communicate to the tourists who were present.

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LOCAL LANGUAGE CONTENT IMPROVEMENT PROGRAM THROUGH THE MEDIA INFORMATION (LONG-COM PROGRAM) TO CHANGE SOCIETY'S PERSPECTIVE OF LOCAL LANGUAGE IN INDONESIA

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Abstract

Globalization,Modernation,westernation, the impact of those above influence the existence of the language bringing up various prespectives of Indonesian society when a person individually has the ability to master a certain language may have a free will to choose their social class.

These Perspective issue leads to the intrest of the Indonesian society the degredation of local native language of traditional language. Which then makes a statement that local language is not anymore important. As a result, The Indonesian society's interest to their local language decrease often due the perspective that says local native language or traditional language is not anymore important. Because nowadays traditional languages are nearly gone and replaced by forgain language.

in the era globalization the information media is one of the needs that are important to human beings and human beings can not be separated from it and the content in the media information can greatly affect Your mindset and behavior.

But local language content on the local media is very less, whereas if there is a local-language content in them then it will be a positive impact on increasing the existence and preservation of the local languages.

Local Language Content improvement program through the media information (LONG-COM Program) local Media Content in the information Langguas will give a significant impact towards the existence oflocal languages with local media on each method must load content the local language so that can change the perspective of the society about local languages.

Keyorwds : Local Language ,Information Media, Program, Perspective

INTRODUCTION

Language is one most vital tool that every human being needs as a social being. Language functions as tool of representing, exchanging, and organizing human experience. These three functions are defined as language meta-functions. These meta-functions are the strength of language.

Language evolves million years to complete human's needs in order to objectify the language meta-functions. Correlated with human's needs, the structure of each language used or text structure is determined by the need of human in using that given language. Out of all media and resources within human lives, language is the most complete to objectify those three meta-functions.

Moreover, language does not work only by giving a code to deliver a message and human need, but language does influence and create something via established utterances. It influences people to see the world by certain ways, and leads people's mind and behaviour. Thus, language is one of culture element which also becomes a place to create the culture itself.

In addition, language is the most complete communication media, compared to signs, symbols, and other semiotics systems. First language function, as a power, is an ability to visualize a unit (human experience). This function is also known as experiential function. This function allows people to code; (1) units of experiences of a certain activities which they have done, (2) participants which includes human or non-human being that is involved, and (3) context and place where the activities happens. Just like breath for human being, language has primary function as a tool of social interaction in society because language cannot be separated from every activity. If one does not have a language, one will lose humanity.

As a consequence, language becomes media for the speaker community to interact with each other. Language and its speaker as society are linier. In using a language, human has certain reasons and aims.

Indonesia is well-known as having rich culture and language, but according to UNESCO, every single year, ten vernacular languages extinct. In prediction, at the end of 21st century, 600 first languages all over the world will extinct, Indonesia is one of them.

Globalization, modernization, westernization are important in influencing the existence of language. It influences Indonesian society's perspective on having a more choices on choosing their social class as they gain more languages.

In Indonesia, society has a perspective that the speakers of vernacular, native or traditional language are considered as low-class society. Meanwhile, they who speak national or international language are considered as middle or high-class society.

This issue affects Indonesian society's interest on vernacular language degrades. Then, there could be a statement that vernacular language is no more important for them because some vernacular languages do disappear and are replaced by international language.

In this globalization era, information media is one of the most important need for human which human themselves cannot be separated with it. The contents in information media do influence one's perspectives. Unfortunately, there is lack of contents which use vernacular language in information media. Actually, using vernacular language will give positive result in increasing existence and preservation of vernacular language.

At some time, vernacular language increasing content program via information media (LONG-COM Program), media vernacular content in Languages information will give significant result to the existence of vernacular language which also can affect society to change their perspective on vernacular language. As a consequence, government alongside Indonesian society should erase this hegemony and increase vernacular language existence.

II. METHOD

This study used phenomenology perspective. This perspective is the basic of ethnography study which focus on a fundamental that all of human behaviour, verbally or non-verbally, is a product from the human themselves in seeing reality.

Phenomenology is a method of a 'way of seeing' an object completely from all of angle based on its truth. It is also a descriptive study which is based on reality that shows itself into human's consciousness.

Besides, this study also used descriptive-qualitative method. Technically, data analysis of qualitative study has a benefit on its detailed explanation. Qualitative method reflects a phenomenological perspective and the meaning is essential. So, the researcher tried to understand the meaning of events and human interactions in certain situation.

Data collected and analysed are attribute data or social phenomenon description. This study was held in five different locations, (1) Surabaya, (2) Kabupaten Lamongan, (3) Kabupaten Bojonegoro, (4) Semarang, and (5) Yogyakarta. The number of informants as source data is 30 people. They are in range of 50-70 years old and healthy physically and psychologically.

All of source data has good literacy ability with educational experience at range elementary school to first degree of university. Besides, this study also used some written literature as source data, such as books, magazines, newspapers, and articles.

Data were collected by using in-depth interview, participative and non-participative observation. The result is semantic. By observing verified semantic data, data were analysed by using general technic in qualitative study. The result is from the study which used perspective's subject of vernacular language and information media within.

III. FINDINGS AND DISCUSSION

By using phenomenology perspective as the theoretical framework, this study effectively pictures process of society's perspective making. The subject in this context does not always mean a personal, but it also can be a life experience in a society. The Phenomenology as theoretical framework works by allowing the researcher explaining and exploring concepts meaning or experience phenomenon that is being aware by some individuals. This study requires natural situation, no limit in explaining or exploring phenomenon that is being analyzed.

Focusing on the result analysis of the study by using phenomenology, it will explain and explore in detailed about: (1) the existence of vernacular language in bilingual community in Indonesia, (2) society's perspective: language symbolize social class, and (3) the effect of mass media content to the existence of vernacular language.

1. The existence of vernacular language in bilingual community in Indonesia

726 of 746 vernacular languages in Indonesia are endangered because the youth does not have awareness to use their vernacular language. Moreover, only 13 vernacular languages have more than just one speaker. They are Bahasa Jawa (Javanese), Bahasa Batak (Batak),

Bahasa Bali (Balinese), Bahasa Sunda (Sundanese), Bahasa Bugis, Bahasa Madura (Madurese), Bahasa Minang, Bahasa Rajang Lebong, Bahasa lampung, Bahasa Banjar , Bahasa Bima, and Bahasa Sasak. It is getting worse as the speakers of many vernacular languages are less than a million or just only below a hundred, they are located in Halmahera and North Maluku. The speakers are in very small number. Generally, the language shifting in some vernacular language in Indonesia can be analyzed by focusing on family domain. In general, it is as a result of two languages having different functions or roles. In general, bilingual society in Indonesia is diglossia which means there are two languages that have different functions or roles in each certain context and situation. For example, in formal context, such as national ceremony, education, or government discussion, they will use Bahasa Indonesia as the official language. In opposite, domain family, brotherhood, or traditional ceremony which are informal, they will use vernacular language.

According to Tondo (2009), those different functions have ten factors that lead vernacular languages to fall down, they are (1) the effect of language that is most used in that vernacular language spoken, (2) society's condition, whether the speakers are bilingual or multilingual, (3) Globalization, (4) Migration, (5) ethnical intermarriage, (6) natural disaster, (7) lack of appreciation of their own vernacular language, (8) lack of frequency of using vernacular language within family, (9) Wealth, and (10) Bahasa Indonesia itself.

Beside the decrease of the popularity of Bahasa Indonesia as the result of economical matter and prestige that is provided by International language, unfortunately, Bahasa Indonesia is accused as the cause of unfamiliarity feeling of the society to their own vernacular language. A plan of status for Bahasa Indonesia have limited the development of vernacular language to just out of cultural activity. Reformation, regional autonomy, and democration should open the vernacular language speaker to their vernacular language's existence, potency, and its benefits. National language regulation begins to be criticized and Bhineka Tunggal Ika is no more matter of politics but also linguistics.

2. Society's Perspective: Language Symbolizes Social Class

Social class and gender are also the factors of the shifting of vernacular language. 88% of women in middle class choose to use Bahasa Indonesia rather than their vernacular when speaking to their children. Moreover, 57% young women in middle class tend to use Bahasa Indonesia more often in their home and 9% young men tend to use Bahasa Indonesia.

Second, society believes that using vernacular language in communicating is not well accepted in society. This belief also lead the language shifting of their vernacular. Meanwhile, using vernacular or local language is considered as one of the barrier on achieving good grades in school.

Since 1990, there is language policy that vernacular language or traditional language should be taught in school until third grade of elementary school which has frequency of three hours per week. This leads to argument that students with bilingual capability are more to

increase their cognitive's brain capability and could avoid demensia and any other mental illness.

While vernacular languages are getting vanished, foreign languages, such as English and Mandarin, are getting more speakers. It is related to foreign culture that could easily spread and accepted by society in Indonesia. Globalization and modernization influences highly to the replacement of vernacular language by foreign language.

Globalization, modernization, and westernization could influence position of a language in social class. It could be even worse as industrialization is being improved in Indonesia, so the workers should be able to speak International language. As consequence, it indirectly influences society's perspective that there are positions of languages in certain social class. For example, when someone frequently speaks English in certain condition, society will consider English is appropriate language to that certain condition. It indirectly changes the social class of that individuals who use English at that certain condition.

Indonesian's perspective tend to consider social classes which has local, traditional or vernacular language is in the bottom whereas national language is in the middle, and international language is in the upper class of society.

This issue leads to the degradation of Indonesian's interest of using their vernacular languages. It also can lead to the argument that vernacular language or traditional language is no more important.

3. The Effect Of Mass Media Content To The Existence Of Vernacular Language

Media is one of tool to deliver message from communicator to public, whereas mass media is a tool to deliver message from producer to public which includes newspaper, film, radio program and television. Mass media is mass communication tool which can deliver message, opinion, or information to public massively.

Mass media and electronic devices cannot be separated and are so important in this modernization era. They are even things that each individuals need to have. The reason is mass media and electronic devices can give information each individual need and can ease human on everything, idea producing and even working. Indeed, technology development influences massively to society in general.

Moreover, mass media can give big influence on the existence of vernacular language in Indonesia because content, which use vernacular, in mass media could persuade people to use vernacular. Thus, mass media, which is consumed everyday by society, influence highly on the development of vernacular language.

Newspaper, magazine, and television in Indonesia have lack of content which contain vernacular language in it. They even prefer to use foreign language in it, such as English and Mandarin.

By using vernacular language in mass media, the researcher wishes that it could change society's perspective of vernacular language beside just only used as tradition.

IV. CONCLUSION

By reflecting the result and discussion in this study, it can be concluded that the existence of vernacular languages in Indonesia are in endangered because of bilingual society in Indonesia and their perspective or belief. By using this program, the existence of vernacular languages in Indonesia can be maintained by increasing content in mass media.

Program of rising contents in vernacular language in information mass media are hoped to increase the existence and change society's perspective of vernacular language. It is hoped to maintain the existence of vernacular language while accepting this highly influencing globalization. The reason is information mass media has big influence in Indonesia society's mindset.

In order to change society's perspective about vernacular language, people should give effort on adding contents which contain vernacular languages in it. Vernacular language should also be used in television, both national and local television.

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THE USE OF LINGUISTIC POLITENESS AND METAPHOR AMONG SASAK SPEAKERS IN RELIGIOUS SETINGS

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Abstract

This study aims to uncover the features of linguistic politeness and metaphors in the religious event settings of Sasak people on the island of Lombok. The temporal observation shows that the optimization of linguistic politeness tends to occur in religious settings. Linguistic politeness as an integral part of Sasak society plays a strategic role for its speakers. These cultural values need to be carefully examined in the context of cultural preservation and their use for change towards progress. Existing values are expected to become assets for the formation of the identity of the local people, especially the younger generation, so as not to be rootless from their ethnic culture which is also an integral part of the national culture. This is necessary to block the swift flow of information and culture from the outside (westernization). Furthermore, the practical purpose of this study is the publication of the results of this study in accredited scientific journals, in addition to the availability of reading materials in the form of books with ISBN that will enrich the repertoire of local languages and local cultures. This is particularly relevant because the teaching of local content of Sasak language is still experiencing constraints given the lack of reference. Therefore, the availability of reading sources that develop the socio-cultural values, moral and pedagogical appreciation of the identity of the Sasak language user community is urgent to be realized.

Keywords: *metaphor, politeness, values, Sasak*

I. Introduction

To this day, the results of some studies indicate that in their daily interactions, Sasak people express the use of politeness expression which is full of cultural values that have high leverage for progress, especially those that are related to the importance of identity and character. It is also indicated that the expression of politeness also arises in the form of an indirect metaphor and tends to be more psychological compared to the direct and vulgar expression of the speaker. This implies that cultural values, both those that accelerate and block the society progress are easily detected through verbal expressions that grow and develop in the local communities (Mahyuni, 2004, 2006a, b).

To uncover the cultural values and local wisdom contained in the expression of the politeness of the Sasak people, a holistic study is needed in order to address some of the following basic issues: (1) What is the general linguistic feature form that the Sasak people use in religious settings? ; (2) Is there a particular linguistic feature used based on the locus and tempus of an event?; (3) What cultural values are expressed through their verbal interactions, i.e. what functions and social meanings are revealed?; (5) how do local communities socialize

the existing values, so that they are internalized and encultured for the younger generation/ successor; and (6) how is the projection and strategy of its preservation?

II. Theoretical Foundation

Linguists agree that any expression of either a word or a phrase is actually a symbol of the cultural value of a particular language user community. In other words, every word or phrase used by a particular language user community is a representation of their cultural values, including metaphorical expressions (Steen, 2002). Furthermore, Lakoff and Johnson (1980) with his monumental work 'Metaphors We Live By' have been considered meritoriously laying the theoretical framework for developing linguistic metaphor studies. Lakoff (1987), further states that:

"Since much of our social reality is understood in metaphorical terms, and since our conception of the physical world is partly metaphorical, metaphor plays a very significant role in determining what is real for us" (p.146).

Lakoff (ibid.) actually asserts that metaphorical expressions cannot be separated from cultural values that grow and flourish in certain societies, because their function is very central in expressing the community's way of view of the surrounding world. With this reason, metaphorical expression can be seen as a medium and communicating strategy for the establishment of a polite, lasting and harmonious communication system (Mahyuni, 2004, 2006a). This confirms that metaphorical expressions can be an important source of data on the psychological structures and concepts of an ethnic local community (Duranti, 2003, Steen, 2002). It also indicates that metaphorical expression holds an important role in the sociology of language because it serves to understand human beings and their environment. Duranti (ibid.) furthermore states that many concepts concerning social reality and community life can be understood in metaphorical terms' (p.146). Because the concepts and thoughts of a person about his world cannot be separated from metaphorical expressions, so the metaphor has a significant role in determining the concept of reality for the community.

Furthermore, language as a cultural expression is certainly not an individual, but a collective property (Johnson, 2000, Searle, 1998), so language is an important medium for conceptualizing the social and psychological experiences of a particular community. This is the reason why an adequate study of the role and function of metaphors in a society is necessary. It also indicates that the metaphor is a fundamental representation of the mental capacity used to conceptualize oneself and his world, as Gibbs says:

...a fundamental mental capacity by which people 'understands themselves and the world through the conceptual mapping of knowledge from one domain onto another" (Gibbs: 1994: 207).

There are three reasons, according to Gibbs (1994, 2002), why people tend to use metaphor / politeness in everyday discourse. First, in certain societies a metaphor arises because of the difficulty of finding a particular equivalent in its literal sense. Second, the cohesiveness of the resulting meaning, the third is the clarity of meaning and perceived

thought. This opinion certainly helps us to understand the phenomenon of metaphor in more detail, to find answers why certain societies are unlikely to avoid using metaphors in their social interactions. In the Sasak community, for example, the reasons given by Gibbs (ibid). also found psychological reasons for the use of metaphorical expression of society, i.e., building harmony and perpetuating communication (Mahyuni, 2001, 2004, 2006a).

> *" ...is one of many disciplines to study the role of languages (and the language faculty) in these and the many other activities that make up the social life of individual and communities.... start from utterances and look for the cultural fabric within which such utterances are shaped and meanings are produced".*

Some studies indicate that metaphor exist in every society, for instance, Mladenova (2003) compares the metaphors and proverbs of traditional Bulgarian societies. From the linguistic perspective, metaphor also appears as a proverbial expression, so both are closely related. In terms of language speakers' attitudes, he said that in addition to the local community's concern with the inheritance of language and culture that is considered to benefit the identity of the community, especially the younger generation, their commitment to promote local culture is very strong. Therefore, the revitalization of cultural values through its use in everyday life is a realistic step.

Furthermore, Mladenova also emphasizes that if the teaching of linguistic values is not done early on, then there is a tendency for the next generation of speakers of that language will forget their own language and culture. This can be seen from the results of studies conducted in which some modern Bulgarian society has understated the meaning of language and culture itself, thus experiencing obstacles in preserving it. This shift in attitudes arises from the emergence of different interests between generations.

O'Laoire (2000) in his study of Irish society found that metaphor is a coherent system in constructing and understanding the world around it. This can be easily seen from how local communities individually show a very close relationship with other communities in metaphorical strings. It can be argued that the role of linguistic metaphors for Irish society is something natural to the world's view of society, so that metaphorical expressions are inherent as part of the identity of the local community.

In his observations, Mahyuni (2004) found that metaphor is a communication strateg that serves to express the identity of the Sasak speakers, so a deep understanding of this phenomenon requires more research. Further, Mahyuni elaborates that metaphorical expression is a very potential preserver of community life in the context of facing the swift flow of information and globalization today. Understanding of the existing values, especially by the younger generation, is a necessity that must be cultivated because the identity rooted in the language users of certain language is a natural demand that is expected to be a spirit to build the nation's personality that put forward the truth, beauty and solidarity. This is necessary in order to avoid the occurrence of rootless members of society.

In another study, "The autonomy of women in the Sasak verbal expression", Mahyuni (2006) indicates that Sasak people are very appreciative of gender. Their appreciation is expressed through the metaphorical expression used. For example, the *inen doe* metaphor

in Sasak can be interpreted as 'mother or mother of wealth or welfare' used by the local community as an expression of appreciation for the central role of women in the context of safeguarding and managing the property of the family which is further utilized for the benefit of her family. Thus women play a strategic role for the welfare and survival of their husbands and children, including their immediate family.

Therefore, the holistic study of the growing metaphorical expression of Sasak society is very urgent. This is due to the growing excesses of external values which tend to undermine traditional linguistic repertoire and local culture which in turn negate the significance of local specific values. Culturally, local values (local indigenous) have a strategic role to shape the personality of the nation's future generation towards a more dignified future. The theoretical approaches and related study results discussed above will be used as a framework for thinking to see the metaphorical phenomena and cultural values contained in the Sasak community on Lombok Island.

III. METHODOLOGY

This research was conducted to describe linguistic politeness / metaphor of Sasak people in Lombok Island. The results of the description would be used to explain the cultural position of the expression that exists at the level of family and society, especially in religious settings. To achieve the objectives of this research, an integrated research technique has been implemented, i.e. participant observation, structured interview, unstructured and in-depth interview, and focus group discussion (FGD). In addition, secondary data from related sources were also be used to support the completeness of the required information.

The participant observation aims to look at the use of existing politeness / metaphor, both in micro and macro scope. While FGD was used to capture information in the verifying context, i.e. information obtained on the basis of individual verification done to more community groups.

The population of this study was the Sasak community on the island of Lombok. The sample determination was done by determining the respondents' criteria i.e. Sasak people using Sasak language in their daily interaction. As a comparative source, educated and religious Sasak families have also been made an object of observation to see the role of education and the role of religion in viewing the relevance of politeness and metaphorical expression for the benefit and harmonization of society.

Given this research is qualitative research, the number (quantity) of respondents in this research was not determined early, because the emphasis was more on the quality of information obtained. In other words, the relevance and accuracy of the information obtained to answer the research question was much more important.

Qualitative data in this research was analyzed by 'content analysis' approach, which is an approach that was used to interpret systematically and objectively various messages or statements obtained from the process of communication and interaction that exist and information obtained from in-depth interviews with key informants namely, traditional, community and religious leaders (Denzin and Lincoln, 1994).

IV. THE USE OF METAPHOR IN SASAK COMMUNITY

1) The general features

In this study, the general linguistic feature in question is the characteristic of religious discourse which describes the content of philosophical, cultural, ethical, moralistic and even theological values in the use of metaphorical expressions and politeness markers in the data that has been collected. In addition, linguistic features in general also indirectly explain the identity of the user's metaphor and the understanding of the listener. There are some common features in the use of metaphors / politeness in the setting of religious events on the island of Lombok.

2) Frequency of metaphor occurrence in monologues in religious dialogue

In the monologue between the speaker and the listener where the speaker's power relation is much higher than the listener as in a religious lecture, the more dominant use of metaphor appears to enrich and strengthen religious messages. In one preaching, the frequency of occurrence is not at a frequent level (only 4 metaphors per 500 words). The emergence leads more to the consideration of the effectiveness in which the metaphor is used to reveal the sensory image (visualization) of the message to be conveyed to the listener, when the metaphor is indeed needed. From the data analysis on the metaphor case in the dialog setting, the frequency of occurrence is not much different. The use of certain words that have analogue, visual or sensory elements, and animistic projection appear in positions that are considered effective, rather than of quantitative considerations.

3) Position of metaphorical appearance

If positioned from the entire content of the discourse, the metaphors in religious events do not have a specific occurrence position. Metaphors can appear in the beginning, the middle and at the end. However, analogical metaphors usually appear as part of enriching or reinforcing previously emerging messages, especially in religious lectures. The metaphorical position in this case may be located after a non-metaphorical message or it may be before a non-soluble or core message. From its emergence, the metaphor appears more in part after the core message position so as to dramatize the impression as the cover of the main idea.

a. Metaphors, preachers and religious messages

In Sasak society, by the use of metaphors and other elements of the style of language, the power relations between the preacher and the preached are quite different. The preacher certainly has the power of dominance over the object (which lectured) both intellectually and verbally. The consequence is that the use of metaphor is needed to provide a more elegant and touching understanding of the audience. At a richer level of nuance, the metaphorical religious metaphor has a function as an entrance to another transcendent reality, another reality which is believed to exist and takes place beyond the reach of a positivistic view, but is linked to everyday events or experiences. The metaphors in Sasak society, especially in religious setting inevitably have to make use of the language produced and used in their natural culture and environment. In this case, it is very clear that the metaphor is bounded by the symbols of

reality associated with 'a more transcendent reality'.

Note the following data:

1
Tiang (I) dose nike maraq kelepuk leq kace ("the prayer is like dust in the glass"),

Interpretation : if we do not swab it, it will get thicker and thicker so it is difficult to be cleaned. But if we clean it little by little, it will be clean in the end. Sin is paid to be reduced by multiplying the good deeds and implement it in everyday life.

This shows that if the expression of language has become part of a metaphor, it can no longer be understood literally or literally. In the above data, 'wiping glass' is said to be difficult to clean. In our understanding, to be cleaned, thick dusty glass only requires water and cleaning cloth. Not too difficult. However, the symbolization of sin with dust and glass should not be compared with such literal and actualization. The preacher understands the degree of analogy of the metaphor, and only with the conviction that the listener can also understand this intention to some degree.

b. Subjectivity and modesty in dogma

In a mandatory part of every opening of speeches or speeches in Indonesian society and including Sasak community, the speaker will say the following :

2
Shalawat and the great Prophet Muhammad who has brought us from the realm of darkness to this bright world.

Because of its nature that has become a convention, the speaker is not completely strategic in choosing the word *darkness* as the analogy for *ignorance / setbacks of civilization.* When a religious metaphor is properly understood in symbolic terms, that metaphor does not get people involved in the argument whether the reality mentioned in a metaphorical narrative really existed or ever happened. This metaphorical power lies more in giving a general idea of the change from bad to good, dark to light, damned to blessed, blind to seeing, lost direction to being directed, sleeping to a wake, losing to winning, or other changing from bad to good. This is of course subjective because the listener is given space to interpret the concept of *from the darkness* to *the bright world*. This freedom is limited. It is limited by the dogma contained in the sentence or unity of ideas where the metaphor is embedded. Religious metaphor is only a reminder, conveyed as a reinforcer of what the hearer already knows, and not to be debated at least in the religious circle held by the Sasak community i.e. Islam. Some examples of data in the metaphor in this case serve to explain dogma as an authoritative but elegantly delivered command. In this case the metaphorical not only functions as a rhetorical or repertoire of speech utterances, but also as a marker of propriety and ideological devices.

4) Special linguistic features

In particular, metaphors and modesty in religious settings in the Sasak community are divided into categories based on the semantic field classification of Halley (1980):

INANIMATE METHAPORES

- Being

Is a metaphor that encompasses the concept of human experience with its relation to abstract things like happiness, apostasy, love, divinity, hope etc.

3
Yaqt te tulak doang jok deside Allah ta'ale
(in the end we will return to God's side)

4
Pacuan sembahyang adente molah tedatengan siq nikmat olen neneq taale. (be diligent to pray easily for us to be visited by the blessings of Allah)

Of these two examples, the metaphor lies in the abstraction of *God's side* semantic meaning (example # 3) and *is visited by the blessings* (Example # 4). Data # 3 associates the side of God as an abstract place that represents the concept of the ultimate goal of the journey of life after death, the life of the afterlife that is believed to be in the place where God is. Data # 4 is a happiness abstraction, where 'blessings' comes or will be given more easily to someone who is diligent to pray.

- Cosmos (cosmos)
It is a metaphor that includes cosmic objects such as the sun and moon, sky, clouds, sky etc.

5
Maraq gumi langit ndeqne iniq bedait.
 (like the earth and the sky that will never meet)

Speakers in this case want to compare two things by using a comparison of objects that are part of the cosmos of the earth and sky.

- Substance (substance)
It is a metaphor that encompasses a variety of gaseous or gas-like substances with properties that can provide moisture, odor, pressure, and so on.

6
*Tiang ibaratkan dose nike maraq **kelepuk leq kace**, kalau ndak kita usap akan semakin tebal, dan makin tebal sehingga kan sulit untuk dibersihkan*
 (I liken the sin as dust on the glass. If we do not clean it, it gets thicker and thicker so it will be hard to clean)

The phrase *dust above the glass* provides a symbol for increased and accumulated sin. Dust as a solid substance and has properties like gas because its very light mass is also associated as something that is not taken into account when the volume is small. But as the number increases, the dust becomes a disadvantage, just like sin.

- Earth surface (terrestrial)

Is a metaphor that includes things that are bound or spread on the surface of the earth such as rivers, seas, mountains, and so forth. In addition, this metaphor also includes matters relating to everything that falls due to the influence of earth's gravity.

7
Bugunung-gunung dose ite pade masih bau temaafan
 (Even sins in the size of mountains can still be forgiven)

8
Maraq gawah leuq ruen baokn beketopong leguq botoh doang gawekn
(His beard is thick like trees in the forests and he wears a religious cap, but gambling is what he always does)

The speaker in this data speaks of a long beard as one of the physical properties recommended to be preserved by the Prophet Muhammad as the *dense Southern forest* to indicate its thickness. As in the previous example, forests are part of a landscape that has a high cubic density of trees as a beard in the context of the sentence in the data.

It can be seen in the #7 data, the mountain is the symbol used by the speaker to mention however much sin that man has made, it will be forgivable. The equation of meaning is also seen in the silent nature of the mountain and as the accumulating material in piles, as well as the sin that accumulates in the form of bad deeds of men.

Lifeless Objects

It is a metaphor that includes lifeless objects such as tables, books, chairs, glasses, etc. that can be moved, palpable, held or broken.

9
Nenten araq yakte harepan jari bekalte di akhirat nanti kecuali banyak beramal sholeh
 (There is nothing we can expect to bring to help us in the afterlife unless we practice good deeds)

In this example, the speaker uses the word provision as a symbol to refer to the requirements of obtaining happiness in the Hereafter of doing good and doing charity. Provision in this case can be interpreted as objects such as money, food or something that can be made, transferred and destroyed

ANIMATE METHAPORE
- Plants
This group involves metaphors involving plants and their species as symbols to symbolize other things or substances.

11
Ajah anakm. Beneqn bagus, baun bagus.
(teach your son. A good seed will yield good results)

Seeds, as an early form of plants, have a semantic aspect as something that if treated properly will grow into healthy plants, just like a child for their parents.

- Animals

Is a metaphor that involves animals and their species as symbols to symbolize other things or other substances.

> # 12
> *umat islam itu diibaratkan tenyeruhan (tawon) bapak ibu,* **tawon***, wikanem (tahu) tawon nggih (kan?)., lebah nike (lebah itu)* **bagaikan lebah***, lebah yang kita ketahui selalu memberikan kebaikan dengan madunya yang berasal dari saripati bunga.*

Moslems are like bees, ladies and gentlemen. You know bees right? The wasps that we know as always giving goodness with their honey that comes from the flower nectar.

> # 13
> *dengan tepesilaq jingkeng saq uah kedung tegitaq isiq epeng gawe, laguq ndeqng uah terekeng sendekman nu jaq...maraq misal kamu ulek jok nuse dait dengan begawe terus langsungo tebaraq ye uah keneng nu maraq* **aluq kepait eleh.**
> There are invited guests who happened to be seen by the host, but were not on the list of guests. For example, if I come here and then there is a celebration there, then surely I will be invited. The term is like a small fish dragged by the current.

In the above two examples, bees and goldfish were used as presuppositions in different settings. Bees are likened to a positive nature, providing honey to humans from a good source,, so it is considered to represent goodness. Meanwhile, a small fish dragged by a stream represents something that has no purpose and only submits to the event that happens upon it.

- Man

Metaphors involving humans and property that cover them as symbols to symbolize things or other substances.

> # 14
> *saq maraq semangkinan niki adalah salah satu carente kumpulan bekal, sengaq* **irup maraq musafir** *yang perjalanannya sangat panjang dan butuh bekal untuk mencukupi kebutuhan di saatnya nanti.*
> (such as this is one way to collect supplies because life is like a traveler whose journey is very long and need a provision to meet his needs when the time comes)

In the phrase of *life like a traveler* there is a metaphor that uses the word *musafir* meaning the far-off traveler who is used to associate the role of human as a man who is on a long journey before reaching the ultimate goal of heaven as in the concept of belief in the religion referred to by the speaker.

5) The cultural values contained in the metaphor

The cultural values contained in the metaphor also vary, ranging from messages of

religiosity, education, social and even romance. But in general the classification of those values will be based on how the message of the expression exists, then grouped into several general classifications of cultural values. In the context of adolescent life, it should also be conveyed that in the past when a pair of teenagers was in love, neither of them directly expressed their intention. They even used a third person (usually a family member) to facilitate their relationship which is often referred to as 'sebandar' which means 'medium of information'. When they had to meet, they both used 'pinje-panje' (rhyme) as a medium of communication. Therefore, the recorded data is more dominated by the form of romance rhymes which in this case are categorized as a model of harmony tool. It is true that metaphorical expressions can be used anytime and anywhere because of their very dynamic nature.

Furthermore, the existing data shows that symbols which numerous occurrence are: 'water' or 'cold', 'fire' or 'hot', 'dark' and 'light'. For example, the phrase that says 'araq kalen ujan, araq kalen panas (there is a time when it rains, there is a time when it is hot' illustrates that there is time of happiness and there is a time of trouble / grief. Typically the 'rain / cold' symbol, including the word 'nyet' in Sasak, which means 'very cold' is used to express matters relating to 'coolness', 'peace', and 'harmony'. Although the word 'nyet' ('very cold') is used also to describe grief, voidness, even fear. For example, the phrase that says: *Amun ndaraq dengan mame nyet idap gumi* ('if there is no man, the earth feels so cold'), describes fear and anxiety, especially related to sense of security.

The word *panas (*hot*)* is used to express two things, namely the nature and behavior that is not praiseworthy such as: 'wasteful', 'angry', 'no blessing', difficult ',' distressed', and others. In addition, 'hot' also connotes 'positive' in matters of competition or competition. For example, *panas idapk, mase nie tao, aku jaq ndeq* ('I feel motivated, he can do it, so can I'). This means that the speaker is motivated, then aspire to be smart like the person he refers to. The social context will greatly determine its use. *Panas* can also potentially be used for things that are destructive, such as fights and hostilities.

Besides these two expressions ('water' and 'hot'), the words 'dark' and 'light' are often contrasted in the public discourse to describe two things concerning positive and negative meanings. Darkness often becomes the symbol of sadness, distress, trouble, trouble, and anger. For example, the phrase *peteng penggitaq* meaning 'dark eyes' is often used to describe emotional situations beyond the normal limits. Because 'dark eyes' can mean anger / cruelty that cause casualties. Another example, the expression: *laeq masih petengan* ('it was still in dark ages') is used in describing the time is difficult or 'stupidity', because it is not 'bright' as it is now (the era of information and technology).

The word 'light' tends to connote 'pleasure', 'happiness', 'success', modernity. For example, the expression *terang penggitaq (clear vision)* is used to describe a person's 'pleasure' or 'cheerfulness' after experiencing problems in his life, such as escaping a very troublesome job, or a burdensome debt, then the person will use the expression to describe the situation.

That case may be a universal phenomenon. For example, the Qur'an uses the 'water' symbol to describe the 'peace' and 'pleasure' of living in heaven, as the depiction of rivers flowing under a seat or resting place is often found. Thus, the picture of the life of heaven is a picture of peace and harmony. Instead 'fire' is used to describe 'misery' and 'suffering', such as

how life in hell and those who are tormented in it are depicted to be drinking boiling and hot water. It describes the sadness and misery that nobody hopes to get.

To contrast this condition a respondent said: *Amun dengan sogeh susah, tejolok susah kenjelo, laguq amun dengan miskin susah, tejolok susah kemalem,* which means 'if the rich is having difficulties, it is difficult like a hard day, but if the poor is in difficulty, it is difficult like in the night time '. The cultural message revealed from this statement is that the difficult time for the rich 'rich' is not really troublesome, because there are resources / goods that can be expected to solve the problem. In other words, they can be miserable in sufficiency. On the contrary, the difficulty of the 'poor' is certainly a bad situation because no other options are 'seen', like in the dark.

In general, the existing cultural values can be classified as follows: (a) pedagogical metaphors and values; (b) metaphors and values of solidarity; (c) metaphors and values of peace / harmony. Those values will be discussed / analyzed based on the semantic-cultural perspectives of the local people beginning with pedagogic values.

a) Metaphors and pedagogic values

In general, the educational (pedagogical) values contained in the metaphor expressions of the Sasak community are revealed through two forms ; pinje-panje ('rhyme') and ordinary verbal expressions. Pinje panje model will be displayed first, then proceed with another form of verbal expression.

Ijo melaq semanggi gunung
('The green of mountain)
Renden kao ojok Buleleng
(Guided buffalo to Buleleng / Bali)
Kendeq bengaq aku bejanji burung
(Do not be surprised I cancel the promise')
Ndeqk man tao tenaq ngendeng
('because I can not be asked to ask for parent in law's permissions).

The cultural values contained in this phrase are educational values that imply that marriage should not be done before there is a definite source of income (especially the husbands'). Because relying on the parent's property is an immature attitude, in the sense inability to be self-reliant family and household affairs is a crucial affair in one's life. The word *tao* ('can/able to) implies a person's psychological disability to perform an action. This means that psychologically, asking for something is an unexpected and even untruthful behavior. Therefore, the message (in this case women to men) is relevant when households are to be built, so the first thing to think about is independence, especially the economy. The same message can be seen in the following phrase:

Kadal nongaq liq kesambiq ('the lizard looks up on the kesambiq tree')
Benang takaq setakilan ('a roll of thread')
Tajah onyaq ndeqne matik ('taught carefully but he does not listen')
Payu salaq kejarian ('finally it's gone wrong').

This kind of expression is often spoken by parents to their children, husbands to their wives, older friends to younger ones, peers, and so on. The implicit message contained in this phrase is quite clear. The word *ajah* is a verb which means' reminded / taught ', then it is affixed by te- = ajah, but in its pronunciation, /e/ is often dissolves, so it becomes tajah, i.e. a passive form meaning *to be taught* , or in English expression' being taught / being educated '.

Another message that is derived from this phrase is the implied caution. The word *onyaq* ('careful') in Sasak is considered very generic, used to remind others, sometimes regardless of status and age differences. What often happens is the older person advises the younger ones. It is clear that the word 'onyaq' in Sasak discourse involves many things. Analogous to western culture, then a similar message is '*to take care*', or 'to look after yourself' which means the same, i.e. *'careful'*. Probably, the word is delivered by parents to their children, husbands to their wives or vice versa.

What is desired from the message is an in-depth message for those who prioritize advisory or advice values. There is even an impression that the word *onyaq* is not only used to remind humans. Shepherds often use the word to remind their grazing animals to be careful in crossing the road, jumping in a pit / hole and others. It is not surprising, therefore, that the above phrase is used as one of Sasak's current songs. Besides it is often also used as a mandatory song in the contest of regional songs. In the next section, some metaphorical expressions containing pedagogical cultural values will be presented, as follows:

Kodeq-kodeq penyalin cancing ('although small, but it is still named rattan'). The expression contains advice to respect others. Although the person is physically small, God may have granted him a great ability. Because man's capability cannot be viewed solely from the physical side, but the most important is how humans should love each other because we must respect all of his creations. The above expression also has the same meaning as the following phrase: *Kodeq-kodeq sebie rawit* ('the small size of chili pepper'), which means that in something that is physically small, it may be stored a large potential that is never expected before.

b) Solidarity Values

Because the data collected is more dominant in settings of preparation for weddings, it can be predicted that many metaphorical expressions are related to the community's solidity and solidarity. The word *nganjeng* phrase is generally understood as *standing* in Sasak means cutting a cow or a buffalo. It is used to distinguish between families who slaughter cattle rather than buying meat in kilograms (not a whole cow) in the market. Buying meats in the market is also often done in social practice and this tradition is certainly not found in the past. Other expressions such as *polak senduk* literally means *spoon broken* is are used to express the limitations or depletion of meat to be served in addition to rice and side dishes. Normally this phrase is used to reveal that the side dishes available to add to the dining guests have run out. There are still many similar expressions found in research settings that mean the same or similar. In other words many expressions that literally change meaning because the social context of its use enables them to be interpreted according to the agreement, especially to bring a sense of familiarity and tolerance.

In certain circumstances some expressions of solidarity are also often raised. For

example the phrase: *Sejarin-jarin beras bekerem* ("whatever happens to the soaking rice ") is a remarkable expression of social cohesiveness. It can be imagined, when the rice has been soaked, then it can change its shape and function into anything. For example, porridge, flour or rice. This illustrates the sincerity to jointly strive for an idea / idea or even a common hope and aspiration. In the past, the realization of such a phrase was manifested in the form of collective work, so that the results were a common property, at least there was a commitment built on the system of sharing.

Another phrase that contains a similar message is: *Beriuk anyong saling sedok* ("let's stick together however broke we are"). Similar to the previous message that in order to uphold an idealism, anything that the friend fought should be encouraged wholeheartedly with the readiness to accept any form of risk that may arise due to the effort to fight for that idealism. Apparently, the nature of materialism has brought modern humans to act differently from the stories of the past. This expression actually portrays sincerity for a lifetime in upholding principles and truth. Nowadays it is very difficult to find friends in arms for matters related to upholding the common interest. By prioritizing cultural messages such as this, it is expected for an individual to be conscious, and later leads to collective consciousness.

There are several other expressions that have a message similar to those of the previous two expressions, such as: beriuk tinjal ngumbang surak ("equally striving to fight while cheering / rejoicing"). This expression illustrates the importance of shared values that promote hard work and sincerity. *Ngumbang surak* means the work that is done with sincerity should be accompanied by happiness and pleasure to perform. In essence, this expression emphasizes the same message with the previous phrase that when cooperation and hard work are put forward, then actually there is nothing difficult, because togetherness is the most powerful social capital. That is why in the local community, the term *besiru* is also known, where togetherness is believed to solve all problems. In the past this tradition was often developed in the community. They stand shoulder to shoulder in solving the problems, whether in activities associated with farming or other things such as celebrations and communal parties. Although the current form has changed to some extent, Sasak people still feel the same spirit which means that the cultural revitalization is very necessary.

6) The function and social meaning of metaphorical expressions

In general, the sociocultural function of metaphoric expressions varies greatly. In the discourse of the local community, the social function is typically adapted to the needs (setting) of its use. For example, to educate children, parents use phrases that contain the values of education. Typically, parents use it as analogy (i'tibar). This is done because the concerned parent is afraid and worried if the child is offended, so the metaphor often becomes a more suitable expression. In addition, it should be emphasized that human beings as social beings affirm that no human being can live alone without the help of others. The function of the metaphor in this case is to foster motivation and hope to live together in a better state. Although the first person 'diq / diriq' is used, the expected domino effect is still referring to social life. This can be seen in a simple phrase: the surak diq / diriq ('soraki diri') means that personal disgrace and secrets should never be known by others. Because in time the weakness,

besides making yourself embarrassed, there is also a potential to fall in the wider problem. This attitude is seen as a childish and immature attitude.

This confirms that the function and social significance of metaphoric expression is very high, when it is able to be carefully scrutinized. In contrast, the phrase metaphor is meaningless and seen as only lips service for those who are not sensitive to the surrounding social life. Therefore, the emphasis given from the veiled meanings is merely a persuasion, thus providing a domino effect for the improvement of humanitarian social relations in general.

7) Socialization of Value and Conservation Strategy

In this section an analysis of socialization strategies and conservation projections is analyzed in one section given the absence of projected information on preservation of existing values. This is because the use of politeness and metaphor is more of a tradition that is hereditary in the long run rather than looking at it in terms of an actual policy. In other words, matters relating to the traditions and customs of society do not require institutionalization of conservation,

Communities at the research site realize the importance of metaphoric functions in everyday communication. However, it is recognized that socializing the values contained in the expression is not easy to do. This is because a strategy that fit for the socialization process is not found. Although there are school lessons on social lesson, the content materials that lead to metaphor does not seem to be the emphasis or focus.

The conservation strategy related to the cultural maintenance is quite varied. This implies the importance of joint efforts to make it happen. There are several strategic steps taken by the older generation, especially the parents in the local community with their family internally. For example, in discussions with wives, husbands usually insert words of wisdom in the form of metaphor expressions. The same is done in children. Children are often reminded by expressions like: *Menurut dengan toaq* ('according to the parents), which is then followed by the words of wisdom to be conveyed. Educational process like this seems important done by parents as a step of their persuasion to the younger generation. In disseminating the existing value, a formal institution that specifically socialize these values is not found. It is a very natural process. That is, children will not specifically be taught about it, but is rather a part of the value obtained through natural communication. So not by design but by nature. In addition, given the nature of metaphor that serves as an integral part of the vocabulary / verbal expression of Sasak society, then its function in communication is also the same as other verbal expressions.

Furthermore, other forms of preservation are by communication between peers / playmates. An important role of the peers is inevitable in the preservation of cultural values. In peers, the process of exchanging thoughts and experiences usually happens. In addition, metaphors are seen as a medium of communication in the cultivation of cultural values that exist, so that children are advised to understand the concepts contained therein. On the other hand, other conversants in the family or friends of the parents often become partners who support the preservation of existing values. Unconsciously the persuasion is a concrete step in the defense of those values. Therefore, the absence of formal institutions demands the role

of the media, especially the local media, to play an active role in socializing activities and the recognition of the importance of mutual understanding in order to create a more harmonious life based in the local culture.

V CONCLUSION

After considering the results of data analysis done in the previous section, then conclusions that can be made in understanding the function and meaning of politeness and metaphorical expression in the midst of Sasak society are as follows:

1). The use of politeness and metaphor expressions on the discourse of the Sasak people cannot be avoided, particularly when participants have difficulty in finding a certain equivalent in their literal sense spontaneously. In addition, the compactness of the resulting meaning is also the reason. The clarity of meaning and thought perceived by interactants is another reason for the phenomenon.

2). Metaphorical expression is a medium built into the Sasak community communication system. This is proven by the emergence of such expression naturally in their daily communication. Therefore, the ability to use metaphorical expressions is a personal ability as well as a special communication skill for a particular member of society, although the meaning can be understood collectively. In other words the existing meaning is a collective property but its use is a personal skill.

3). Metaphorical expression is a phrase absorbed from the roots of empirical experience, not idealistic. However, the values revealed are often idealistic. It emphasizes that however beautiful is a metaphor, if it is not grown from the roots of collective empirical experience, then the metaphor will remain only a metaphor for itself.

4). The existence of mutual interest to create a society that promotes local cultural values as a preserver of national culture requires adequate strategies for its preservation. This indicates the importance of collective awareness for the effort to realize the maintenance step in the middle of society.

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CULTURAL MEMORY FOR THE SUSTAINABILITY OF *SU'I UVI* IN NGADHA FLORES

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Abstract

There are numerous oral traditions in Ngadha (one of the ethnic groups in Flores). One of them is the narrative oral poetry known as *Su'i Uvi* (which means the principles in life). *Su'i Uvi* is usually recited during the ritual tradition of *reba* (performed for New Year feast, harvest festival, and introspection rituals). *Su'i Uvi* is spoken in Ngadha language. The diction of the poem represents its local wisdom as an integral part of agrarian society in Ngadha people. This study applied narrative structure theory purposed by Vladimir Propp and oral formulaic theory by Albert Lord. The *Su'i Uvi* was analyzed into several elements, which were 1) theme; 2) background; 3) plot; and 4) character. Furthermore, seeing from its sequence of words, phrases, and sentences, it was found that the repeated formula applied in *Su'i Uvi*. Those elements and repeated formula had become a potential value to strengthen the cultural memory of the poem narrator. This cultural memory had the ability to reserve and transmit the value of the poem, in order to maintain the sustainability of *reba* tradition in times.

Keywords: *Su'i Uvi,* cultural memory, sustainability, oral tradition, oral formulaic

I. INTRODUCTION

This purpose of the study was to analyze the *Su'i* Uvi as the narrative oral poetry in the context of history and culture of Ngadha people in Flores. Based on S.P. Dhadha (2016), *Su'i Uvi* is the principles to guide people to live their lifes according to the *pata dela* (the ancestral message). Ansel Dore Dae (2016) describes *Su'i Uvi* as a source of goodness and provision of life, whereas according to Georgius Pello (2017), *Su'i Uvi* is a living guidance or doctrine understood by the community. The full explanation of it was formulated by Nai (1999) based on information obtained through Nainawa (1996) and Demu (1997) as follows.

Su'i Uvi actually consists of two words namely *"Su'i"* meaning stud or biological life or also called hatchery. "*Uvi*" is one type of yams (Yams Root, known as *Dioscorea Esculanta*) that is easy to grow anywhere, both in cold and fertile mountains, and in hot and rocky areas. *Uvi* is considered as the staple food for Ngadha people and the only food that the ancestors brought when they traveled to Ngadha. *Uvi* is said as the source of life for the Ngadha community and interpreted as the principal teachings of life. The honor and adoration of sweet potatoes is done every year in *reba* farming rituals, which is the ritual ceremony that is celebrated once a year (Nai, 1999: 15, 22).

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This study focused mainly in analyzing the text of *Su'i Uvi* (abbreviated further as SU). As it mentioned previously, SU is used in *reba* ritual. This ritual is not only as an agricultural ritual symbolizing the gratefulness of *Uvi* as the staple food and the source of life of Ngadha people, but also, as the way of the people to show respect to the ancestors, as a medium to reflect one-self, harvest celebration, as well as to celebrate Ngadha new year which is based on traditional calendar system (December to February in every year). The recital of SU takes place as the main process of this *reba* ritual. The recital was done by the traditional elder (*mosalaki*) or someone who is elder in the family, in the middle of the night, when the situation is calm and quiet, in the presence of all family members and in *one sao* (the core part of the traditional house).

By reciting SU, it can strengthen the cultural memory of Ngadha people to remember the historical journey of the ancestor to where they belong now, Ngadha. On the other hand, the cultural memory itself can be defined as a kind of system that is built inside the human's mind, in order to perform the ability to store the memory and transmit them, so that the tradition of reciting SU in *reba* can continue on until today. For further explanation, the focus of this study was mainly about to figure out how the cultural memory existed inside the SU text structurally through the structural approach by Levi Strauss (explained by Ahimsa) and how the text were transmitted through the oral formulaic approach by Albert Lord (1976).

II. METHOD

This study used the narrative poem data of *Su'i Uvi* that was performed in *reba* ritual (Nai, 1999; Dhogo 2009). In that context, the text of *Su'i Uvi* was considered as the people's life lesson. The steps in collecting the data was through deep reading, on which the text was read carefully, both in short verses and long verses, with the number of lines of each verse varying from two lines in one stanza, to 20 lines in a stanza (the explanation of *Su'i Uvi* stanzas need to be discussed separately). As a narrative poetry, *Su'i Uvi* had a plot, background, and characters that formed the whole travel history and culture of Ngadha people.

Culture according to Strauss is essentially a symbolic system or symbolic system configuration. To understand one particular cultural symbol, we should see the overall system where it becomes part (Kaplan and Manners, 2002: 239 via Sutopo, 2016: 4). In a structural study, the world view of the community of *Su'i Uvi* texts is obtained through the study of text structures such as plot, background, characters, and other elements.

How the text is transmitted, was examined through the theory of oral formulaic purposed by Parry-Lord (1976). The formula system became one of the strengths that make the cultural memory of the owner and singers of *Su'i Uvi* remain awake. Thus, the data analysis applied two approaches, which were: 1) structuralism approach according to Levi Strauss, with the consideration of *Su'i Uvi* seen as a mythology believed, part of the philosophy of life in Ngadha people; 2) text transmission approach based on oral formulaic theory.

III. FINDINGS AND DISCUSSIONS

About the memory of writer named Elie Wiesel, one of the survivors of Nazi atrocities,

stated, "Without memory, there will be no culture. Without memory, there will be no civilization, there will be no society, and there will be no future ", (Laksana, 2017). Therefore, cultural memory had become an integral part of the journey in human life. It needed to be continually refreshed on a regular basis for the purpose of family, community, national, and diversity life. The cultural memory could be a reminder of the nation's great history for the whole society and kept away from the threat of disintegrity (Kompas, 07 June 2016).

In the same way, SU stores and reveals the ancestral journey. The SU text generally describes the Ngadha ancestors' journey from the imperishable G*iu Gema* (Dark Spot), until it arrives at the *tiwa lina* (a peaceful place) where the Ngadha people dwell today. SU consists of three parts. The opening section consists of one to three stanzas about the commencement of a journey. The content part consists of number of verses: a) about sea travel by layover in several places; b) arrive at the *tiva lina* (a peaceful place) where the Ngadha people live; c) various life teaching counsel. The closing part of a verse is about reaffirms to hear the ancestor's counsel on SU as the central teaching of human life.

SU's structural study as narrative poetry suggests things that Strauss purposed need to be in structural analysis, as followed: 1) switching from the conscious level to the unconscious level; 2) pay attention to relationships between terms or between phonemes and make the basis of analysis; 3) shows the phonemic systems, taking into account the structure of the system; 4) seeks to formulate the laws concerning the linguistic phenomena they examine (Ahimsa, 2002: 59; Sutopo, 2016: 5).

Sub consciousness in social phenomena is learned (which one of them) through myth. The myth in the context of mythology underscores the sub consciousness about history, mythological origins, and the philosophy of life. It contains messages on life policy. This is in line with Strauss's opinion of a mythical support society that shows a view of the world, society and history known to the mythical community (Ahimsa, 2006: 95). In structural study, this worldview is obtained through the study of text structures such as themes, plots, backgrounds, characters, diction, language styles, and others. At the end, SU describes the plot, characters, and background as follows.

1. Opening

Was a call for people to listen to the principles of life. It started from *Giu Gema,* a dark place, which meant no longer remembered by speakers. In the opening verse, it described a journey illuminated by stars from all directions.

2. Content

The contents of the SU tell about the journey conducted by the ancestors of Ngadha people. The sea trip started from China, Seilon, and Java. From Java the journey continued to Raba, Sumba, and Ma'u. Notice one of the stanza SU contents as follows.

Zili mesi mite	*Di sana di lautan lepas* (There in the ocean)
Su'i ooo uvi	*Dengarlah pokok ajaran kehidupan* (Listen to these principles of life)

Zili laja nenga rie-rie	*Di sana layarnya berkilau-kilau* (there the sails shone)
Su'i ooo uvi	*Dengarlah pokok ajaran kehidupan* (Listen to these principles of life)
Dia nenga jo jo dia	*Kemari semakin menuju kemari* (Come here, Get here)
Su'i ooo uvi	*Dengarlah pokok ajaran kehidupan* (Listen to these principles of life)

The beginning of the journey was characterized by words and sentences such as boat making (*rajo*), pole (*mangu*), sail (*laja*), rowing (*tuku*), steering (*uli*), proper bow (*uli molo*), steering wheeled by the stars (*da keso uli tange dala*), wide ocean (*mesi mite*), a shiny sail (*laja nenga rie-rie*), anchor is lowered (*kolu gha vatu*), the sail is rolled (*pole gha laja*), and the journey becomes closer (*dia nenga jo jo dia*). In the journey, it also described the marriage of the ancestors with Javanese, Raba, and Sumba girl.

It was further explained that the ancestors arrived at the *tiva lina* (a peaceful place) that was where the Ngadha people live now. It was mentioned the name of *Oba* and *Nanga* who had conquered the sea and settled in several villages such as *Do, Vatu Ata, Malagisi, Reda,* and some villages around *Langa Gedha*. There were also mentioned some names such as *Teru* and *Tena*, *Vijo* and *Vajo*, *Sili* as the eldest son, and *Dhingi*. The verses are always interspersed with a living doctrine that must be obeyed repeatedly expressed in the *Su'i ooo uvi* line (the living doctrine to be heard and executed).

3. Closing

The closing part consisted of one stanza. It tells people to always remember the journey of the ancestors and be grateful with their *Uvi* (sweet potato) which became their source of life during the journey.

The entire text of the SU from the opening to the closing was always confirmed by the presented line of *Su'i ooo uvi* in each verse. Start from the opening verse (*su'i ooo uvi*) to the closing part (*uvi eeee* ...). The text also explained the conflict that occurred after they arrived and settled in Ngadha, pictured as one peaceful place to live. Marriage, childbirth, feuds that happened by forgetting customs, efforts to overcome them, and how to uphold customs and perform customs.

The history of Ngadha's ancestral journey is captured in the memory and worldview of the Ngadha people. Sub-consciously, the historical origins and worldviews are understood by the mythical community of owners. This explains that in every human being, there is a cultural memory system. The system is useful for elaborating stimuli (including patterns and cultural behavior) from the outside. According to the Gestalt psychologists stimulation is received through the nervous system that can be understood through cultural patterns. (Liliweri, 2005: 374). Furthermore, the repetition of the *su'i ooo uvi* line is a never-ending expression of gratitude, as well as the way to celebrate the sweet potato (*uvi*) as the main food, the material source of life, and the spiritual source of life.

The formula in the SU text is as followed. It showed the dominant repentance of *Su'i oooo*

uvi line, which predominate the text from the beginning to the closing part, which always ends by the word *uvi eeee* ... (that's yam). *Su'i ooo uvi* line showed the sign of fixed cultural patterns and became the powerful words of all. The SU text had also become a physical binder in the form of *uvi* (sweet potato) as the main medium of *reba* ritual. In *reba* traditions, the *su'i uvi* was a decisive peak of cultural patterns that can be transmitted by the community owners

The transmitted culture patterns of effectiveness are determined by 3 (three) factors: 1) the ability of human memory and the probability of memory activity; 2) external storage, how humans store external stimuli; and 3) the transmission process itself (Liliweri, 2005: 374). In the oral tradition, the transmission process is supported by language elements such as words, phrases, and sentences. The language elements stored in the speaker's memory are supported by the formula system purposed by Albert Lord (1976). According to Lord, the poet does not memorize his poetry through manuscripts or writings, but by creating spontaneously based on the elements of the available language (stock in trade). The elements show identical or varying shapes according to the demands of grammar, dimension, and poetic rhythms used (Lord 1976: 34). The line of *Su'i ooo uvi* itself is the available language element as a stock in trade in a fixed formula.

Formulas are groups of words that are regularly used in the same dimension to reveal a central idea. Meanwhile, formulaic expression is a line or half line that arranged on the basis of pattern formulas (Lord, 1981: 59; Banda, 2015: 32). The oral poetry is characterized by formulas and formulaic expression. In addition to these two concepts, in staging, the poet helps himself with the composition. According to Lord, the composition is also a performance because the composition is made during performance. Composition and performance are performed simultaneously (Banda, 2015: 88).

Lord found that the most important of the process of transmitting oral poetry was: 1) persistent attention to tradition; 2) maintenance of traditions; 3) the role of proper historical preservation; and 4) maintaining the true essence of changing the essence as well as violating the truth (Lord, 1976: 28). This thought explains that in cultural memory, SU sustainability is carried out through a system of inheritance of oral tradition that occurs when traditional practitioners undergo tradition and strengthen their essence for generations (Banda, 2015: .297—300).

IV. CONCLUSION

Memory is a part of human life in safeguarding its cultural heritage, its sustainability, its roles and functions, and its significance for the lives of individuals and groups of people. The cultural memory in regards to the sustainability of *Su'i Uvi* occurred in *reba* ritual in Ngadha Flores which supported by the owner's unconscious level of tradition. One of the unconscious natures of social phenomena is myths. The myth in the context of mythology is taken unconsciously by the community to understand about history, mythological origins, and the philosophy of life. It contains messages on life lesson as contained in SU. The cultural memory for the sustainability of SU is also supported by the transmission process of *Su'i ooo*

uvi line that is considered as stock in trade of the fixed formulas. The stock in trade itself has the function of attention, maintenance of tradition and history, cultural memory and its essence.

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THE EXISTENCE OF DOLANAN SONG IN KINDERGARTEN AS A STRATEGY TO EMPOWER THE JAVANESE LANGUAGE: A CASE STUDY OF ROUDLOTUL ULUM KINDERGARTEN, MOJOKERTO

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Abstract

The empowerment of local language actually begins by how it is being introduced to the children from an early age. Children are generally cheerful by nature and have high curiosity. However, up to this point, there still has not been many successful language preservation methods that could attract children's attention. Thus, an alternative strategy is needed to approach the children. Javanese society has *dolanan* song which is a Javanese song that originally intended for children since long time ago. The purpose of this study is to (1) test the effectiveness of *dolanan* song in attracting children to learn the Javanese language. (2) Examine the effectiveness of Javanese vocabulary teaching by using *Dolanan* song lyrics. The subjects of this research are 28 of kindergarten students from TK Roudlotul Ulum, Sambilawang village, Mojokerto. This research is an experimental research using pre-experimental one group pretest-posttest design method. The results of this study indicated that the *dolanan* song became an effective medium for the empowerment of Javanese language due to the ability to attract children in learning new vocabularies. In 45 minutes,students acquired new vocabularies and 60% students were able to memorized the song. The addition of new Javanese vocabularies can be seen through the result of the t-test, i.e $T_{observed} > T_{table}$ (20,72> 2,052).

Keywords: Dolanan Song, Javanese Language, Kindergarten

I. INTRODUCTION

Songs have significant role in supporting the teaching and learning process. This is as revealed by Murphey (in Millington, 2011) that songs can help young learners improve their listening skills and pronunciation, therefore potentially helping them to improve their speaking skills. Songs can also be useful tools in the learning of vocabulary, sentence structures, and sentence patterns, not to mention their reflectivity of mother tongue culture. Murphey believes that music has the power to engrave itself into our brains, stating that "songs work on our short- and long-term memory" and are therefore adequate tools for using in the language classroom.

However, songs have not been maximally applied as a method of teaching local languages in schools. On the one hand, local language teaching in schools has so far only been applied by the Indonesian government at primary and junior secondary levels. Kindergarten schools meanwhile are not given any local language materials. While in fact, kindergarten students have a strong curiosity and enthusiasm towards everything and adventure rousing. Children tend to pay much attention, talk or ask about what they had seen or heard. Based

on Permendikbud 2014, the programs development that become assessment indicator for early childhood education (age 5-6) are based on: (1) religious and moral values, (2) physical motoric, (3) cognitive, (4) social emotional, 5) language, and (6) art. Therefore, this should be perceived as an opportunity to teach local languages to kindergarten children by combining it with songs, which is part of the art.

The *dolanan* song is a Javanese children's song which is a legacy of the ancestors. *dolanan* comes from the word *'dolan'* which means playing around in this case the word dolan is meant is a dolan which means play, which gets the -*an* suffix so it becomes *dolanan*. The word *dolanan* itself as the verb form it means 'play', while as a noun it means 'game' (play game), and/or 'toy' (Wijayanti,2008). Endraswara (in Hartiningsih,2015) stated that *dolanan* song is a song which is sung while playing, or a song which is sung in particular games. There are also *dolanan* songs that are only sung without any games involved. Examples of *dolanan* songs are *Sluku-Sluku Bathok, Jaranan, Jamuran, Menthok-Menthok, Padhang Rembulan*, etc. The key features of folklore associated with the *dolanan* songs are (1) simple language, (2) using crook-how to sing a song based on a certain pitch or musical scale, (3) the number of rows is limited, (4) aligned with children's worlds and contains togetherness and the things that entertain children Moreover, Ucik Fuadhiyah (2011) stated that the *dolanan* songs have certain symbols, while the meaning of the lyrics is a form of nationality spirit that have contribution and relevance in education aspect especially related to nationality, character and socio cultural education Therefore, the understanding of overall vocabulary contained in the lyrics of *dolanan* songs is very important to be known by the children in order to achieve the meaning of the message contained in the song *dolanan*. Thus, this research aimed to test the knowledge of the children about the vocabulary used in the *dolanan* song and the effectiveness of teaching the *dolanan* song related with the addition of Javanese vocabulary to kindergarten children.

II. METHOD

This study is a pre-experimental study. According to Dantes (2012: 95) pre experimental research is characterized by the absence of a comparison group and randomization. The research design used in this research is one-group pretest-posttest design. The study was designed by measuring the initial ability (pretest). Subsequently subjects were given one treatment in the form of teaching one of the *dolanan* songs along with the meaning of the lyrics before finally performed the final measurement (posttest). The population in this study were all grade A and B kindergarten students in Roudlotul Ulum, Sambilawang, Mojokerto, East Java.

The kindergarten's environment usually uses Javanese as daily communication. The subjects in this study were determined by using purposive sampling method that involved only the 28 students of TK B. This was due the reason that the grade B students were already have the ability to read and write better than the grade A students. Techniques of data collection was by using observation and tests. The data collected in this research was the result of observation towards students' response and the test of Javanese vocabulary addition as a result of the implementation of the *dolanan* song.

This research was conducted on December 2nd, 2017. The research instrument used were test and observation sheets. The collected data were analyzed by using descriptive and inferential statistical analysis (T-test). Descriptive analysis was used to determine the data characteristics of each variable. Meanwhile, the T-test was used to proofing the hypothesis. The hypothesis used in this research is that there is influence of teaching *dolanan* songs towards the addition of Javenese vocabulary in kindergarten children.

III. FINDINGS AND DISCUSSION

Preliminary Overview of Students' Knowledge about *Dolanan* Song: *Padhang Rembulan*

First of all, the researcher chose one of the *dolanan* songs to be showed to the respondent. In this case the researcher chose *Padhang Rembulan* song. The first step done by the researcher was to test the children's knowledge of *Padhang Rembulan* song. All respondents stated that they did not know *Padhang Rembulan* song yet. Below are the lyrics of Padhang Bulan song along with the English translation:

Javanese	English
PADHANG REMBULAN	PADHANG REMBULAN
Ya prakanca dolanan neng njaba	Come on friends let's play outside
Padhang bulan padhange kaya rina	The moonlight is as bright as daylight
Rembulane wis ngawe-awe	The moon is waving its hands
Ngelingake aja turu sore	Reminding us not to sleep in the evening
Ya prakanca dha padha mrenea	Come on friends let's come here
Bareng-bareng dolanan suka-suka	Together we play happily
Langite padhang sumebar lintang	The sky is bright and full of stars
Ya padha dolanan sinambi cangkriman	Let's play a guessing game

Source : Nurhidayati,_____

The researchers then listed the words according to the song's lyrics until finally took 25 words to be put in the pretest and posttest. In the table below are the list of the chosen 25 words in *Padhang Rembulan* :

Vocabulary in the lyrics of Padhang Rembulan		
No.	Word	Meaning
1.	*Ya*	Come on
2.	*Prakanca*	Friends
3.	*Dolanan*	Play
4.	*Neng*	In (place marker)
5.	*Njaba*	Outside (yard)
6.	*Padhang*	Bright
7.	*Bulan*	Moon
8.	*Kaya*	Like (similar to)

9.	Rina	Daytime (around noon)
10.	Rembulane	The moon
11.	Wis	Has/Has already (past tense marker)
12	Ngawe-awe	Waved (his/her/its) hand
13.	Ngelingake	Reminding
14.	Aja	Don't
15.	Turu	Sleep
16.	Sore	Afternoon
17.	Dha-Padha	Many people together
18.	Mrenea	Come here
19.	Bareng	Together
20.	Suka-suka	Cheerfully
21.	Langite	The sky
22.	Sumebar	Scatter
23.	Lintang	Star
24.	Sinambi	While
25.	Cangkriman	Guessing (playing a guessing game)

In accordance to the number of words used as question material in the test, the scoring used has a range of 0-25 points. Based on the results of the pre-test, the words that are known by the entirety of the respondents include *ya, neng, njaba, padhang, bulan, kaya, wis, ngawe-awe, aja, turu, sore, mrenea, bareng, suka-suka,* and *langite*. Meanwhile the words that are yet to be known by either some or all the respondents include *prakanca, dolanan, rina, rembulane, ngelingake, dha-padha, sumebar, lintang, sinambi,* and *cangkriman.* Even though they live in an environment where Javanese is used, children's knowledge of the Javanese words isn't optimal. This might be caused by the diversity of Javanese dialects. According to Kridalaksana (in Shoimah,2016:2), generally, Javanese dialects can be categorized based on geographic location as such: East Javanese dialect, Central Javanese dialect, Northern Shore dialect, Southern Shore dialect, and the dialect between the border of Central and West Java. Next, Guirad (in Shoimah,2016:11), states that the role of neighbouring dialects in the process of the occurrence of dialects should not be overlooked. From those neighbouring languages and dialects, elements of vocabulary, structure and pronunciation were absorbed. Because of that, linguistic contact between the people of a border area is something that is unavoidable. Thus, the teaching of the dolanan song would increase children's knowledge on the variations of Javanese.

In day to day communication they use the word *rek* to state *prakanca*, *dulinan* for *dolanan*, *awan* for *rina*, *bulan* for *rembulan*, *ngelingno* for *ngelingake*, *Rame-rame* for *Dha-padha*, *nyebar* for *sumebar*, *bintang* for *lintang*, *karo* or *ambek* for *sinambi*, and *bede'an* for stating *cangkriman.* Thus, through the teaching of vocabulary within the dolanan song, the knowledge of children on the many variations of words in Javanese would be increased. This would be a good starting point before children acquire more complex material in the next level of education.

Next, the researchers apply the teaching of the "Padhang Rembulan" song by way of playing a video and singing together. The researchers also revealed the meanings of 10 words

from the list of words not yet known and stated the entire meaning of the song. The video was replayed 5 times, and at certain intervals in the song, the researchers paused the playback and quizzed about 10 difficult words. This was repeated until the 45th minute. The following is the matrix of the estimation of the implementation of the teaching of *dolanan* songs in kindergartens in increasing Javanese vocabulary:

Aspect	Name of Activity	Aim	Method and Techniques	Material	Time
Language	Singing dolanan songs (e.g. Padhang Rembulan, Menthok Menthok, Kidang Talun etc.)	Introducing children to dolanan songs and the meanings in the song lyrics.	• Video/Music playback • Singing • Question and answer sessions on vocabulary	Understanding the entirety of vocabulary in dolanan song lyrics.	45 minutes

Effectivity of Dolanan Song Teaching Program in Kindergarten to Increase Javanese Vocabulary

Based on results of observation, children respond differently when taught *dolanan* songs. 71% of students sang, 18% sang and danced, and 11% only freely danced. The majority of students who tried to sing along shows the interest of children towards learning. Aside from that, after teaching *dolanan* songs in the span of 45 minutes, 60% respondents were able to memorize the lyrics of Padhang Rembulan. The speed of memorizing the song indicates that the song is easily accepted by the children. This is as stated by Neill (2011) songs can bring variety to the everyday classroom routine. This variety stimulates interest and attention, which can help maintain classroom motivation, thereby helping learners to reach higher levels of achievement. Thus, the learning process of local language ceases to become a burden to students, instead becoming enjoyable.

Meanwhile, relating to the comparison between the scores of the Javanese vocabulary repertoire of the respondents after receiving the treatment in the form of the teaching of *dolanan* songs along with word meaning comprehension is illustrated by the following table of test results;

No.	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Code	B-1	B-2	B-3	B-4	B-5	B-6	B-7	B-8	B-9	B-10	B-11	B-12	B-13	B-14
Pre-test Score	15	15	15	16	19	17	15	15	18	19	15	15	16	16
Post-test Score	18	20	20	21	25	24	20	23	24	24	19	21	23	21

No.	15	16	17	18	19	20	21	22	23	24	25	26	27	28
Code	B-15	B-16	B-17	B-18	B-19	B-20	B-21	B-22	B-23	B-24	B-25	B-26	B-27	B-28
Pre-test Score	17	18	16	15	16	18	15	15	15	16	16	19	18	15
Post-test Score	24	23	23	19	21	24	19	23	25	24	23	25	24	21

The effect of the appliance of *dolanan* songs can be known by comparing the pre-test score (before treatment) and the post-test scores (after the treatment). The results of the analysis in the t-test shows that $t_{-observed} > t_{-table}$ (20,72 > 2,052) on the significance level of 0.05. Thus, H_0 is rejected and H_1 is accepted. This means that there exists an effect of the implementation of teaching *dolanan* songs on the increase of Javanese vocabulary on class B students of Roudlotul Ulum kindergarten. The average score in the pre-test was 16.15. On the post-test, the average score of students reached 22.17. The teaching of Javanese vocabulary through song significantly affects children's interest in learning vocabulary and eases memorization.

IV. CONCLUSION

The teaching of vocabulary in *dolanan* songs is able to catch the interest of Roudlotul Ulum kindergarten students to learn Javanese vocabulary. Kindergarten students in this study responded positively to the teaching of *dolanan* songs by singing and dancing along. In a span of 45 minutes, 60% students were able to memorize songs and acquire new vocabulary. The increase in Javanese vocabulary can be seen in the result of the t-test, i.e $T_{observed} > T_{table}$ (20,72> 2,052). Because of this, it is recommended that in kindergartens and schools of the same level, the teaching of singing *dolanan* songs by teachers as early foundations before students receive more complex material in elementary school be implemented. On one side, the teaching of *dolanan* songs in kindergartens has the potential to rekindle the popularity of *dolanan* songs as one of the cultural heritage of Java that has started to be discarded. Because of this, the implementation of teaching *dolanan* songs along with the meanings of the words within them needs to be implemented on kindergarten students as such that it becomes an effective way to preserve the Javanese language.

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STRENGTHENING JAVANESE LANGUAGE MALANG ACCENT:
A CASE STUDY TOWARD VIDEO BLOG BAYU SKAK ON YOUTUBE

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Abstract

It cannot be denied that having wealth in term of languages becomes a pride for Indonesia. Indonesia has more than seven hundred regional languages spread across the archipelago. However, unfortunately along with the development of technology and the use of national language shifts, those can threaten their existence. The author is interested in researching one of Bayu Skak's youtube video channels using Java language with a distinctive Malang accent. In Bayu's videos it was found that he used some strategies such as, channel display, video cover, use of Javanese in various aspects of his videos, and using subtitles to his videos in reaching the national community.

Keywords : Video blog, Local language, Malang accent, Javanese language

I. INTRODUCTION

Kenapa bahasa daerah di Indonesia berangsur punah? (why are regional languages in Indonesia gradually becoming extinct?) (Siregar, 2017) is one of news headline on an online national news site. It is proclaiming that the extinction of regional languages in Indonesia. It cannot be denied that the existence of regional languages is an Indonesia's wealth. According to the information revealed in the news, Indonesia has approximately 700 local languages. Among seven hundred of the regional languages, eleven of them are declared extinct by Badan Bahasa (The Language Agency).

The extinction of a language can be caused by several things, including the decreasing number of speakers, the major disasters that cause death in one region, interbreeding, difficult geographical location, and negative attitudes of society toward regional languages (Badan Bahasa, 2016). Badan Bahasa as a national agency for maintaining language has done a comprehensive effort to maintain those regional languages. This effort is to preserve local language and to make sure it remains as an Indonesia's wealth. There are some steps taken by Badan Bahasa as the government respresentative, such as language mapping (including direct check on the field and the community), studying language life (including determining the status of the language and planning the treatment and the actions need to be done), the revitalization of langugae (including carrying out simultaneously action on approaches, activities, and policies of local communities), and conservation (including documentation of threatened and extinct languages).

The conservation efforts run by Badan Bahasa is not is not enough to stem the flow of globalization that continues to erode the existence of regional languages. Therefore, public support is still needed here. One form of support comes from a youtuber, Bayu Moekito or known as Bayu Skak. He is from Malang, central Java. He is getting a lot of attention. Bayu is known as one of the youtubers who are funny and entertaining. Not only funny and entertaining, but also there is something interesting in his videos, especially Bayu uses Javanese in his videos. Using Javanese language with Malang accent, he indirectly participates in preserving the regional language.

It is difficult to find contemporary youtube content creators creating youtube videos with local language introductions. On the contrary, it makes Bayu become famous youtuber who has 1.3 million subscribers. The videos uploaded by Bayu Skak not only have made him famous as a youtuber, but also it makes him become a movie player in Jakarta. Therefore, through Bayu Skak's video blog, the author intends to find out what kind of complications and dissemination process of regional language that used by Bayu Skak in her videos. Besides, the author also wants to find out what the efforts done by Bayu Skak in maintaining and preserving the local language, especially Java language with Malang accent.

II. METHOD

This qualitative research uses the *nethnography* method to find out how the strategy used by Bayu Skak in preserving local languages through youtube platform. This method adapts traditional ethnographic research techniques and applies them by observing the process of communication and interaction online.

Kozinets (2006), who initiated this method, developed a *netnography* research procedure by investigating the virtual environments and agencies, collecting and analyzing data, and ensuring reliably conclusive interpretations. Furthermore, Kozinets (2006) explains that netnography, an interpretive method devised specifically to investigate the consumer behavior of cultures and communities present on the Internet.

III. FINDINGS AND DISCUSSION

Bayu Skak is one of Indonesia's famous youtubers with more than one million subscribers. The channel began on July 25, 2010, now has dozens of videos. Videos created by Bayu have an humor or parody concept, so many viewers have entertained with Bayu Skak videos. Bayu Skak through his youtube channel became famous and it has made his name known by the people of Indonesia. Moreover, his fame provides an opportunity for him to go to Jakarta City to make an agreement with several companies.

The interesting thing about Bayu Skak videos is not only in terms of the content he shows but also the use of the language. Bayu uses Javanese language with Malang accent in each of his videos. Bayu's goal in making canals with Javanese language is to entertain the people of Malang areas. It comes with simple assumption that language restrictions did not come when

his videos watched by local residents of Malang. In the development, Bayu Skak videos have watched not only by local residents of Malang, but also they begin to penetrate to Central Java and to national area.

The use of Javanese language with Malang becomes one of the hallmarks of Bayu (compared to other creator content). Furthermore, the use of Javanese Language becomes Bayu's self-representation in his videos. The author uses the concept of self-presentation strategy to know what strategy used by Bayu Skak in his videos.

The first component of self-presentation is a motivational one. Before we can create a desired impression, we have to be motivated to do so. Several factors can arouse this motive. One of the most important occurs when desired external rewards depend on the judgments of others (Buss & Briggs, 1984; Leary & Kowalski, 1990; Schlenker, 1980). [1]

Reviewing the strategy used by content youtube creator, Bayu Skak in representing herself, the first thing to be analyzed is how the display show in the channel. First, in terms of display in the back of the channel there are some informations about the display of videos that will be uploaded once a week on Saturday. This gives the implied meaning that Bayu Skak channel is a channel that routinely uploads videos. Second, there is also a cartoon figure with a laugh expression in the back display of the canal. It gives the impression that through his videos Bayu Skak presents laughter for his viewer. In brief, Bayu Skak's opening strategy in providing viewing information is one of the strategies for his videos to improve the number of viewers.
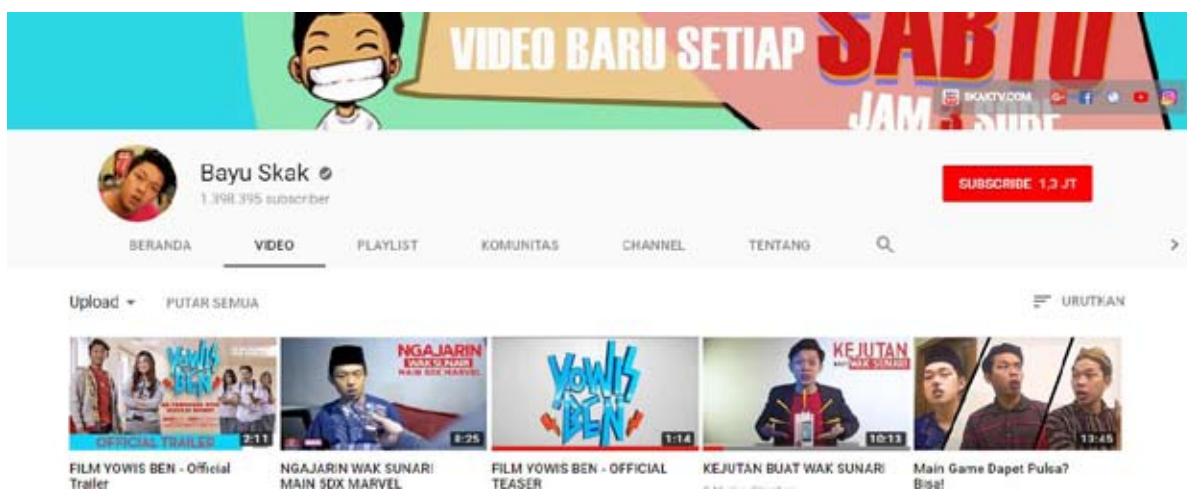
Picture 3.1

The author will move on to the level of content focused on what strategy Bayu does to show his content. The author focuses on how Bayu uses Javanese language as part of his identity, as a Malang citizen. It is interesting to find that in Bayu's videos he uses a general thumbnail[2] title with Javanese language.

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1 http://faculty.washington.edu/jdb/452/452_chapter_07.pdf

| Picture : 3.2 | Picture 3.3 |

From picture 3.2, it can be seen that Bayu uses a title on the thumbnails or known as cover, *Pingin Dadi Artis* which means "wanting to be an artist". Next, from picture 3.3 it has a title *Arek lanang & Arek Wedok* which has meaning "Boys and Girls". It points to one of the characteristics of the language by using the word "*Arek*", a pronoun for both men and women who are only used by speakers from Malang area. For some people outside Java even in Java itself, they will ask what the meaning of the word "*Arek*". The word "Arek" becomes an indication of the Javanese language from the eastern region and not the middle or other areas.

Another thing that the authors found out of Bayu's video is the use of Javanese language wit a typical Malang accent. Many of Bayu's videos uses Javanese language with Malang accent. One of them is a video titled Rumangsamu! Golek Penggawean Soro. The following conversation was taken from it "Luwih tepate nggolek penggawean kuwi soro rekk! Temenan ra ngapusi, pancen soro, sekolah duwur rekk, S1, S2 S tung-tung iku ya, buktine yo akeh sing ra mbejaji kerjone". The conversation means that "it's true not lying, it's hard, studying until higher school, S1, S2 S tung tung, the proof is a lot of them work for unsuitable work". From the language content using Javanese language, it can be identified as *Jawa Ngoko*. The reason of using *Jawa ngoko* language is a strategy to show part of the identity as conveyed by Fenigstein et al. . Fenigstein et. al (1975) *also developed a scale to assess the degree to which people focus on the public, observable aspects of themselves (see Table 7.3). Furthermore, he stated that people who score high in public self-consciousness are very aware of themselves as a social object and think a lot about their public appearance.*

The public appearance influences Bayu in choosing language used in his video. The language chosen by Bayu is *Jawa Ngoko* language because it is more acceptable to generations of his age, not Jawa Kromo Alus that is only intended for parents. The selection strategy for *Jawa Ngoko* language increasingly strengthens and facilitates learners, especially young people because young people are more able to understand the context of its use. In addition, the selection of themes chosen by Bayu is themes related to the problems of young people, such as college, relationships, and others. Thus, the selection of themes and the use of *Jawa Ngoko*

language are also a contestation of Javanese language identity that still survives among young people.

The dissemination of information on using Javanese language with the characteristic of Malang accent will still exist through Bayu's videos. Although the initial purpose of Bayu's videos is not part of the effort of maintaining regional language, especially Javanese language with Malang accent, those videos have become implicitly part of the effort to maintain Javanese language with Malang accent on the youtube platform. Supported by the Indonesian subtitle feature, those videos make viewers who do not understand Java language easier to understand the language used. As a result, the viewers of Bayu's videos is not only from local residents of Malang, but also from all over Indonesia.

Youtube has become part of the process of maintaining local languages by introducing them to a wide audience. Unlimited youtube access can reach to the various layers of Indonesian and worldwide community. Hence, Bayu's videos not only can maintain the local languages, but also they can be a tool to introduce local language, especially Javanese language with Malang accent to the wider community.

IV. CONCLUSION

The efforts in preserving Indonesian language is not enough just done by Badan Bahasa, the goverment institution. The government needs the role of the communities. One of them is young people. Through videos on youtube, Bayu Skak indirectctly helps the government in maintaining regional languages. Although the Javanese speakers are still many, it is not useless to make a vigilant effort to keep the local languages as a pride for all people, both elder and young people. The government needs the creative hands of young people to preserve local languages through their creative ways.

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REVEALING THE CULTURAL FEATURES OF PAPUAN MALAY LANGUAGE

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Abstract

This study aims to reveal some cultural features in Papuan Malay language used in Jayapura, Papua, in order to develop some awareness toward the preservation of the existence of the Papuan Malay language. As a mixture language of Papuan languages and Malay, Papuan Malay (PM) language served as a bridging language between Malay, Dutch, and local vernaculars (Morin, 2016) and yet still plays important role to unify the people in Jayapura, Papua. Data were gathered from the author's observation toward the way the speakers of PM language around Jayapura speak and interact, and author's live experience, it is showed that the cultural features of PM language are highly collectivism, power distance, and uncertain/ unknown situation.

Keywords: Cultural Features, Papuan Malay Language.

I. INTRODUCTION

As a mixture of Papuan language and Malay language, the Papuan Malay (PM) language refers to Austronesian and Non- Austronesian (Morin, 2016), which is the origin of PM might be traced since the Malay trader coming from the islands of Tidore and Seram in the 14th century, making trade and interaction with the people in Papuan island, and opening a link with the Christian and the Catholic missionaries. In similar way, Kluge (2015) explains that Papuan Malay refers to the easternmost varieties of Malay that belong to the Malayic sub-brach within the Western-Malayo-Polinesian branch of the Austronesian language family, which is the varieties spoken in the coastal areas of West Papua, the western part of the island of New Guinea, see Map of below.
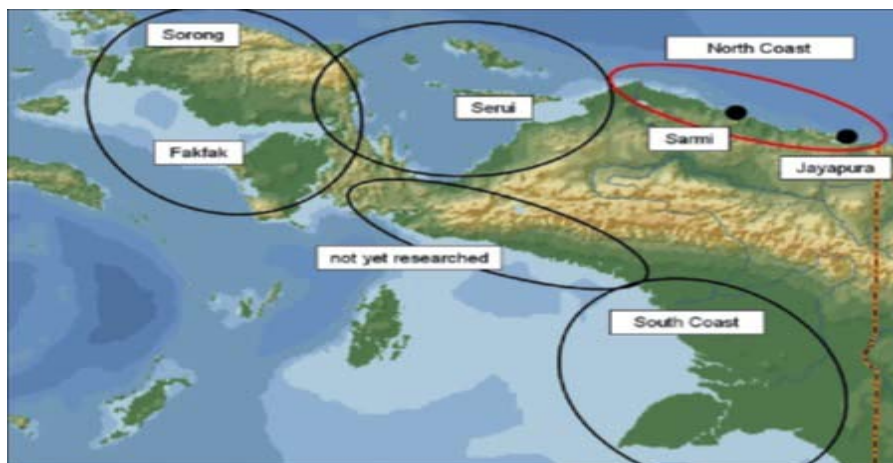
Papuan Malay varieties (Donohye and Kim et al. 2007).

Donohue & Sawaki (2007:254) reported that number of speakers of the Papuan Malay language is about 1,100,000 or 1,200,000 and although the term Papuan Malay used here refers to the language used along the north coast of the Indonesian provinces of Papua and West Papua, such language is used in unofficial formal setting or sometimes in public media like a written banner. Some people might perceived the Papuan Malay language as some kind of a different variety of Indonesian language, but since Indonesian language to be used in a standard linguistic forms only, therefore the term Papuan Malay is used in here instead of other term.

Learning a language is believed more than just about learning about the linguistic aspect such as phonology, vocabulary, and syntax, but there is other important aspect thing such as learning about the component of cultural knowledge and awareness of the language (Bachman, 1990). The discussion about the component of cultural knowledge and awareness of a language is about issues of attitudes, assumptions, beliefs, perceptions, norms and values, social relationships, customs, celebrations, rituals, politeness convention, patterns of interaction and discourse organization, the use of time in communication, and the use of physical space and body language in the matters of interconnectedness (Chlopek, 2008:11). In that, the quality of someone's connection with other people in social context is determined by someone's cultural knowledge and awareness since it involves knowledge and understanding of the concept of interconnected. Therefore, an attempt to reveal the cultural features of a language like Papuan Malay is important since it is the idea on the concept of interconnectedness considering the Papuan Malay language unique characteristic (Gultom, 2016).

This article will discuss the cultural features or the cultural values by examining the cultural dimensions in the perspective of intercultural communication in an EFL teaching context in Jayapura, Papua, which is by revealing the cultural features of Papuan Malay language and how it provide valuable information for the foreign language teaching context in Jayapura, Papua, the author's teaching context herself. The purpose of this paper is to give insight for EFL teachers the importance of revealing the cultural features of their students' language, in this case Papuan Malay language, in developing the students' ability in acquiring target language without losing their own language. This is in line with what Alptekin (2002) and Kramsch (1995:2) who suggest that in order to help language learners to be able to interact culturally and socially appropriate in producing foreign language, teachers and learners need to know all the information and knowledge about both target and local language's cultural perspective. This study is also to support the author's research in developing students of Junior High School (SMP) in Papua's critical thinking through the development of the teaching material of English as a foreign language on the basis of local culture and environment.

II. METHOD

The data were gathered through the author's observation, note-taking and her own live experience around the campus of Cenderawasih University, Jayapura, from about 100 students from English program study at Cenderawasih University's and analyzing using the concept of

cultural dimensions from Jandt (2004) and Hofstede, Hofstede & Minkov (2010) in terms of the way the students interact to each other.

III. FINDINGS AND DISCUSSION

Although Jandt (2004:184) explained that we might find that individuals sometimes do not act as it is from a culture they belong to, but it is possible to at least make a list that reflect an overall average that might match without being stereotyped. Jandt divided the four dimensions of culture into the *individualism, masculinity, power distance,* and *uncertainty avoidance.* This article then tried to describe the cultural dimensions or cultural features of Papua Malay (PM) language within this perspective in order to be able to help students in Jayapura Papua in learning English and also to support the research on developing students of Junior High School (SMP) in Jayapura in developing their critical thinking through the development of the English teaching material on the basis of their own culture and local environment. The review on the cultural features or dimensions on PM language might help learners and English teachers in Jayapura, Papua, and increasing learners' ability in producing English, while at the same time increasing learners' sense of nationality and critical thinking since there are lots of issues about the differences in terms of the cultural dimensions or features of their local language.

Jandt explained that *Individualism-collectivism* dimension describes cultures from loosely structure to tightly integrate related to how individual can integrated into a primary group; the *masculinity-femininity* dimension describes how a culture's dominant values are assertive or nurturing related to how the emotional roles difference between women and men. *Power distance* refers to the distribution of influence within a culture related to how individual would perform different way of solving human basic problem of inequality; and *uncertainty avoidance* reflects a culture's tolerance of ambiguity and acceptance of risk related to how such a society face the uncertain thing in life or about the future. At the same time, Hofstede, Hofstede & Minkov (2010) added two more dimensions of culture; they are *long term versus short term orientation*, and *indulgence versus restraint*. Long term versus short term orientation related to the way member of society make choice in doing some efforts whether they considering the future or the present and the past. The indulgence versus restraint related to how they chose the way they enjoy their life and desires. These six culture dimensions from Jandt (2004) and Hofstede, Hofstede & Minkov (2010) might be useful in revealing the cultural features of Papuan Malay language and might be useful in the EFL teaching instruction by making a list of words that reflect the thred out of six cultural dimensions perspective as follow:

Cultural Dimensions	PM Verbal Clauses
Highly collectivism	Baku bantu = to help each other; baku jaga=takecare to each other; baku ajar=teach each other; baku tolong=help each other; baku sayang=to take care each other; baku kasi ingat (to remind each other);

Power Distance	Kasi (sa) makan =give me some food; kasi (sa) minum=give me some drink; kasi (sa) tau=give me some information; kasi (sa) jelas=give me some confirmation; kasi (sa) sekolah=give me some education; kasi (sa) uang=give me some money;
Uncertain/unknown situation	Ada pi pasar=here goes market (he goes to market); ada kasi makan adek = here give food little brother (he gives little brother some food); ada tidur di dalam= here sleep inside (he sleeps at home); ada ajak adek jalan=here take brother walks (he's taking little brother to walk around);

The cultural dimensions and PM verbal clauses

As Kluge explained that the differences between PM and English language mostly on the differences between the intransitive and transitive clauses (2015). The PM language's predicate followed the subject, while in transitive clauses it preceded the direct object. There is a common type of verbal clauses, the reciprocal clauses that formed with reciprocity maker "baku" that can be included into highly collectivism. The words "Baku bantu," "baku jaga," "baku ajar," "baku tolong," "baku sayang," and "baku kasi ingat," showed that how the speakers of PM define their relationship with others that tend to show more interests of their group. It is because the reciprocity maker "baku" means there is a reciprocal interaction between two or more people that quite close to each other. This words "*baku*" also refers to concept of "togetherness" among the speakers of PM language in the positive and negative sense altogether such as baku sayang 'to love each other', baku suka 'to like each other', baku tolong 'to help each other', baku marah 'to argue each other', baku pukul 'to beat each other', baku peduli 'to care about each other', etc.

To be different with reciprocal clauses that formed with reciprocity maker "baku" that can be included into highly collectivism, the trivalent *kasi*-causatives 'give' showed some phenomenon on the cultural dimensions of *Power* Distance by stressing the outcome of the manipulation, like *kasi makan* 'to give some feed', *kasi minum* 'to give some drink', *kasi tau* 'to tell', *kasi jelas* 'to make it clear', *kasi rusak* 'to break', *kasih sekolah* 'to educate', *kasi uang* 'to give mone', *etc.* These trivalent *kasi* can also described as a cultural dimension of collectivism, whereas to show how the PM speakers interest of the group more than the interest of individual. By using the word *kasi* quite a lot, PM speakers also perform to give a greater degree on the interdependent activities that did not exist in the individualism culture. Therefore, PM speakers tend to concern more on how to keep the family or group good reputation in society than individual achievement since it is inherited from the childhood and they grew up with the concept that differences between people influence the way they communicate to each other.

The other common clause that showed the way PM speakers communicate to each other is the PM language about the existential clauses formed with the existential verb *ada* 'exist', whereas it precedes or follows the subject, or theme, depending on its definiteness. These existential clauses explained about the existence, availability, or possession of somebody involved in the conversation. For example, the words *ada pergi* 'going out', *ada keluar* 'going

out/away', *ada tidur* 'the subject is here/at home but sleeping', *ada belajar* 'the subject is here/at home but studying', *ada pi main* 'the subject is not here/not available and is playing around', *ada kasih tau* 'the subject has told someone about something', *ada punya pacar* 'the subject possessed a girl/boy friend', *ada kerja* 'the subject is on his/her workplace right now', *ada berangkat* 'the subject is on his/her trip somewhere', etc. it also expressed the way speakers of PM language feeling afraid of the uncertain or unknown situations like a situation in the future. The cultural dimensions of uncertain avoidance can be described as in the process of teaching and learning, students from high uncertain avoidance cultures expected teacher to be the only sources of knowledge, who act like the expert, know all the answers, and passively waiting for the teacher to provide all the knowledge and information. In other words, the existential clauses formed with the existential verb *ada* 'exist' in Papuan Malay language showed the cultural features of cultures weak in uncertain avoidance since the word *ada* means unavailability and in contrary with the literal meaning.

IV. CONCLUSION

This article described that the cultural dimensions or features of PM language are highly collectivism, strong power distance, and uncertain/unknown situation, and these cultural dimensions or features might be viewed as an attempt to provide a more balance learning in EFL teaching classroom, since teachers might explained fully confidence and balanced about a target language in the perspective of learners' culture without being stereotyping. In order to help learners mastering a foreign language, EFL teacher becomes crucially important to facilitate more balance learning since learning foreign language might reshape learners' cultural view point toward his own culture (Klippel, 1994:58-60). It is suggested for EFL classroom to make sure the deliberation of the teaching material involved some intercultural issues in the classroom to help learners to be familiar their own cultures and build up some respect to cultures other than their cultures.

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GRAMMATICAL EQUIVALENCE IN THE ARABIC-JAVANESE TRANSLATION: THE EXPLORATION OF DIVERSITY IN GRAMMATICAL CATEGORIES ACROSS LANGUAGES

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Abstract

Communication across language had the signicant role in the modern era, to find the messages and informations in order to communicate successfully and easily, the people should understand about the grammar. Grammar is the set of rules which determine the way in which units can be combined in a language and the kind of information which has to be made regularly explicit in utterances. This article will elaborate some aspects of grammatical in the Arabic-Javanese translation, Javanese language is one of the local language in Indonesia, it has many characters and categories based on lexical and grammatical. The Indonesian people should keep and protect the existence of Javanese language, one of the way to keep this local language by elaborating the Islamic moral ethic from many books which had been translated from Arabic language. To gain the messages and information from Arabic-Javanese translation, elaborating about the lexical and grammatical aspect is very urgent, thus this article will elaborate some of diversity of grammatical categories between Arabic and Javanese language in order to keep the existence of indigenous language in Indonesia, the diversity of grammatical categories between Arabic and Javanese language, such as: (1) number, (2) gender, (3) person, (4) tense and aspect, and (5) voice.

Keywords: grammatical equivalence; Arabic-Javanese Translation; local language protection.

I. INTRODUCTION

Arabic Javanese translation had significant roles in the process of delivering some moral ethics in Indonesia. This condition can be found from some Islamic moral ethic books, such as: *al-Hikam, Bidāyatul Hidayah, and Risalah Mu'awanah*. This book had captured the Sufism aspect in Indonesia, especially in Java. In the west the word "sufi" is generally referred to "Islamic mysticism" (Newby, 2004:196). Many Javanese people and Islamic students had been read the moral ethic books using Arabic Javanese translation. Anis (2016) had been elaborated about the empowering the Arabic – Javanese translation as an indigenous language protection in Asia toward the books of Islamic moral ethic. In this research, Anis had been concluded about the implementing the substance of the moral ethic book written in Arabic Javanese translation, the people also preserve the existence of indigenous language in Asia, not only the language, but also the model and the way how to translate and rendering the substance

of the book to the public. In this research, Anis (2016) also concluded that the Arabic Javanese translation was very dominant with the target language, the orientation to the (L2: Javanese) can be found from the model of word for word translation. In the other hand, Burdah (2011) had investigated about Arabic-Javanese translation; in this case he used the term in Indonesia language "Metode Terjemah Gandul" (MTG) or hanging translation method or popularly known as utawi iki iku translation method. In his research, Burdah was dominant using the historical approach, his article shown that some similar translation methods in other local language, such as Sundanese, Maduranese, and Malay. Burdah was investigate historically the creator of MTG, what language was initially used, and when was the MTG created. It makes widely different in the focus of the research. This research will focus to Arabic Javanese grammatical equivalence and the strategies which had been implemented in this model of translation.

This article will elaborate two basic problems in the Arabic-Javanese translation book, first problem will elaborate the strategies in the Arabic Javanese translation to gain the grammatical equivalence, and the second problem will investigate the diversity of grammatical categories across languages, such as: (1) number, (2) gender, (3) person, (4) tense and aspect, and (5) voice. The first problem had been correlated with the structural strategies of Arabic-Javanese translation. There are three basic strategies of structural translation, such as: (1) addition, (2) subtraction, and (3) transposition (Suryawinata, 2011:67-68).

The second problem had the significant relation with the grammatical experience. Grammar is the set of rules which determine the way in which units such as words and phrases can be combined in a language and the kind of information which has to be made regularly explicit in utterances (Baker, 2011:92). Thus, in this article, the analysis will be focused in Arabic grammar and Javanese grammar. There a diversity between Arabic grammar and Javanese grammar. It can make the product of translator sounds unnatural or there is a gap between source language (L1) and target language (L2).

II. METHOD

The scientific research always had been started by the accurate plan. This plan, in the field research, appropriated the same logic, because the plan actually a part of instruction constructed logically and systematically. This research had been used the qualitative method. The data will be analyzed by the descriptive method (describing the structure of language). The Method in this section can be divided into three basis parts, such as: (1) collecting the data using the deep observation between Arabic (L1) and Javanese (L2) translation, the observation was focused to the units of language, such as word, phrase, clause, and sentence, (2) analysing the main data using the concept of Miles and Huberman, and (3) reporting the data. The last step in this research is reporting the data using the informal method, using the formal language. The formula and the result had been described using the regularly words and description.

The data analysis had been used the concept of *Miles and Huberman*, such as: (a) reducing the data, (b) display data, and (c) describing the data conclusion. The first step is reducing the data. The data was selected to the case of grammatical equivalence and the strategies of

translation, after the data was selected, the display data had been shown using Arabic and Javanese language and its transliteration, the last but not the least, and the data had been concluded using the method of qualitative description.

III. FINDINGS AND DISCUSSION

The findings and discussion in this part can be divided into two basic sections: (1) the structural strategies of Arabic and Javanese translation, and (2) the grammatical equivalence in the Arabic Javanese translation.

(3.1) The Structural Strategies in Arabic Javanese Translation

There are some differences between the scholars to describe about the term of strategy, technique, and procedur. In this case, this artilce will use the term of strategy to describe about the solution of the translator minimizing the gap of equivalence in the process of Arabic Javanese translation. There are some strategies to make the equivalence in the Arabic Javanese translation. In this case, the analysis will be focused just in the translation of verbs, from Arabic (L1) into Javanese (L2) language. The Arabic verb had been included the number, the person, the gender, tense, aspect and the voice. It can be found from the following example: /wa qad qāla rasūlullahi/ (L1) had been translated into "lan temen ngendika sopo Rasulullah" (L2), the marker of subject in the verb is the word "sopo" or "who" as the marker of subject in the L2. In the other hand, the word /yuchibbu/ (L1) had been translated into 'demen sopo Allah", from the complete sentence /inna Allah nadzīfun yuchibbu an-nadzāfata/ L1 had been translated into "setuhune Allah, ikudzat kang bersih, demen sopo Allah, ing resik" L2. The word /yuchibbu/ is Arabic verb, in the present tense, and the person is the third person male. The subject refers to the word /an-nadzāfatu/ "cleanliness".

The structural marker had been added to the L2 (Javanese language), the word "sopo" to get the marker of subject. This case had been implemented just if the subject from the person. But, if the subject from the nouns except the person the marker is "opo". For example, the word /tachshulu an-nadzāfatu/ had been translated into "lan hasil opo bersih". There is addition of word "opo" in Javanese language as the marker of subject. The word /tachshulu/ is a verb in Arabic language for the third person, in the present tense. The subject refers to the word an-nadzāfatu.

(3.2) Grammatical Equivalence in the Arabic Javanese Transaltion

Almanna (2016:82) describes that grammatical equivalence refers to the diversity of grammatical categories across languages, in this case between Arabic and Javanese language. Grammatical may pose some problems in terms of finding a direct correspondence in the target language. For example, Arabic expresses singularity, duality, and plurality grammatically by using certain morphemes. English, on the other hand, expresses singularity and plurality grammatically, such as: /waladun/ 'boy', /waladāni/ 'two boys', /aulād/ 'boys'.

(3.2.1) Number

In Javanese the numeral follows the noun it is associated with, e.g. "wong telu" three people (Robson, 1992:76). A translator working from a language which has number distinction into language with no category of number has two main options: the translators can (a) omit the relevant information relating to number, or (b) encode this information lexically (Baker, 2011:97). To minimize the grammatical gap between L1 and L2, the translator had been used the structural strategies by adding the word "piro-piro" to translate the word /al-chasanāti/ (3a) as an object from the word /ya'kulu/. The word /al-chasanāti/ is a plural form, and the single form of the word /al-chasanāti/ is /khairan/, such as in the example (3b), the word khairan had been translated into Javanese languge as "kang bagus" without the addition of "piro-piro".

يأكل الحسنات

Ya'kulu al-chasanāti (3a)

Iku mangan opo chasad / ing piro-piro kebagusan

واجعلني خيرا

waj'alniy khairan (3b)

lan mugi dadosake panjenengan ing kula / ing kang bagus

(3.2.2) Gender

Gender is a grammatical distinction according to which a noun or pronoun is classified as either masculine or feminine in some languages (Baker, 2011: 99). From the data (3c), we can look at that the gender in Arabic – Javanese translation had a specific character from L1 – L2. The problem of gender can be concluded from the pronouns, in Arabic language such as / lahā/ and /ki/, both of them refers to the third person feminine. To minimize the grammatical gap between Arabic – Javanese translation, the translator used the word "siro" for /lahā/ and /ki/. It means that the translator made the general translation for Arabic pronouns; there is no diversity between male and female pronouns.

و قل لها يا نفسُ السوء من قبلك اتيتِ فانظري لعلكِ لم تقومى بشرائط انصح

Wa qul lahā yā nafsus-sū'I min qibaliki 'ataiti fandzurī la'allaki lam taqūmī bi-syarā'ithin-nushchi (3c)

Lan ngandanana sira/ marang nafsu/ hei nafsu/ kang olo/ saking arah iro/ nekani siro/ mangka ningalana sira/ menawa-menawa sira/ iku ora netepi sira/ kelawan piro-piro/ syarathe nasihat (page 7).

(3.2.3) Person

The category of person relates to the notion of participant roles. In most languages, participant roles are systematically defined through a closed system of pronouns which may

be organized along a variety of dimensions (Baker, 2011:104). The most common distinction is that between first person (identifying the speaker or a group which includes the speaker: English you), and third person (identifying persons and things other than the speaker and addressee: English he/she/it/they).

Catford (1965) explains that Bahasa Indonesia has a nine-term pronoun system where English has only seven. The gender dimension is absent from Bahasa Indoensia, but two other dimensions are of relevance: (1) the inclusive/ exclusive dimension: English we has two translations in Bahasa Indonesia, involving a choice between kami and kita, depending on whether the addressee is included or excluded; (2) the familiar/non-familiar dimension, which necessitates a choice between, for instance, aku and saya for English I, depending on the relationship pertaining between speaker and hearer. By looking the data (3d), we can look at that the person /ka/ (male, second person) in Arabic language had been translated into the word "siro" in Javanese language. It made the generalization of translation, without the diversity of gender. Actually, the person /ka/ refers to the second person and male. The generalization of translation also can be found in the data (3e), the word /man/ in Arabic language had been translated into the word "wong" without the diversity between the person and its gender.

و عليكَ بلزوم النظافة ظاهرا و باطنا

Wa 'alaika biluzūmi an-nadzāfati dzāhiran wa bāthinan (3d)
Lan netepono siro/ kelawan netepi/ resik/ ing dalem dzahir/ lan bathin
(Aḥmad, 1981:1, part 2)

فإن من كملت نظافته صار بروحه و سريرته ملكا روحانيا

Fainna man kamulat nadzāfatuhu shāra birūchihi wa sarīratihi malakan rūchāniyyan (3e)
Maka setuhune **wong**/ kang sempurno/ opo resike man/ maka dadi sopo man/ kelawan ruhe man/ lan rahasiyane man/ iku malaikat/ kang bongso ruhani.

Free translation (3f):
Lan netepono siro kelawan ngajekake bersih dzahir lan bathine: mergo wongkang wus sempurno bersihe mongko ruhe lan atine iku dadi malaikat kang bongso ruhani.
(Aḥmad, 1981:1, part 2)

(3.2.4) Tense and aspect

The form of the verb in languages which have these categories usually indicates two main types of information: time relations and aspectual differences (Baker, 2011:108). Time relations have to do with locating an event in time. The usual distinction is between past, present, and future. Aspectual differences have to do with the temporal distribution of an event, for instance its completion or non-completion, continuation or momentariness. From the data (3g) and (3h), we can conclude that the tense in Arabic language had been eliminated.

The verb /qāla/ in the past tense, in fact this verb indicate the past time, but in the translation it was not been shown. Thus the tense in Arabic language had been eliminated in the Javanese translation. In the other hand, there was the word /qad/ which can make the emphasized to the sentence.

و قد قال رسول الله صلى الله عليه و سلم بني الدين على النظافة

Wa qad qāla rasūlullahi shala Allahu 'alahi wa sallam buniya ad-dīnu 'alan-nadzāfati

(3g)

Lan temen-temen ngendika/ sopo rasulullah sha-lam-ain-mim/ den jenengake opo agama ingatase bersihe

(Aḥmad, 1981:1, part 2)

From the data (3h) below, we can conclude that the Arabic verb in present tense, such as: /an + yu'allimahu/, /an + yuqima/, /an + yatawadha'u/, and /yushalliya/ had been translated into Javanese by addition of the word "yentho". It means that the word "yentho" can be concluded as the marker of Arabic verb in the present tense.

فسأله أن يعلمه الكمياء فأمره الشيخ أن يقيم عنده سنة و شرط عليه أن يتوضأ كلما أحدث و يصلي ركعتين

Fa sa'alahu 'an yu'allimahu al-kimiyā'u fa'amarahu asy-syaikhu 'an yuqīma 'indahu sanatan wa syaratha 'alaihi an yatawadh-dha'a kullamā achdatsa wa yushalliya rak'ataini

(3h)

Maka nyuwun sopo rajul/ ing syekh/ ing yentho mulang sopo/ syeikh ing rajul/ ing ilmu kimia/ maka dawuh ing rajul/ sopo syeikh/ ing yentho muqim sopo rajul/ ono ngersane syekh/ ind dalem setahun/ lan janji sopo syekh/ ing ngatase rajul/ ing yentho wudhu sopo rajul/ semongso2/ hadas sopo rajul lan yentho shalat/ sopo rajul/ ing rong rakaat/ (Aḥmad, 1981:12, part 2).

(3.2.5) Voice

Voice is a grammatical category which defines the relationship between a verb and its subject. In active clause, the subject is the agent responsible for performing the action. In passive clauses, the subject is the affected entity, and the agent may or may not be specified, depending on the structures available in each language (Baker, 2011: 112).

There is an important difference in meaning between the transitive verb and the passive verb. In the active attention is focussed on the person or thing which performs the action, whereas in the passive attention is focussed on the person or thing that undergoes the action. Robson (1992:87) had been argued that the passive is more frequently used in Javanese than in English. Javanese has four kinds of passive, which will be treated in order below.

The first passive had made the different between 1st, 2nd, and 3rd person. For the 1st and 2nd persons, the agent is expressed by prefixing or placing before the verbal root, for example "takjupuk" (kula pendhet) or taken by me, for the second person "kok jupuk" (sampeyan pendhet) or taken by you. Howeer, for the 3rd person the prefix attached to the verbal root is not a personal pronoun, so if an agent is required it has to be introduced separately, for example "dijupuk" (dipunpendhet) or taken. The second passive corresponds only to the series *dijupuk, dijupuki,* and *dijupukake* of the first passive. By looking the data (3i) and (3j), we can conclude that the verb /yustachabbu/ in Arabic language had been translated into passive voice in Javanese language by the word "disunatake". The verb /yukrahu/ in Arabic language had been translated into the word "den mekruhake". The passive voice in Javanese language had been translated from the Arabic verb using the pattern /yuf'ilu/ or /majhul/ verb.

و يستحب أن يبتدئ من السبابة اليمنى

Wa yustachabbu 'an yabtadi'u minas-sabābati al-yumna (3i)

Lan disunatake / opo yento ngawiti / sopo wong/ saking penuduh/ kang tengen

و يكره تأخير هذه

Wa yukrahu ta'khīru hādzihi (3j)

Lan den mekruhake / opo ngakhirake iku

IV. CONCLUSION

After doing the analysis of the data, using the concept of grammatical equivalence in the Arabic Javanese translation, we can conclude that the structural strategies are obligatory to make the translation more natural. The second problem had been concluded that the diversity in Arabic Javanese translation can be found in the some aspects such as: (1) number, (2) gender, (3) person, (4) tense and aspect, and (5) voice.

V. ACKNOWLEDGEMENT

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THE EFFECTIVENESS OF SOCIAL MEDIA IN INFLUENCING BALINESE PEOPLE USE LOCAL LANGUANGE (BALINESE LANGUAGE)

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Abstract

Local language as a part of culture is important in a communication. Through local language, the sense of unity in a community will grow stronger, in this case is Balinese language to Balinese people or community. Because of that, the local language should be preserved. However, a lot of people reluctant to use local language as their daily language. There are a lot of reasons why they do not want to use it and it could be one of reason local language vanishes. Nowadays many pictures or videos in social media such as *Facebook* or *Instagram* which contain simple daily conversation in Balinese language. It could be a tool to attract people to use local language more often. This paper aims to inform us the effectiveness of social media in influencing people to use local language. The data is collected by using qualitative research method where the questionnaires delivered to the young people who use social media and see the pictures or videos which use Balinese language. The result showed that social media could influence people to use Balinese language more often.

Keywords: Social Media, local language, effectiveness.

I. INTRODUCTION

Communication is an important thing that everyone does in every day. Communication is key to be success in many fields such as in the workplace, as a citizen, and across the lifetime. The ability to communicate comes from experience, and experience can be an effective teacher. Communication can be defined as the process of understanding and sharing meaning (Pearson & Nelson, 2000). We share meaning in what we say and how we say it, both in oral and written forms. If we could not communicate, there will be problem faced such as not being able to ask for what we need or even to understand the needs of others. It should be understood that communication is very influential in our life therefore the language we use also needs to be considered. In this case, because we live in Bali then the language that we will often encounter especially when dealing with elders is the Balinese language. However, nowadays young generations rarely use Balinese language; even there are a lot of people who could not understand Balinese language at all. Many of them choose to use Indonesian as their daily language. If this continues, it will lead Balinese language will be extinct.

Social media play critical role in impacting culture, economy and overall perspective of human generation, both older and younger. It has become the current tool that bring people to connect with, sharing opinion, present idea, provide guidance and look for advice. It also removes communication barriers and created decentralized communication channel that open

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the door to all people to participate. Those some people who pay attention in this problem try to solve by using media social to influence young generation use Balinese language by uploading parody of daily life using Balinese language.

II. METHOD

This data collected by using qualitative research. Qualitative Research is primarily exploratory research. It is used to gain an understanding of underlying reasons, opinions, and motivations. It provides insights into the problem or helps to develop ideas or hypotheses for potential quantitative research. Qualitative research is also used to uncover trends in thought and opinions, and dive deeper into the problem. Questionnaires were used in this study which were delivered to the samples consist of ten young generations who know Balinese language however choose to use Indonesia language in their daily life. They were given three different videos of parody which uses Balinese language that uploaded through Instagram. After watching it, the questionnaire which consisted ten questions delivered to them. The questionnaire mostly asked them about the video, whether it could influence them to use Balinese language more often or not

III. FINDINGS AND DISCUSSION

This research showed that Instagram has power to influence people change their way in using daily language. As one of social media, Instagram has a drastic impact on the sheer volume of people we are now able to communicate with, it's also had an impact on the frequency with which we are able to communicate with them. This has led to us being exposed to a myriad of different personalities, perspectives, and approaches when we use social media to communicate. Through videos that uploaded in Instagram, it gave influence to the samples of research in using Balinese language. The result was not in huge scale like changing them to use Balinese language in their daily life however they use some Balinese words more often. It could be a good progress in influencing young generation to use Balinese language.

IV. CONCLUSION

Social media can increase information collaboration, increase the effectiveness and efficiency of communication and bring to fundamental change of interpersonal structure. One of social media, Instagram, could give influence to the user especially young generation to know more about Balinese language. Through the videos young generations could learn the language easier.

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CONSTITUENT MERGING OF SIMPLE CLAUSES IN BALINESE

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Abstract

A clause is a syntactic structure consisting of a subject and a predicate or verb as a core whereas other functions such as subject and adverbial are arbitrary. Simple clause is a clause that has not been expanded. This study aims at analyzing the merging of constituents in Balinese simple clauses by applying minimalist program.

Minimalist program views phrases and clauses as constituents built up from the bottom up gradually by combining the last two words into larger constituents that combine again with another word in the clause, to build larger constituencies, up to the maximum combination. This merging process occurs gradually and binary, and each merge has a core that determines its complement until the final stage, the constituents resulting from the merging process combine with the specifier, that is the last constituent, and project maximally to form a sentence.

This research applies descriptive-qualitative approach by combining introspective and analytic methods. The research data were taken from short story texts, in the Literature column in "Bali Orti", Bali Post, weekly newspaper, which is equipped with oral data obtained through direct observation techniques. The data are analyzed descriptive-analytically through deductive-inductive-deductive approach. The results of the analysis show that constituent merging in simple clauses follows the principles or rules specified in a minimalist program, such as: (1) The principle of nucleus (any syntactic structure is a projection of the nucleus) (2) Binary principle (any syntactic structure is double branching), and (3) Projection Principle / EPP.

Keywords: merging, constituent, simple clause, minimalist program

I. INTRODUCTION

The grammatical unit which expresses a single predicate and its arguments is called a simple sentence, or a clause. (Kroeger, 2005:52)

The minimalist program considers language as a perfect system with optimal design. What is meant by this is that natural grammars generate structures that are considered to interface perfectly with other constituents of the mind, especially speech and mind systems (Radford, 2004: 9)

In forming sentences from a series of words the relevant words of the lexicon are first determined. The selected words are then combined together through a series of syntactic computations in syntax to form a syntactic structure. This syntactic structure is then the input of two other grammatical components, the semantic component which converts the syntactic structure into semantic representation, and the component of the speech form which converts the syntactic structure into the representation of the speech form. According to Minimalist Program, the term, phrase is used to refer to the constituent which is larger than a word which

is a maximal projection. Traditionally, a phrase refers strictly to non-clausal expression hence *writing a letter* is a phrase whereas *He is writing a letter* is a clause, not a phrase. However in minimalist program clauses are analysed as types of phrases. A clause is considered as a complementiser phrase or CP which is a maximal projection of Ø complementiser and a tense phrase or TP This is applied to analyse the process of combining constituents on the Balinese simple clauses.

Balinese is included in the sub-group of Austronesian languages. Artawa (2004: 2), Pastika (1999: 1) mentioned that Balinese has two variations, namely Base Bali Alus (high level Balinese) and Base Bali kasar (low level Balinese). The difference between the two variations lies in the lexicon and slightly in its morphology and syntax.

II. METHOD

As part of the phenomenological approach, this study is also categorized into descriptive-qualitative research (Djajasudarma,2006,Chaer, 2007) by applying introspective and analytic methods (since the researcher is a native speaker of Balinese, the researcher also uses language used in the community as data for accuracy). This is supported by Kibrik's statement (1979) which says that language can only be well explained if the researcher can speak the language well, and also as an informant in his own research. The application of introspective and analytic methods is considered most appropriate for this study. The data of this research are simple clauses taken from short stories in Bali Orti, spoken language originating from native speakers of Balinese drawn through the application of direct observation techniques, and intuitive data derived from the linguistic intuition of researchers through introspective techniques.

III. FINDINGS AND DISCUSSION

Prior to the analysis of the constituent merging of the Balinese simple clauses, some terms relevant to the analysis were introduced, they are; **phrase** is a constituent larger than a word which is a maximal projection consisting of a head and a complement; **Determiner Phrase (DP)** is a phrase consisting of a determiner as a head and a noun complement. Traditionally, *The book* is considered as a noun phrase but in this analysis the book is a determiner phrase (DP) of which head is determiner *the* and complement *book*; **Light Verb Phrase (vP)** is a phrase of which head is a light-verb (v),this is applied in the analysis to raise verb to the higher position in the clause consisting split projection; **Inflection Phrase (IP)** is a phrase headed by inflection as verb markers in Balinese, The term Inflection is used to replace Tense in English, since Balinese does not have tense markers. **X-bar (V')** refers to a wider projection than a word but narrower than a phrase, in a tree diagram the position of X-bar is above the head word and below the phrase, such as I' positioned above I and below IP. V ' is above V and below VP; **Extended Projection Principle/ EPP** requires a finite T' to possess an extended projection into a TP containing a subject, in the other way a T' (T-bar) should merge with a preceding specifier (or subject) to form the extended projection

Constituent Merging of Intransitive clauses

The Balinese intransitive clauses are marked with their morphosyntactic markers, among others: {Ø-}, {ma-}, and {N-}. Seen from minimalist framework, clauses are formed through a merging process of constituents. This merging process occurs gradually and in pairs / binary (binary), in each merge there is a core (head) that determines the complement. Until the final stage in which the constituent resulting from the process merges with the specifier (the last constituent) and projected maximally to form a sentence. The constituent merging strategy in the intransitive clause can be observed below.

1a. I   bapa **teka**   uli   carik
 ART father tran.come   prep ricefield'.
 'father comes from the ricefield'

The process of constituent merging in the above data can be illustrated as follows: Merging starts from left to right, starting from the preposition, *uli* ' from' merges with noun, *peken* 'market' as its complement, to form the PP *uli carik* 'from the market' which then becomes complement to the verbs *teka* 'come ' to form a VP *teka uli carik*. VP then is a complement of the Inflection or I (in this case, Intransitive marker {Ø-}). The merging of I (Intr {Ø-}) with VP projects forming I-bar (I '). I' requires the subject specifier to project maximally to form IP. IP then merges with the Complementiser to form a CP, following the assumption of Radford (2004: 131), that all canonical clauses are CP. Because the data is in the form of declarative then complementiser is in Ø empty (Null). The process can be illustrated by a tree diagram on (1b);

1b.

CP
├─ C
│ Ø
└─ IP
   ├─ DP
   │ ├─ D
   │ │ I
   │ └─ N
   │   meme
   └─ I'
      ├─ I
      │ Intr{ Ø-} ← teka
      └─ VP
         ├─ V
         │ teka
         └─ PP
            ├─ P
            │ Uli
            └─ N
               peken
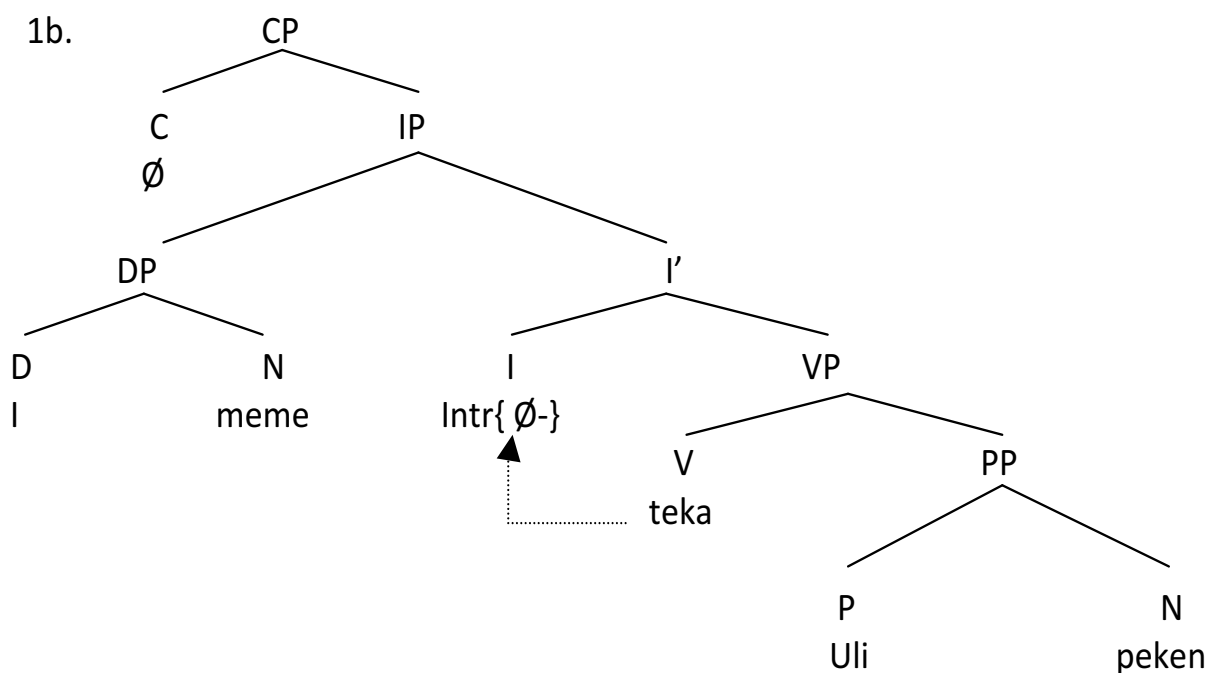
Constituent Merging of Transitive clauses

      Transitive clause is a clause of which predicate requires more than one arguments. The analysis starts from a clause whose verb requires two arguments or a transitive clause, since it only has one object argument. The merging of transitive clause constituents by Chomsky (1995, see Radford 2004: 348), is done by operating VP shell framework / layer or involving light verb symbolised by v. The analysis of the light verb v proposed by Chomsky is applied in the analysis of transitive clauses in Balinese as in the following example.

    2a. Luh Sari   **n-daar**   nasi   di   paon.
       name   trans.eat   rice   prep   kitchen.
      'Luh Sari ate rice in the kitchen'

      Data 2a is a two-argument transitive clause with active transitive diatesis marker {N-}. The merging of the constituents in the clause begins with Verb *daar* 'eat' merges with N (noun) or DP with a zero D and *nasi* 'rice' as a complement that forms V' *daar nasi* 'eating rice', which then combines with the PP (P *di* and N *paon*) forming VP *daar nasi di paon* 'eat rice in the kitchen'. PP *di paon* 'in the kitchen' serves as Adjunct indicating the location of *daar* (action). Then the transitive marker {N-} is attached to the verb *daar* to form *naar*, to indicate that the clause requires two arguments that is; the subject argument and the object argument. I then requires the IP-specifier, Luh Sari (DP), to project maximally to form IP *Luh Sari naar rice in paon*. Constituent merging stages in this clause is illustrated by tree diagrams.

2b

Constituent merging of ditransitive clause
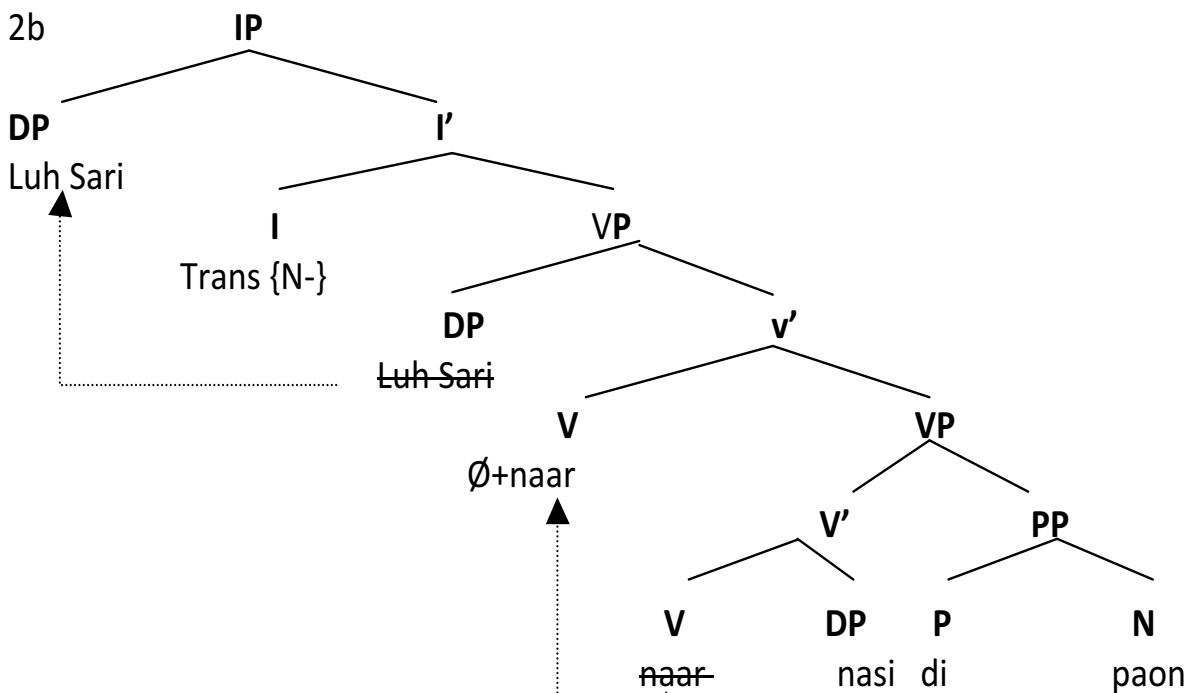
Constituent merging of bitransitive clause

      Bitransitive clause is a clause of which predicate or verb requires three core arguments. The process of combining constituents in this clause involves movement and deletion, and the application of light v. The pocess is presented in data 3a.

      3a. I   meme   n-tanjen   tiang kopi.

        ART mother   trans-offer   1T   coffee.

        'Mother offered me coffee'.

      Merging begins by combining the verb (V) *tanjen* 'offer with a complement, that is first person pronoun *tiang* 'me' projecting upward to form V-bar (V ') *tanjen tiang* ' offer me ', which then rejoins the complement DP (with Ø D) *kopi* 'coffee', forming VP, *tanjen tiang kopi* 'offered me coffee', the light verb which is empty (Ø) is applied to raise the verb tanjen, v empty (Ø) is then filled with V tanjen which is the core of the phrase and merges with the VP of which verb has been deleted because it has been raised to light v position to become v', tanjen tiang kopi 'offered me coffee'. The light verb (v) then heads the VP, *tanjen tiang* kopi 'offers me coffee' and combine with the specifier *I meme* 'mother' and project up to form vP, and vP combines with Inflection (I) {trans N-}and projects upwards to form I'. The I' then needs specifier (or NP as subject) to project maximally into IP. So the DP, *I meme* 'mother' which is the sister of the v' is moved up in the tree to fill in the DP (the specifier required by the I' to project maximally into IP, *I meme nanjen tiang kopi* 'mother offered me coffee'. The process of merging can be illustrated in tree diagrams 4b.

4b
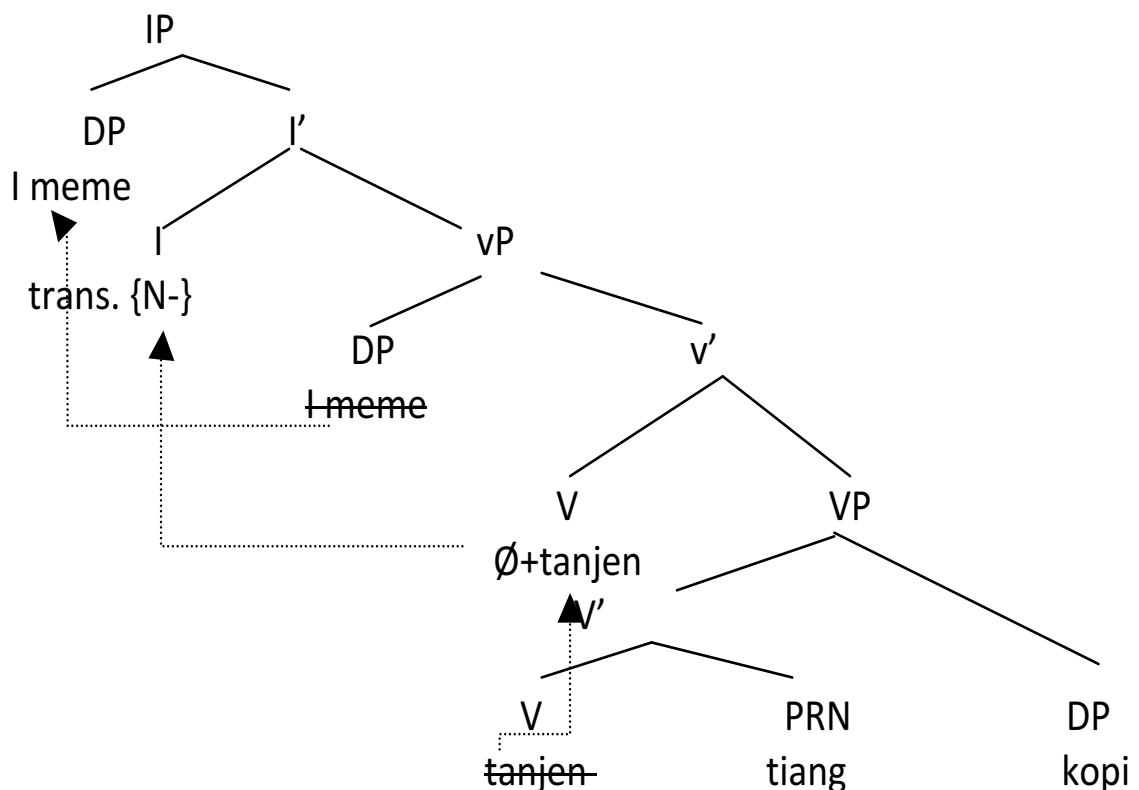
Constituent merging in causative construction

The merging of constituents in the Balinese causative is carried out through the operation of VP layers involving the application of light verbs v and movement deletion process. This is presented in data 4a.

4a. Ia   ng-usak-ang   pelalian   tiang-e
    3T   ruin-Apps.   toy   1T-POS
    'He ruined my toy.'

Analysis of data 4a begins with combining DP *pelalian tiange* 'my toy' with the verb, *usak* 'broken' forming V', *pelalian tiange usak* 'my toy is broken '. V' requires specifier, PRN, to project maximally into VP as the subject of the VP PRN, *ia* 'he' merges with V' *pelalian tiange usak* to form VP, *Ia pelalian tiange usak.* Light verb (v) is applied to raise the Verb *usak*. Light V then become the head of the V' and the V' requires a specifier in this case PRN to project maximally into vP, therefore movement and deletion are applied to move PRN *ia* to the specifier position. vP then becomes the complement of the inflection (I) and merges to form I'. I' needs specifier to project maximally into IP and movement and deletion are applied to move PRN ia to this position.

4b
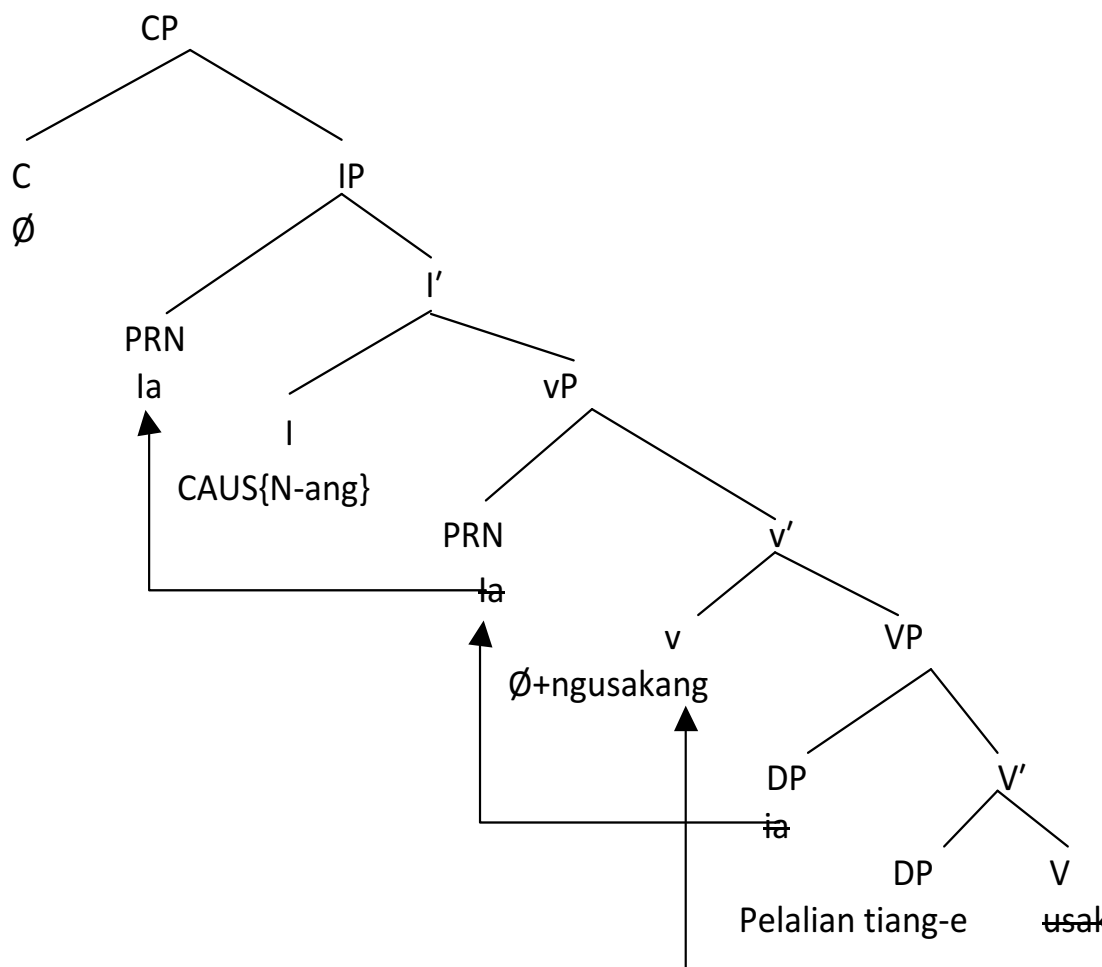
Constituent merging in applicative construction

Artawa (2004: 68) states that the applicative verb in Balinese can be derived from the basic form of pre-categorial, intransitive and transitive verbs by applying the suffix {-in} or {-ang}. so the {-in} and {-ang} suffixes in Balinese are the valence-enhancing suffixes. The analysis of constituent merging in applicative construction is presented in 5a.

5a. Tiang **nyait-ang**   I   Karya   baju.
1T   Apl sew   Det name   clothe
'I sew the clothe for Karya'.

The merging constituent in clause 5a can be explained as follows. The analysis begins with the merging of V, 'jemak' and the DP,'*I Karya'* and project up to form V', *jemak I Karya*, then the V' take the DP baju as its complement to project up to form VP, *jemak I Karya baju*. The light verb (v) is applied to raise the V, jemak to this position and v heads the VP projecting to form vP *jahit I Karya baju*. I (Appl. {N-ang} heads the I' and merges with vP as its complement. I', *nyahitang I Karya baju* requires specifier, PRN, tiang to project maximally into IP, *tiang nyahitang I Karya baju.* Finally the IP requires a specifier in this case Ø complement to project maximally into CP.

5b
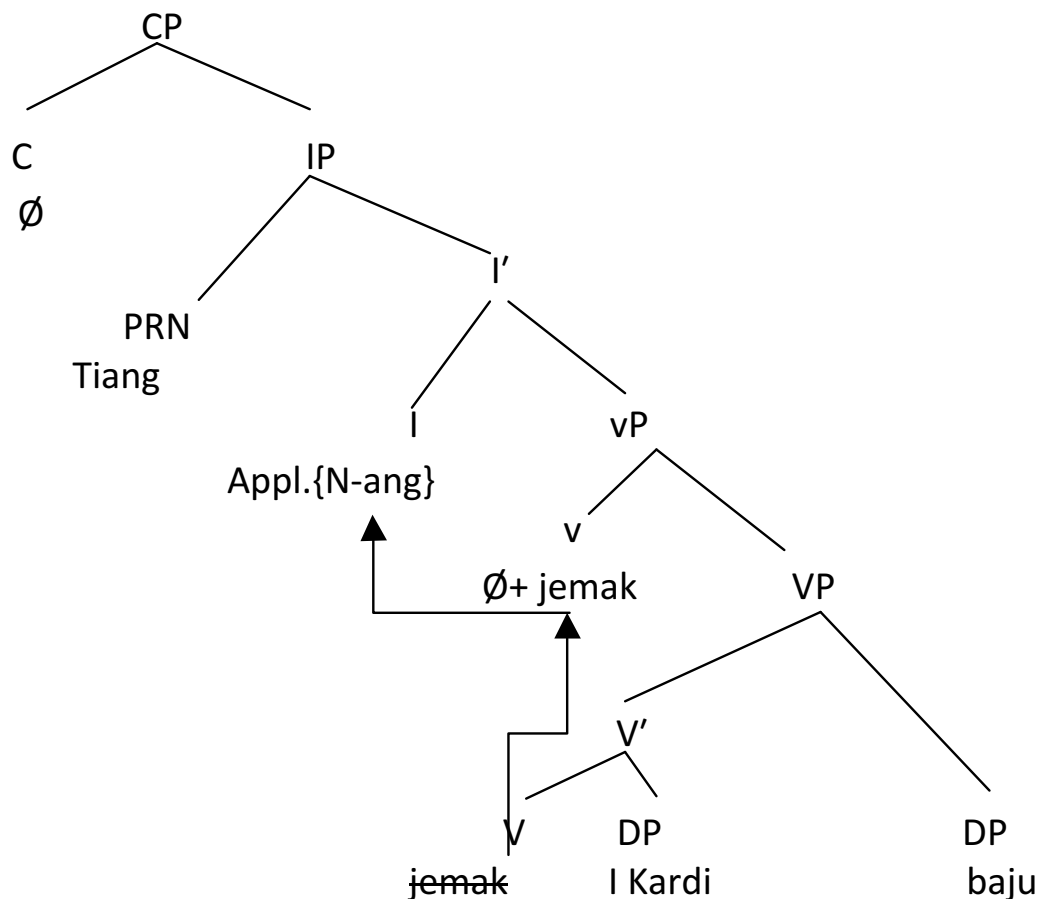
IV. CONCLUSION

It can concluded that the constituent merging in the Balinese simple clauses is from the bottom up by following the principles: (1) headedness principle (each syntactic structure is a projection of the head) (2) Binary Principle (a syntactic structure is binary branching.) (3) Extended Projection Principle (must be extended to an IP projection containing a subject) so that the clause is a projection of the Specifier with I' as the head. Constituent merging in transitive clauses involves operating a light verb (v), to lift the lower constituent upward, and using movement and deletion steps.

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THE USE OF NUSA PENIDA BALINESE PHONEME /h/
(A CASE STUDY OF NUSA PENIDA PEOPLE WHO LIVE IN DENPASAR)

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Abstract

This research aims at finding out the use of Balinese phoneme /h/ in Nusa Penida dialect spoken by Nusa Penida people who live in Denpasar. The typical phoneme /h/ has complete distributions (Madia, 1984), they are at the beginning of a word (e.g. [*hana?*]-child), in the middle position of a word (e.g. [*bəhas*]-rice, and in the final position of a word (e.g. [*tohUh*]-dry). Phoneme /h/ can be found in Balinese language, *Bali Aga* dialect (Jendra, et.al., 1975/1976), in which Balinese spoken in Nusa Penida District, Klungkung Regency is one among the Districts in Bali that has *Bali Aga* dialect. People from Nusa Penida do not only live in Nusa Penida District, but also in some areas in Indonesia. It is interesting to know whether Nusa Penida dialect, especially the use of phoneme /h/ is still maintained or not due to the influence of other language especially the Standard Balinese spoken in the areas where they live. The data in this research were chosen from the conversations and monologues in describing pictures by Nusa Penida people who live in Denpasar that have been recorded. The use of phoneme /h/ that exists in the initial and middle positions of words were measured using PRAAT. The collected data were analyzed quantitatively based on one of the classifications in Best's Model (1995). The results show that /h/ in initial position of the word **hanak** can be clearly pronounced, pronounced but not too clearly, and also can be unpronounced. Most of the words containing /h/ in the middle position are weakly pronounced, because the first syllable of the word *luhuh* is given stress. There is also one word in which /h/ is not pronounced. This also seems because of the influence of the Standard Balinese.

Keywords: phoneme /h/, consonant distributions, Nusa Penida Balinese, language influence

I. INTRODUCTION

Balinese language is a local language spoken by Balinese people in Bali and some areas outside Bali. Balinese language has some dialects, based on the regencies where it is spoken. One of the distinctive Balinese dialects is spoken in Nusa Penida Island, the offshore island belong to Klungkung Regency, Bali. The Standard Balinese has speech levels, however Nusa Penida Balinese does not have it. It can be seen from the use of pronouns, for example, there is only one pronoun for the 1st person singular '*kole*', meanwhile in Standard Balinese there are *'icang', 'tiang'*, and *'titiang'* that show different speech levels. The other typical thing in Nusa Penida Balinese is that the existence of glottal fricative sound /h/ that has complete distributions (Madia, 1984), they are at the beginning of a word (e.g. [*hana?*]-child), in the middle position of a word (e.g. [*bəhas*]-rice, and in the final position of a word (e.g. [*tohUh*]-

dry).

Balinese dialect that has phoneme /h/ is one of the characteristics of *Bali Aga* dialect (Jendra, et.al., 1975/1976), and Nusa Penida dialect belongs to *Bali Aga* dialect. This paper then aims at finding out the use of Balinese phoneme /h/ in Nusa Penida dialect spoken by Nusa Penida people who live in Denpasar in relation to the intensity.

II. METHOD

The data in this paper were taken from recordings of three adults from Nusa Penida who live in Denpasar for more than ten years. They speak two languages, Indonesian as the national language in Indonesia and Balinese as the local language. As they live in Denpasar city for more than the years, they speak Balinese with different dialects, one of them is Balinese with Nusa Penida dialect (it is their mother tongue) and Balinese with Denpasar dialect (Standard Balinese).

In order to get the spoken data, the respondents were given sixteen stimulus picture cards taken from Social Cognition Parallax Interview Corpus (Barth and Evans, 2017), then they were asked to discuss the activities and story based on the pictures given that was divided into four sessions: (1) cooperative conversation by two people; (2) arranging picture cards with the same situation as in the first session; (3) telling the story to the third person; (4) individual picture description; a) third-person narrative and b) first-person narrative (San Roque et al. in Barth and Evans, 2017). The collected data, in this case the words containing the glottal fricative sound /h/ were grouped based on their positions (initial, medial, and final).

The analysis is based on the Perceptual Assimilation Model (Best, 1995) that describes a process by which non-native phonemes are perceptually assimilated into a phonemic inventory, and the classifications are as the following.

1. *Categorized exemplar of some native phoneme, for which its goodness of fit may range from excellent to poor*
2. *Uncategorized consonant or vowel that falls somewhere in between native phonemes (i.e., is roughly similar to two or more phonemes). Uncategorized non-native phones can be further sorted:*
    a) *Two Category assimilation - a non-native sound may assimilate to two phonetically similar native phones.*
    b) *Single Category assimilation - two non-native phones assimilate equally well or poorly to a single native phone.*
3. *Non-assimilable sound that bears no detectable similarity to any native phonemes.*

In this paper, one of the classifications adapted from Best's Model is applied, that is categorizing the /h/ phoneme by using numbers from 1 to 3: 1) /h/ is clearly pronounced; 2) /h/ is not clearly pronounced; and 3) /h/ is not pronounced. PRAAT is the tool that helps to show the intensity of /h/ in the words spoken.

III. FINDINGS AND DISCUSSION

3.1 Words containing glottal fricative /h/

There are thirteen words containing /h/ sound found both in the conversations and monologues. /h/ occurs in initial position and medial position, however the occurrence in the final position of words is not found, even though the distribution of /h/ sound in Nusa Penida exists. The words containing the glottal fricative sound /h/ and the numbers of their occurrence can be seen in the table below.

Table 3.1.1 Words containing /h/ sound and the numbers of occurrence

No.	Conversation (1)	Occurrence	Conversation (2)	Occurrence	Conversation (3)	Occurrence	Monologue (4a)	Occurrence	Monologue 4(b)	Occurrence
I	**Initial**									
1	*haang* (*baang* - give)	3	*haang* (*baang* - give)	2	*haang* (*baang* - give)	3	*haang* (*baang* - give)	3	*haang* (*baang* - give)	2
2	*hanak* (*anak* - child)	13	-		*hanak* (*anak* - child)	14	*hanak* (*anak* - child)	10	*hanak* (*anak* - child)	5
3	*hinang* (*apang* - so that)	1	-		-		-		-	
4	*homah* (umah - house)	3	-		-		-		-	
5	*huani* (*muani* - man)	2	-		*huani* (*muani* - man)	1	*huani* (*muani* - man)	5	*huani* (*muani* - man)	9
6	-		-		*habian* (*abian*-field)	1	*habian* (*abian*-field)	2	*habian* (*abian*-field)	2
II	**Middle**									
1	*bahu* (*bau* - just now)	1	-		-		-		-	
2	*luhuh* (*luh* - woman)	4	-		-		*luhuh* (*luh* - woman)	10	*luhuh* (*luh* - woman)	1
3	-		*mahi* (*mai*-come here)	1	-		-		-	
4	*nahwang* (nawang - know)	1	-		-		-		-	
5	*pedihi* (*pedidi* - alone)	2	-		*dihi* (*didian*-alone)	1	-		-	
6	-		-		*suhud* (*suud*-finished)	1	-		*suhud* (*suud*-finished)	2
7	-		-		-		-		*wahi* (*wai* - day)	1
	Total	**30**		**3**		**21**		**29**		**22**

Hanak and *luhuh* are two words containing /h/ in initial and medial positions that mostly occur. In order to be able to show the classifications in the graphs, /h/ sound occurred in the initial position of the word *hanak* found in conversation 3, and /h/ occurred in the medial position of the word *luhuh* found in monologue of individual picture description (third-person narrative) are taken as the representation of the data analysis.

3.2 The intensity of the glottal fricative /h/

This section shows the intensity of the glottal fricative /h/ pronounced by Nusa Penida people who live in Denpasar based on the classifications:

1) /h/ is clearly pronounced;

2) /h/ is not clearly pronounced;

3) /h/ is not pronounced.

The following diagrams measured in PRAAT tool will show the intensity of /h/ in *hanak* and *luhuh*.

Diagram 3.2.1 /h/ in *hanak* that is clearly pronounced
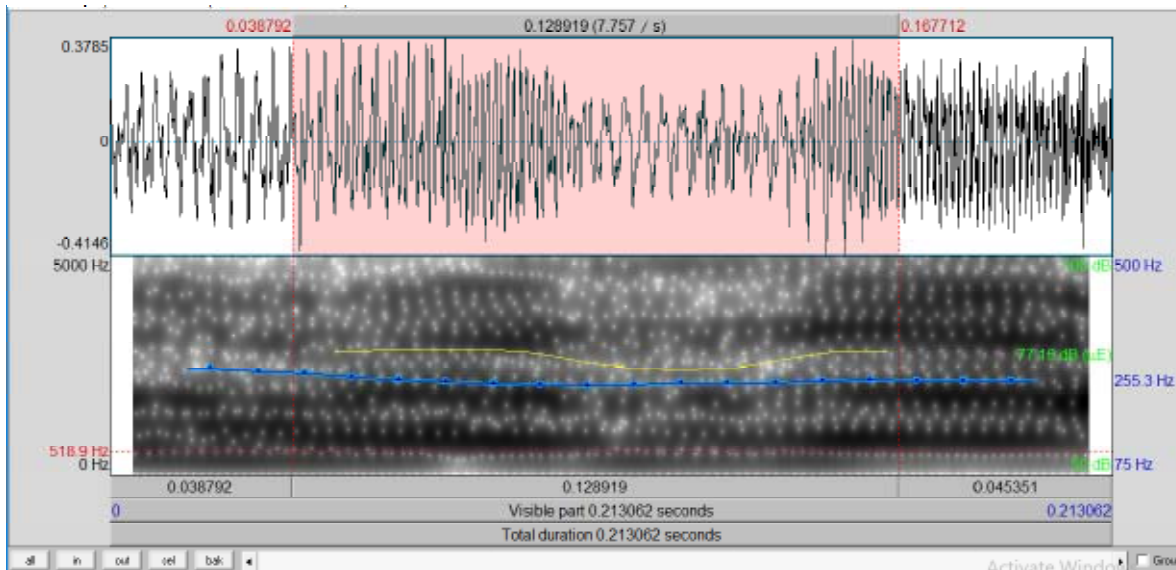
The diagram shows the noise of fricative in the oscillogram, deep dark fields in the spectrogram and a very slight rise of the yellow intensity line. The /h/ sound in of the word *hanak* is considered clearly pronounced.

Diagram 3.2.2 /h/ in *hanak* that is not clearly pronounced

550
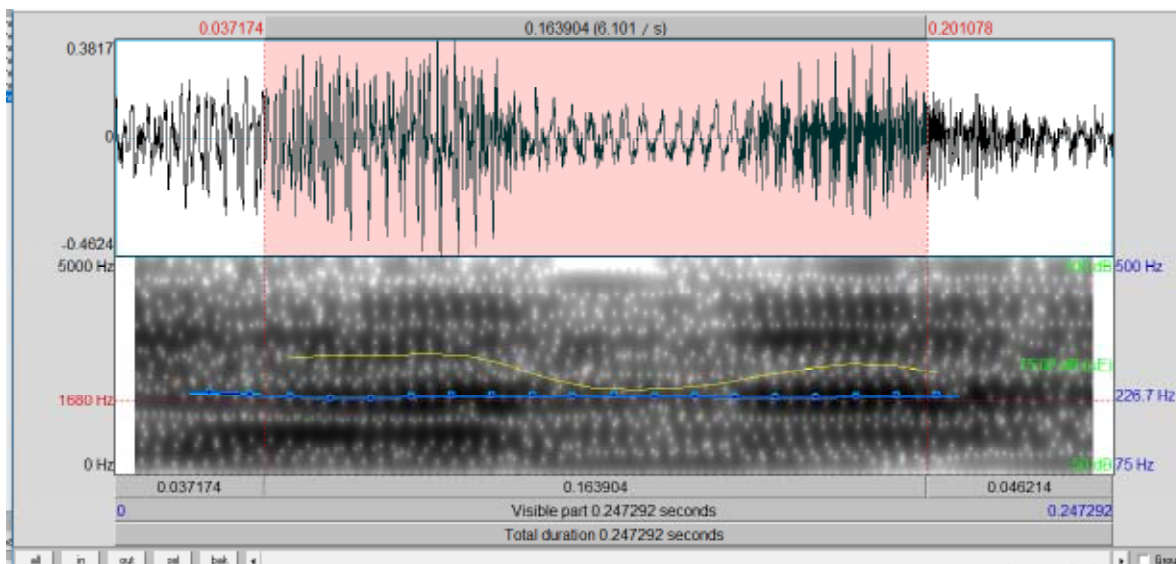
Compared to the first diagram, this second diagram shows that the spectrogram is not as dark as the clearly pronounced /h/ in **hanak**. They yellow intensity line also rises very slightly.

Diagram 3.2.3 /h/ in **hanak** that is not pronounced
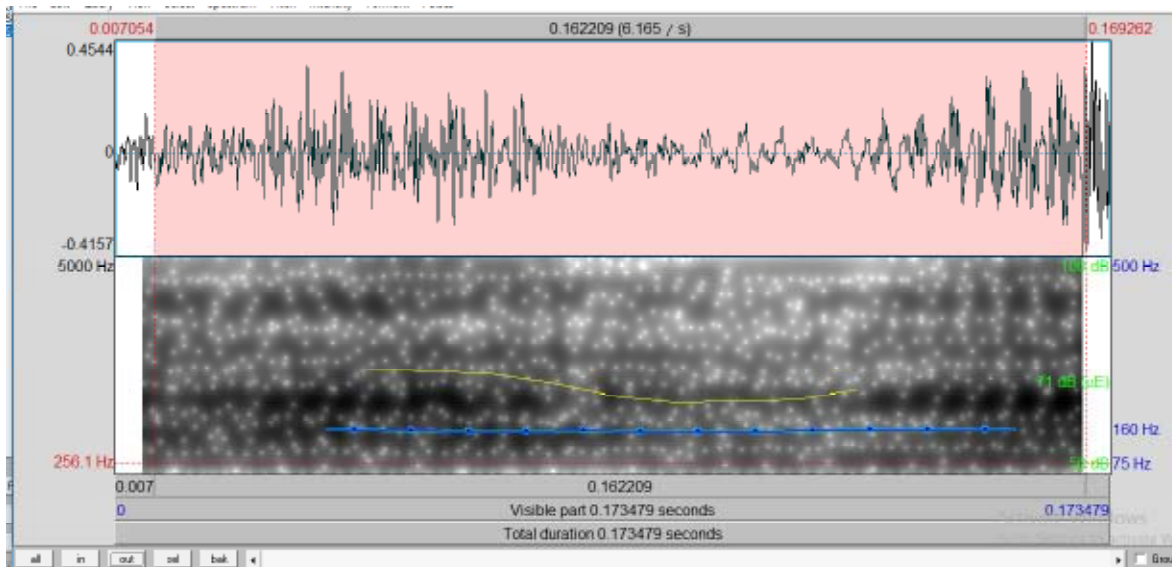
The word spoken here is *anak.* There is no dark area in the spectrogram at the beginning of the word. That shows that the /h/ is not pronounced. The intensity line is falling, in this case, it shows that the word does not have the initial consonant sound.

Diagram 3.2.4 /h/ in *luhuh* that is not clearly pronounced
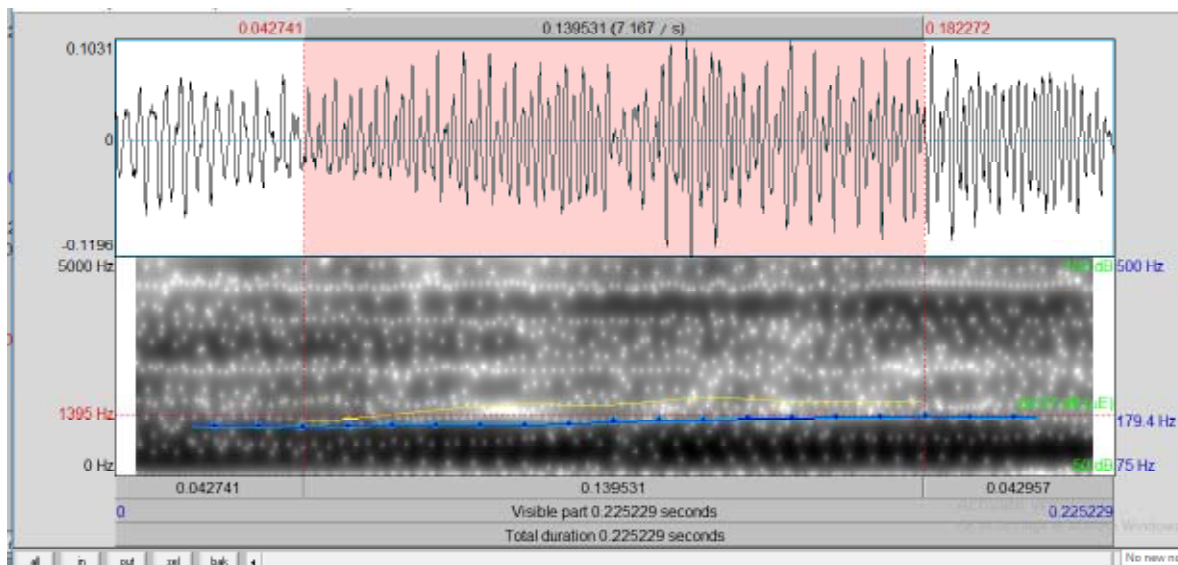
In the middle of the oscillogram shown in the diagram above, there is a weak sound that shows the word has two syllable, *lu* and *huh*, but the initial sound of the second syllable that is the medial position of /h/ is not clearly pronounced, and in the spectrogram, the intensity line does not remarkably rise.

Diagram 3.2.5 /h/ in *luhuh* that is not pronounced
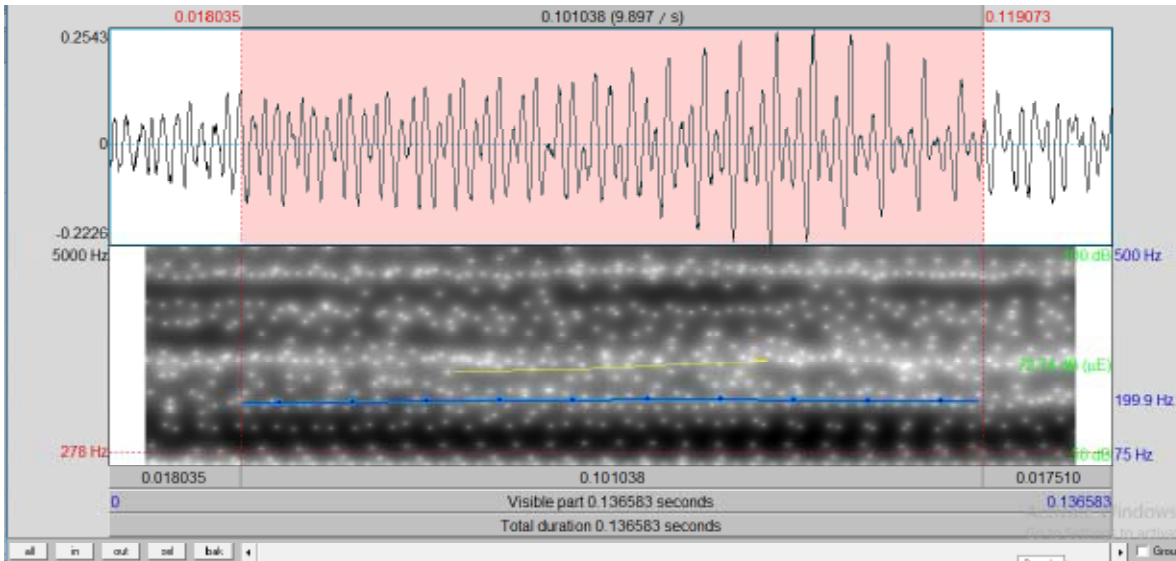
in

From fourteen words containing glottal fricative /h/ in the initial position, that sound are pronounced clearly in eight words, meanwhile, in five words they are not pronounced clearly and /h/ in another word is not pronounced. The faster the words are spoken, the weaker the /h/ sound is pronounced. Another reason /h/ is pronounced less clear at the beginning of a word is it is preceded by a consonant, however, it needs further observation to see the exact results.

Nine out of ten words containing /h/ in the medial position are not pronounced clearly and the /h/ in one word is not pronounced. There is not a word containing /h/ pronounced clearly based on the intensity line in the spectrogram. This situation is different from the /h/ sound in the initial position that can be clearly spoken, and it is due to the reason that the stress is placed on the first syllable in the words containing /h/ in the medial position. The diagram below indicates the numbers of the three classifications of glottal fricative /h/ in initial, medial and final positions of the words.

Diagram 3.2.6 Numbers of the distributions of glottal fricative /h/ in the words

CP   : Clearly Pronounced

NCP   : Not Clearly Pronounced

NP   : Not Pronounced
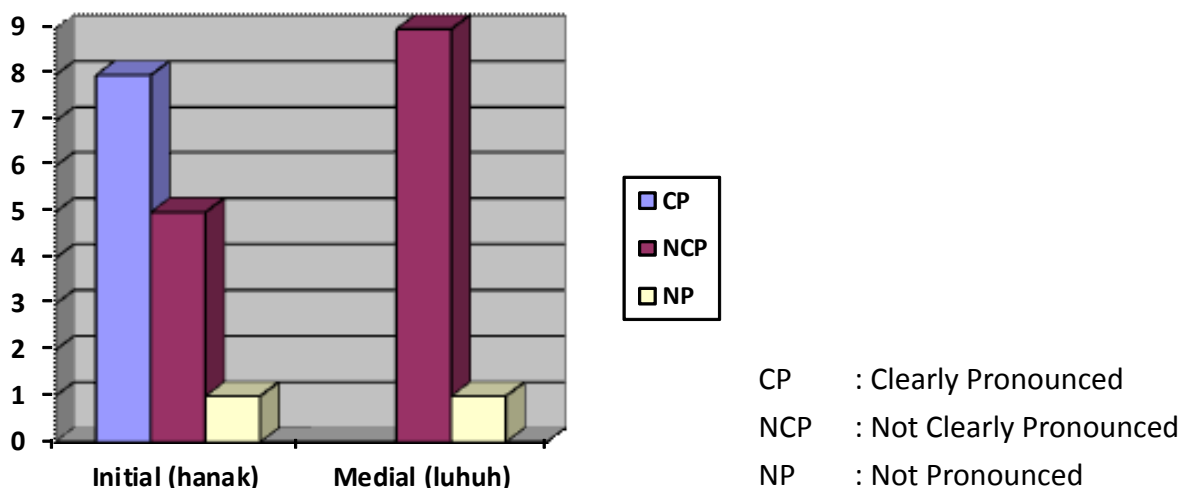
IV. CONCLUSION

The results of the observation shows that classifications of the glottal fricative sound /h/ in the initial and medial positions of the words are different. /h/ in initial position of the words can be clearly pronounced, not clearly pronounced, and also can be unpronounced. The word *hanak* in which it begins with /h/ should be pronounced clearly, and it is very typical in Nusa Penida Balinese. It seems that Nusa Penida people who live outside Nusa Penida Island, that is in Denpasar, pronounced those words without the clear /h/ sound and even without sounding it, has been influenced by the Standard Balinese that does not use /h/ in initial position of words.

Most of the words containing /h/ in the middle position are weakly pronounced, because it is the first syllable of the word *luhuh* that is given stress. There is also one word in which /h/ is not pronounced. This also seems the influence of the Standard Balinese. Unfortunately, the distribution of /h/ sound in the final position has not been conducted due to the limited data. Further observation is necessary in order to get the complete results.

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HOW ANIMALS PERSONIFICATION ACCOMPLISHED IN CHILDREN'S STORY

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Abstract

Semiotics is the science that attempts to answer the following question: What does X mean? The X can be anything from a single word or gesture, to an entire musical composition or film. The "magnitude" of X may vary, but the basic nature of the inquiry does not. If we represent the meaning (or meanings) that X encodes with the letter Y, then the central task of semiotic analysis can be reduced, essentially, to determining the nature of the relation X = Y (Danesi, 2004:3).

This paper presents a semiotic analysis of a children story, The Ant and Elephant. The analysis shows how the story of The Ant and Elephant is endowed with meaning in everyday life. The paper sees The Ant and Elephant as a story that provides a cultural channeling for the child's need of a transitional object, and argues that the meanings of The Ant and Elephant have traditionally centered on interpersonal relations within the nuclear family.

Keywords: children's story, semiotic, meaning

I. INTRODUCTION

As human beings we get the highest position among the other creatures that God created. Besides the highest position human beings can talk which means that they are able to deliver or convey what in their minds are, voice their opinion, and express how they feel which relates to the emotion. Other creatures which live side by side or around human beings cannot talk (speak) but in fact they have important roles in our lives. Among those creatures animals are often used in one of the figure of speech that is personification. The use of animals is a powerful tools that can make an ordinary thing becomes interesting or even extraordinary. Thus it can be comprehended that the basic meaning of personification is human characteristics, qualities or abilities attributed to inanimate objects for the purpose of creating imagery. Readers (especially children) will be easier to understand and imagine the object that is personified, the descriptions of non-human entities will be more vivid. Here are two examples supporting the description above (1) "The bees played hide and seek with the flowers as they buzzed from one to another" and (2) "The butterflies in the meadow seemed to two-step with one another". In both examples human beings give their quality to the bees and the butterflies as if both of them (bees and butterflies) have the ability to talk and to play like humans. It can be concluded that the bees and the butterflies are personified in those sentences.

II. METHOD

This is a library research in which the data is in the written language taken from a children story. There are three methods applied in this research based on the proper procedure namely data collection, data analysis, and the presentation of the analysis. The collected data is conducted through some steps such as reading and understanding the story, and note taking of words, phrases, clauses, and sentences considered as valid data for the importance of analysis.

Semantic (Leech,1981) and Semiotic (Saussure as cited in Peirce 1961: 27) as the main theories and Semiotic (Danesi, 2004) as the supporting theory are applied for analyzing the signs in the data for the objective of understanding the meaning of figure of speech (personification) and the message delivered or conveyed.

Seen from the semiotic point of view animals being personified can be analyzed based on Saussure's dyadic concept the signifier and signified. Saussure (as cited in Peirce 1961: 27) stated that every sign has two parts, the signifier and the signified. The signifier is the material or physical form a sign takes, something that can be seen, heard, touched, smelled or tasted. The signified is the object or concept to which the signifier refers. The signifier and the signified relate to each other through the process of signification. A sign makes sense only in how it relates to other signs, as part of a sign system. Saussure, concerned mostly with linguistics, wrote that in languages, "There are only differences," and a letter or a word is defined by what it is not (Saussure 1966, 120). Peirce expressed a similar thought in that we can know a quality of an object "only by means of its contrast with or similarity to another" (Peirce 1961: 27).

Semioticians seek answers to the what, the how, and the why of meaning. But what is meaning? In their 1923 work, titled appropriately The Meaning of Meaning, Ogden and Richards came up with 23 meanings of the word meaning, showing how problematic a term it is. Here are some of them: She means to watch that show = "intends"; A red light means stop = "indicates"; Happiness means everything = "has importance"; His look was full of meaning = "special import"; Does life have a meaning? - "purpose"; What does love mean to you? = "convey" (Danesi, 2004:11).

From ancient times, the use of figures of speech, or tropes, has been seen primarily as a rhetorical strategy employed by orators and writers to strengthen and embellish their speeches and compositions. In addition to metaphor which is defined traditionally as the use of a word or phrase denoting one kind of idea in place of another word or phrase for the purpose of suggesting a likeness between the two (e.g., "Love is a rose"). Personification is the representation of inanimate objects or abstract ideas as living beings: "Necessity is the mother of invention." (Danesi, 2004:116-117).

III. FINDINGS AND DISCUSSION

In finding and discussion there are questions analyzed which refer to what has been conveyed in the abstract. In the story entitled The Ant and Elephant there are two main figures the Ant and the Elephant which represent the behavior of human beings as mentioned in the following data and the analysis.

Data (3-1)
''I want to follow this contest! May I come along?'' Ask the Ant kindly.
''Hey you little animal! You're not my opponent. You want to fight me this big?
Your body is not as big as the edge of my tail!'' He replied with laugh.

In data (3-1) there is a conversation between the Elephant and the Ant as the two main figures in the story. Based on (Leech, 1981) figure of speech and one of those is personification both of the figures have the ability and the quality to speak as human beings. The Elephant and the Ant as the animals' personification utter what they have in their mind as human beings do. The Ant wants to be involved in the contest of defeating the Elephant. The Elephant arrogantly and with laugh underestimates the Ant who is very little in size compared to the Elephant. The Elephant also says that the Ant is even not as big as the edge of his tail. How arrogant the Elephant is realizing he is very big and the biggest one in size rather than the others in the dense forest.

Based on Saussure's dyadic concept the signifier and signified (as cited in Peirce 1961: 27), both the Ant and the Elephant, are the physical forms taken through the sign (the signifiers) as something that can be seen especially from their size, big for the Elephant and small for the Ant. What have been signified (the Elephant and the Ant) are logically right in which physically the small one can be defeated by the bigger one since the bigger one is heavier in weight and stronger in energy.

Data (3-2)
Hearing the Elephant saying, Ant feels annoyed. However, Ant remains humble.
''Well Elephant, now you can be arrogant in front of me. But you have never felt my bite, have you?''
The Elephant began to get angry at what the Ant said. He went straight into the battle arena.
''Go forward hey you Ant!'' Said the Elephant.

In data (3-2) the conversation shows that both of the figures have the ability and the quality to speak as human beings. As if they are humans both of the figures tell the strength

they have for defeating one another. The Ant who remains humble (see data 3-1) now begins to feel annoyed with the Elephant's arrogance. The Ant does not want to keep calm anymore. The Ant says that it is alright the Elephant boasts on what he has. The Ant makes sure that the Elephant does not know and has never felt the Ant's bite. Hearing what the Ant says the Elephant is very angry. He challenges the Ant and goes straight to the battle arena for showing his strength and defeating the little Ant.

It shows in data (3-2) that the Ant who keeps being humble then starts to think logically how to defeat the Elephant. He must be defeated through my powerful bite and for this I have a strong confidence that I will be succeed. That is what the Ant has in his mind. The Ant forwards to the battle arena with confidence. The Ant keeps using his mind how to be the winner in this battle. During the battle the Ant keeps thinking for the opportunity to go inside the Elephant's ear hole in order to be able to prove the powerful of his bite.

Based on Saussure's dyadic concept is the signifier and signified (as cited in Peirce 1961: 27). The signified is the object or concept to which the signifier refers. In this data the signified refers to the concept of small who has power to defeat the big who is less logically in thinking. It can be concluded that small or simple in concept does not always mean less for the result.

Data (3-3)
''Please Ant! I plead guilty.'' Shouted the Elephant. The big animal began to give up.
Hearing Elephant's shout, Ant felt very sorry. Ant out of ear holes.

In data (3-3) there is a conversation between the Elephant and the Ant as the two main figures in the story because of having the ability and the quality as human beings. This data illustrates the battle between the Elephant and the Ant. The Ant has already succeeded to go into the Elephant's ear hole and has the opportunity to prove the powerful of his bite. The Ant starts to do the job, keeps gnawing the Elephant's ear hole emotionally and powerfully which can cause the Elephant seriously in pain. It is proved through the Elephant's shout ''Please Ant! I plead guilty'' which means that the Elephant asks the Ant very much in a sincere and emotional way not to continue gnawing his ear hole since it is very painful. The elephant could not stand with the pain and completely gives up. Realizing the elephant is seriously in pain, has no energy, and hopeless, the Ant who is very humble outs of the Elephant's ear hole.

Based on the semiotic analysis the utterance ''Please Ant! I plead guilty'' is a signifier which can be heard that refers to the Elephant's shout. The signified is that the Elephant is in pain and seriously begs the Ant to stop gnawing. There is an admission of guilt from the Elephant.

Data (3-4)

''It is not good to be arrogant in life. You're big however, there is another bigger one. Now you are strong however, some are stronger than you. The power of energy cannot always help. However, brain ingenuity is always above everything. ''He said.

The elephant just stayed calm. He was very embarrassed. Other animals just witnessed the defeat of the Elephant and laughed and shouted. One of the animals watching the fight commented.

''It is not good to underestimate other animals. Ants are very small animals however they are heroes who can defeat arrogance.''

In data (3-4) is the last conversation between the Elephant and the Ant as the two main figures in the story. Based on the theory of figure of speech the Elephant and the Ant are personified as human beings. In this conversation, as the winner of the battle, the Ant says lots of wise words. It is directed to the Elephant who is defeated in this battle.

From the semiotic point of view all advices in the form of wise words uttered by the Ant belong to signifiers because all of those utterances can be heard. The signified is the Elephant who should not be arrogant for having the physical power such as the immense body and powerful energy. One important think that the Elephant forgets is the brain ingenuity. It is absolutely right what the Ant says about brain ingenuity is above everything for all the times. It has already been proved that although the Ant physically is tiny he is the winner of the battle because he thinks smart by using his brain. It is also proved by other personified animals repeating what the Ant said that underestimating others physic without knowing their brain ingenuity is a bad behavior. In fact the Ant with tiny body is succeeded defeating the Elephant who has the immense body.

IV. CONCLUSION

Based on the analysis the conclusion can be drawn as follows: 1) in the story human beings give their quality and ability to the personified animals (the Elephant and the Ant), they can talk like humans, it makes the story vivid which means it will be easier for the children to understand the meaning and message being conveyed; 2) seen from semiotic point of view (the signifier and signified) has significant functions in character building since the readers see the signifiers (the Elephant: big and the Ant: small). The Ant is the winner of the battle. It means to think logically is important. We should never underestimate the opponents and always be humble in order to be able to live side by side peacefully.

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LINGUISTIC IDEOLOGY AND MULTI-IDENTITY (RE)CONSTRUCTION: A CASE STUDY OF THE MANGGARAI-FLORES DIASPORA IN BALI

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Abstract

This paper reports our study investigating to what extent language ideology constitutes a distinct unified system in the construction of identity in the Manggarai diasporic group in Bali, in the context of language maintenance in multi-ethnic diglossic situations. The findings are the following: (i) the Manggarai diaspora in Bali consists of various ethnic-linguistic groups, giving rise to a picture of diglossic language situation, mirroring how the Flores languages relate to each other in their place of origin; (ii) the minority languages mark as an internal Manggarian sub-group identity; (iii) they are under pressure from the national language (Indonesian) and Manggarai Tengah; (iv) Manggarai Tengah serves as a lingua franca that provides an external identity, and (v) the minority Flores languages do not play a significant role as identity markers in Bali. Further, our data shows that multilingualism and diglossia within the Manggarai diaspora is unstable. The findings highlight the challenges to maintain multilingual stability in a diglossic environment for diaspora minority groups.

Keywords: language ideology, multilingualism, identity, diaspora, language maintenance

1. Introduction[1*]

This paper elaborates on data acquired in a case study concerning linguistic ideology (Duranti 2011) and multi-identity (re)construction (Errington 1998, Kuipers 1998) among the Manggarai diaspora in Bali, and how these issues relate to affiliations with sociolinguistic identities in multilingual Flores. With regard to the diaspora, the issue of language preservation is very important, because the sustainable use of language is one of the main symbolic tools of identity marking of an ethnic-linguistic group (Crystal, 2000). There exists a body of research on the languages of the Manggarai ethnic groups, including Fernandes (1996), Porat (1996), Suparsa (2008), Kosmas (2008) and Arka (2016), but none of these researches specifically address the use of Manggarai languages in Manggarai diaspora communities anywhere in Indonesia.

The study is motivated by the idea that language is one of the cultural sources that

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construct identity at multiple levels. In the case of the Manggarai ethnic groups, it applies across multiple groupings. We are interested in the Manggarai minority languages: to what extent do they serve in the identity construction in diasporic context? We examine the use of language beyond a natural means of communication, looking at the language ideologies held by speakers, particularly as a binding fabric between the speakers of a certain group.

2. Research methods

The research is of the qualitative-descriptive category and grounded in a phenomenological approach. This approach was chosen because the research data, in the form of actions and description of sentences, are in accordance with the object of research (Milles and Huberman, 2009: 15). Data for this study have been collected through observation, field notes, literature review, questionnaires, interviews and recordings. The bulk of the data was acquired from Manggarai people residing in Denpasar, Bali, of adults of various ages, and also of the younger generation.

3. Research Results and Discussion

3.1 The Manggarai Ethnic Community

The Indonesian nation is linguistically and culturally pluralistic. In Flores there are about a dozen ethnic-linguistic groups: Manggarai, Riung, Ngadha, Nage/Keo, Ende, Lio, Sikka, Kedang and Lamaholot. Flores people also live on the neighbouring islands such as in Adonara and Lembata. Their shared history and origins bring these groups together as Flores people (Mbete 2006: 2). All Flores languages are Austronesian.

There are currently eight administrative districts in Flores. The distribution of ethnic and linguistic groups only partially correlates with the geographic clustering of districts. For example, in western Flores the Manggarai ethnic group dominate three districts (West Manggarai, Manggarai and East Manggarai).
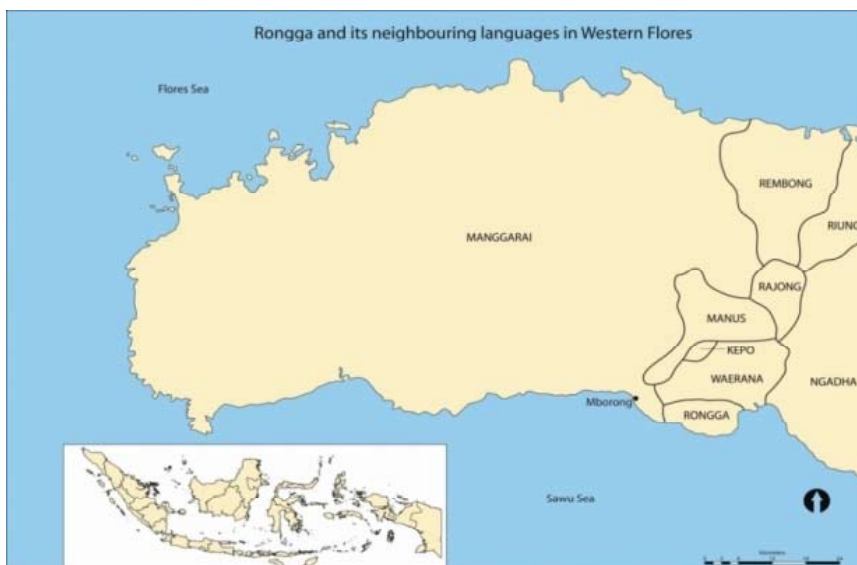
Map7:Manggarai and minority languages in western Flores (Arka 2005)

Manggarai ethnicity is not the same as, neither equally distributed among, Manggarai language and Manggarai identity. There differences in terms of geographic distribution; Manggarai tribes are generally those that lived in the area of the Manggarai district, labelled 'Manggarai' in Map 1, before it was expanded. Manggarai language is, however, spoken outside of this area. It is also spoken near the border to Ngada, shown in Map 1 with the languages Rembong, Riung, Rajong, Kepo, Waerana and Rongga. This area is today part of the East Manggarai district. While these minorities differ ethnically from the majority Manggarai, they are multilingual, using both their own languages and Manggarai. Therefore Manggarai serves as a regional lingua franca.

The Manggarai language is significantly different from minority languages like Rongga. Rongga and Manggarai are not mutually understood. Manggarai people do not speak the minority languages, but the minorities speak Manggarai. Such asymmetrical situations are not unique to western Flores.

The Manggarai people have historically dominated the smaller ethnic groups. It is therefore not surprising that these minorities also share in a Manggarai identity, especially outside of Flores. This is demonstrated by the fact that they speak Manggarai. This is an example of multi-identity, in which language plays an important role in bringing people with different ethnic backgrounds together.

This is in line with Fishman (1972) who defines a language community as a community in which members at least recognize one variation of the languages with their norms, and Gumperz (1972), who states that if speakers understand each other's knowledge of the constraints and forms of communicative choice in socially specific situations, they belong to the same language community. The conditions in western Flores have led to a diglossic situation where Manggarai has higher status than the minority languages. This is also true for the Manggarai diaspora group in Bali discussed below.

3.2 The Manggarai Diaspora and Manggarai Identities in Bali

The term diaspora refers to the spread or movement of ethnic or community populations from their native lands. The Manggarai diaspora is synonymous with the culture attached to the Manggarai people as migrants, mostly coming for educational and employment reasons. Their numbers are estimated to reach 7,000 people from different parts of western Flores.[1] The peculiarities among them as ethnic Manggarai groups are expressed in the form of language and in physical form in traditions, such as rituals and performing arts.

Seen from the aspect of language, they are a community of minority languages that illustrate the situation of diglossia, because the Manggarai in Bali are multilingual. They master their own West Flores language and/or Manggarai, Indonesian, and even Balinese. All age groups, from children to seniors, experience this diglossic situation. It also occurs that children do not know their mother's tongue well, if at all, instead they learn and speak

1 Data from an interview with Antonius Rahu in Denpasar, Bali, 2 September 2017.

Balinese.[1] This condition occurs when the language choice depend on the situation, if they interact primarily with their own ethnic group, they use their own minority language, but often mixed with Indonesian. Meanwhile, if they interact with other Manggarai ethnic groups, they use the language of central Manggarai or Indonesian. Similarly, if they interact with other ethnic groups in Indonesia, including the Balinese, they use Indonesian, also mixed with Balinese.[2] The language that is more likely to be used by diaspora Manggarai in Bali in everyday communication is Indonesian. Nevertheless, they still retain their local culture and language as identity markers, although only used in certain situations. The above is based on remarks of respondents to questions about their existence as Manggarai ethnic groups in both linguistic and non-linguistic ecology. Non-linguistically, 100% of them agree that they are proud to be Manggarai people, educated and raised with Manggarai culture and customs. 100% of respondents do not agree to criticize the culture of others rather than criticize their own culture, which means that they appreciate the culture of others, including the Balinese. 71.25% of respondents believed that their children should be able to speak, read and write in Manggarai, 18.62% gave neutral replies, and 10.13% disagreed.

Linguistically, the mother tongue is still a choice of language in everyday communication at home and with family (51.24%), together with Indonesian. The use of Indonesian in everyday communication dominates in various domains, except at home/with family, the setting where its use is almost as common as the Manggarai mother tongue variety. The details of Indonesian language use in various domains are: at home (49.76%), at school (93.75%), at work (54.06%), at place of worship (95.24%), and with friends (73.33%). In addition, the use of Balinese language is also an option for communication at the workplace (40.90%) and with friends (10.03%). The use of Balinese language is because of interaction with the Balinese-speaking majority.

The mentioned data shows that Indonesian is the most important language for the Manggarai diaspora in Bali in daily communication in various domains. The respondents answered that they use more Indonesian because they feel comfortable with that, and because they realise that many other ethnic groups than the Balinese also live in Bali. The use of Indonesian is very important to facilitate communication in interaction with people who are not from West Flores. It is further claimed that the use of Indonesian is seen as more simple, communicative and participatory than using their own language. This indicates that the languages of ethnic diaspora are primarily being displaced by the use of Indonesian.

3.4 *The Role of Language as a Distinguishing and Unifying System in Multi Identity (Re) Construction of Manggarai Diaspora in Bali*

Language ideology can be understood as values shared by members of the (dominant) group that always determine and disseminate ideology, so that the group members receive

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1 Based on the interview with Mr. Benjamin Ongkor, age (40 years) in Denpasar, 25 August 2017.

2 Based on interviews with Benyamin Ongkor, Antonius Rahu, Fernandus Japa (25 years), and Maria Jelika Hewang (22 years) in Denpasar, 26 August 2017.

power as something legitimate and valid (cf. van Dijk in Eriyanto 2002: 348). The process of dispersal, among others, involves social cognition as part of an important social structure. Basically, language ideology is how speakers think of their language, including the Manggarai diaspora in Bali. The issue of identity is a matter of similarities and differences, between personal and social groups, "about what you have in common with some people and what sets you apart from others" (Weeks 1990: 89).

Castelles (2009) considers that "[t]he construction of identities uses building materials from history, from geography, from biology, from productive and reproductive institutions, from collective memory and from personal fantasies, from power apparatuses and religious revelations". He views identity from the level of the community, and interprets identity as something collective rather than individual. The concept of identity is described as a group concept that is affirmed within the individual. There is a sense of belonging and a sense of difference that is self-construed, which means that identity is first at the level of the individual level and may be different with other identities. Identity can be understood as a social construction derived from various ethnicities and cultures including languages. Holmes (2001) considers that if a language is considered as an identity symbol of a minority language group, then the language will survive for a long time, which should then be the case for the diaspora Manggarai in Bali. The linguistic survival gives them identity, both internally and externally.

4.3.1 The Role of Language as Internal Distinguishing Identity Among Diaspora Manggarai in Bali

Speaking of identity cannot be separated from how it is socially constructed, and the role of language is very important to arrive at an understanding of the concept. Without language, the concepts of individuals and identity are incomprehensible, because language marks the identity of a group or an ethnicity in a society. Therefore, the relationship between language and ethnicity is very close. The close connection occurs exactly because language is used to construct ethnic identities (Fought 2006: 21). Fought explains that a heritage language can be a source of pride and a cultural sign that shows that the language of pride can bind its speakers together as a community.

The Manggarai language is a language of inheritance for the Manggarai diaspora. The community system and the customs of the local culture have been revealed and passed on by generations in the local Manggarai language. It naturally has a very important role and function, as a glue of unity for the Manggarai people, as a means of intra-ethnic verbal communication and interaction that records and transmits culture between generation, as a means of expressing their culture and values, including the verbal arts in oral traditions. In addition, the ethnic mother language is a distinguishing feature between ethnicities within Manggarai itself, in Flores, and, further, in Indonesia generally.

The Manggarai languages, according to Verheijen (1991: 15-16), refer to the language group consisting of Komodo (*wita*) on Komodo Island, Waerana (*mbaen*), southeast Manggarai,

Rembong (*pae*) in the region of Rembong, Rajong, special Manggarai (*toe*) languages, and Rongga (*mbaen*). One distinguishing feature between these languages is the word of denial ("no"). Each of these languages provides an internal identity that has built the values, norms, and expressive symbols that are socially bonding. Each ethnic-linguistic group has its own history, culture, and relationships with the others through blood and kinship relations, which forms the bonds of a larger West Flores ethnic community. As ethnic communities they have indigenous arrangements of communication concerning customs, kinship, and common rules inherited from the ancestors. The sense of belonging and social sanctity that ties the Manggarai diaspora in Bali together as an ethnic group is intimately connected to their common Manggarai language.

Manggarai dialects share certain properties, e.g. the similarity of the usage of the phoneme /e/ and lexical similarities such as the word *toe* 'no', mai 'let's', and *duat* 'agricultural work', which all derive from the vocabulary of central Manggarai. The word *toe* is a marker of denial in central Manggarai. The shared vocabulary in the above examples serves to that central Manggarai is the dominant language in the Manggarai region, and that it has influenced the other minority languages. The central Manggarai language is used as lingua franca by the Manggarai diaspora in Bali, which is further discussed below.

4.3.2 The Role of Language as External Identity and Unifier Among Manggarai Diaspora in Bali

The Manggarai diaspora in Bali are carriers of a diversity of languages and cultures. They are also multilingual, and pluralistic in terms of language and culture. They are able to knit a unity in a common Manggarai identity in the midst of the surrounding diversity. The dominant language of central Manggarai, as a lingua franca, primarily forms the unity, providing a sense of belonging and a common distinct identity. The use of central Manggarai as a lingua franca by its speakers enables the Manggarai speakers to differentiate themselves from other social-linguistic communities in Bali. The central Manggarai, also called *to'e*, is spoken by almost all people in the different Manggarai regions. This has also to do with the influence of the Catholic mission and the government agencies of the Manggarai district that are all centred in Ruteng.

The language situation of the Manggarai diaspora in Bali is similar to the sociolinguistic situation in West Flores, with shift to Indonesian. This is caused by various factors from non-linguistic ecology, such as religious, historical, geographical mobility and Social-psychological and economical factors. For example, religious activities and daily religiosity are more likely to use Indonesian, such as in Church sermons and religious propagation. In terms of social-psychological and economical factors, the mastering of Indonesian is prestigious and expected, because it is related to economic factors, work prospects, career and business that people have to adjust to in the modern life. The examples just mentioned indicate the weakening of the role of minority languages, because of language shift, as a marker of ethnic identity. Our

findings suggest that the language(s) of the Manggarai diaspora in Bali are undergoing a shift with an unstable diglossia.

4.3.3 Expressions of Manggaraian Identities

The presence of the Manggarai diaspora in the melting pot of Bali has formed a set of values and norms with the Manggarai label. The merging of the Manggarai diaspora in Bali is a collective awareness built on ethnic differences. The differences are wrapped and labelled Manggarai, as a distinct community consisting of several sub-ethnic groups that indirectly form a collective consciousness. In general, the Manggarai diaspora in Bali, whether they are students or not, when bonding together they are more highlighting the Manggarai-ness of the different social groups compared with one's family.

A communal unity of the Manggarai is found in the social organisation Ikatan Keluarga Manggarai Bali (IKMB. 'Manggarai Bali Family Community). With this organisation, the Manggarai diaspora can get to know each other as members of a Manggarai community. In the bond of togetherness, they have a philosophy of life in the form of *go'et* (proverb) in relations with fellow human beings, express in the couplet *reje lele bantang cama* ("live to maintain unity and togetherness"). The phrase assumes that the Manggarai people must be one in mind, attitude and actions to maintain unity and togetherness. This is realised through various activities, reinforcing cultural traditions for the Manggarai diaspora; e.g. the performance of the Manggarai *caci* dance is one of the ways Manggarai people express their identity in Bali.

5. Conclusions

The Manggarai diaspora in Bali is a diverse ethnic community, with each ethnic subgroup having its own cultural and linguistic characteristics, illustrating the situation of ubnstable diglossia. The language they use defines both internal and external identities. Internally, the diaspora languages acts as a differentiator between fellow Manggarai, while the externally they are unified as ethnic Manggarai. They are able to knit unity in the diversity as Manggarai people, united by central Manggarai as lingua franca. The Manggarai diaspora language situation in Bali reflects the sociolinguistic situation among Flores language in Flores. Our study indicates that the (sub-)ethnic minority languages do not serve as an identity among the Manggarai diaspora in Bali in any significant way.

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TOGA DANCE IN SIGUNTUR KINGDOM CULTURE AS MALAY HISTORICAL RELICS TO STRENGTHEN MINANGKABAU IDENTITY

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Abstract

The art of dance is one of the culture elements. The dance was also one of the nearly extinct cultural relics, especially in the Kingdom of Siguntur Dharmasraya. The purpose of this research is to describe and explain function and meaning of toga dance to preserve cultural element and keeps local wisdom values of Siguntur Kingdom. Therefore, the meaning construction of toga dance could stir up consciousness and awareness of government and Dharmasraya societies. This research is descriptive qualitative approach. The method in collecting the data is non participant observational method with recording and note taking technique. Data analysis uses referentially technique and researcher's intuition. The data in this study is the meaning of the signs contained toga dance movements in oral or written. Toga dance is one of the relics of Melayu Kingdom from King Mauliawarmadewa (Hindu-Buddhist). First, find the research results ten dance movements, namely *sambah pambuka* motion, *ayun duduak* motion, *timalayo* motion, *ayun duduak and tagak* motion, *gerak tak kutindam* motion, *lambai* motion, *ngirai* motion, *mupakaiak* motion, *buang* motion, *sambah panutuik* motion. Second, it found three from five functions, i.e. directive functions, declarative function, and the commisive functions. Third, from tenth toga dance movements and functions above it also produces three meanings of dance movements are the sacred ceremony, entertainment, and education.

Keywords: Toga dance, Culture, Minangkabau, Identity

I. INTRODUCTION

Dharmasraya is a Regency located between three provinces, namely West Sumatera, Jambi province, and the province of Kuantan Singingi or Riau. Strategic layout makes Dharmasraya Regency became one of the borders between the three provinces mentioned above. Dharmasraya Regency ruins some of the kingdoms, including the Kingdom of the Isle River, Arbor Kambut, Royal Siguntur, Royal Koto is great. These kingdoms is one of the multitude of kingdoms ancestral heritage in Indonesia

Among of four kingdoms that existed in the Kingdom of Siguntur, Dharmasraya Regency is the small kingdoms of the Malay Empire, Srivijaya, Majapahit, Kingdom of Singasari, and Minangkabau. One of the relics of the nearly extinct from the Kingdom of Siguntur is the Toga dance (Dance ban). This is caused by the Netherlands managed to occupy the Siguntur in 1908. Kings of Siguntur was forced to acknowledge the sovereignty of the Netherlands so many Royal items taken and lost, such as the dance of the toga. Dance was included on one of the elements of culture because culture is very complex. The elements of the culture includes

knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society (E. B. Taylor (Setiadi, 2007; 27)). In line with the opinion of the e. b. Taylor, as revealed an anthropologist, c. Kluckhohn in a work entitled the Universal Categories of Culture outlines the existence of seven cultural elements that are considered cultural universal, i.e. language the system of knowledge, social organization, system equipment life, livelihood systems, systems of religion, and the arts. It contains elements of toga dance artistry because dance is parts of the arts.

Toga means the ban. Toga dance is a form of art in Siguntur village community environment. The origins of the dance comes from the death of Tuanku Nan Elok by one of the Buffalo people then they forgot locked it while hunting. This event was later appointed in a dance aims to entertain the King and the people. At the present moment the dance at a ceremony reserved toga *batagak gala* (the coronation of the King). *Memancang galanggang*, celebrates the victory of the war, the ceremony went down, and a wedding the King's sons. This dance is not shown anymore since the time Tuanko Bagindo 5th Queen of Sultan Abu Bakar. In 1989 the Royal Siguntur kingdom heritage collect the remaining data and in 1990 it featured toga dance back in order to welcome the day sumpah pemuda. Toga dance formed from poetry-poems in the language of allusion with a weak dance supply, a sad facial expression, and accompanied music. A gentle dance movements are easily understood by the dancer themselves. Ballet numbering 22 people comprising dancers, pedendang, musician, King, hulunalang, dayang-dayang, and defendant.

Based on the above explanation, be eligible for toga dance better known by the public at large, particularly the community and the community Siguntur Dharmasraya because it can foster a love in preserving, save, sustain, and developed as the cultural assets of the Kingdom of Siguntur. Through this research are expected to later dance toga can attract tourists and investors to develop tourism, Kingdom of Siguntur so that the identity of the Minangkabau society can awaken at Dharmasraya. The purpose of this study is to describe and explain the function and meaning of the dance was understandable and influenced the thought patterns and economic life, social, political and community Siguntur

To answer function and meaning in the dance of the relevant theory necessary toga in research in. First, to determine the function and meaning in the dance of the toga is required part of other branches of Linguistics, namely semiotic culture. Semiotic first time introduced by Hippocrates (460-337 BC) an expert inventor of Western medical science. According to Hippocrates of Greece, namely the semein or sign. According to Saussure's view (Sobur 2001:46), is a sign of the unity of signifier and signified (bookmark) (tinanda). Signifier is the sound of meaning or meaningful strokes (the material aspect), i.e. What is said and what is being written or read, like a bunch of roses signifies the passion. Meanwhile, the signified is the mental picture, meaning thought or concept (the mental aspect) of the language, i.e. the concept of roses in a human mind (Kurniawan, 2001:14). In addition, according to Barthes (Sawirman, 2005:115) the significance of the first stage (denoted) is the meaning of the mark, while the significance of the second stage (connotation) is the meaning of that is subjective or

intersubjektive, for example, the word "bribery" with "money lubricant ". The following table can be used in analyzing the data:

Tabel 1. Barthes significant

language		denotative object meaning
metalanguage		
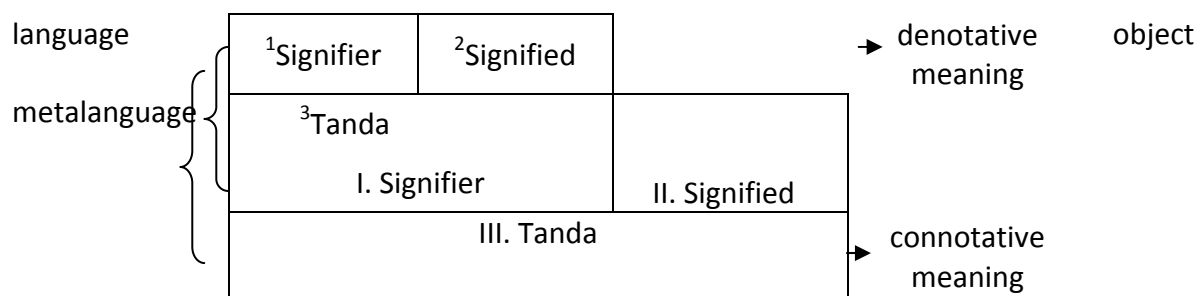
Based on the above table, the meaning denoted called language object or object language, whereas the meanings of connotation is called the metalanguage or a metalanguage. Object language is a system of signs consisting of a signifier and signified, while the metalanguage is a system of symbols which are defined as the signified. The first signisfikasi Barthes stages above are denoted meanings or language objects. The meaning denoted is true meaning in accordance with the dictionary. While the significance of the second stage, Barthes was meaning the connotation. The meanings of connotation is the double meaning born of cultural and personal experience. From the first stages of the significance the significance of second phases can produce.

Then, to analyze the function of dance in the toga needed tepri language function follow said Searle (1976; Lavinson, 1994:161). In theory, Searle said acts of dividing the five functioning of languages, among others: the first representative functions, that follow the binding of speakers said the truth of what diujarkan, States, demanded, recognize, report, show, mention , giving testimony, speculate, and so on. The second function of the directive, i.e. acts of said speakers ' intended to let partners said doing the action mentioned in the speech is that, like force, invite, sent, Bill, urging, pleading, recommend, rule, giving the aba, aba- and challenging. The expressive function, i.e. the third follow up said that speakers ' intended so that ujarannya is defined as the evaluation of the things mentioned in the speech is that, like praise, to thank you, criticize, complain, blame, say congratulations, and flattering. The fourth function of komisif, i.e. a binding of speakers said the follow to carry out what is mentioned in the tuturannya, such as promise, swear, threaten, and stating its capacity. The five functions of declarative, i.e. acts of said speakers ' intended to create it (status, circumstances, and so on), such as validating, decide, cancel, prohibit, permit, grant, classify, and forgive.

Furthermore, this paper also uses a literature review as a reference to define and explore dance as part of the toga penginngalan Melayu culture and strengthen cultural identity in Minangkabau. First, Kemendikbud (2016) in "the preparation of the Master Reference Data Awla cultural values Not Objects Dharmasraya, West Sumatra" conducted by the data center and the statistics of the Ministry of education and culture education and culture about the

preparation of the initial data master reference cultural values not objects Dharmasraya, West Sumatra Province. This activity aims to build a master reference cultural values does not matter and build information on cultural heritage objects that do not exist in Indonesia by involving several teams of kemendikbud Center and District Tourism Office team Dharmasraya. This is done to provide a sense of identity and sustainability on the heir to the cultural heritage and promote respect for cultural diversity and creative. The documentation contains dance maestro toga, toga, historical dance dancers dance the toga, toga, dance movement of the meanings of the terms prerequisite toga dance, musical instruments, dance clothes, dance attributes the toga, and conclusion. Of the activities organized by the kemendikbud above can be drawn the conclusion that the Government, especially the Government tourism agency dharmasraya has sought to preserve the sustainability of the dance was to be able to maintain the Minangkabau cultural identity through dance the toga.

Second, in Ratnaningrum (2011) in the journal titled "Symbolic Meaning and the role mask dance Endel" discussed the issue of symbolic meaning and the role of dance in the community of the city of Cirebon endel due to preserve the mask dance endel as traditional dance populist. Mask dance Endel menjeng symbolic meanings, lenjeh, kemayu, and flirtatious, and rough movements. Within the meaning of the symbolic character of the community is bordering on its own, especially the House of sister. This dance ever get record muri with showing 1000 dancers and utilized as a sacred ceremonial counties, as entertainment, and a means of education. From the results of research conducted by Ratnaningrum above can be obtained from the symbolic meaning of the conclusion that the mask dance Endel is inseparable from the role of the community is bordering to defend it. The effort has now switched functions not only as a sacred ceremony but has become a means of entertainment and education.

Third, Cahyoo (2006) in the journal entitled "the art of Performing procession in Traditional ceremony of Dugdheran in Semarang city ' shows that the results of his research is about the traditions of the dugheran when it welcomes the advent of the holy month of Ramadan. The tradition of dugdheran in review through the socio-cultural perspective to uncover the meaning of the symbolic procession in the ritual dugdheran in semarang city. From the results of the research of the symbolic meaning of the shapes obtained Cahyo shows wine-arakkan as an attempt of da'wah for Islamic religious leaders, education for parents, rekareaatif for children, and the promotion of tourism for the interests of bureaucrats and the public. based on the results of the study it can be concluded that the meaning Cahyo symbolic art shows colourful traditional ceremony in arakkan dugdheran in Semarang is originated from the hereditary tradition in welcoming the holy month of Ramadan each year for preserve the values of the Islamic religion as an attempt by the religious leaders preach, values education, recreation, and tourism promotion for the people in the city of Semarang.

In addition, to dissect the problems in this paper also required methods and techniques to find a rule and make it easier for the author in analyzing the data. This research uses descriptive research with qualitative approach. This research aims to explain and describe the function and meaning in the dance it as one of the heritage Siguntur Melayu as the preservation of

the identity of the Minangkabau community. Descriptive research is used to look at existing problems based on fact or phenomenon, the results obtained can be said to be a portrait, i.e. the exposure as it is (Sudaryanto, 1993:62).

II. METHOD

Data collection is done using observational method (Sudaryanto, 1993:133). In this study, the method refer to observe against this form of dance movements have a function and meaning to preserve the cultural identity of the Community defence and Minangkabau. Later, the technique used is a non participant method (TSBLC) because researchers only noted the form of motion toga dance contains cultural values; not directly involved in the conversation (Sudaryanto, 1993:134). in this research is also use ditributional method to compared function and its meaning in an effort to maintain cultural identity and preservation society of Minangkabau (Sudaryanto, 2015:15).

III. FINDINGS AND DISCUSSION

Toga dance is dance talk about the died of Tuanku Nan Elok was caused by one of society's buffalo because they forgot to bracket it while they were hunted. Then the story was to implemented in dance by purpose to entertain the king and society. There are 10 motions found in toga dance from three part of motion generally such introducing motion, content motion, and closing motion. Among of three part motion consist of each motion are introducing motion *(sambah pambuka motion, ayun duduak* motion, *timalayo* motion)*, content motion (*ayun duduak and tagak* motion, *gerak tak kutindam* motion, *lambai* motion, *ngirai* motion)*, and closing motion (mupakaiak* motion, *buang* motion, *sambah panutuik* motion). Here are more explanation about toga dance refers to theory use of this research.

Data 1: Toga Dance in introducing motion

lingual sign
sambah pambuka motion, ayun duduak motion, *timalayo* motion

Gambar 1	Sumber
Toga Dance in introducing motion	https://www.youtube.com/watch?v=RcbcAnceEWo

From the first story board picture above, it showed that there 22 people who got involve in toga dance. They wearied toga dance traditional custom, pink color, penutup kepala bewarna kuning. There was toga dance maestro who memandu them in their motion. The maestro also wears yellow dress color. Based picture above includes into introducing motion were *sambah pambuka motion, ayun duduak* motion, *timalayo* motion, the meaning among of three motions are

sambah pambuka motion: is a salute to the King
ayun duduak motion: the King and his Kingdom of Justice on defencant
timalayo motion: the defendant should recognize and account for the deeds he has done

These motions were have meaning to give suicide (bunuh diri) punishment to make people aware that their mistake. This meaning is part of the education meaning for the community that every deed and the error will receive his punishment and sanction. The custom authorities of the effort can be categorized in the function commisive function i.e., so that the offender is able to accept the punishment already meted out based on custom deal earlier.

Data 2: Toga Dance in content motion

Lingual sign
ayun duduak and tagak motion, *gerak tak kutindam* motion, *lambai* motion, *ngirai* motion

Gambar 2	Sumber
Toga Dance in content motion	https://www.youtube.com/watch?v=RcbcAnceEWo

From the picture above to see that there is a man dressed in black as he also danced. Dance movements in the picture above are included on content motion, i.e.

ayun duduak and tagak motion : the commandment of the king
gerak tak kutindam motion: defendant is given a chance to defend himself over the deeds that he had done
 lambai motion, *ngirai* motion: defendant want to got a hope of forgiveness of the King

The third series of dance there is the meaning of dance movements can be interpreted as this guy was also diumpakan as a perpetrator of a crime and attempted be forgiven the King testified and defended himself before all the people. From the third series of movements content motions above, there were entertain meaning because man try to convince the king

to get the forgiveness in lambai and ngirai motion. It also give free stylistic motions and make toga dance was more beautiful. The forgiveness was categorized into directive function because man tries to get invoke from his behaviour and apologize to the king and society

Data 3: Toga Dance in closing motion

	lingual sign *mupakaiak* motion, *buang* motion, *sambah panutuik* motion
Third picture **Toga Dance in closing motion**	Sumber https://www.youtube.com/watch?v=RcbcAnceEWo

In the picture above, the guy in the image data 2 not visible anymore in the dance at the third picture this indicates that dance had reached at the end of the end because of the commandment of the King, the man has got a pardon from the King and saved from punishment for the error it produces. In closing this motion contains three dance movements toga, *mupakaiak* motion, *buang* motion, *panutuik sambah* motion. Based on the movements of the dance can be interpreted as follows

mupakaiak motion: the King and Royal officials prosecute men as defendant of a crime before the people
buang motion: by looking at the attitude of the man already responsible, apologize, and ask for the hope of forgiveness on the King and give his forgiveness
sambah panutuik motion: by the forgiveness of a King, the men survived the punishment

The third meaning of the dance, there is the meaning of the above toga sacred ceremony in mupakaik motion because one of the minangkabau identity value not to give decision not only from the king but also officials of the Kingdom. In addition the accord also reflects on the language function of movement, i.e. declarative function is the function that decides and granted remission of the men on the basis of mupakaik of the King and the officers of the King.

IV. CONCLUSION

Based on the result research finds Toga dance is one of the relics of Melayu Kingdom from King Mauliawarmadewa (Hindu-Buddhist). First, find the research results ten dance movements, namely *sambah pambuka* motion, *ayun duduak* motion, *timalayo* motion are include into introducing motions. *Ayun duduak and tagak* motion, *gerak tak kutindam* motion,

lambai motion, *ngirai* motion are includes into content motions. *Mupakaiak* motion, *buang* motion, *sambah panutuik* motion are includes into closing motions. Second, it found three from five functions, i.e. directive functions, declarative function, and the commisive functions. Third, from tenth toga dance movements and functions above it also produces three meanings of dance movements are the sacred ceremony, entertainment, and education.

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YAWII: A VERB OF MOTION TOWARD GOAL AND MOTION AWAY FROM SOURCE IN MEE

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Abstract

Classic works on Motion verbs of GO and COME (Fillmore, 1977/1997; Talmy, 1975b/2000) have attracted some considerable interests both in language specific and cross language studies. These later studies show that the configurations of the verbs are in fact much more complex than that has been thought. While showing the presence of COME that may be defined as motion toward goal and GO motion away from source as predicted in the previous studies, this preliminary analysis presents a case of how two opposite meanings may be coded in a single motion verb called *yawii* in Mee, a non-Austronesian or Papuan language spoken in the Wissel lakes region in the Central Highlands of Western New Guinea (Papua, Indonesia). It seems that this phenomenon is underexplored. In the discussion, some compatibilities and constraints of *yawii* against *mei* 'come' on one hand and *yawii* versus *uwii* 'go' on the other will be described and illustrated. This paper is written based on the evidence from some data collected earlier and confirmed in elicitation sessions the author had with Mr. Elias, a native speaker of Mee language, on 29-30 December 20117 in Nabire Papua Indonesia.

Keywords: Deictic Centre, *Goal, Source, Theme, Path, Utterance Time, Event Time*

1. INTRODUCTION

The classic works on motion verbs particularly GO and COME (Fillmore, 1977/1997; Talmy, 1975b/2000) have attracted some considerable interests for the past four decades or so. These studies are on both language specific (Antonopoulou & Nikiforidou, 2002; Clark & Garnica, 1974; Devos, 2014; Goddard, 1997) and on cross-languages (Gathercole, 1977, 1978; Lewandowski, 2010, 2014; Nakazawa, 2007). Findings of these studies show that the configurations of the verbs are in fact much more complex than that has been thought (Beavers, Levin, & Tham, 2010; Wilkins & Hills, 1995) (Beavers, Levin, & Tham, 2010). While showing classic description of COME as being motion toward goal and GO motion away from source as predicted in in the classic studies, this paper discusses a probably new fact evidenced from the verb *yawii* in Mee that adds up on the top of the previously discussed intricacies.

This preliminary report shows that the verb *yawii* indicates both motion toward goal which is close in meaning to *mei* 'come'. *Yawii*, however, though in restricted use, is also compatible with *uwii* 'go' in which case to indicate motion away from source.

The sample utterances presented in this paper are from a dialect spoken in East Paniai (Paniai Timur) collected earlier and later confirmed in elicitation sessions the author had with

Mr. Elias in 28 and 29 December 2017 in Nabire. He is a native speaker of Mee language. He lives in Nabire where the largest Mee speaking population outside Wissel-lakes regions live. He often travels back and forth to Wissel-lakes regions, especially on holiday.

2. Yawii

The verb *yawii* is capitalised (YAWII) in the glossing rather than giving its equivalent meaning in English, the medium language. It is because *yawii* may replace *mei* 'come' and *uwii* 'go'. The reader is suggested to see its intended meanings in the translation lines. *Yawii* shares similarities and differences with *mei* 'come and *uwii* 'go'. These compatibilities and constraints are summarized in the table 1. The conditions summarized in the table 1 are then elaborated in the sections to follow. The first column contains the motion verbs. As can be seen in the table, *mei* 'come' in the first column and *uwii* 'go' in the last column may be used exclusively. Those that are in the mid columns are interchangeably used as shown by slash (/). In the second column from the last is path. In this column, only two sets of *yawii/uwii* that may designate path. Path in this case means entity in motion moving passing nearby the speaker. While both sets indicate theme passing nearby the speaker, they are distinguished in terms of positions of theme with respect to the speaker's location.

Table 1: Compatibilities and constraints of YAWII- *mei* 'come' and YAWII-uwii 'go'

Verb	THEME	UT		GOAL[HUM1] at ET	PATH	Examples
		SOURCE	GOAL[P]			
Mei	H/3	H/3	S	S	-	(1)
Yawii/mei1	S	H/3	-	H	-	(2)-(4)
Yawii/mei2	H/3	S	-	S	-	
Yawii/uwii1	H	-	-	-	S	(6)
Yawii/uwii2	H	-	-	-	S	(7)
Uwii	S/H/3	-	-	-	-	(8)

2.1. Motion toward GOAL

Mei 'come' can be read as THEME, either the addressee or third person, is told to move toward GOAL where GOAL[HUM], that is the speaker, is at GOAL[P] at both UT and ET. This is exemplified in (1).

(1) Ani-ko   owaa-pa   top-a   koyoka *YAWAI/mei/*uwii

    1SG.FOC.F.   house-LOC   stay-1SG/3SG.SUBJ   so   *YAWII/come/*go

    'Come as I am at home (and I will be at home when you arrive here)'

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1 GOAL is divided into two: GOALP is place/location which THEME moves toward, GOALHUM is the person to whom THEME intends to see. SOURCE is the location from which THEME begins to move. THEME is the moving entity

In (1) the speaker, GOAL^HUM, is at home when the utterance in (1) is produced or is called utterance time (UT) and s/he will be at home when THEME, the addressee arrives at home, GOAL^P. The time of arrival of THEME at GOAL is called event time (ET). In this context, *yawii* is prohibited. The verb *yawii* is fine if the speaker is THEME as in (2) below.

Mei/yawii means that the verb *mei* 'come and *yawii* are both acceptable. *Mei/yawii*1 in the second column in the table indicates that THEME is the speaker. At UT the GOAL^HUM, the addressee in this case, is at SOURCE, a location other than GOAL^P but GOAL^HUM will have been at GOAL^P when THEME arrives at GOAL. This can be seen in (2).

(2) Ani-ki   owaa-pa yawee/mee-te[1]
  1SG-FOC.M.SG house-LOC YAWII/come-PRES.PROG
  'I am coming (to your house)'

For *mei/yawii2*, THEME is the addressee or third person. At UT the GOAL^HUM, the speaker, is at SOURCE, a location other than GOAL^P but GOAL^HUM will have been at GOAL^P when THEME arrives at GOAL. These are illustrated in (3)-(4).

(3) Aki-ki owaa-pa yawii/mei/*uwii
  2SG-FOC house-LOC YAWII/come/*go
  '(you) come to (my) house!'

(4) Okai-ko   owaa-pa yawii/mei/*uwii
  3SG-FOC.3.F house-LOC YAWII/come/*uwii
  '(she) come to (my) house!'

As aforementioned, the verb *mei* 'come' shares dissimilarities *yawii* besides compatibilities shown in (2)-(4). *Mei and yawii* may also be contrasted as formulated in (5).

(5) a. *Yawii* is used when GOAL^HUM is on motion, and it is blocked when GOAL^HUM is at GOAL^P at UT.
 b. *Mei* 'come is used when GOAL^HUM is either at GOAL^P at UT and ET or GOAL^HUM is on motion at UT and at GOAL^P at ET.

2.2. Motion away from SOURCE

The verb *yawii* is not only used to mean motion toward GOAL but also it is acceptable to indicate motion away from SOURCE. In the table 1, *yawii/uwii* is numbered: *yawii/uwii1* and *yawii/uwii2*. *Yawii/uwii*1 indicates that the speaker moves along with the addressee. The one in *yawii/uwii*2 indicates that it is the addressee that moves passing nearby the speaker; while

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1 *-te* is PRESPROG (Present Progressive) marker. It is one of two TAMs in Mee that does not mark person, number and gender (PNG). The other one is LEGPST (Legendary Past) which is marked with *-ta*.

the speaker is stationary.

The first context in which *yawii* is used is when for example allowing a slowly walking person to walk first, for example a mother and her son as in this situation: the child is behind his mother walking slowly and his mother wants him to walk first before her as illustrated in (6).

(6) Mother: a.Akii-tiga   yawi

           2SG-first   come.pass_me_and_walk.2SG!

           'You walk first (before me)!'

        b.Akii-tiga   *mei

           2SG-first   come

           'You come first'

        c.Akii-tiga   uwi

           2SG-first   go

           'You go/walk first!'

The previous utterances in (2)-(4) show compatibility of *yawii* and *mei* 'come' to mean moving toward GOAL. The context in (6) shows the exactly opposite. *Yawii* and *uwii* 'go' are compatible as in (6a) and (6c) while *mei* 'come' is not acceptable in place of *yawii* as in (6b).

The second context in which *yawii* is incompatible with *mei* 'come' is when *yawii* may be used in the context of moving away from SOURCE passing nearby the speaker. For example, some people stand on a path and somehow block the path. Someone else is walking on that path moving toward them. The latter asks permission and the former allows her/him to pass as illustrated in (7).

(7) A: Kowakei   kiga

       Hi_gentlemen   this_way

       'Excuse me. That way I would like to pass.'

  B1: kiga   yawi!

      This_way   YAWII.2SG.SUBJ

      'Go ahead/Please pass here!'

  B2: kiga   ?uwi

      This_way   go.2SG.SUBJ

      'Go ahead/Please pass here!'

  B3: kiga   *mei

      This_way   come.2SG.SUBJ

Other than the two contexts discussed in the preceding paragraphs, *uwii* 'go' is the only choice to indicate moving away from source as in (8).

(8) Akouka-pouga-ko　　　　　　Nabide　　　　uweeteg/*YAWEEteg/*meeteg-a
　　2SG.mother-second-FOC.F.　　Nabire　　　go.FPAST[1]-1SG/3SG.F.SUBJ
　　'Your second-born maternal aunt went to Nabire'

The departure of the subject in (8) has taken place sometimes between yesterday extended back to as far as the time the speaker is aware of.

　　Yawii and *uwii* may, however, be distinguished. *Yawii* in the context of in (6) always means the addressee is behind the speaker while *uwii* 'go' does not have that reading. The use of *uwii* 'go' in (6) indicates that the position of the addressee may be on the right or on the left side of the speaker, even in front of or behind the speaker.

3. Conclusion

　　This preliminary work confirms predictions made in the earlier studies on the nature of motion verbs particularly the use of COME to denote motion toward GOAL as illustrated in (1) and GO motion away from SOURCE as exemplified in (8). However, the paper also brings some new insights, particularly the compatibilities and constraints of the verb *yawii* when paired up with COME to denote motion toward GOAL and with GO to mean motion away from SOURCE, though restricted in use in case of the latter. Full investigation on these verbs, including deictic and non-deictic distinction and metaphorical use of the verbs remain to be seen.

ABBREVIATIONS

3	Third person	Hum	Human
1SG	First Person Singular	IMPST	Immediate Past
2SG	Second Person Singular	LOC	Locative
3SG	Third person singular	M	Masculine
ET	Event Time	P	Place
F	Feminine	PRESPROG	Present Progressive
FOC	Focus	S	Speaker
FPST	Far Past	SUBJ	Subject
H	Hearer/Addressee	UT	Utterance Time
HODPST	Hodiernal (last night) Past		

1　Mee language has four past tenses, namely IMPST (Immediate Past) extending from a second ago to early in the morning of the day, HODPST (Hordiernal Past) during last night, FPST (Far Past) used to express events took place from yesterday extended back to as far as the time the speaker is aware of, LEGPST (Legendary Past) to indicate event that took place from extended back to as far as time began.

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LANGUAGE PRESERVATION IN CEPUNG: ORAL TRADITION, COLLABORATION OF SASAK AND BALI COMMUNITY ON LOMBOK ISLAND

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Abstract

Cepung is a traditional performing arts that grew in the Sasak community on the island of Lombok. This tradition was originally a form of Sasak community resistance to the hegemony of Karangasem on Lombok Island. In the next development, Cepung actually become a collaborative medium between Sasak and Balinese on the island of Lombok to fight the tyranny of the ruler. The involvement of the Balinese in the oral tradition of Cepung was motivated by their disillusionment with the negative behavior of the Balinese rulers in Lombok. Cepung become one means to convey their disappointment.

In this tradition is read lontar Monyeh accompanied by flute instruments, redep (rebab in gambang kromong, Betawi) and music vocal imitating drum, kenceng, and rincik. The classical Lontar Monyeh is composed in the form of rhymes in Sasak. This manuscript tells of a princess who was set aside by eight of her siblings. In addition to lontar Monyeh, in this tradition also developed the poems of the performances of groups Cepung.

The interesting thing is that although the Balinese community is joining in this oral tradition, but the Monyeh lontar and poems developed in this tradition still use the Sasak language. Pragmatically and culturally, Cepungbecome interesting, because the literature which is a collaboration between ethnic Sasak and Balinese still maintains the Sasak language in the play. Through the pragmatic studies, this paper will reveal the nonliteral purpose of the oral tradition of Cepung related to the preservation of Sasak language in the Cepung tradition.

Keywords: Cepung, collaboration, language preservation

I. INTRODUCTION

The power of the Hindu Kingdom of Bali, Karangasem in Lombok, begins after the King of Karangasem can conquer the whole island of Lombok in 1740. The period of the Hindu kingdom of Karangasem Bali is the worst time for the Sasak people. Pressure in all aspects of life continues throughout the years. Not only murder, but also the deprivation of wealth, and the dignity of the Sasak people.

The history and cultural journey of the Sasak community that continues under that pressure has also given birth to a local awareness. One form of local awareness is the emergence of Sasak intellectual effort to no longer use jejawan in the writing of lontar, but using the Sasak language which is the local language of the Sasak community. This effort can be seen in "Tutur Monyeh" written by using Sasak language. Lontar is about a princess who was set aside by eight siblings, even in the end he was expelled by the father of the palace because of slander of his brothers. The princess then painted the face and sketch of the fate that happened to

him. The painting was flown by the wind, and fell in the palace of the neighboring kingdom. The son of a neighboring kingdom who discovered the image and then disguised as a monkey (monyeh). The princes then meet and accompany the princess in the odyssey. Until one day the king's son transformed himself into a human being. Both are married and live happily. Monyeh story is actually a symbol of a form of resistance Sasak community against the hegemony of Karangasem on the island of Lombok. "Monyeh" describes a normative state of society, ie a society without conflict through the symbol of a fair and wise leader or king. In another part it also shows an unjust king figure to his own son. This pattern, developed in Lontar Monyeh to give a sense to the Hindu kingdom of Karangasem Bali which in the royal kinship there was a significant conflict of interest and politics. The crown princes of the Hindu kingdom of Karangasem Bali are in disarray, making it quite vulnerable to internal conflicts.

In further development, the Balinese community joined in this oral tradition. The ethnic involvement of Bali in Cepung, beginning in the 1920s in Kuripan. The entry of this Balinese ethnic contribution by entering the flute instrument and redep or rebab. The joining of the Balinese community into Cepung which was originally a means of resistance to Bali's power in Lombok was driven by the fact that the oppression of the Karangasem nobility was not only felt by the Sasak people, but also experienced by the Balinese themselves from the common people. This is what drives them to join the society sasak against the ruthless rulers of the Hindu kingdom of Karangasem through oral tradition of Cepung. Uniquely, although the Balinese community is joining the Cepung tradition, the use of the "Monyeh" lontar, has not changed at all and is not influenced by the Balinese tradition. Even other songs that were brought in the show Cepung was still composed in Sasak language and not mixed with the Balinese language. It makes Cepung pragmatically and culturally interesting, because the literature which is the collaboration of two communities, Sasak and Bali, persist in the tradition and the original language, Sasak language. Until now Sasak language defense in the show Cepung still going on.

II. METHOD

This review will describe the oral tradition of Cepung. Cepung chant pepaosan classic story "Monyeh". The oral tradition of Cepung, pragmatically and culturally becomes interesting, because the literature that is lived by two communities, Sasak and Bali, persist in the tradition and the original language, Sasak language. Until now Sasak language defense in the show Cepung still going on.

Through pragmatic study, this article will reveal the language preservation in the oral tradition of Cepung, why a tradition that is lived by two communities, Sasak and Bali, persist in the tradition and the original language, Sasak language, and Sasak language preservation in the Cepung show lasted until currently.

To express the language preservation in the oral tradition of Cepung, this study will look at the Cepung tradition living in the Sasak community, which is related to the text, co-texts, and context of the oral tradition of Cepung, as well as data on the basic components that serve as a condition for the form of the structure, components of production, distribution, and

consumption of oral traditions, whether oral tradition performances, oral traders.

III. FINDINGS AND DISCUSSION

3.1 Cepung

Cepung is a traditional performing art that is owned by the Sasak community, whose emergence originated from the traditions or habits of the Sasak community in the past, namely *pinje panje, pepaosan, and bekayaq*. The element of *pinje panje* in the show Cepung can be seen in the songs that satirically sarcastic to various phenomena in society. The tradition of reading lontar sung born from *pepaosan* tradition. In the show Cepung this *pepaosan* element appears on the reading of the manuscript *Tutur Monyeh*. *Bekayaq* is a habit of Sasak people singing pantun, especially done by young mood at harvest. *Tembang-tembang* or pantun is called as *kayaq*. In the Cepung performance, the songs are sung with a dynamic rhythm and sound, which is the influence of the bekayaq tradition.

Cepung played by more than seven people, but there are also opinions that emphasize that players Cepung maximum of seven people, some even argue enough six people only. The standard provisions of number of players Cepung is six people consisting of, first, 1 (one) reader ejection "Tutur Monyeh", second, 1 (one) player redep or rebab, third, 1 (one) , fourth, 3 (three) developers (Kasim Ahmad, in Faris, 210: 119). The Cepung player is called "sekahe" or it may also be called "Cepung player", or "Cepung maker", or "siege".

Instrumens that accompany the show Cepung, consisting of the instruments of the mouth and gamelan. Instrumens the mouth to mimic *gamelan* instruments, especially drum, *rincik* and *gong*, as well as flute. The result of this mix is a dynamic-sounding rhythm. While the core instruments played in the show flute is a flute (large and small), and *redep* or *rebab.* To imitate the sound of flutes and *gong*, the Cepung player uses his mouth, and this bias is very exact. To give the impression that the instrument is being imitated, Cepung players also use gestures. Body movement is not only a dance, but also symbolizes the sound of a particular musical instrument. The body of the Cepung player is an expression of their understanding of Tutur Monyeh, which is then transferred to the audience to share knowledge, as well as direct audience intellectual involvement in the Cepung show (Fariz, 2010: 132)

An intruder plays an important role in inserting comedy events in the form of dances, songs, and songs that are taken from everyday songs outside the "Tutur Monyeh" that are contextualized with a genuine event in society.

The basic ability that all the starter players have to master is reading the script of Tutur Monyeh. Every player of Flour must understand the story and content of Tutur Monyeh. Although they do not play a role as a *pemace*, every player must master the Monyeh Tutur. This becomes very important because in addition to the smoothness and quality of Cepung, as well as to be yourself, every player must be able to answer Cepung if there is one spectator who asks a request or question (Fariz, 2010: 125).

Clothes used in the show Cepung is the daily clothes of the Sasak people. Before the show begins, the Cepung player, usually led or initiated by the *pemace*, takes a sitting position,

then makes a composition tailored to the state of the venue. After that p*emace* put the script "Tutur Monyeh" right in front of him. All players face each other, or at least equally facing the *pemace*, so that the *pemace* always frontal position facing the audience. The position of line of sight is caused by the pattern of action of the player Cepung player that takes place at any time.

In general, the pattern of strokes Cepung grouped into three parts, namely the opening, *memace*, and cover. At the opening of the show chanted medium-rhythmic music, referred to as "*ginanti* and *gending" ngempul* "or" *plentung* ". In the opening songs in the opening, the Cepung player asks the audience for permission to start the show, apologize for any mistakes, and introduce themselves. Next begins *memace*. *Pemace* opens the script "Tutur Monyeh", then the reading starts from the beginning as stated in the script "Tutur Monyeh". The closing of the show is marked by a music game to a soft rhythm plus gentle movements and vocals as well. After that, the *pemace* started the song taken from the songs known by the Sasak people, which contained almost the same as the *tembang-tembang* when the opening of the show. It aims to neutralize all performances to achieve a reflection by the people involved in the Cepung show, both players, spectators, and responders about the perceived value during the performance.

3.2 Language Preservation

Language preservation occurs when a community collectively decides to maintain the use of the language used, otherwise language shift occurs when a speech community starts selecting a new language. Communities that are monolingual and not obtaining other languages collectively, they clearly maintain their language usage patterns. Language translation is a characteristic of bilingual or multilingual community communities. Language preservation deals with the attitude and judgment issues of a language, to keep the language in the middle of other languages. Language defense performed by a community, among others, is done to maintain group identity. The defense of the language concerned is done through teaching, literature, mass media and others. Language preservation also relates to the prestige of language in the eyes of the support community. Language preservation is also associated with changing and stability of language use on the one hand with psychological, social and cultural processes on the other in multilingual societies.

Some factors of language preservation include 1) prestige and loyalty factors. A community will be very proud of its culture including the language they use. The value of a person's prestige and language choices in a community is higher in level than other languages, 2) migration factor and area concentration. Certain language-speakers who migrate to a region are among the factors that allow for language shifting and language retention. Language adoption usually occurs when migrating community populations outnumber indigenous populations, 3) mass media publication factors are another factor contributing to the preservation of a language. The amount of media that supports the language used in the community will largely determine the preservation of a language.

One example of language preservation is the preservation of the Sasak language in the oral tradition of Cepung, which trades the oral traditions of the Sasak and Bali communities.

3.3 Sasak Defense Factors in Cepung

As mentioned in the previous section, Cepung is an oral tradition in which the Sasak and Balinese roles are active. The interesting thing in this tradition, although it was revived by two communities, Sasak's defense of the language was strong.

There are several factors that cause Sasak language preservation in the oral tradition of Cepung.

First, the tradition of Cepung was originally a means of Sasak people's resistance to the power of Karangasem in Lombok. The cruelty of the Karangasem rulers against the people was greatly felt by the people of that period. The rules that harm the Sasak community are imposed by the Karangasem rulers, among others are the regulations relating to land, the abolition of the title of raden for the Sasak people, as well as the abolition of Sasak inscriptions and ancestral pedigrees,

In the reign of Karangasem, all the land is owned by a king with deep deruwe status. The people can only work on the land as a cultivator with a share of the proceeds which are partly handed over to the kingdom. Therefore, there is no rice field and garden as an inheritance, except for the nobility who won the trust as a royal servant (Lukman, 2008: 53).

In addition to weakening the Sasak people in terms of material wealth, King Karangasem also execute various ways to weaken the Sasak people, among others by abolishing the title of Raden for the Sasak people. The abolition of the raden title was done to avoid rebellion and to fool and impoverish the Sasak people so that they would remain obedient and there was no unity among them, and still be of low rank. With the removal of the raden title for the Sasak nobility, the Sasak people no longer have role models. Raden is the title of Sasak nobleman who is inherited from the Javanese nobility. Raden is a leader who is highly respected and obeyed by his people. With the abolition of the raden title, the leading Sasak leader in each village was awarded the title Jero. For the Balinese people, the call of Jero is a daily call of ordinary people. This shows that the leadership of the Sasak community is lower than that of the ruler of Karangasem, Bali (Lukman, 2008: 56-57).

The Sasak people, especially the noble descendants of Java, always maintain the lineage of their descendants by making inscriptions, in order to know the origin of their respective offspring. Destroying the records of the Sasak aristocratic lineage is also one of the ruling programs of Karangasem, Bali. By destroying the records of this lineage, decades later, geberasi successor they lose direction, not knowing its origin. It is used by the ruler of Karangasem to make a sheep fight, between one family and another family (Lukman, 2008: 57).

The history and cultural journey of the Sasak community, which continues to be under pressure, has spawned a local awareness. One form of local awareness is the emergence of Sasak intellectual effort to no longer use jejawan in the writing of lontar, but using the Sasak language which is the local language of the Sasak community.

Secondly, the tolerance of Balinese community to use Sasak language in oral tradition of Cepung. The Cepung Theater on different sides has opened up the greatest space for people, Sasak and Bali, to do many things at the same time, such as establishing kinship, establishing trade relationships, and even building new social relationships (Arzaki in Faris, 2010: 327) . This is what builds tolerance between the two communities.

The third, Sasak people are muslims. This religious identity is also one of the differentiation of identity and defense of the Sasak people against the weakening of their customs and culture by the ruler of Karangasem, so Sasak people are not accommodating to Balinese customs and culture, including the language of Bali.

Fourth, the high loyalty of the Sasak people as a consequence of this status or status which became the symbol of the identity of the Sasak people under the pressure of Karangasem power. Balinese language is considered as the symbol of Balinese identity as ruler. Because Cepung is a medium that contains local awareness of Sasak intellectuals to the power of Bali in Lombok, the use of Sasak language is maintained completely and no use of the language of Bali.

IV.   CONCLUSION

The studies that have been done, there are several factors that cause Sasak language defense in the oral tradition of Cepung. The first is the defense of the Sasak community against the power of Karangasem in Lombok; secondly, the tolerance of the Balinese community to use Sasak language; third, the high loyalty of the Sasak people as the consequence of their status, and the Sasak people are muslims. This religious identity is also one of the differentiation of identity and defense of the Sasak community against the weakening of their customs and culture by the rulers of Karangasem, so that the Sasak people are not accommodating to Balinese customs and culture, including the language of Bali.

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Informan
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EXPLORATION ON VERB *'BAHA'* IN *PAKKADO,* MANDAR, INDONESIA: A STUDY OF NATURAL SEMANTIC MATALANGUAGE

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Abstract

The main concern of this paper is to explore the meaning of verb *baha* 'bringing' in *'pakkado'* (people who speak I) locating in West Sulawesi, Indonesia. The writer applies natural semantic metalanguage (NSM) or semantic primitive approach as a tool of analysis. The rational of the research is for giving a better understanding of the word meaning *'baha',* and for doing empowerment and preservation of some local language vocabularies as cultural identity. This kind of research in Mandar ethnographic context is never done yet. The approach developed by Anna Wierzbicka and her colleagues to see the natural meaning of language. The meaning of *'baha'* has many faces and it depends where the things located in the body of the person.

Keywords: *'baha', Natural Semantic Metalanguage, Pakkado, Mandar*

1. INTRODUCTION

In the society of Mandar, notably the people who identify themselves as *pakkado* (people who speak I) express the meaning of the verb *baha* in many faces of the lexicons. The verb word *baha* or added prefix *mam + baha* means *bringing*. One important thing should be known is the location of the things in the body. Different place can produce different meaning. These verbs also show one form one meaning, it functions to deny the unclearness of meaning which make misinterpretation among the interlocutors.

The rational of the research is for giving a better understanding of the word meaning *'baha',* and for doing empowerment and preservation of some local language vocabularies as cultural identity.

2. CONCEPT

The theory of natural semantic metalanguage is developed by Wierzbicka (1996) and her colleagues. It is relatively new and brings a big contribution to the study of meaning, because it provides an adequate analysis of meaning.

In the theory of NSM, there are three keys' concepts namely, primitive meaning, polysemy of non-composition and syntactic universal meaning (see Sudipa, 2004 and comp to Geeraerts, 2010:127). To get better understanding, the description of the concept given below:

1. Primitive meaning

   The idea of NSM believed that a word brings primitive meaning, that is, an independent meaning and undivided into the meaning of other words (see Goddart & Weirbicka, 1994:446).

Furthermore, Goddart remains that meaning is unchanged because it is innate.

2. Non-composition polysemy

Non-composition Polysemy is single lexicon form that expresses multiple or two different primitive meaning. In other words, there is no composition relation between one exponent to another exponent because each of them show different grammatical frame.

3. Syntactic universal meaning

Syntactic Universal Meaning has complex structure and it is not merely formed by simple element, for example, someone, wanting, knowing but also taken from other complex component (Wierzbicka: 1996).

According to Wierzbicka (1996:23), Natural semantic Metalanguage applies the frame of paraphrase based on some rules.

1. Paraphrase uses combination of a group of primitive meaning that proposed by Wierzbicka. This combination needed for the claim of the theory that one form cannot be explained only by using one primitive meaning.

2. Paraphrase is also can be done by using element that characterized of certain language. To do this, we can combine the elements of uniqueness of the language itself in explaining the meaning.

3. Paraphrase sentences should be based on the rule of syntactic language

4. Paraphrase should use the simple language.

5. Paraphrase is sometimes need indentation and particular space.

This article uses the theory of Natural Semantic Metalanguage (NSM) to analyze the meaning of Verb "baha' (bringing) within the society of *pakkado* (people who speak I)

The research conducted in Rantedoda, a small village which located in the Regency of Mamuju, West Sulawesi. Most of the inhabitants use Mandar language, dialect *Ulu Salu* but the people commonly identify themselves as *pakkado* (the people who speak I).

3. RESULT AND DISCUSSION

Based on the observation, the writer found many kinds of lexical categories of revealing the word '*baha'*. The meaning of each word depends where the things located in the body of the person.

The study of natural semantic metalanguage on verb *baha* 'bringing' is a kind of doing things with polysemy: do and happen. In analyzing the verb, we use the strategy of mapping model "X does something to Y and because of X something happen to Y. X categorized as agent or an actor, while Y is the object. The semantics features on verb *baha* 'bringing' is explained below.

3.1. Dudung and Dengnge'

The verb *dudung* indexes the entities that located on the head of person such as, a basket and other instruments which filled by something. For example, the basket as an instrument

can be filled by cacao and other things that easy to carry. While the verb *dengnge'* shows different entity. The entities that can be categorized within the verb '*dengnge'* are clothes. To perform this kind of verb, an actor usually needs an instrument called *sarung.* Some parts of *sarung* is put on the head of the person. If verb '*dudung'* puts the whole part of the entity on the head while verb *dengnge* only certain part of the entity on the head.

Examples in sentences:

3.1.1   *Moa' le'ba'ko dudung karanjemmu*
     If go you bring basket your
     If you go bring your basket

3.1.2. *Manya-manya dengnge' pa'bukku'mu*
      Be careful bring clothes your
      Be careful in bringing your clothes

The explication can be seen as follow:

At the time, X does something to Y
    Because of this, Y moves to X (on head) at the same time
    X does something with instrument
    X wants this
    X does something like this

3.2. Soppo, lemba', sariri. pesaleppang

    These verbs used to bring something that located on the shoulder of someone. They show different entity. The entity of *Soppo* can be a child and basket, while the entity of verb *lemba* can be rice and water. To bring rice and water, the actor needs an instrument, so the water does not touch the shoulder. And *sariri* usually clothes or bag and finally *pesaleppang* refers to the entity of blouse.

3.2.1   *Soppo bea'mu tama diuma*
    Bring rice your go to garden
    Bring your rice to the garden

3.2.2.   *Damupamatimmi lemba dondokko manini*
     Do not weight bring fall down will
     Do not weight your goods you will fall down

3.2.3.   *Sariri pa'bukku'mu*
     Bring packs your
     Bring your packs

3.2.4. Damu pesalleppang bajummu

        Do not put on the shoulder blouse you

        Do not put on the shoulder of your blouse

 From semantic point of view, these verbs can be explicated as follow:

At the time, X does something to Y

        Because of this, Y moves to the body of X (on Shoulder) at the same time

        X does something with instrument

        X wants this

        X does something like this

3.3. To'ba

        One can be generally known that, the verb *to'ba* usually use for bringing a child which located on the back. Both the entities touch the back of an actor, because they do not use any instrument.

        To'ba adimmu naung di lembang

        Bring younger brother your to the river

        Bring your younger brother to the river

At the time, X does something to Y

        Because of this, X moves to the body of Y (on the back) at the same time

        X wants this

        X does something like this

3.4. Rendeng, Sarembeng, Tei, totti, beso

        These kind of verb located in the hand's actor. verb *Rendeng* is usually used when an actor move the animal. Here, actor uses rope as instrument. It almost similarly with *sarembeng*, the difference is this verb defining negatively. The entity also can be animal but here, an actor in bad mood. The entities that can be categorized on verb *tei'* are pen, book, sword and many other things; generally the size of the entity is small. While *totti* is associated with a certain place of water called *caregeng* and finally *beso* refers to the entity such as rubber

3.4.1. Alai sapimmu anna mu+rending+i tama diuma

        Take cow your and bring to the garden

        Take your cow and bring to the garden

3.4.2. Damu sarembeng adimmu lea

        Do not full (roughly) younger brother your friend

        Do not full your younger brother friend

3.5.3. *Manya-manya tei piso matadang*
Be careful hold sword sharp

Be careful of holding the sharp sword

3.4.4. *Totti mapia-pia caregemmu*
Hold well cergen your

Hold well your cergen

3.4.5. *Tamako beso uhe'mu illaing dibering lembang*
Go to full rubber you in the border

Go to full your rubber in the river's border

At the time, X does something to Y

    Because of this, X moves to the body of Y (on the back) at the same time

    X does something with instrument

    X wants this

    X does something like this

3.5. Kaleppe

This verb associated with human, especially a child. In this activity, an actor does something to something else, because of this, the thing moves to the right or left side of actor. The reference is a child.

Kaleppe adimmu lea aka' u'de kukulle

Bring younger brother your because I am not strong

Bring your younger brother because I am not strong enough

At the time, X does something to Y

    Because of this, X moves to the body of Y (on the back) at the same time

    X wants this

    X does something like this

3.6. Petaking

Another way of expressing verb baha *'bringing'* is *petaking*. This verb only refers to the entity like sword, no other meaning. In this activity actor does something to something else, because of this, the thing move to the actor's hip. The entity is a sword which put in certain place called *guma.*

Alai pisomu disongi anna petaking tama diuma

Take sword in kitchen and bring (on thigh) to garden

Take your sword in the kitchen and bring to the Garden

At the time, X does something to Y

    Because of this, X moves to the body of Y (on the back) at the same time

    X does something with instrument

    X wants this

    X does something like this

3.7. Tambe'

The verb *tambe'* is usually located in front of the actor. The entity of the verb is generally fruits. In moving the objects, an actor does something to the object by taking them and put in front that aided by instruments (t-shirt). The activity usually done by children when looking for fruits such mangoes and they do not bring place for saving the Mangoes, at the time they will use their blouse for bringing the fruits in infront.

Tambe paomu anna aka u'de ganna karanjeng

Bring (using clothes) mangoes your because do not enough in basket

Bring mangoes because do not have enough basket

At the time, X does something to Y

    Because of this, X moves to the body of Y (on the back) at the same time

    X does something with instrument

    X wants this

    X does something like this

3.8. Kalasepi'

Kalasepi defined as way of bringing something that aided by fingers and toes. The location of the entity is in the middle of fingers and toes. Here, the entity usually refers to small things such stone, small bamboo and wood. An actor does something to the object, because of this, the object moves to the body of actor.

Kalasepi iting sokkang

Bring that small stick

Bring the stick (certain stick made from bamboo)

At the time, X does something to Y

    Because of this, X moves to the body of Y (on the back) at the same time

    X wants this

    X does something like this

3.9. Padipala'

The object of verb *padipala* is usually associated to food such coffee, salt and sugar. An actor does something to the object, hence, the object moves to actor's palm. Here *padipala* defines as a way of bringing something by using palm.

Alapi indo sia anna padipala' mai

Take that salt; bring (on palm's hand)

Take the salt and bring here

At the time, X does something to Y

      Because of this, X moves to the body of Y (on palm) at the same time

      X wants this

      X does something like this

4. Conclusion

In Mandar, especially within the people who speak I perform the word *baha* in different kind of lexicons. In that community, the writer discovered that there are seventeen categories of lexicon which expressed by that community in relation of moving one thing from one place to another place. The people said in local language '*baha*' 'bringing'.

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CULTURAL VALUES TRADITIONAL EXPRESSION OF SASAK TRADITIONAL INTERCOURSE

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Abstract

This study aims to describe the cultural values of the traditional expression of daily intercourse used by the Sasak tribe as one form of wealth of the oral tradition of the community. Meanwhile, the data to be collected in this study is the qualitative data in the form of traditional Sasak daily expression. The data source is obtained from native speakers of Sasak language and from previous studies on Sasak phrases. The method used is the method of skill face, literature study and technique note as the continuation of both techniques. The data were analyzed by ektralingual method with appeal technique. Based on preliminary findings found many traditional expression of daily social intercourse Sasak containing cultural values in the form of advice and prohibition in association that will bring impact on harmony in social life Sasak tribe.

Keywords: Value, Culture, Traditional Expression of Daily Intercourse, Sasak

I. INTRODUCTION

Language is seen as a tool for interpreting cultural values. Therefore, by studying the language of a particular society also means studying the cultural values of that society. Cultural values interpreted through the language are widely used by society in the form of metaphorical expressions that have become part of the oral tradition of society. These phrases can then be used as a reference system of ethical behavior / controller of society either individually or in groups to create life and community life in a frame of harmony amid the current globalization issue. Globalization in addition to having a positive impact also has a negative impact, one of the negative impact is the moral decadence of the community because of the lack of ability of the community to filter strictly on the cultures outside the middle of their culture. This moral decadence is known from the many news-news coverage through print and electronic media that includes issues of violence, pornography, pornoaction and the fact that commonly found in daily life of the community, especially in the Sasak community as a locus in this study. For example: in ancient times around the era of the 60s Sasak people looked at haram (*maliq*) if men and women who do not have family relations are two-duaan in a quiet place. However, in the present it is regarded as a custom. Seeing the fact that the need to reinvent the noble values contained in the culture of the Sasak community one of them by way of echoing traditional expressions Sasak as controlling ethics community.

Moreover, this study becomes urgent to be examined for several reasons, first: many Sasak expressions containing moral values begin to experience extinction. This is evident from the many Sasak phrases that began rarely used by the community, such as maliq and reme expression. So many Sasak phrases are not recognized by the Sasak youths as the next generation of their noble cultural values. Both studies of the Sasak phrase are still rarely studied further, as evidenced by the few relevant studies of the Sasak phrases found, the rest of the study of language expression from other regional languages. At least the research related to the Sasak phrase has been studied by Sihwatik with the title: Study of Shape, Function, and Meaning of Traditional Expression of Sorong Serah Aji Krama Discourse in West Lombok Regency and its Relevance in Mulok Learning in Junior High School. The difference of research studied by Sihwatik with this research lies in the object of his research. As for, this research is more focused on Cultural Value of Sasak Daily Speech. The Sasak phrases contain implicit values in Sasak's daily social activities in the form of advice, suggestions and restrictions on socializing. For example, in the traditional Sasak phrase, the word maliq is an expression that contains the value of prohibition to perform acts that violate the religious law (haram done) and something that is considered taboo by society. For example deeds considered maliq are lying, insulting people, talking about the disgrace of people, polluting the holy places etc. There is also a Sasak reme expression, which symbolizes the expression of mutual cooperation or togetherness in doing all forms of work. Based on the explanation of cultural values contained in the Sasak phrase above, this research will be focused to examine the cultural value of Sasak social expression which contains the recommended cultural values and the prohibition (not guided).

Theoretical basis
Culture value

One of the things that distinguishes humans from animals is the human ability to speak. Because, both in the structure of the brain and the sound-producing device, humans were created by God as a creature who can speak, while animals do not. Furthermore, when tracing the beginning of the first creation of Adam, the first thing God asked him to do was to name the objects in front of the angels (Surat al-Baqarah: 31). This shows that the ability of language is the greatest gift from God to man to distinguish it from other beings. In addition to language, humans are also endowed with reason and conscience. Intellect and conscience is then used by humans in order to judge something that is said good or bad. Therefore, when a person listens / says the value of something, it will terbesit in his mind the charge of good and bad, about the quality or not berkulitasnya something. Next, the notion of value when viewed in the understanding of experts is the result of the selection of a strict behavior on the schemata of human experience and knowledge as a cultured beings who then gave birth to the understanding of something that is said good and bad. This is in line with Kluchon (in Djajasudarma et al., 1994: 10), that values as a result of the effect of behavioral selection. Further said by Papper (in Djajasudarma et al., 1994: 11) value is everything about good

and bad. from these two conceptions, it can be concluded that value is derived from the interpretation of human experience and knowledge as a civilized being endowed with God in the form of reason and conscience about something good and bad. As for, the cultural value as an object in this study is defined as "value that refers to various things (with the understanding of all human behavior as a cultured being) (Djajasudarma et al., 1994: 10)". Cultural value is an abstract form that is used as a guiding general principles in bertidak and behave (Theodorson in Supsiloani, 2008). Therefore, referring to the expression of the phrase can be concluded that one of the functions of cultural values is to regulate human behavior, which means the value of culture is used as the controller of social ethics in society. Furthermore, it is said by the council that the cultural value system serves as the highest guidance of human beings in behavior, because the cultural value is a form of conceptualizing the most valuable ideas in society. Furthermore, since this cultural value is abstract as stated by Theodorson, this value needs to be interpreted through the language of one of them in the form of the traditional expressions of society.

Expression

The phrase is a form of oral tradition that is metaphorical and developed in the midst of society as a means of delivering values. Then these values can be used as a controlling ethics community. As stated by Sitanggang, T et al. (1984: 6) phrases are phrases or symbols that are metaphorical that contain the main values and ideas known to the people. The same thing is expressed by Djajasudarma et al. (1994: 14) that the phrase is "everything expressed in the form of a word or a combination of words whose meaning is not the same as the claim of the meaning of each word that forms the phrase itself". From both explanations above figures can be concluded that the expression is one form of delivery of the message implicitly through the language metaphor that can not be understood literally, but to be able to understand its meaning must understand the context of its disclosure. The form of the expression as proposed by Djajasudarma in the preceding description and Poerdamarminta (in Octaviani, 2010: 4) can be a word or a combination of special words used to describe meaning with figurative meanings. Because, the phrase in the form of metaphor, then it could be in one phrase can represent the meaning of a metaphor that varies depending on the context of its disclosure. Furthermore, the phrase is sometimes paired with the proverb meaning. Like Bahri et al. often juxtaposing words and phrases. However, Djajasudarma et al. (1994: 14) distinguish between expressions and proverbs based on their structure, ie the expression has a predicate structure, while the maxim has no predicate structure. Based on the expression and proverbs according to Djajasasudarma this is used as a benchmark in data retrieval in this study.

II. METHOD

The approach used in this study is a qualitative approach with descriptive qualitative type, namely "Research that produces descriptive data in the form of written word or oral from people or perpetrators that can be observed (Bodgan and Taylor in Ismawati, 2011:

10)". The data to be taken in this study is oral and written utterances in the form of daily life expression Sasak dialect ngeno-ngene. As for, oral sources were obtained from native speakers of the Sasak dialect languages and written sources were derived from various local book references and previous studies which discussed the Sasak phrase. Methods of data collection is done through several techniques to obtain valid data. The first technique is done skill semuka, ie researchers have a conversation with speakers Sasak language based rod that has been prepared spontaneously. In addition to using skillful techniques in this research is also conducted literature study. Then as a continuation of both techniques is done technique of note, that is recording expression of daily life expression Sasak (Mahsun, 2017: 130-135). The instrument in this research is the researcher who conducted the research in obtaining the data (Sugiono 2010: 61). The position of the researcher in qualitative research as planner, executor, data collector, analyzer, data interpreter, and eventually become reporter of his research result (Moleong 2014: 168). Data analysis is done by method of extralingual through apparatus of appeal, that is data analysis is done by classifying data of Sasak phrase based on the meaning of expression which is recommended and worth of prohibition (not guided) (Mahsun, 2017: 123).

III. FINDINGS AND DISCUSSION

As stated earlier that cultural value is a form of abstract conception of society to what is said good and bad which is then interpreted through the language of one in the form of expression. Thus, the results of this study will be focused on two things: 1) the cultural values that are guided in the daily social expression of Sasak, means cultural values in positive expression / good for human life to be followed and modeled in association 2) unaddressed cultural values , means the value of a culture that is prohibited / negative or not to follow / not to be exemplified in associating (DjajaSudarma et al 1997: 17). In addition, because the phrase can only be understood based on the context of the expression, then in this study will also be described examples of sentences against each of these phrases.

Next, after collecting data on the daily social expression Sasak, it will be described 89 exposes daily Sasak community guided and 5 daily expression of daily life that is not guided. Here's a description of the phrases.

Sasak Daily a Guiding Speech

a. ***Berembuk*** **'conference'**
Sasak community in solving the problem, there is a term counseling.
Example in expression sentence Sasak: / *Mun arak masalah te selesaing isik berembuk* / 'If there is a problem we solve with deliberation/conference'. This counseling phrase teaches that in facing the problems it is recommended to be solved by deliberation so that the problem can be solved together '

b. ***Lombok buak*** **(straight fruit)** 'symbolizes the attitude of honest people, not much whim and easy to set

c. **Ngerasak** 'friendly, easy attitude close to others'

Example in sentence / *Dengan ino mule ye ngerasak sei-sei kancane bedeit* /

'This guy is friendly with whoever he meets'

    The phrase *ngerasak* contains the cultural value that it is advisable to associate in order to have a friendly attitude, causing intimacy with the other person.

d. **Tindih,** means' Expression of prudence in speaking and doing. Can also be interpreted as a personality that has the seriousness to maintain a truth, goodness, beauty and nobility. Can also be interpreted to describe the personality of a conforming person '. This phrase taught that in associating with others must keep the ethics in speaking and doing so as not to offend other people (Sudirman, Ratmaje and Bahri 2014: 91). The word overlap is also often used by Sasak people as an expression of someone who has the nature of obedience (submissive) to the command given to him.

e. **Reme** 'A phrase that symbolizes togetherness, mutual cooperation, helping each other in doing any kind of work'.

the expression of reme has the cultural value of mutual cooperation, that in doing any form of work must help each other.

f. **Patut** 'realistic attitude' does not contradict religion and adat, does not offend other people, is worth exemplifying (Sudirman, Ratmaje and Bahri 2014: 92).

    This worthy expression has a cultural value that is advisable in socializing do not contradict the prevailing religious and customary norms, such as not hurting other people's feelings, insulting others and so on.

g. **Patuh'**, in the same seirama, the fate of the arms, seia sekata, do not like to contradict or disagree (Sudirman, Ratmaje and Bahri 2014: 92). *Patuh* can also be submissive '.

    /Amin patuh-patuh kance adik, dendek girang pade besual/

'Amin you must patuh with your adek do not like to quarrel'

patuh in the above sentence means: do not like bertegkar / disagree understand '

    /pade patuh lek perintah dengan toaq selame ino dek salak/

'Keep the parents' orders as long as it's not wrong'

Patuh to the above sentence symbolizes how to get along with parents by not responding to their feelings and fulfilling their commands as long as what is ordered by parents to violate the rules of religion and ethics.

h. **Pacu** 'attitude that reflects sincerity in working, patient, steadfast and diligent (Sudirman, Ratmaje and Bahri 2014: 91)'.

i. **Pasu** 'perseverance work, not lazy, easy to tell, work unconditionally (Sudirman, Ratmaje and Bahri 2014: 92)'

    Based on the exposure of Sasak daily social expression guided above it can be seen, that there is a phrase that represents many meanings in context of its disclosure, eg overlapping and obedient expressions.

Sasak Daily a Not Guiding Speech

a. **Belo ime** (long hand) 'people who like to steal'

example in sentence

/Kanak ine mule ye belo ime/

'This kid he really likes to steal'

Belo ime contains cultural values that in associating we are required to be honest and qonaah to what is owned. By having the attitude of qonaah will be able to avoid the desire to steal what is not a right to have.

b. **Belek otak** (big head) 'arrogant, feel proud of circumstances that are not real'

This *belek otak* expression contains cultural value, which teaches to always be humble in sociac. lizing when praised by others so as to avoid the arrogance and showing off '.

c. **Darak ilak** (not shy) 'shameless'

The phrase Darak ilak contains cultural values that in associating with others must have the attitude of embarrassment to commit a crime or do actions that are not in accordance with the ethics of social ethics.

d. **Belo belong** (long neck) 'attitude will not budge'

The phrase belo belongs to this cultural value that in association requires a wise attitude in taking a stand if involved in a problem with others. Thus, there is an expression of Sasak *Timak te kalah asal te menang* (although losing from winning). The point here is that instead of the problem getting bigger and worse it is better to give up even though it feels right. So in the end each person involved in the problem will realize who is wrong and who is right.

e. **Maliq** "acts that like to violate religious or customary norms"Sasak society when it says maliq word, means that action should not be (haram) done for violating religious law or custom agreed by society of Sasak.

The *maliq* expression contains the cultural value that in associating with God and God's existing creatures on earth must be preserved. Our relationship with God is not to do things that are prohibited in religion such as fornication, stealing and so forth. As for, relationships with fellow human beings, for example do not like to talk about other people's disgrace etc.

Based on the exposure of the daily expression of Sasak community that is not guided can be known, that there is a phrase that represents many meanings in context of its disclosure, eg maliq expression.

IV. CONCLUSION

Referring to the study of Sasak daily social expression above, it can be concluded that there are Sasak social phrases that have exemplary cultural values and which are not worth exemplifying in the daily interaction of Sasak. Both of these phrases can then be used as a controller of ethics societies, especially Sasak people, so as to create a harmonious life of Sasak people.

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RECIPIENT ROLE IN BALINESE *GIVING* VERB CONSTRUCTIONS

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Abstract

This study focuses on the syntactic and the semantic features of the recipient role in Balinese GIVING verb construction. The aim of this study is to explain about the functions of the recipient in sentences. It is also to know how the semantic implication recipient role in term of their position in sentence. It is to map its syntactic relations, at the grammatical level. The theory used was the theory of syntax proposed by Van Valin (1999) supported by the semantic approach to English grammar by Dixon (2011). A combination of various thoughts from linguists, was also used to serve the theory in this research. The method used was a descriptive method with distributional techniques, supported by some Balinese articles found in *Bali Orti,* the specific page in some *Bali Post* newspapers, published on Sundays, and the Balinese novel *Ki Baru Gajah* by Sugianto as the data source. The method used in collecting data was observation method including note-taking technique. It was by taking notes the sentences that have recipient roles. The data then was classified on the types of construction implied by the Balinese *giving* verbs and the positions of the recipient role. It was found that, in relation to the Balinese *giving* verb, recipient is obligatorily required by the giving verb and it is mapped onto syntactic relations. In relation to syntactic structure, recipient can be mapped onto periphery identified by preposition *ring, majeng ring,* or *teken,* or it can be as the object of a sentence in which in this case the recipient is particularly salient in the instance of activity, it is focused. Recipient can also be the subject of the sentence, with certain verbs it is possible to have subject as recipient. Inanimate and unidentified recipient are also found in this research.

Keywords: *recipient, syntactic and semantic relations,*

1. Introduction

This study deals with the recipient role in relation with the Balinese *giving* verb construction. It focuses on the syntactic structure and the semantic features implied by the recipient role in Balinese. This research is part of on-going research for dissertation that focuses on the construction of Balinese 'Giving' verbs.

As we know, in relation to verb constructions, Balinese involves a morphological unmarked 'basic' form and nasal verb construction. This certainly involves the semantic consequences. And Balinese has a two-way morphological opposition marked by the presence and absence of nasal verbal prefix. This morphological contrast correlates with the structural opposition between Agent-subject and Patient-subject construction. One of the Balinese constructions is a morphologically unmarked 'basic' verb form, and the others are 'nasal' verb constructions

(Artawa, 2013).

Many researches have discussed about Balinese syntax. Warna (1975) discussed about *the grammar of the Balinese*, Bawa at all (1978) talked about *the syntax of Balinese*, Kardana (2004) wrote about *Reflexes and Medial Diathesis of Balinese,* Sedeng (2007) talked about *Morphosyntax of Balinese of Sembiranese Dialect.* Artawa (2013) talked about *The Ergativity and Balinese Syntax,* and many others. Researches focusing on Balinese verbs have also been done by experts. However, the discussion of recipient as an argument of *giving* verb construction in Balinese has not been specifically discussed yet. This is one of the reasons why this study needs to be done. Other reason is that people, even Balinese, often made mistakes in using the Balinese language. Many of the Balinese do not know the difference in uses of suffix *–ang* and suffix *–in*. This condition also challenges me to write about this article.

In this study there are two problems that are going to be discussed.

1. What are the syntactic structures implied by the recipient role in the Balinese *giving* verb constructions?
2. What are their semantic implications?

The theory applied in this discussion was the theory of syntax, RRG (Role and Reference Grammar) proposed by Van Valin and LaPolla (1999). According to this theory, it is stated that language is a system of communicative social action, and accordingly analyzing the communicative functions of grammatical structures plays a vital role in grammatical description and theory from this perspective. It was also stated that syntax is not autonomous. It must involve the semantic and pragmatic consideration. Dixon's theory (2011) as supporting theory. Dixon states that every verb associated with semantic type of verb needs a number of semantic roles. The 'Giving' verb, for example, needs *Donor, Gift,* and *Recipient.* Verb of 'Speaking' needs *Speaker, Addressee, Message,* and *Medium.* However, not all semantic types of verb need all semantic roles. Some 'Motion' verbs only need one semantic role, something moves, like *John is running.*

In order to have clear perspective about this study, the concept of recipient, construction, clause, transitivity, and verb type were proposed. According to Van Valin (1999: 86), recipient is someone who gets something, as in Jane sent the book to *Max.* It is one of the participant roles in states of affairs. This usually occurs in *giving* verbs. Recipient is mostly animate, or an organization. And what is meant by construction is that syntactic relation or grammatical relation. That is about syntactic pattern which linguistically carries meaning. A clause is a syntactic unit that consists of *core* arguments (which involves *nucleus* or predicate filled by verb) and argument. Transitivity indicates the number of syntactic arguments that are noun phrases required by the transitive verb of the clause. Monotransitive clause is a clause with monotransitive verb that requires two valences: subject and object, ditransitive clause is a clause with ditransitive verb that requires three valences: subject, direct object and indirect object. And complex transitive clause is a clause with complex transitive verb that requires

three valences: subject, object, and object complement. Dealing with *giving* verb, is an activity verb that has three semantic roles. All *giving* verbs require a Donor, a Gift, and a Recipient, as in *John* (Donor) *gave a bouquet* (Gift) *to Mary* (Recipient)*, Jane* (Donor) *lent me* (Recipient) *the Saab,* or *The woman* (Recipient) *borrowed an umbrella* (Gift) *from me* (Donor)*.*

The method applied in this research is a descriptive method with distribution techniques. The data used in this research is a qualitative data in the forms of sentences taken from Balinese articles found in *Bali Orti,* the specific page in some *Bali Post* newspapers, published on Sundays and the Balinese novel *Ki Baru Gajah* by Sugianto. The data collection was done through observation, note taking, analyzing technique and then the data were classified and analyzed based on the theory used. The analysis was done through distributional and paraphrasing techniques.

2 Theoretical framework

2.1 Syntactic structure

What is discussed in this part is the structure of simple sentences in which the fundamental aspects of structure which every theory must deal with are relational and non-relational structure. And if we talk about syntactic structure we mean we are talking about grammatical structure.

By grammatical structure we mean the surface structure. But Chomsky in Van Valin (1999) states that analyzing the grammatical structure requires abstract level of syntactic representation, and there are a number of phenomena which have been presented as justifying the postulation of multiple levels of syntactic representation. Among the most basic and important of these is what is called 'non-local dependencies' involving case assignment and agreement. In this case, the structure of the clause does not follow the canonical position as in *What did you have for you breakfast?* In which in this sentence the NP expressed by *what* precedes the subject *you,* so the dependency is not local.

In relation to syntactic structure, the contrasts between predicating elements and non-predicating elements, and between those NPs and prepositional phrases which are arguments of the predicate and those which are not, termed layered structure, also plays important role in this analysis. The predicating elements are normally a verb, but not all languages have a verb as predicate. Balinese for example, non-verbal elements; adjective or noun may function as predicate as in the sentence *Ipun misan tiangé* 'He is my cousin' *misan tiangé* is the predicate of the sentence. In English, such kind of sentence needs copula *be* as its predicate as in the sentence *It is cloudy*. Therefore, a predicate refers only to the predicating element, which is a verb or non-verb like an adjective or a nominal of some sort. In the theory it is stated that a predicate defines a syntactic unit in the structure of the clause. That is the *nucleus*. A clause containing a number of NPs (and PPs) some of them belong to semantic arguments, termed *core* and some do not called *periphery*.

2.2 Semantic representation

Semantic representation refers to the kinds of events, actions and situations that sentences express and of the roles that the participants may play. This is closely related to 'state of affairs' which refers to phenomena in the world. State of affair involves four basic types; *situations, events, process,* and *actions.* These sates of affairs can vary along a number of dimensions; (1) the number of participants involved, (2) if there is a terminal point, and (3) whether the state of affairs happens spontaneously or is induced. The participants involved in the states of affairs certainly have roles which according to Van Valin (1999:86) may be as *agent, effector, experiencer, instrument, force, patient, theme, benefactive, recipient, goal, sores, location,* and *path.*

3. Discussion

In this section, the syntactic structure of recipient, the position of recipient as the semantic role of an argument in a sentence and its semantic implication are described. It was found that the function or position of the recipient in Balinese language may be as adverbial or periphery, object, subject, or unspecified (does not occur in a sentence). As the argument recipient can be in the form of nominal or pronominal which reflect speech registers in Balinese language. The Balinese pronominal are classified into 'low' like *aké, icang, cai* 'I', 'middle' like *tiang, yang* 'I', *ragané, ipun* 'he/she', and 'high' register like *titiang* 'I', *ratu* 'you', *ida, dané* 'he/she'.

3.1 Recipient marked by preposition

The basic syntactic frame for recipient in *giving* verbs is marked by preposition. In the data it was found that recipient was marked by preposition. The most preposition found in the data was preposition *ring* 'to' with its alternation *majeng ring*

    a) Panamayané   mayadnya subakti *ring* rerama. (BP 10/12/17: 7)

       People-DEF   give   respect   to   parents

       'People give respect to their parents'

    b) Titiang ngaturang paramasuksama *majeng ring* Ida. (BP 24/12/17: 8)

       2SG   give   thanks   to   3SG

       'I thanked him'

    c) "Nah lautang paman jani mapitulung *tekén* krama-né"

       "So   please uncle now give help to   societyDEF"

       'Ok. Please, uncle, now give a help to the society' (Sugianto, 2015: 68)

3.2 Recipient as Object

Recipient, besides being marked by preposition, as adverbial, when it is the most salient non-A role, recipient can drop its preposition and move into direct object slot, immediately after the verb. So in this case recipient can be as an object. As an object, recipient is focused

as particularly salient in the instance of activity. In this case the recipient must be an NP which has definite and specific reference.

a) *Icén titiang mamanah dumun*. (BP 14/1/18: 7)
Give 2SG think   first
Let me think first'

b) *Tiang lakar ngisinin keneh bapa-né* (BP 14/1/18: 13)
1SG will fill   idea father-DEF
'I will fulfill what you want, father'

Titiang in example a) and *keneh bapané* in example b) are recipients since they directly follow the transitive verb *icén* and *ngisinin.* The words *titiang* and *keneh bapa-né* belong to definite NP and this condition proves that the recipient of the sentences being focused.

3.3 Recipient as Subject

It is possible to have recipient as subject. In this case the *giving* type uses different lexemes depending on whether Donor or Recipient is exercising control. This condition can be seen in the following data.

a) Tungurah maan pelabuhan kayun buka Arniek. (BP 10/12/17: 7)
Tungurah get place   mind like Arniek
'Tungurah got darling like Arniek'

b) Cening ingetang   ngalih sentana (BP 14/1/18: 13)
2SG   remember   get   sentana
'you, remember to get sentana'

c) Muliasih ngamolihang   Juara   I Lomba   Masatua Bali (BP 24/12/17: 8)
Muliasih   get   champion I competition telling story Balinese
'Muliasih got the champion in Balinese story telling'

3.4 Recipient in passive construction.

Balinese passive sentence is marked by prefix *ka-* or by suffix *–ang* attached to the base form of the verb. This also happens in Balinese which reflect the recipient roles.

a) Siswa kelas 1 rauh kelas 4, kaicén wantah satua indik beburonan. (BP 3/12/17: 7).
Students year 1 up to year 4,   given   only stories about animals.
'Students in year 1 up to year 4 are only given stories about animals'

b) Manah tiang-é   sampun aturang titiang ring Tungurah (BP 3/12/17: 7)
Mind 1SG -POSS already give   1SG   to Tungurah
'My mind has already been given to Tungurah'

3.5 Inanimate Recipient

Theoretically, recipient can be inanimate as long as it is an organization or an institution. "To the wall" in a sentence like *He gave red color to the wall* does not belong to recipient because *wall* is not an organization or an institution. However, it is acceptable if "the school" in sentence like *He sent the letter to the school* belongs to recipient because school is an institution.

Pura   sané stata   ramia   puniki madué sejarah sane panjang (BP 24/12/17: 8)

Temple that always crowded   this   have   story   that   long

'The temple that is always crowded has a long story'

3.6 Unidentified Recipient

It is possible to have giving construction with no specified recipient in a sentence. The unidentified or unknown recipient can be seen from the previous discourse context. The following is the example from the data.

Sané luh-luh makta-ang kado (BP 24/12/17: 7)

The   girls   bring   present

'The girls   brought   present'

We can see from the above example that only two arguments occur in the sentence. The girls (Donor) and present (Gift) in the *giving* verb construction. The recipient is unidentified. But from the previous discourse context it is known that the person involved in the discourse is the girls' friends having a wedding party.

4. Conclusion

This research has given the conclusion that syntactically recipients vary in term of function and position in the sentence. Semantically it also brings various meaning. Based on the result it can be stated that;

1. Recipient may function as periphery marked by preposition *ring, majeng ring, tekén.*
2. Recipient can be as object which implies that recipient is being focused.
3. Recipient can also be as subject, depending on the lexemes used.
4. Recipient is mostly animate but it can be an inanimate as long as it is an organization or institution.
5. It was also found that there were unidentified recipient in the data. In this condition, the obligatory recipient can be explained from the previous discourse text.

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ADJECTIVES IN LUBUKLINGGAU DIALECT OF PALEMBANG MALAY LANGUAGE AND ENGLISH THROUGH MORPHOLOGY AND SYNTAX ANALYSIS

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Abstract

The problem formulation of this study is "how adjectives in Lubuklinggau dialect of Palembang Malay Language and in English through morphology and syntax analysis are". Therefore the objective of this research is to find out the adjectives in Lubuklinggau dialect of Palembang Malay Language and in English through morphology and syntax analysis. This research was a qualitative research. Method for collecting the data was listening through written technique. After the data taken, the researcher limited the data to the adjectives that related to feeling. Then, the data were analyzed through Agih Method. The result of analysis explained that feeling adjectives in Lubuklinggau dialect of Palembang Malay Language and in English have some types. Syntax characteristics of adjectives in Lubuklinggau dialect of Palembang Malay Language are: the adjectives can be attributed by comparative word ('lebeh', 'paleng', and 'samo'), superlative word ('igo' and 'nian), and negation ('idak') in phrase level. The adjectives can be main subject, predicate, and complement 'slot'. The adjective in Lubuklinggau dialect of Palembang Malay Language can be modifier of subject.

Key Words: Adjective, syntax, morphology, dialect, Lubuklinggau

Introduction

Most of people in South Sumatera Province use Palembang Malay Language. The province consists of 13 regencies and 4 towns. Lubuklinggau is one of the towns in the province. Majority of people in Lubuklinggau are native speakers of Palembang Malay Language, especially students who use Indonesian as the second language and English as foreign language. In English grammar, there is adjective and so is Lubuklinggau dialect of Palembang Malay Language. It is seen in daily communication of Lubuklinggau people. This paper discussed both adjectives in Lubuklinggau dialect of Palembang Malay Language and in English. The discussion focused on syntax morphology analysis. According to Verhaar (2010:11), syntax is the study of word structure in a sentence. Suhardi (2016: 13) said that sytax is a part of linguistics which focuses on analysis of sentence structure. According to Carnie (2010: 11), syntax is the study of sentence structure.

Problem formulation in this research is "how adjectives in Lubuklinggau dialect of Palembang Malay Language and in English through morphology and syntax analysis are". Based on the problem formulation, this study focused on adjectives which related to feeling in Lubuklinggau dialect of Palembang Malay Language and in English. The adjectives analysis

focused on phrase scopes. They are attributed adjective, comparison, attributed superlative, attributed by 'not', adjective which is as main slot of subject, the adjective as modifier of slot of predicate, and adjective as modifier of slot of object. Moeliono (1988: 209) states that adjective is used to express character or situation of someone, something, or animal. The characteristics of adjective are:

- Adjective can be given a comparison of complement, like: lebih, kurang, and paling.
- Adjective can be given an intensifier of complement, like: sangat, amat, benar, sekali, and terlalu.
- Adjective can be denied by negation.
- Adjective can be repeated by prefix-se and suffix-an.
- Some adjectives can be followed by suffix-er,-w, -i, -iah, -if, -al, and -ik.

According to Verhaar (2010:11), syntax is the study of word structure in a sentence. Carnie (2011:3) said that syntax is the study of sentence structure. According to Suhardi (2016:13), syntax is part of linguistics which focuses on sentence explanation and is the study about sentence structure. The study is also focused on word, phrase, clause, and sentence. According to Moeliono (1976:103) in Suhardi (2016:14), syntax is the study of word combination rules to be phrase and sentence. Based on the definition above, it can be concluded that syntax is the study of word form in a sentence, sentence structure, and grammar, also is the proccess of making sentences. Katamba (1993:3), states that morphology is the study of internal structure of word. According to Ramlan (1979:2), Morphology is the study of word structure and the modification of word structure.

Method

Based on Sudaryanto (1993), methods and techniques in research are devided into three stages. They are collecting data, analysing data, and presenting data.

Method and technique in collecting data

This research was kind of a qualitative research. According to Ledico (2010), qualitative research is a flexible research that uses natural method in collecting data, and does not use standard instrument as a main data. In this research, the adjective data are taken from dictionary and also from the native speaker utterances. The method used in collecting the data is listening method. According to Sudaryanto (1993), listening method is the method that used through writing some needed data. Technique in collecting the data is written technique. The actualization of the method are: first, the researcher collected the data through the communication among the native speakers from Lubuklinggau. The data were taken by listening to the native speakers utterances which contained to the adjective. Then, the researcher collected the data and tabulated them. While the English adjectives are taken from dictionary and then tabulated to be analysed. Based on the ways in collecting the data through the methods and techniques, it is known that there are a lot number of adjectives. So, to limit the disscussion about the adjective, the researcher just discussed about feeling

adjectives.

Method and Technique in Analysing Data

After collecting the data, the researcher analysed the data. According to Subroto 2007:59) in Muhammad (2011:222), analysing means elaborate or distinguish lingual elements to other components. Sudaryanto (1993:15) states that analysis is the way in research which solves the problem in data. The method used in analysing the data was Agih method. Agih method is a method which the deciding device is a part of the language researched. (Sudaryanto, 1993:15).

Method and technique presenting the result of data analysis

According to Sudaryanto (1993:145), the principle of language use can be presented by using formal and informal method. Formal method is method to present the result of data analysis formally and visually through table, diagram, graph, and picture. Informal method is a method in presenting data through words or sentences. In this research, the researcher used both methods in presenting the result of data analysis. Formal method through using table and informal method through using sentence.

Finding and discussion

This research discusses about morphology and syntax of Adjective in Lubuklinggau dialect of Palembang Malay Language and English.

A. **Lubuklinggau dialect of Palembang Malay Language**
1. Morphology

Types of Adjective in Lubuklinggau dialect of Palembang Malay Language are base adjective and derivational adjective. The discussion is focused to the derivational adjectives. Types of derivational adjectives are adjective is formed by deverbalization proccess, nominalization adjective, and lexeme combination process

Adjective of deverbalization proccess

Adjektive in Indonesian	Adjective in Lubuklinggau dialect of Palembang Malay Language
Bernafsu	Benapsu
Tergesa-gesa	Tegesa-gesa

Adjective of denominalization proccess

Adjektive in Indonesian	Adjective in Lubuklinggau dialect of Palembang Malay Language
Berbahaya	Bebahayo

Adjective of lexeme combination proccess

- Subordinatif

Adjektive in Indonesian	Adjective in Lubuklinggau dialect of Palembang Malay Language
Panas hati	Panas ati

- Koordinatif

Adjektive in Indonesian	Adjective in Lubuklinggau dialect of Palembang Malay Language
Gagah berani	Gaga berani
Lemah lembut	Lemah lembot

2. Syntax

In the discussion of syntax analysis of adjective, the researcher focused on phrase disscussion. Adjective in Lubuklinggau dialect of Palembang Malay Language has characteristics below in syntax scope:

2.1 adjective can be attributed by comparison in phrase scope

The comparison words attribut the adjectives with: 'lebeh', 'paleng', and 'samo'.

a. Adjectives are attributed by 'lebeh' word, means "more":

Examples:

1) Anak bungsunyo **lebeh pintar** dari pada anaknyo yang keduo.

   Subject   adjective   object

The youngest child ***is cleverer*** than the second child.

The sentence can also be written like this:

Dari pada anaknyo yang keduo, anaknyo yang pertamo ***lebeh pintar***

Based on the example 1, it is known that adjective is used in adjective phrase. Examples: 'lebeh pintar', 'lebeh bagus', and 'lebeh indah'. The phrases express the comparison of two things. The comparative adjective can be (placed) in the middle of sentence after subject and in the end of sentence after object.

b. Adjectives are followed by 'paleng' word means the 'most'

Examples:

2) Tasnyo Masayu ***paleng bagus*** di kelas.

   Masayu's bag is the most beautiful in her class.

The example 2 explained that adjective stated about the most and the position of the adjectives is in the middle of the sentences.

c. Adjectives followed by the word 'samo' which means 'same'

Examples:

3) Dona dan Andi **samo rajinnyo.**

   Dona is as dilligent as Andi

Based on the examples 2 and 3, 'samo rajin' and 'samo pintar' are used to express the similarity between two persons. The adjective phrases show that the noun is followed by the adjective.

2.2 adjectives are attributed by intensifier in phrase level

The intensifiers which attribute the adjective in Lubuklinggau dialect of Palembang Malay Language are 'igo' and 'nian'. Examples:

a. Adjective followed by 'nian' word:

4) Tempat tinggal kau ***aman nian.***

Your house is very peaceful

S+adj+nian

Based on sentence 4, it explained that 'rumah kamu' is a noun phrase and 'aman nian' is adjective phrase. 'Nian' in the adjective phrase mean 'sangat Very'. Besides the position of the adjective is after the subject, it also can be precceded the subject. Example:

Aman nian tempat tinggal kau.

Adj+Nian+ Subject

Even the position of the adjectives are different, The sentences "tempat kau aman nian" and "aman nian tempat kau" have the same meaning. Both means "your house is safe".

5) Dosen kamu ***baek nian.***

Subject   adj   nian

Your lecturer is really good.

S+adj+nian

The sentence can also be written like this:

Baek nian dosen kau.

Adj+ nian*+s*

in the examples 5, the adjectives are in different position, but they have same meaning. Based on the examples, it can be concluded that adjective in Lubuklinggau dialect of Palembang Malay Language can be followed by the most word 'nian'. The adjective phrase can be precceded subject or followed subject.

b. Adjective followed by "igo" means "too". It can be seen in the following sentences:

6) Jangan ***sombong igo*** dengan kawan dewek!

Dont be arrogant to your friend!

The sentence can also be written like this:

Dengan kawan dewek jangan ***sombong igo***!

7)   If you want to get profit, don't get it too much!

Kalau ambil untung, jangan ***terlalu besar***!

The sentence can also be written like this:

Jangan ***besak igo*** kalo ngambek ontong!

Those examples are imperative. Based on the examples, it expained that adjective in Lubuklinggau dialect of Palembang Malay Language can be followed by "igo" which means "too". The word "igo" can be placed in the beginning or in the end of imperative sentence.

2.3 Adjective can be attributed by the word "idak" which means 'not'

The word 'not' which attributes adjective in Lubuklinggau dialect of Palembang Malay Language is "idak".

8) Ani **idak pernah kesal** dengan kawannyo.

   Ani never feels angry to her friend.

The example explained that adjective can be attributed by'not' to make adjective phrases. In the sentences, the adjective phrases were placed after subject or before object.

2.4 Adjective can be a main slot of subject

Adjective in Lubuklinggau dialect of Palembang Malay Language which is potential as the main slot of subject is in the example below:

9) **Sombong tu** dak bagus.

   Arrogant is not good.

Example 9, explained that the adjective as the main slot of subject were placed in the beginning of sentences.

2.5 Adjective can be the main slot of predicate

Adjective in Lubuklinggau dialect of Palembang Malay Language which is potential to be the main slot of predicate is:

10) Anjeng itu **bebahayo nian.**

   The dog is very dangerous

Example 10, explained that the main slot predicate of adjective takes place after the subject.

2.6 Adjective can be the main slot of complement

Adjective in Lubuklinggau dialect of Palembang Malay Language which potential to be main slot compliment is shown in this sentence:

11) Cika meraso **gogop nian.**

   Cika feels too nervous

2.7 Adjective can be the main slot of modifier of subject

Adjective in Lubuklinggau dialect of Palembang Malay Language which potential to be the main slot of modifier of subject is:

12) Rumah yang bagus tu punyo Ana.

   The beautiful house is Ana's.

2.8 Adjective can be the main slot of modifier of predicate

The adjective in Lubuklinggau dialect of Palembang Malay Language which potential to be the main slot modifier of predicate is:

13) Ani *bejalan tegesa-gesa.*

Ani runs (walks) quckly.

The adjective in the example explains predicate and noun. The adjective phrases which is the main slot of modifier of predicate on the example is 'bejalan tegesa-gesa'.

2.9 Adjective can be the main slot of modifier of object

The adjective in Lubuklinggau dialect of Palembang Malay Language which potential to be the main slot of modifier of object is:

14) Derki make **baju kosot.**

Derki wears the tangled shirt

Based on the example, 'baju kosot' is an adjective phrase which is as the main slot of object modifier. In the example, the adjective takes place after object and explain the object is like.

B. English Language

1. Morphology

Bentuk Adjektiva dalam Bahasa Inggris				
Berprefiks a	**Berprefiks in**	**Berprefiks un**	**Bersufiks able**	**Bersufiks al**
Amoral	Immoral	Unbiased	Comfortable	Sensational
	Inhuman		Deplorable	Sensual
			Ejoyable	Sentimental
			Equable	
			Flexible	
Bersufiks ic	**Bersufiks y**	**Bersufiks ous**	**Bersufiks ed**	**Bersufiks ful**
Sadistic	Balmy	Cautious	Ashamed	Awful
Sympathetic	Cheery	Courageous	Bored	Bashful
	Chilly	Curious	Complicated	Boastful
	Creepy	Desirous	Concussed	Beautiful
	Doddery	Envious	Dogged	Delightful
	Doughty	Joyous	Relaxed	Doleful
	Froury	Murderous	Spirited	Dreadful
	Frosty	Rigorous	Tired	Fanciful
	Grainy	Torturous		Fearful
	Hungry			Forceful
	Husky			Hurtful
	Jerky			Joyful

	Jumpy			Painful
	Knotty			Peaceful
	Moody			Powerful
	Racy			Regretful
	Rubbery			Remorseful
	Salty			Restful
	Shivery			Shameful
	Sleepy			Stessful
	Spooky			Tasteful
	Stony			Wonderful
	Tasty			
	Touchy			
	Tricky			
Bersufiks ate	**Bersufiks ing**	**Bersufiks ish**	**Bersufiks ive**	**Bersufiks less**
Affectionate	Amazing	Babyish	Abusive	Blameless
	Exacting	Boorish	Attractive	Cheerless
	Harrowing	Brutish	Depressive	Fearless
	Starving	Sheepish	Expressive	
	Weeping	Snobbish	Sensitive	
			Vindictive	
Bersufiks ant	**Bersufiks en**			
Pleasant	Ashen			

3. Syntax

Adjective or adjective phrase in English has characteristics in syntax:

14. Adjektive can be attributed by comparative word : 'more'and'the most'

The student is **more attractive** than andi.

N phrase   P adjective phrase   object

The boy is **the most attractive** student in the classroom.

N Phrase P adjective phrase   object   (adverbial phrase)

The example 14 **explained** that the adjective is attributed by comparative words (more and the most). The comparative words take position before the adjectives. The adjective phrases which explain the object is in front of the object.

15. Adjective can be attributed by intensifier 'very'

Dona feels **very bored.**

S   P   Adjective phrase

Based on the example 15, it is known that the adjective is attributed by intensifier word, the adjective is placed before or After the intensifier.

16. Adjective can be attributed by negation 'not'

*They **are not** enjoyable at that time.

Subject   adj   adverbial phrase

Based on the example 16, the position of the adjective is before the negation "not".

17. The adjective as the main slot of complement

She feels **very comfortable** at the room.

S   P   Complement   adverbial phrase

Based on the example 17, it is known that the adjective phrase (example 17) is as the main slot of complement. The adjective is also attributed by "very".

Conclusion

Based on the problem formulation and the discussion, the researcher concluded that both languages have similarities and differences. The function of adjective in both languages is the same. The adjectives in Lubuklinggau dialect of Palembang Malay Language and English can be attributed by negation and it placed before the noun. The difference between the adjective of both languages are: the adjective in Lubuklinggau dialect of Palembang Malay language is always attributed by "igo" and "nian" which preccedes the intensifier, while in English, the adjective is always precceded by intensifier, "very".

Syntax characteristics of adjective in Lubuklinggau dialect of Palembang Malay Language:

- The adjective can be attributed by comparison words (paleng and samo) in phrase level.
- The adjective can be attributed by intensifier (igo and nian) in phrase level.
- The adjective can be attributed by not in phrase level.
- The adjective can be the main slot of subject.
- The adjective can be the main slot of object.
- The adjective can be the main slot of complement.
- The adjective can be the modifier of slot of subject.
- The adjective can be the modifier of slot of predicate
- The adjective can be the modifier of slot of object.

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A RITUAL TO COMMUNICATE WITH GOD OF THAI-KHMER GROUP A CASE STUDY OF JOAL MAMAUD RITUAL MUANG DISTRICT SURIN PROVINCE OF THAILAND

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Abstract

The ritual to communicate with god of Thai – Khmer group, Joal Mamuad was believed as the way to connect to supernatural power, god or spirits. The Thai-Khmer had belief and practiced this ritual since long time ago from generation. This study was aimed to study belief of Thai-Khmer people on their god and spirits based on their traditional belief and to study their rituals in order to connect to their god. The result of study was found that the ritual was practiced and believed by Thai Khmer people long years but no evident showed the exact time of beginning. This area was influenced from Brahmanism and Hinduism since 1500 years ago and they have believed in spirituality before that. The evidences of Brahmanism and Hinduism were sanctuaries, religious building and idols which were over thousand years old. Those objects were indicated that they were built to worship their gods.The ritual to communicate with god of Thai Khmer was Joal Mamuad ritual. The propose of ritual was to invite respected spirits or god to imbed in human body. Then, people can ask for their problem solution, fortune, illness treatment and protection. Thai Khmer people have believed in deity from the past. So the ritual has been arranged in order to communicate with spiritual dimension. The components of ritual were offerings, good smell objects, flowers, light and music. People who took part in the ritual would clean their body and dress up with nice dresses, then, all components will be offered together with music and chanting. After the deity came to imbed or take mediumship in human, the selected human will dances accorded with music. All presented in this ritual Joal Mamuad, was one of Thai Khmer people belief in order to communicate with their sacred.

Keywords: Rituals, Connected, God, Thai-Khmer group, Surin Province

INTRODUCTION

Belief system ritual or symbol of a ritual was communication tools which human created and accepted together with experiences. The process of coding and decoding led people to interpret systematically. A Pattern or symbol of in each society need participated experiences of people, community and social in order to have same understanding (Lisa, 2005 : 81). Moreover the interpretation also need super organic and context of nature, culture, tradition, belief, ritual or inherited behavior not only obvious expression. It was an abstract term consideration

with connotation in inner feeling such as supernaturalism, holiness or religious ceremony presented (Niyaphan Pholwatthana Wannasiri, 2540 : 57-58) The pattern of communicated ritual expressed in Thai Khmer culture was created from traditional belief of Animism, Brahmanism and Hinduism which found in Southern Isaan especially Thai Khmer group. They believed in sacred, supernatural power, power of god, spirits which dwelled in places which can give them auspicious or punishment. By this belief, people managed the ritual according to their traditional belief, culture and practicing called "Joal Mamuad". The ritual was created to connect with spirit or refined dimension or refined human body in order to ask for illness treatment prediction and protection. This communicated ritual was an identity of Thai Khmer group. They expressed their way which human can connect to power of refined dimension or spiritual dimension through the ritual and ritual component included offerings, step of ritual and materials.

OBJECTIVES OF STUDY

1. To study belief of Thai-Khmer people on their god and spirits based on their traditional belief
2. To study the rituals of Thai-Khmer people in order to connect to their god.

SCOPE OF STUDY

1. Scope of document, the documents used in this study were academic documents presented in vary resources such as documents of ritual, belief, tradition and cultures which emphasized on ritual and belief of Thai Kmher people to god.
2. Scope of area, the study area was muang district surin province.

CRITERIA OF STUDY AREA SELECTION

1. There still existed of strong belief and practicing in the area.
2. There were numbers of Thai Khmer experts and participants on the ritual in the area.
3. Identity and tradition of the ritual had been well maintained in the area.

METHODOLOGY

1. Literature reviewed from related conceptual, theory, and researches together with consulted experts in order to scope framework of study.
2. Surveyed the study area in order to study general context of the area and information background of the ritual.
3. Prepared of data collection by coordinated to related organization in the area for permission and make an appointment with informants to collect data.
4. Collected data in the area by in-depth interview and observation together with voice recorded and photographed.

5. Analyzed data by listened and reviewed the information from voice recorder. Summarized the data from in-depth interview and observation and concluded in each aspects by the study framework.

6. Report the result of study using descriptive analysis technique together with conclusion in each aspect.

BELIEF IN JOAL MAMAUD RITUAL OF THAI KHMER PEOPLE

"Mamuad" was a traditional language of Thai Khmer. It was a belief and ritual related to mediumships to connect with spirits. Considered by process of the ritual, this was an illness treatment ritual mixed with superstition from Thai Khmer people belief. The process of ritual may include holy water sprinkle, incantation and traditional herbs by local medicines who inherited from their ancestor. Thai Khmer people have believed in their ancestor spirit from the past. In ancient time, human lived simple, closed and reliance on nature; rivers, mountains, seas and forests that made human allied with nature firmly (Phramaha Weera Suksawang, 2007 : 1). By this reason, human have paid respect to nature as spiritual anchor from ancient time. After the period, human have believed that there must be invisible aspects dwelled in both life and alive called ghost spirits (Phramaha Weera Suksawang, 2007 : 2). Moreover people believed that there was another spirit which has stronger power than normal spirits called angel which can destine incidents. Thus human have to propitiate ghosts, spirits and angel by worshiping in order to make them satisfy and pay back human successful of their wishes. This was an originate of ritual based on human beliefs. The animism was a part of Thai Khmer Surin people way's of life. This belief has settled down in the society of Thai people especially in Southern Isaan along border line of Cambodia (Phramaha Weera Suksawang, 2007 : 2) Joal Mamuad Ritual was a ritual of mediumships created by Thai Kmher Surin people to connect with god. The propose of connection was to ask supernatural power for illness treatment which people cannot find its caused. People believed that the illness caused from black magic, mystery power, dwelled from bad spirits or from unexplained aspects. The ritual will be arranged from patient's relatives to connect with spiritual dimension and invite ghosts, spirits or god to dwell in human body, mediumships, and ask them for illness solution. The ritual has highly participation from people in community in order to support each other to get well from the illness. With those reasons "JoalMamuad" played important role for Thai Khmer people especially in Surin Province which people have strong belief and practice in this ritual. Therefore, researcher interested to study this ritual which has inherited from their ancestors long thousand years.

THE JOAL MAMAUD RITUAL PROPOSES OF THAI KHMER PEOPLE

Belief and ritual were behaviors which indicated people's belief in societies and expressed in various way by their proposes. The ritual can be divided into rituals related to life and

auspicious rituals. The rituals related to life were aimed to make ritualist's life prosperously by worship to sacred power which believed to give them protection from illness and bad power included longevity (Siriporn Sumetharat. 2010 : 400). The another implication of ritual was a component of religion which people have strong belief and practiced. Some rituals have a mixture aspects of religion and superstition, a mixture of various religions both beliefs and practicing or a mixture of various beliefs.The ritual was arranged optionally with its rite, process, component and related materials. The important components of ritual were a mediumship body, ritual conductor and ritualists. It was a specific ritual for each group which created by their own belief and traditional practice.

BELIEF OF THAI KHMER PEOPLE TO JOAL MAMAUD RITUAL

The belief in Joal Mamuad ritual was a culture that Thai Khmer people have practiced long years from the past. And, the ritual practice was also believed in Khmer culture. Joal Mamuad ritual was aimed to connect with spirits or some supernatural power which maybe god or angel. The ritual practice can be seen nowadays in countryside societies which remained its traditional patterns while the ritual components may adopt to make its nicer. But the components still remain such as BaiSri Ton, Bai Sri Pak Cham, Bai Sri Thad and Cham Kru. Thai Khmer people arranged the Joal Mamuad ritual to pay respect for teacher or to give treatment to illness which cannot fine its caused. The illness was believed that caused from black magic, mystery power, dwelled from bad spirits or from unexplained caused. The ritual will be arranged from patient's relatives to connect with spiritual dimension and invite ghosts, spirits or god to dwell in human body, mediumships, and ask them for illness solution.

CONCLUSION

The Joal Mamuad ritual of Thai Khmer people was one of ceremony to connect to their god by mediumship from a ritualist. When god or spirits dwelled in human body, his character will be changed obviously from his voice and physical expressions. Then, people can ask the mediumship for illness treatment or prediction.The ritual practice to worship deity or angel was implanted in Thai Khmer society long years from the past. The evidence of belief can be seen generally and transferred till nowadays in Mon-Khmer society of Isaan area, Thailand. In the past, Thai Khmer people was belong to the culture of ancient Khmer period.Their habitat was located next to Cambodia with Phnom Dongrak mountain as a border line. Thai Khmer group in the past was prosperous and civilized paralleled with Cambodia. Before the propagation of Brahmanism and Hinduism, Thai Khmer people believed in animism and ancestor spirits. The ritual was considered as a spiritual anchor related to other aspects closely. It was as a norm that governed living, societies, economics and governance and also related to problem solutions. Pattern of the ritual was created complicatedly and relied on many elements in order to present its meaning and belief which existed generally in ethnic group of this area.

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JAVA ENCYCLOPEDIA BASED ON JAVANESE LOCAL KNOWLEDGE FOR MILENIAL GENERATION

Prembayun Miji Lestari, Retno Purnama Irawati, Mujimin

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Abstract

Encyclopedia comes from the Greek *enkykliospaideia*, which means one a circle or teaching.Of sense is made clear that encyclopedia is some information outlining understanding of a word, meaning, or knowledge a better look, detailed and fuller of the dictionary. For the community, to assess or study a local culture traditional, such as culture Java, greatly helped by the Java encyclopedia existing. It means, Java encyclopedia benefits for the main in the nowadays is very conducive to the development of science and research.

In this study presented the results of research on: 1) Java encyclopedia model based on local wisdom suitable to the needs of generation milineal, and 2) the realized cultural conservation-based on local wisdom as a form of cultural intelligence are up to date taking into account the progress of the present era.

Data analysis in the qualitative study this follows model analysis interactive developed by Miles and Hubberman.Process of analysis data in this research include: reduction data, display of data, and the withdrawal of a conclusion or verification. Technically started from data collection of the spread of chief and interview.Next, the results of data from field has reduced formerly displayed in a number of exposure to, table or diagram.Verification namely concluded while and try to reëxamine the fact subjects in the field.

Keywords: Java encyclopedia based on local knowledge, conservation culture, intelligence culture, milenial generation

I. INTRODUCTION

In order to support national literacymovement formulated by the ministry of education and culture, it is necessary to write about local languages and cultures as one form of support. Authorship movement about the local culture can be formed by the writing of encyclopedia. Often the encyclopedia is meant the same as the dictionary, but clearly different. Encyclopedia is needed because it was felt that the more complete provide information that is needed than a dictionary. The main difference between the dictionary and the encyclopedia is the material content. A dictionary definition any entry or containing only query seen from the point of view of linguistic or just give of synonymous words only, while a encyclopedia provides an explanation in greater depth of the thing we want. An encyclopedia clear any article as a phenomenon .More in short, a dictionary is a listing of the words explained by another word while an encyclopedia contains a thing sometimes furnished with pictures to further explain the subject away.

There are several all restrictions on encyclopedia. The encyclopedia is a reference material

that provides basic and comprehensive information on issues in various fields or branches of science, arranging in alphabetical order containing summaries of topics or terms about facts or events of reference material that provide basic and complete information on issues in various fields or branches of science, arranging them in alphabetical order containing summaries of topics or terms about facts or events (Kalsum, 2016:137). KamusBesarBahasa Indonesia (KBBI) mentioned encyclopedia as a book (a series of a book) that deposit caption or the discussion about things in the field of art and science, who arranged alphabetically or according to environment science (https://kbbi.web.id/ensiklopedia.html). From the definition, it can be concluded encyclopedia is a number of books containing explanations about each branch of science arranged alphabetically or by category briefly and densely.

In this case the writing of an encyclopedia made by writers focused on the Java Encyclopedia. From our research, analysis of the needs of the community in Central Java against free obtained results that its major millennial generation Java community needs-based encyclopedia of local wisdom and conservation of Javanese culture, encyclopedia created as the dictionary yet more detail and explanation is accompanied by pictures. While, the contain material encyclopedia that needed about:

a) Javanese farming tools
b) Javanese fashion
c) Javanese traditional games
d) Javanese song
e) Javanese utensil households and cooking utensils
f) Javanese Food
g) Javanese Herbs
i) Javanese House

It is expected that encyclopedia that written this can take part in learning in schools and literasi useful for people, mainly to a young generation.Based on the above analysis background, the formulation of a problem this paper about 1) Java encyclopedia model based the local wisdom that matches the needs of milineal, and 2) a form of the local wisdom based conservation culture as a form of intelligence culture being up to date.

II. METHOD

1) The Kind of Research

The research is of research and development applied in the basic education. Borg and Gall (1989: 624) mention that of research development showed that education is a process that is used to develop and validating education products. Steps in terms of research and development it is based on opinion Sugiyono (2011: 298), among (1) the potential for and problems, (2) data collection, (3) design a product, (4) validation design, (5) the revision of design, (6) the tests of the product, (7) the revision of the product, (8) the tests of discharging, (9) the revision of the product, and (10) mass production. All of ten, researchers apply to nine step.

2) The Subject of Research

The subject of study the Java community especially in Central Java.The decision was taken a random sample of sampling in Klaten district, Salatiga, Boyolali, Semarang, Solo, Karanganyar and Sukoharjo.

3) Data Collection

The collection of a matter for the potential and needs analysis, shall be conducted through: 1) observation, 2) the submission of the questionnaire, and 3) interview. Focus group discussion (FGD) was also carried out as one of data collection strategy.In this FGD, researchers invited the experts, which includes the experts Java language, graphic design experts, the cultural, and experts basic education of secondary and higher to discuss:

a) initial analysis experts on the quality of and feasibility the contents of, matter, and editorial Java encyclopedia based local knowledge and conservation culture of society in Central Java;

b) suggestions for improvements experts to Java encyclopedia based local knowledge and conservation culture of society in Central Java.

4) Data Analylis

Analysis of data comes from the answers respondents of the questionnaire and interviews. The answer the analyzed qualitatively. Data analyzed the result of: (a) FGD, (b) interview, (c) survey needs, and (d) validation by the expert. It is also used data three our analysis interconnected, namely: reduction data, presentation of data, and withdrawal conclusions / verification.

III. FINDINGS AND DISCUSSION

In this analysis is, there are two things that discuss 1) java encyclopedia model based the local wisdom that matches the needs of milineal, and 2) a form of the local wisdom based conservation culture as a form of intelligence culture being up to date by taking into account the progress the age of the present time.

1) Java Encyclopedia Model Based Local Knowledge

Java encyclopedia model based local knowledge is made based on the results of the analysis the needs of the people java in the central java .The result of the answer respondents for his the community needed Java encyclopedia, the form of encyclopedia based local knowledge and conservation culture, encyclopedia made as a dictionary and added with a picture.The following example description of model this encyclopedia.

Brotowali

Traditional herbal medicines category

Description Brotowali

Brotowali is kind of easy to find and easily in the treatment of planting, growing out in wild in the forest, the field or planted in the yard near a fence as medicinal herbs.These plants like the open being exposed to the sun (Setiawan, 2008: 11).Brotowali is climbing herbs as long as 2.5 meters or more.Brotowali growing well in open woods or scrub in the tropics.

Brotowali distributed almost the whole area of Indonesia and some other countries in South East asia and India (Supriadi , 2001: 10). The stem brotowali is as big as the little finger, the taste is bitter. Single brotowali its leaves, spread, with a pointed end heart-shaped, the edge of a leaf flattened, notched his roots, having long 7 to 12 cm in size and from the 7 to 11 cm wide. The stalk of a leaf thickened at the base of the and the other end, as of a finger bone leaves and dark green (Supriadi, 2001:10). Shaped bunches of compound interest, located on the stem petals three. Having six the crown, shaped green colored yarns. Stamens there are six, the stalk a pale green with the head of yellow stamens. Brotowali fruit as firm as a stone, green colored (Supriadi, 2001:10).

Benefit or Function

Stem be used for rheumatism, bruises, fever, stimulating, appetite, jaundice, they are, and cough.Water stew leaves brotowali often used to wash injury to the skin of itching.While stew leaves and stems brotowali be used for diseases of the urinary sweet.All parts of these plants can be used to treat diseases cholera (Sri and Jhony, 1991:574).

The Musical Instruments Javanese Traditional

Description Demung

In a set of gamelan there is usually 2 demung, both have pelog and had version. Demung produce tones with octaves lowest in family balungan, with physical size larger. Demung having wilahan relatively thinner but much wider than wilahansaron, so tone generated lower. Hitter demung usually made of wood, as a hammer, larger and heavier than hitter saron.

How to Play

The manner of play anybody in accordance tone, the pitch of which is imbal, or hit demungalternate between 1 and 2, produce the banner of tone that varies but certain follow as a pattern.Whether fast or slow of and hard the weakness of beating depends on commando of kendang and types of rythm. On rhythm gangsaran who described the conditions of war for example, raided demung with hard and fast.

Demung

On rythmgati who nuance of military, raided demung slow but hard.As it follows it raided song slowly.Being in a condition of imbal when, raided so rapidly and violently.In a play demung, the right hand hit wilahan / sheet metal by beat , and the left hand wilahan hit play that is struck formerly to deprive the buzz of left over from beating tone preceding.This technique called memathet(basic: said pathet = undesired).

Traditional Javanese Food Categories

Description Pecel

Pecel is a type of food of different vegetables stewed beans that is flavored with chili sauce. Although it was not immediately clear how do you eat this, but food pecel is usually tasteless of the Java region. Pecel pretty much the same as second generation of or gado-gado but made from material of vegetable who were given chili sauce nuts.

Pecel

Ingredients

Vegetables made pecel usually consisting of cucumber, taoge, long beans, convolvulus, cabbage and a kind of vegetable other. As for material for making condiment of a nut is peanuts, sugar java, salt, chili, garlic, leaves orange purut, and acid Java.

2)A Form of the Local Wisdom Based Conservation Culture as a Form of Intelligence Culture

Conservation derived from English conservation (Echols, Shadily, 2003:140) meaningful the preservation of or protection. In every place of worship, conservation culture means the efforts that have performed by human beings to preserve culture, especially Java culture in this context. This is a business conservation active done to maintain and develop by Java culture in order to keep it understood by the community. Conservation also meaningful efforts to storage and preservation , because Java culture qualified as a reservoir civilization human being like the activity of, objects, the idea, religious rites and how the people by relation of the natural environment, social, and culture (Lestari, 2015).

Conservation culture based local knowledge as a form of intelligence culture could occurred in many ways.What owned by the community java can developed according to the current context that culture java always exist and understandable by across the generations. Such as traditional herbal medicine products made powder or culinaryjavanese traditional presented in resto-resto constituting a fraction work intelligence community to keep cultural be held in the midst of life in modern.

The presence of a worthy tourist attraction culture featuring such as traditional dolanan festival, shopping tourism local products and culinary tourism hawker and local food could be java tourist attraction if developed in a professional manner.In it ca not be despite

the presence of komodifikasi culture, namely transform the community and local culture into commodities (Cohen 1988 , in Suganda 2017: 16). Want do not want to tradition or culture of society such as java traditional clothes, Ritual-festival, and ethnic arts be tourist services produced for consumption tourists.

IV. CONCLUSION

From the results of the discussion can be concluded that: 1) Java encyclopedia model needed by the community that is based on local wisdom and cultural conservation, made as dictionary but more detailed explanation and added with pictures; 2) a form of cultural conservation based on local wisdom by creating commodities originating from Javanese culture.

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INSIGHT OF DIGITAL FOLKLORE IN RELATION TO EDUCATION

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Abstract

All communities across countries owned their respective cultural memories including folklore. Oral traditions, material culture, customs, and artefacts are belonged to folklore. However, there is a high tendency that the folklores might be degraded or damaged even preservation and exhibition has been controlled. Hence, the existence of folklore should be well-conserved in order to keep each community heritage substantially. In this digital era, the folklore could be documented and recorded in the form of video, pictures, movie and other digital media. The digitization of folklore would bring great impact for education, in which these days, many local content are inserted in learning materials. Therefore, this study aims at giving insight of digital folklore; its nature and its significances for education. The data in this research gathered from theoretical as well as empirical review of related literature. The research findings would be thoroughly beneficial for research on education and culture preservation.

Keywords: digital folklore, education, culture preservation

I. INTRODUCTION

In these recent days, the use and preservation of local culture becomes main issue among realms. People should increase their awareness of the value of their local culture. Many of the world's languages and cultures are in danger of disappearing in the coming decades for a variety reasons (Buhman & Trudell, 2008). Folklores are another form of oral traditions that show insights into the local history, beliefs and the relationship between man and his natural environment (Dorji, 2010). The folklore itself includes oral traditions such as tales and proverbs. Rituals, norms, and artefact also belong to kind folklore. Nowadays, the forces of globalization and the essential of technology is undeniably change the people way of life. This impact also somehow becomes threat as the traditional folklores are no longer being accessed or used by the society. However, rather than the threat, it would be more beneficial if the technology or digital media are used as preservation and promotion of the culture. Many studies have been conducted over the world related to the use of digital media as the culture preservation especially folklores. This study aimed at giving insight of digital folklores as a media of culture preservation. The data gathered in this study by library research from journal, reports, and digital media sources.

II. METHOD

This study is library research in which the data gathered from documents. Library research involves identifying and locating sources that provide factual information or personal or expert

opinion on a research question; necessary component of every other research method at some points (George, 2008). According to George (2008), The library research process involves nine stages as follows.

2.1   Choosing a general topic.

In this study the general theme is "The use of Communication and Information Technology (CIT) in the preservation of local language and literature as well as language creative industries."

2.2   Engaging the topic

The specific topic in this study is using digital and technology as the media for language preservation.

2.3   Highlighting one or more research questions as a result of brainstorming about your topic. The research questions of this study are as follows.

2.3.1 What is digital folklore?

2.3.2 What are the significances of digital folklore towards education?

2.4   Developing a research plan or strategy. In which in this study the data gathered from documents, including books, journal, and online documents.

2.5   Identifying and obtaining sources.

2.6   Evaluating sources related to research questions.

1.7   Composing result of the study.

III. FINDINGS AND DISCUSSION

Current issue related to language endangerment brings language preservation comes to the fore for the linguist. The first and foremost reaction among linguists was to emphasize the need for descriptive work on varieties for whom speakers are still available (Himmelmann, 2008). The linguists then formulated the form of language preservation into a grammar, a dictionary, and a text collection. Related to text collection, digital media become one of the alternative for keeping the language and literature well-documented. Language documentation focused on observable linguistic behavior and knowledge. The goal is a lasting, multifunctional record of the linguistic practices attested at a given time in a given speech community and the knowledge speakers have about these practices. Multifunctional means that such a data compilation is of use not only for linguists, but also for researchers from other disciplines (anthropology, oral history, etc.), educators and policy makers, and the speech community itself. But this, of course, also means that the documentation contains annotated but otherwise raw data, which must be further processed.

"Folk" represents everyday people who adhere to some form of tradition, regardless of whether that tradition relates to their occupations, living spaces, prejudices, or any other number of variables (Dorson in Blank, 2009). In addition, according to Liao et al. (2010) Folklore refers to the society and culture tradition of the common people and the customs practiced and beliefs held by the vast majority of people in the cultural mainstream that they have inherited from their ancestors. As a result, the value of folklore artifacts, crafts, skills, and

rituals lies in their demonstration of popular conceptions, life wisdom and the ancestral legacy hidden within the culture. Dorson in Blank (2009) stated that in a few more years there would be no more traditional folklore but it would be in different form which is appeared in the media that spread out around cities.

Several studies over the world had been conducted in the way how to preserve the folklore itself. Liao et al. (2010) conducted study of digital folklores in Taiwan in which the content is incorporated with the childhood education. Taiwanese Folklore Museum is a popular multi-function site with 1412 artifacts currently preserved in this museum. However, those artifacts might be degraded, or damaged due to expected or unexpected situation. Furthermore, the culture or artifacts did not properly inherited, information regarding making, function, and usage of an artifact might be lost after several generations. Hence, in order to preserve and promote the folklore, then the Taiwanese museum digitized the folklore and kept it in the website. Moreover, the Taiwanese also recorded a video of Taiwan skills, traditions, and rituals. For example, the craft in making puppets concerning wood sculpture, painting, clothing, and decoration, as well as the skill of using or playing the puppet, in religious rituals involving delicate finger operation, hand control, arms, and body movements.

Abundant digitized collections in the website of Taiwanese museum then become popular for teachers and students, especially in kindergartens and elementary schools. Teachers are able to tailor the teaching material for folklore education. In Taiwan, recently, folklore content have been encouraged to be applied in the education of English as second language (ESL), social work, and mathematics. In that study, the researcher applied the digital folklore contents for developing story books to be used in childhood folklore education and then evaluated by the researcher. The results of their study showed that the scores of students' test are all greater than 3 (5-point Likert scale) which indicate usefulness and ease of use of the contents and website, as well as a positive attitude towards use of the contents in various educational areas.

Besides inserted the content into the textbook, this study also continuously digitized the folklore by implementing folklore hobbyists and making cooperation with folklore association. First, folklore hobbyists are regularly invited to demonstrate their private collections, which will be digitized by the digital preservation team of the museum for extending the number of digital contents. Another aggressive strategy is signing cooperation agreements with the members of folklore associations by giving services to digitize their personal collections. As a result, 2140 additional digitized artifacts have been added to the digital repository. Therefore, the website of Taiwanese Folklore Museum is becoming even more popular for folklore hobbyists, students, and teachers, especially in the kindergartens and primary schools.

Another study is conducted by Yoo and Jeon (2014). Yoo and Jeon (2014) designed a plan to bring folktales in digital era. Their study entitled "Folk tale narration places of the digital era: A study on the plans to design folk tale story banks" reproduced the old folktales into the modern one. Appearance of digital media changed the methods to store information from offline form to online. The digital technology mentioned, has meaning beyond than the

efficient storage techniques images and sounds. First meaning is digital technology refers to the user-led information viewing method which utilizes the characteristics of encyclopedia of the digital media. It is functioned to provide the second information related to folk tales or the reprocessed information including classification which focuses on materials or interest. Second, it is the simplest interactive function which utilizes the participation characteristics of digital media. Other users get to be more interested in new contents and reproduction as it makes them audit structurally accumulated folk tale works selectively as the function to edit stories and the works which were reproduced are stored as the other separate works connected to the applicable work.

From the studies that conducted by the previous researchers, there several significance of using digital folklore, in which not only for culture preservation and promotion, but also beneficial in the field of education. Folklore itself has strong bound with the pedagogy in which represents the value of folklore, as teaching material which forms the core beliefs of each group of people about education. Lately, a number of technology-specific classroom implementation studies have emerged from educational digital games, simulations, podcasting, to the use of blogs, wikis, social networking services and even virtual worlds (Onofrei & Iancu, 2015). In that study, the researcher focused their object study into folktales and proverbs. The lessons learned from proverbs as a part of folklore has greatest importance for students. The proverb was being taught through the new technologies. This expansion of new technologies has changed the lives of people by providing a diversity of voice, video and social media communication capabilities and instant access to a vast range of information and entertainment sources. Teachers and children should acquiring, learning how to use and finding a purpose for the new technologies within their academic lives. Today's educational society entails the integration and use of the new teaching technologies in order to keep up with the needs and specificities of the new generations, and the specialists consider it essential to keep the folklore spirit alive in the students' instructive and educational training process, then it is necessary to identify those strategies and forms of use of the new technologies in the attractive and innovative proverb teaching.

Other significance of using digital folklore are also proposed by Liao et al. (2010) in which, the digital folklore could increase students' motivation and interest and learning, develop their social skill as well as generate an output as an open-minded students. It was reported that the outcome is encouraging because the system provides a near-real learning environment that engaging the students' interests and motivations to use the system to learn. Furthermore, folklore knowledge and skill, especially in diverse culture groups become powerful tools for facilitating efficiency of social works. In addition, students also become open-minded person, as a prove of their social work, in which open-mindedness is crucial for people to accommodate diverse views and opinions, which in turn enable ones to have critical thinking in making important decision. Hence, the digital folklore enables the students to be more open-minded to accommodate and tolerate different views regarding political policies, social opinions, ethnic identity, or religious beliefs.

In Indonesia there are several digital folklores which are used to preserve and promoting the cultures. The first digital folklore is the website of Indonesian Digital Library. It could be accessed in http://www.pnri.go.id. This website provides several digital folklores included manuscript, cartography, newspaper, recordings, and videos in *Picture 1*. There also available folklores, for example in Bali category, there available, folktales, *kidung* (traditional songs in Bali, and *geguritan,* seen in *Picture 2.* Besides Indonesian official website, there also several digital folklores which spread out in social media, such as *Instagram.* From the Instagram, there is an account of @infobudayabali which shares, provides and promotes the folklore that existence in Bali including its picture and history, in *Picture 3*.

IV. CONCLUSION

Digital folklore is an alternative to preserve as well as promote the local culture and language that each community has. The drawbacks of traditional museum would be covered by the digital media and technology. Moreover, the digital folklore could spread the culture globally and has significance impact in relation to education. Folklore is inseparable with human, in which its values would always be worth and precise to be inherited to the young generation. Through learning in the school or formal institution, the insertion of folklore would be definitely beneficial for developing students' soft skills; open-minded and sociable, and also hard skills, particularly for whom who are interested in studying history, culture, human, philosophy and other social sciences. Furthermore, the digital folklore would be able to create an innovative teaching strategies and media that gain students' motivation to learn. Indonesia also has provided the people with official website that gathered the data of Indonesian folklores. For the social media culture preservation, it has strong role in not only preserving but also promoting the culture globally in this millenials era.

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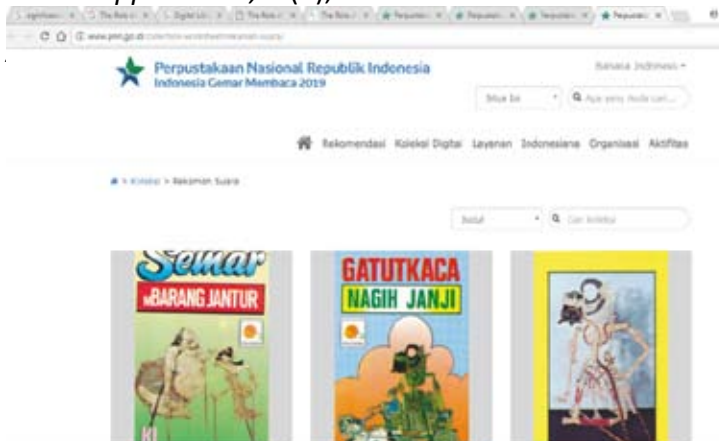
Picture 1

Picture 2

Picture 3

CONTRASTIF ANALYSIS BALI AND MANDARIN LANGUAGES PRONUNCIATION

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Abstract

The purpose of this study is to predict the difficulties for Balinese students to learn Mandarin especially in pronunciation of Mandarin. The data will be described through the method contrastive analysis. The results of this study are the analysis on phonetic differences and equations of Balinese Language and Mandarin in both vocal and consonant. In Balinese the tone goes in the suprasegmental phoneme, whereas in Chinese the tone is the determinant of a word's purity. Some phonemes that do not exist in Indonesian language cause difficulties in pronunciation of Balinese students reciting Mandarin. The contra is the difficulties of Indonesian students on the pronunciation of consonant aspirations, as in the pronunciation of sh, ch, zh. There is also a vocal ü in mandarin languages that do not exist in the Balinese language. This difficulty of pronunciation has become an obstacle in learning Chinese, because one of the pronunciations causes misunderstanding when communicating.

Keywords: Phonology of Balinese language, Mandarin Phonology, contrastive analysis

I. INTRODUCTION

"If you talk to a man in a language he understands, that goes to his head. If you talk to him in his language, that goes to his heart" – Nelson Mandela.

From the language spoken there are various feel that people can understand. From the language we can get sympathy, cultural exchange, and other communication results.

In the current era of globalization, especially in Indonesia, it is often found that people communicate not only in Indonesian in their daily life, but also in English very well and fluently. This proves at least the average of Indonesian people have mastered one or more foreign languages to communicate in daily life.

"One language sets you in a corridor for life. Two language open every door along the way" – Franck Smith.

Mastering of foreign languages opens the door of opportunity to improve career in society. But for some people, learning a foreign language is a very difficult thing. Therefore, this study helps predict difficulties for foreign language learners especially to learn Chinese phonetics.

Why phonetics? Because phonetics learn how phonemic sounds of a language are realized or pronounced. Phonetics also studies the work of human organs, especially those associated with language usage and pronunciation. In other words, phonetics is a part of phonology that

studies how to produce the sound of a language or how a sound is produced by a human speech utensil. From studying phonetics we can have good speaking skills.

Phonetics is part of the phonology of language. Phonology consists of 2 (two) parts, phonetic and phonemic. In linguistic phonology there are 3 (three) important elements when the human speech organs produce sounds or phonemes, namely: air - as a conductor of sound, articulator - moving parts of speech, and articulation point (also called passive articulator) - part of speech tool touch articulator point. There are several other terms related to phonology, those are: fona, phonemes, vowels, and consonants. Fona is a neutral sound or is not yet proven to distinguish meaning, while the phoneme is the smallest speech-sound unit that distinguishes meaning. The variation of the phoneme due to the influence of the environment entered is called allophones. A phoneme image or symbol is called a letter, so the phoneme is different from the letter. This variation consists of: vowels, consonants, diphthongs (double vowels), and clusters (multiple consonants).

The vowel is a phoneme produced by moving the air out without an obstacle. In language, especially Indonesian, there are vowels. Vowels are letters that can stand alone and produce their own sounds. The vowels consist of: a, i, u, e, and o. Vowels are often called vowels.

Consonants are phonemes generated by moving the air out with obstacles. In this case, what is meant by obstacles is obstruction of air out by movement or change of articulator position. There are also consonant letters, letters that can not stand singularly and require the existence of vowels to produce sounds. Consonant letters consist of: b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, y, and z. Consonant letters are often referred as dead letters.

1.1 Balinese Phonology

The Balinese language comes from the Austronesian language. The Balinese language is a regional language in Indonesian that is well maintained by Balinese ethnic. The Balinese language itself has a level of usage, there are Balinese Alus, Bali Madya and Bali Rough.

In Balinese language, there are officially 24 phonemes, consisting of: 6 vowels in Balinese: i, u, e, ə, o, a and 18 consonants in Balinese: p, b, t, d, c, ɟ, k, g, m, n, ɲ, ŋ, s, h, r, l, w, j. Phonological features in Balinese:

a. the realization of the phoneme / a / in the final position of the word is the sound of / ê /.

b. The realization of the phoneme / k / in the final position remains / k /.

c. The absence of phoneme / h / in the initial and middle position of the word.

1.2 Chinese Language Phonology

Mandarin is the language of the Sino-Tibetan grove. Mandarin as a language that does not use the Latin alphabet in its writing system. In 1958 the Chinese government officially used the pinyin phonetics created by the Institute of Language Renewal (LPT) PRC as its writing system. Pinyin is the Latin language writing for the mandarin language based on the national standard pronunciation system.

Bahasa Indonesia has different system and sound symbols that are different from

Mandarin. The difference in sound between the two languages is due to the sound of language in Bahasa Indonesia that is not owned by Mandarin, nor is the symbol of the sound of the two languages also not the same. Mandarin uses the symbol of sounds called pinyin 拼 yang yang yang which has a tone, while in Bahasa Indonesia uses the symbol of sounds called alphabets with Latin script.

There are some sounds that do not exist in the Indonesian language, for example: the word with consonant hunt [b] 'aunt' is read "aunt", and [d] 'from' read "from", whereas in mandarin [b] 爸爸 'bàba 'read "dad" and [d] 弟弟' dìdi 'read "titi". The tones in the mandarin language are as follows:

1. ā tāng means soup, tang here read in a flat tone.
2. 糖 táng means candy, pliers are read in a rising tone.
3. 躺 tǎng means lying down, tang here read curved, from down and up.
4. 烫 tàng means ironing, tang here in reading down, or jerked.

The four examples above are the same writing and pronunciationthe different in tone will create meaning. Communicating in Mandarin requires the correctness, correctness of the word, and correctness in order to properly pronounce the Chinese language. These difference may cause student learning difficulties, difficulty in sound components (phonology), word formation (morphology), sentence formation (syntax).

Based on this difficulty, comparative study of Indonesian phonology and Mandarin is done. Phonological element that will be compared in limitation is only segmental element that is consonant, and vocal, and suprasegmental element from phonetic angle that is tone and pressure. And the main purpose of this research is to find the similarities and differences between Indonesian and Chinese phonetics. Comparing researchers can predict difficulties for Indonesian students to learn Chinese phonetics.

II. METHOD

Contrastive analysis is a study of the elements of language. According to Lado (1975), contrastive analysis is a way of describing the difficulties or ease of language learners in learning a second language and a foreign language. The contrastive analysis is not only to compare linguistic elements and linguistic systems in the first language (B1) with the second language (B2), but also to compare and describe the cultural background of the two languages so that the results can be used in the teaching of a second language or a foreign language.

In the book "Linguistic Across Cultures", Lado (1975) says that "on the assumption that we can predict and describe the pattern that will lead to the difficulty, by comparing systematically the language and culture to be "The study of linguistic elements is done by comparing two linguistic data, ie first language data (B1) with second language data (B2). Both data languages are described or analyzed, the result will be obtained an explanation that describes the differences and similarities of the two languages. The discussion of the data should also consider cultural factors, both language culture and student culture.

The results of the discussion will be obtained a picture of the difficulties and ease of students in learning a language.

III. FINDINGS AND DISCUSSION

Discussion of this comparison analysis are

3.1 Comparison of segmental elements of Balinese and Mandarin languages

The segmental elements of Indonesian and Mandarin consist of sound vocals and consonant sounds. Vocal sounds can be classified based on the height of the tongue, the moving part of the tongue, the stricture and the shape of the lips. Consonant sounds can be classified by articulation, articulation, stricture, vibration or vocal cords. The following are some comparison of vocal and consonant sounds in Indonesian and Mandarin. Comparison of suprasegmental elements of Balinese and Mandarin languages. Something that accompanies the phoneme can be a loud sound (pressure), sound pressure (intonation), high pitch, shortness of sound (tempo), silence (pause) and vibration of the sound vibration that shows certain emotions. Suprasegmental can not be separated from phoneme, here are the pressure and tone that exist in suprasegmental sound of Indonesian and Mandarin.

One of result comparison

Vocal [i]	Components Language pronunciation	Balinese Language	Chinese language
	Hight	√	√
	Front Vocal	√	√
	Unbound	√	√
	close	√	-

3.2.1 Pressure in Balinese

Pressure involves the loudness of sound. Pressure in the Indonesian language serves to distinguish the intent in the sentence level (syntax) but does not distinguish the meaning in the word level and does not work at the phonemic level.

Example:

X: Tiang jagi metumbasan ke toko

Y: TOKYO

X: to TOKO ten je TOKYO

3.2.2 Pressure in Mandarin

The pressure in Chinese is the same in Indonesian, pressure does not distinguish meaning.

Example: Pressure in grammar

1. Pressure on sentence order

他 的 衣 Duss 很 漂亮

tā de yīfú hěn piàoliang. Her clothes are beautiful

The emphasis on the above sentence lies in the shirt, not on the person who wear it so it looks pretty.

2. Pressure on the meaning of language

做 母亲 很累 但 很 快乐

zuò mǔqīn hěn lèi dàn hěn kuàilè. Being a mom is tiring but happy

Tiring has meaning that, as a mother a woman should be able to do housework, educate children and even be ready for their husband. It is 24-hour-week, but a mother never complain even it is tiring. That is the definition of tiring.

3.2.3 Tone in Balinese

The tone is the height of the sound, or the regular sound. In Indonesian the tone does not work at the phonemic level. The height of the tone is not functional or does not distinguish meaning. When the speaker says me, you, eat, with a different low-tone will not distinguish the meaning of the word.

3.2.4 Tone in Chinese

Chinese pronunciation is called pinyin or pronunciation along with tone. Mandarin has four distinct tones: first flat tone (ā), second tone rises (á), third tone curved (ǎ), fourth tone decreases (à). The tone here is very important because it distinguishes the meaning in a word.

Example:

1. 温 wēn means warm
2. 闻 wén means listening
3. 问 wěn means to ask
4. 吻 wèn means kiss

IV. CONCLUSION

From the result of the above exposure, it can be concluded that there are segments of segmental phonemes in Balinese and Mandarin in some vocals and consonants. The difference is very visible in the suprasegmental phoneme, especially in the tone. In Balinese language the tone has no meaning, whereas in Chinese it is nadalah that determines the meaning of the word.

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STRENGHTENING AND DEVELOPING LOCAL LANGUAGE LITERATION THROUGH LOCAL CONTENT CURRICULUM OF PRIMARY SCHOOL: SYSTEMIC- FUNCTIONAL LINGUISTIC PERSPECTIVE

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Abstract

Local language, which is maintained and respected by its speakers, is protected by the government as local language is a part of Indonesian culture stated in the national constitutions of UUD 1945, the TAP MPR No. II/MPR/1988, the National Language Politic and Policy of National Language, and constitution No. 24 dated in 2009 about languages. The Implementation of those regulations is written on Formal Education Curriculum that is in local content curriculum. One of the local content curriculum aspects is the lesson plan which consists of material component: texts or handouts, especially for primary school students. The opportunity for strengthening and developing the local language on Curriculum 2013 is integrated within the material of art and culture. Referring to the percentage of hours for learning local language in Art-Culture, it lack of time for local language materials. Consequently, the local language materials should be developed and strengthened, so the coming up generation of local language speakers will have optimal vocabulary for maintaining and developing mother tongue. This problem is discussed by applying Systemic-Functional Linguistics.

Keywords: Developing, strengthening, literacy, local language

I. INTRODUCTION

Entering the 19th century many years ago, the existence of local languages in Indonesia, known as Nusantara languages, had been influenced by Malay until the Youth Pledge on 28 October 1928 with a point that *Bahasa Indonesia*, Indonesian, becomes the National language. Moreover, far before the Youth Pledge, Indonesian had been influenced by some foreign languages, such as Sanskrit, Dutch, and English (Sutama, 2017, Tjia, 2013).

The influence of so many languages for Nusantara languages indicates that basically the Indonesian speakers are bilinguals. The quality of being bilingual in a multicultural context is linguistically positive as the continuation of foreign languages might be absorbed as the borrowing words. Therefore, this condition will lead to be negative bilingualism; even it is dangerous for the local language existences since it will decrease the function and role of local languages as communication medium and the local cultures.

The decreasing of local language vitality in socio-cultural contexts indicates that there is a phenomenon of literacy shift, threaten and weakness of local language speaker generations. The phenomenon of this local language literacy decreasing is supported by the facts of diminish and language death of some local languages globally, nationally, or regionally.

These situations also happen for the speakers of Balinese, the *Bali Language* (called as BL) and the *Dayak Ngaju Language* (DNgL). The young generation of those two local languages shows that there is a decreasing in local language competencies in general. This reality can be related to transferring of the local language which is known as language acquisition.

The literacy decreasing is closely related to the speakers' language acquisition through informal or formal situations. Informally, the language acquisition level is determined by the situations, such as through family domain or daily life in socio-cultural community. Moreover, through formal situations, such as through education, especially for primary school level, functioning as the first basic use of local language or mother tongue. These two situations for language acquisition are very important for the language input, although formal situation is more complete and the prospect of this acquisition is measurable, effective, and efficient. While, informal situation will lead to two skills, those are neural-oral (listening – speaking), formal situation will have four skills, those are listening, speaking, reading, and writing.

Local language acquisition as mother tongue in revitalization context through formal situation should be noticed as this effort is very strategic for preserving the local language maintenance from extinction or language death. For this reason, the mandate stated on the national constitution of UUD 1945, chapter XV, verse 36, the constitution of *Undang-Undang* No. 24, dated in 2009, the Laws of the Ministry of Home Affair '*Permendagri*', No. 4, dated in 2007, and the local laws products are important to be implemented for revitalizing and maintaining local languages (Sutama, 2017).

Relating to the local language decreasing, of BL and DNgL are the local languages that should be analyzed as there is a declining literacy competence for the young generation speakers, especially for those who are in primary school level. This declining can be seen from the lack of general use of local language skills (listening, speaking, reading, and writing.

A pre-observation and exploration showed that formal language acquisition, which is stated on local content curriculum and on the materials of primary school level, the BL and DNgL are still lack. This pre-observation is important to examine the problems objectively based on assumption and theories that the lack of materials influences the language acquisition and language competence, so the goals cannot be achieved optimally. This article focuses on the deeds for strengthening and developing local language literacy through local content curriculum at primary school level from the perspective of Systemic-functional linguistics.

Regarding to the explanation above, there are some problems related to the local languages in contexts of social, education, and culture. The educational focus related to local content curriculum can be implemented as the following questions.

1. How are the psychological burdens of local language speakers of the primary school age?

2. How are the government efforts for developing local language learning?
3. How is the content of local content handouts for primary school level?
4. Is there any opportunity for developing and strengthening literacy handouts for local content curriculum?

II. METHOD

Conceptually, literacy of local language context lays on the language metafunction: ideational, textual and interpersonal (Halliday and Hasan, 1992: 133). Therefore, the perspective of when the local language used is focused on social context, which is on social function forming the language, and the development of social context of systemic linguistics perception. Systemic linguistics refers to the social and culture systems which consists of social institutions and social structures. In this frame, language becomes the media which record human experiences, and one of the social institutions is education society or school. The learning process refers to social and environment processes which 'the school' is social institution. Science is taught in a frame of socio-cultural contexts (Halliday and Hasan, 1992).

In metafunction of language, the language function is more natural, which describes or explains human experiences about universe or environment non-lingual that sooner or later will be realized into semiotic-linguistic experiences and will be recorded into mental dictionary, and systemic linguistics introduces this process as transitivity (Saragih, 2002).

Teaching learning process for local content of local language is in the frame of thematic subjects: local language, arts, and cultures. This social process maintains the linguistic experiences and social metafunction. Linguistic experiences preserved are the psychological dimension which is called as language acquisition. The entire metafunction of linguistic experiences is called by texts, as they refer to the linguistic interactions completely (Eggins, 2004).

From systemic-functional linguistic perspective, the teaching learning process at primary school involves 2 kinds of texts; they are oral texts which are produced by the relationships of participants of teacher and students, and written texts in forms of teaching materials or handouts. These two texts are the inputs for the students' local language acquisition in formal institution of primary school level.

III. FINDINGS AND DISCUSSION

3.1. Psychological Aspects

Globalization brings forth multicultural and multilingual which effects bilingualism that is a competence in mastering two languages or more simultaneously. Based on communication and information, bilingualism is positive, especially for establishing national and global cooperation, equivalence, and welfare. Therefore, in teaching learning process context, it might lead to negative effect in achieving the goals of learning stated in curriculum when the learners mix two or three languages, such as local language, national, and international. The learners' language skills will interfere among those three languages.

Comparatively, teaching two or three languages should be in harmony. Those two or three languages should be mastered in equality. The facts show that it is not as easy as what stated by comparative concept as the process in mastering language through formal situation will effect on negative competitive; it can be used to detect which language is the winner and the looser, which language is excellent and fail, which language is more favorite and worse, and which language is more important and not important.

The phenomenon of local language marginalization in educational concept of local content curriculum is considered as the reflection of psychological and mental burdens for young learners in primary school level. On one side, the community expects optimal achievements in learning the languages, but one the other side, the treatment for local language learning stated on local content curriculum is not balance, either on the time allocation and the number of teachers, so that it affects on psychological burdens/ aspects from the community and the government.

Ideologically and pedagogically, the unsymmetrical conditions will bring forth the psychological burden of local language young speakers, especially those who are in primary school level, in the process of achieving local language in formal situation at school. The expectation delivered by the Minister of the National Education of the Republic of Indonesia in international forum of SEAMEO-QITEP is "*bahasa bukan sekedar sebagai aspek fungsional tetapi memiliki peran penting sebagai identitas suatu bangsa, serta merupakan cerminan kondisi terkini dan mendatang suatu bangsa. Bahasa mencerminkan kemuliaan peradaban dari bangsa itu sendiri*" (Pikiran Rakyat, 2010) 'language is not only seen from functional aspects, but it has important role as national identity, and as the reflection of actual and future of a nation. Language reflects the civilization of the nation itself'.

Relating to the expectation in achieving local languages, the following table is the description of language acquisition of the local languages (BL and DNgL), the national language, Indonesian, and the international language of English.

Table 1: Language Acquisition

Age	BL	DNgL	Indonesian	English
7 year old (First Graders of Elementary School)	450	360	1.400	2.500

3.2. The efforts of Language Maintenance and Development in Local Content Curriculum

The local language is considered as important part of national and local cultures. The Central Government keeps maintaining its existence for developing the national language and continuing the local cultures. The development, establishment, and maintenance of local languages are also conducted by the local government (Ragam Bahasa Kita, 2015). The efforts have been done step by step, systematically, and continuously by the local governments under

the coordination with the Language Institute, then technically, they are organized in the Central Government regulation.

There are some regulations provided by the Central government such as *Permendagri* No. 40, dated in 2007 in form of the Guidance of Language Maintenance and Development for Preserving the National and the Local Languages, PP No. 32, dated in 2013 and PP No. 19, dated in 2005. For the Government of Bali, the regulations are included in *Perda* No. 3, dated in 1992, refers to BL: alphabets, and literature, the Approval Letter of Bali Governor No. 179, dated in 1995 about BL maintenance, establishment, and development, as well as *Pergub* Bali, dated in 2013 to regulate the allocation of time for local content class in elementary school, which is stated 2 hours learning. For DNgL, the regulation is stated in *Pergub Kalimantan Tengah*, No. 22, dated in 2011 and it is stated in local content curriculum that there is 3 hour learning (Pratiwi, 2015).

All of government regulation products above are the efforts in maintaining local languages. The follow-up of what the government has done for the language maintenance and development is the involvement of community in doing so. The government has included the local content as one of the subjects in Curriculum 2013 in all traditional culture themes. The Government of Central Kalimantan has stated that all primary school should prepare the local content based on 12 themes: (1) language and literacy, (2) local arts, (3) handcraft, (4) custom and laws, (5) local history, (6) traditional technology, (7) environment and ecosystems, (8) herbals and traditional medicine, (9) culinary, (10) traditional fashion, (11) traditional sports, (12) local values (Pratiwi, 2015). It is assumed that the local content curriculum is focused on vocabulary and reading texts.

While, for the Balinese schools, as the teachers are the part of Hindu religion and they are also as language community speakers, they prepare the main books that can be used in the class with title of **Dharma Sastra Bahasa Bali for the Elementary School.** The books contain the materials for the first up to the sixth graders, and they become the main book used by the most elementary school in Denpasar, Bali. The materials of the book refer to BL maintenance and development through education for the level of elementary school. The following table is description of the books' content for the first to sixth graders.

Table 2: Local Content Materials for the Balinese Language

No	Material	Text Goal	Prediction of Mastering vocabulary
1.	Reading text	Reading skill and interpretation	300
2.	Question text	Writing skill and essay answer	300
3.	Question text	Comprehension skill and matching answer	300
4.	Question text	Reading skill and general knowledge answer	300

5.	Question text	Reading Skill, Comprehension skill. Pictures clues answer	300
6.	Latni Bali language text	Writing skill. The written answers in Bali alphabets	300
7.	Reading text	Listening and writing skills	300
8.	Dialog questions text	Speaking skill and multiple choice answer	300
9.	Prediction of total number of vocabulary acquisition from the first to sixth graders		2.400

Based on the table above, it can be described that the main books for the first to sixth graders contain about 2.400 vocabularies. The number is assumed based on the word class: noun, verb, adjective, conjunction, and personal pronoun. Each book (6 books) consists of 400 vocabularies for the first graders, 425 for the second, 450 for the third, 500 for the fourth, 500 for the fifth and 500 for the sixth. Quantitatively, there are 3000 vocabulary, but qualitatively it is assumed only 2.400 vocabulary can be acquired. This is because the occurrence of some lexicons repeatedly. Every year, the graders who learn Bali language may get new vocabulary about 250 to 300. The acquisition is only from one book of *Dharma Sastra Bahasa Bali*.

1.3. The Text Book Evaluation from the Systemic-Functional Linguistic Perspective

Learning language through the formal education is considered important and strategic to acquire language. In the Curriculum of Indonesian Education (1984 – 2013), language learning orientations are focused to get 2 kinds of competencies: linguistic competence and communication competence. Based on the evaluation result on the language teaching generally, it is found that linguistic competence is better than the communication. This result is still logic since the linguistic competence is passive (receptive) while the other, communicative competence is active (productive). The modules used in BL are more likely to those of DNgL books which are focused on 12 local tradition and cultures.

In other words, it can be explained that linguistic competence gives more focus on 2 language skills: reading and writing, while communication competence covers 4 language skills comprehensively: reading, writing, speaking, and listening. Based on this, there is a weakness in language teaching generally: English, Indonesia, and local language. This problem may be caused by the approach which is only focused on the grammar for written language as the input of language acquisition.

Actually, it is important to have another approach by other linguist as Halliday (1985) stated in Systemic-Functional Linguistic. It is about the basic concept of language learning where the text structure becomes the analysis unit. The main objective is to find the comprehensive competencies: linguistic, communication, and social-culture. It is also known as the meta-functions of language such as ideational, interpersonal, and textual (Eggins, 2004).

Based on the Systemic-Functional Linguistic perspective, the materials of the books are presented by referring to the language acquisition standard as the level of age and education. The ratio of lexico-grammar, social-culture context, and linguistic experience should be balance. The writers find that there are some weaknesses of the book such as:

1. The structure of reading text is still not good enough.
2. The content or the theme of the text does still not yet refer to the steps of social-culture context
3. Lexico-grammar is still limited
4. Most texts do not refer to particular genre

IV. CONCLUSION

Based on the problems of local languages, BL and DNgL, especially for young learners in primary school level, the teachers as well as the government might do some efforts to solve the problems. The systemic functional linguistic perspective gives opportunity for the local language teachers to focus more on the quality of language acquisition for the students of primary schools by having the class for learning their local language. Therefore, ssome important points can be used as the pointers to construct local content materials.

1. Developing text material in good structure.
2. Developing text material in various genres.
3. Developing the lexico-grammar.
4. Implementing the language concept and linguistic experience.
5. Strengthening the lexicon items refer to the texts, social contexts, environment, and cultures.
6. Developing text number of the books.
7. Developing and strengthening text materials in which the contents refer to the comprehensive language skills: listening, speaking, reading, and speaking.

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FIGURATIVE LANGUAGE IN BALINESE PROVERBS WITH
THE LEXICON OF FAUNAS

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Abstract

This article discusses the use of figurative language in Balinese proverbs which uses the lexicon of faunas in it. The data were limited on the lexicons that carry out the terms of faunas found in Balinese proverbs such as in *sesonggan* and *sesenggakan*. The method used in collecting the data was observation method continued by note taking technique and the analysis were presented using informal method (Sudaryanto, 2015). Several theories used in this research were the stylistics theory, specifically the figurative language theory (Al-Ma'ruf, 2009), and figurative meanings theory (Pateda, 2010). The results showed that the Balinese proverbs used by Balinese people are formed by the nature of the fauna as the source domain mapped to humans in human nature or behavior as the target domain. The figurative meaning presented by the types of certain faunas indicated the bad nature of a person. This article is expected to participate in preserving the local language to resurrect the Balinese culture by using Balinese proverbs in social life.

Keywords: stylistics, figurative language, Balinese proverbs, figurative meaning

I. INTRODUCTION

Balinese language is one of the most languages that is still commonly used by its native speakers, the Balinese people, for their daily communication. The Balinese people could create some cultural discourse from their daily communication, which is the results of the language use that reflects its forms, meanings, and functions (Sutarma & Sadia, 2015: 163). The cultural discourse that is mentioned could be found in texts, and also in forms of proverbs. Balinese has its own proverbs, or is called *paribasa.* Balinese proverbs could be divided into several types, such as *sesenggakan*, *bladbadan*, *sesonggan*, *cecimpedan*, etc. However, this article is concerned on the *sesenggakan* and *sesonggan* with the lexicon of faunas since several faunas are believed to have and carry out certain meanings in Balinese culture. Balinese proverbs are usually used by the Balinese people to advise, satirize, or scold other people that they know. The two proverbs are very similar in meanings. The difference is, *sesenggakan* or *ibarat* (in Indonesian) is used to touch the hearer's heart either to satirize or praise the hearer and *sesonggan* means sayings or *pepatah* (in Indonesian). *Sesonggan* is the proverbs that compare someone to other thing which suits the state or the personality of the hearer.

Nowadays, *paribasa* are rarely used by the Balinese people. Some may still use it, such as the eldest people. Unfortunately, the younger people tend to not use *paribasa* in their daily communication as much as the older people, not even once. *Paribasa* can be found in textbooks, including in elementary school textbooks for children to learn but need to be more

explained. This leads to the lack of understanding of the existed *paribasa*. The younger people do not know that there are such proverbs in Balinese that could reflect one's behavior. Neither have they use nor heard a tiny bit about these proverbs. It could be because of the role of their parents who never taught nor used such proverbs. Thus, this article tries to discuss and show several Balinese proverbs that carry out the name and behavior of several faunas that is relevant and reflects someone's behavior.

The discussion would use the stylistics theory by Al-Ma'ruf (2009) where he claimed that the aspects of stylistics could establish a verbal form of literary works and are divided into six, namely: phoneme, diction, syntax, discourse, figurative language, and imagery. However, this article focuses only on the figurative language, especially the figure of thought one proverb carries. Al-Ma'ruf (2009) stated that figurative language is the authors' way of using a certain language to have an aesthetic effect by saying the figurative meaning, while figure of thought means the substitution of one word into another word based on the comparison of general to general, general to specific, or specific to specific. According to Al-Ma'ruf (2009), the figure of thought could be divided into five, namely: metaphor, simile, personification, metonymy, and synecdoche. The works with figurative language have figurative meaning behind certain lexicons, or the sentences used by the writer or speaker. It has implicit or connotative meanings that the writers or speakers try to convey and the fauna lexicons in proverbs also have implicit meanings, supported by the cultural background of the speakers (Pateda, 2010).

II. METHOD

The data were taken from several books consisting Balinese proverbs entitled *Paribasa Bali* written by Ginarsa (2009) and *Aneka Rupa Paribasa Bali*, written by Tinggen (1994). These data sources consist of several Balinese proverbs and also Balinese greetings. However, we would select the proverbs as the data. The data sources are generally used by Balinese education teachers and students in Bali. However, it is mainly taught to elementary school learners as an introduction to Balinese proverbs. Additionally, the chosen data were limited only for the ones with the lexicon of faunas, since several faunas could represent someone's behavior as the target domain. This article is presented descriptive qualitatively with primary data taken from several books containing Balinese proverbs used for elementary school learners. The data were collected by using observation method continued by note taking technique. Once the data were found, they are grouped in which proverbs they belong to, *sesenggakan* or *sesonggan*. Only the proverbs that have the lexicon of faunas are chosen to be analyzed. The results of the discussion were presented in informal method in which it presents the results in form of words.

III. FINDINGS AND DISCUSSION
SESENGGAKAN

There are, at least, 10 *sesenggakan* with the lexicon of faunas found in the textbooks and these are several *sesenggakan* with the lexicon of faunas, as the source domain, that could

represent someone's behavior, as the target domain.

(1) - Source domain:

Buka ***goake*** *ngadanin* *ibane*

'*seperti* ***gagak*** *menamai* *dirinya*'

PREP TOP ADJ PRON

'*seperti* ***gagak*** *menamai dirinya*'

- Target Domain:

'*seperti seseorang yang sering berbuat salah namun masih tetap menyalahkan orang lain.*'
(Tinggen, 1994: 24).

Data (1) is considered as simile and used to convey the speaker's intention to the hearer. The use of simile could be seen in '*buka goake*' phrase which means *seperti gagak* in Indonesian. The lexicon '*buka*' *(seperti,* in Indonesian*)* is the main feature of simile used to liken something to another thing, while the lexicon '*goake*', comes from the word base '*goak*' (*gagak*, in Indonesian) which got a morphological process by adding the suffix –e. Data (1) is the Balinese proverb of saying that a person accused another person of committing something guilty, even though the person accusing it could be the one committing the wrong doings. The lexicon of fauna being mentioned, *goak*, is used to represent the person who accuses another person on his own mistakes because the bird *goak* is named after its own sound. *Goak* is a kind of bird with mostly glossy black plumage and a raucous voice. The Balinese people have the myth saying that *goak* is believed to be a negative sign and bring bad luck. If the sound of *goak* is heard around the house, it is considered as a sign of something terrible might happen to the family. If the sound of the goak is heard at night, it is believed as a manifestation of someone practicing black magic.

(2) – Source domain:

Buka ***siape*** *sambahin* *injin*

'*seperti* ***ayam*** *disebarkan* *ketan hitam*'

PREP TOP VERB NOUN

'*seperti* ***ayam*** *yang disebarkan ketan hitam*'

- Target domain:

'*seperti seseorang yang diberikan banyak pilihan yang ia sukai sehingga membuatnya bingung*'
(Tinggen, 1994: 24).

Data (2) has the figure of thought of simile used to convey the speaker's intention to the hearer. The use of simile could be seen in '*buka siape*' (*seperti ayam*, in Indonesian). The word '*buka*' (*seperti*) is the main characteristic of simile used to liken something to another thing, in this case is the lexicon '*siap*' (*ayam*). It is used to represent someone who is in confusion. It is supported by the phrase '*sambehin injin*' (*disebarkan ketan hitam*). Whenever *ayam* or

chickens are being fed by spreading rice, or corn, they will look at all directions in order to get its food. The same thing happens for someone who is looking onto something interesting in his eyes, and for his interest, he will be in confusion where to land his decision on.

(3)   – Source domain:

Buka	**pitike**	ilang	inana
'seperti	**anak ayam**	kehilangan	induknya'
PREP	TOP	VERB	OBJ

seperti **anak ayam** *yang kehilangan induknya*

- Target domain:
'seperti anak-anak yang ditinggalkan ibu dan ayahnya meninggal dunia (kehidupan mereka morat-marit)' (Ginarsa, 2009: 42).

Data (3) is considered as simile. It is proved by the words '*buka*' (*seperti*, in Indonesian) as the main characteristic of a simile and supported by the lexicon '*pitik*' (*anak ayam* or chicks). The lexicon '*pitike*' comes from the word base of '*pitik*' added with suffix –e and become '*pitike*', which means *anak ayam* or chicks. Generally, whenever the chicks are looking for food, they will follow the hen and make a line behind it. If the chicks lost the hen, they would be confused and unorganized. The lexicon '*pitike*' is used to represents children who have lost their parents and also become lost in life, not knowing the right thing to do.

(4)   – Source domain

Panak-panakan **nyalian**
'seperti anak-anak   **ikan kepala timah'**
NOUN   NOUN
seperti **anak ikan nyalian** *(ikan sungai)*

- Target domain:
'*seperti anak ikan nyalian (ikan sungai) masih kecil sudah pandai menyelam'. Ditujukan untuk menyanjung kepandaian seorang anak kecil yang berasal dari ayah atau ibu yang pandai* (Ginarsa, 41: 2009).

Data (4) is considered as a metaphor. The difference between metaphor and simile can be seen on whether the sentences use the word '*seperti, bagai, sebagai*' etc. or not. Al-Ma'ruf (2009) stated that metaphor is another creative form of language in the application of meaning. Additionally, metaphor is created based on the similarity of two referents (Subroto, cited in Al-Ma'ruf 2009). These referents are '*nyalian*' and a child. The lexicon '*nyalian*' or a kind of fish is used to represent a smart child who is born from smart parents and is smart enough for a child in his age. Based on the cultural aspect, metaphor could be divided into two types; universal metaphor and cultural-bound metaphor (Wahab, cited in Al-Ma'ruf 2009). This proverb is considered as a cultural-bound metaphor since the native speaker has the

physical environment and cultural experience that he knew of the existence of the proverb and the explicit meaning of it.

SESONGGAN

There are seven *sesonggan* found in *paribasa* textbooks and the ones with the lexicons of faunas are shown below.

(1) – Source domain:

Kuluk	*ngongkong,*	*tuara*	*nyegut*
Anjing	*menggonggong*	*tidak*	*menggigit*
TOP	VERB	ADV Neg	VERB

'***Anjing*** *menggonggong namun tidak mengigit*'

- Target domain:

'*seseorang yang mengaku berani namun sebenarnya adalah seorang pengecut. Hanya berani dimulut saja tetapi tidak berani bertindak*' (Ginarsa, 2009: 28).

Data (1) is a metaphor which has a figurative meaning. It can be seen from the lexicon '*kuluk*' or dog used to represent a coward man. From the front, a dog may look fierce and in guard even though it may not bite its enemy, just like a man who claims to be brave but in reality is fearful. This statement is supported by the use of phrase '*tuara nyegut*' or not going to bite its enemy. This proverb is considered as a universal metaphor because the fauna lexicon '*kuluk*' has the same semantic meaning in most cultures. The lexicon '*kuluk*' in this context is equivalent to the man who only looks fierce, however is actually scared of certain things.

(2) – Source domain:

Liep-liep	***lelipi***	*gadang*
Diam-diam	***ular***	*hijau wilis*
ADV	TOP	ADJ

'*diam-diam* ***ular wilis***'

- Target domain:

'*seseorang yang rupanya saja bodoh dan pengecut, tetapi apabila diajak bicara atau diganggu, ia sangat pandai cakap dan pemberani*' (Ginarsa, 2009: 30).

Data (2) is a metaphor. This can be seen from the use of '*liep-liep*' or secretly and supported by the lexicon '*lipi*' (snake), used to liken someone who may look stupid but is actually a clever figure. It is also intended for someone who looks calm but when he is attacked by the enemy, he has a strategy to attack him back. This proverb is considered as a universal metaphor since the topic being discussed, the snake, has the same semantic meaning in most cultures. People in general, including Balinese people believe that a snake symbolizes a calm creature who only attacks whenever it feels disturbed.

(3)	Berag-beragan	**gajahe**	masih	ada	mulukne
	sekurus-kurusnya	**gajah**	juga	ada	lemaknya
	ADV	TOP	ADV	VERB	NOUN

'*sekurus-kurus **gajah** masih saja ada lemaknya*'

- Target domain:

'*semiskin-miskin seorang hartawan, sedikit-dikitnya masih ada kekayaannya*' (Ginarsa, 2009: 30).

Data (3) is considered as a metaphor used to represent someone's state. The lexicon '*gajah*' or elephant is known to have a giant figure. Whenever an elephant looks as if it is the thinnest than any other elephants, it is still considered to be having enough fat. This proverb is used to represent the lowest state of someone rich but is still considered to be having enough money. It is the equivalent to the proverb being said. This proverb is considered as a universal metaphor since the topic being discussed, the elephant, has the same semantic meaning for most cultures.

IV. CONCLUSION

The results of the analysis in the previous section showed that, overall, there are 10 *sesenggakan* and seven *sesonggan* with the lexicon of faunas found in Balinese proverb textbooks. The figure of thought such as metaphor and simile are found to be dominating the Balinese proverbs and the fauna lexicons tend to represent negative behaviors of someone. Such proverbs, especially Balinese proverbs, are introduced since young age. However, it is still not in detail and the use of these proverbs in daily life is very rare which could also give different perceptions on the real meanings of the proverbs. Therefore, a detailed explanation supported with appropriate examples is wished to be performed by teachers, Balinese people, and people in general. It is hoped to understand and not forgetting the exact meaning of such proverbs.

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EXISTENCE OF LOCAL LANGUAGES IN THE VARIOUS GENRE OF POPULAR MUSIC IN INDONESIA

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Abstract

Language and music are two things that are related to each other. In the language, there are elements of the musical as well as in the music that is composed of elements of language. Music is often used as a medium to facilitate language in conveying the message and meaning, usually in the form of poems or lyrics. Submission of messages and meanings through song lyrics can be made in various languages including local languages. In this regard, this article discusses the interesting phenomenon that occurs in the Indonesian music industry, with the presence of the music using the local language and cultural elements in it. There are many songs from various genres of music that became popular because it uses the local language as the main component of the lyrics. The method used in this study is qualitative and descriptive, with a hermeneutik and phenomenological approach from the perspective of popular culture. The results showed the flexibility of local languages are used as the lyrics in a variety of musical genres. The presence of local languages can become elements that determine the character and distinctive aesthetic in a piece of music. This suggests that local languages have an existence of its own for the progressions of music in Indonesia.

Keywords: Local language, Existence, Popular Music

I. INTRODUCTION

Languages have common functions and special functions. General language function is as a tool for expression, communication, and tools to hold a social adaptation. While the function of language in particular is to establish relationships in everyday relationships, realizing art (literature), as well as studying ancient texts. According to Hidayat (2006: 31), the language not only serves as a means of communication to deliver the process of human relations, but able to change the whole of human life. That is, language is one of the most important aspects of human life.

Based on the explanation of the function of the language, it can be concluded that the language has a close relationship with other fields of science, one of which is the science of art. Syamsuddin (1985: 145) argues that the term of art used to describe something that is a personal art, creative, and original. All material contained in a human art consciously acquired through the learning process.

Art can be seen in the essence of the expression of human creativity. Art can also be interpreted as something created by humans which contains elements of beauty. Art is very difficult to explain and difficult to assess. In line with the statement and Lowenheld Herberd Reed (1982) revealed that art is essentially difficult to be understood and explained by the fact because art is a phenomenon that can be measured. The word art itself has been given additional words such as: dance, music, art, and so forth. Art serves to convey both beliefs, ideas, sensations, or feeling the most effective way possible. One of the arts that is closely related to language is music.

Language and music are two things that are related to each other, as Adorno (2002: 113) wrote "Music resembles a language. Expressions such as musical idiom, musical intonation, are not simply Metaphors ". Inside there are elements of musical language, as well as in the music that is composed of the elements of language. Music is often used as a medium to facilitate language to convey the meaning contained in it, and the language used to clarify the meaning of the chant tones played by music. Therefore, the music is often said to be the universal language for the music capabilities that is able to enter into the world of language.

As discussed earlier, music can be the best medium for languages to convey the messages contained in the language context. When the language wanted to explain about the beauty of a place, the music can provide the imagination and visualization by providing rhythms that became the hallmark of the region. This is proven by the traditional songs that have characteristics of language and music.

Indonesia has about 742 local languages into the identity and characteristics of existing tribes. However, based on the number of speakers the language most used in Indonesia is; Javanese language; Malay-Indonesian; Sundanese language; Madurese; Batak language; Minangkabau language; Buginese language; the language of Aceh; Balinese language; Banjar language. In each of these regions have traditional songs according to language, which is very numerous. Traditional songs have been introduced since childhood by parents or teachers at school. The contents of the songs are generally about the beauty of nature, food, activities, sports, and even about the social relations of people in the region in accordance with the language. For example, the song Peyeum Bandung, which tells about the typical food of the city of Bandung in Sundanese.

Progress and development of music using the local language is not only limited to folk songs alone. The phenomenon that occurs today shows that the local language has been able to enter into the world of popular music industry in Indonesia, even become hits and preferred by all levels of society. In this regard, this paper describes the existence of regional languages in a variety of popular music genres in Indonesia.

II. METHOD

The method used in this study is qualitative and descriptive, with a hermeneutik and phenomenological approach from the perspective of popular culture. Research data is taken from survey, audio visual documentation and literature study with reference related to the development of popular music in Indonesia.

III. FINDINGS AND DISCUSSIONS

a. Music, Language and Folk Song (Traditional Songs) in Indonesia Music Industry

Music has become part of Indonesian cultural products. Indonesian music consists of various genres include traditional music, keroncong music, dangdut music, the music of stringed instruments and popular music. There are stages of Indonesian music development as follows:

The period before Hindu-Buddhist influence
•Music is used as part of community ritual activities

The period after the influx of Hindu-Buddhism
•The rise of palace music. Music is not only used as part of ritual, but also in royal activities

After the inclusion of the influence of Islam
•the emergence of the orchestra of gambus

The Period of Colonialism
•The use of western instruments such as violin, cello, guitar, flute, and ukulele.
•solmization system in various song works.
•The rise of keroncong music.

Present time
•The development of western / foreign music genres;
•there is a blend of foreign music with Indonesian music that produces new genres such as dangdut, pop areas, and others.

Graphic 1. Step of Indonesian Music Period

In general, the function of music for the people of Indonesia, among others, as a means or media ritual ceremony, entertainment media, media self-expression, communication media, dance accompaniment, and economic means. The overall functioning of the music as a medium of self-expression and communication media is a function involving the role of language in it. Language becomes a key element to communicate or express the meaning of the music is made. Language is not only Indonesian, but including local language contained in the folk songs or traditional songs.

Each major ethnic group in Indonesia has its own musical style. Much of this music is known as folk music or folk songs, because generally use the language of the area. besides, folk songs even more produced in provincial capital cities than in big cities like Jakarta. Wallach (2017: 32) explains, "Regional music is the whole category, which includes every style of music

sung in regional languages, ranging from the most westernized pop to the most stable of the original performing traditions, two of which are at the ends of the series unity, which contains a variety of musical hybrid of local, regional, national, and global genres". Wallach explanation can be interpreted that the local music is a mixture of various elements of the region into a single music, including the local language in it.

In the Indonesian music industry, regional music is classified into two categories, namely traditional music and local pop music. Categorization is done based on the function of local music. Traditional music is more widely used in traditional art performances such as gamelan performances, talempong, or kecapi Cianjuran flute, and generally traditional music is played simultaneously with dance or puppet shows. While the local pop music is the label given to a musical language or regional dialect, which contains elements of nontraditional. This implies that the element of tradition in regional pop songs is not always a part of the music, and language becomes the main element.

Local pop music genres that are successful and have a wide audience include Pop Sunda, Pop Java, Pop Batak, and Pop Minang. Javanese Pop music is the most successful and varied pop genre. This is understandable because of Javanese dominance in population, politics, and culture. For example, Campur Sari music is a new style that developed in the late 1990s in cities in Central Java, such as Solo and Yogyakarta. This style combines keroncong, dangdut, and traditional Javanese music, which is sung exclusively in Javanese. Although in the end campursari not included in the category of regional pop music, its popularity can compete with dangdut music, and including one of the popular music genres in Indonesia.

b. Existence of Local Language in Various Popular Music Genres in Indonesia

Based on the previous explanation, it can be seen that regional pop music has long developed and has an existence in the community. However, this condition changes with the progress of information technology is growing rapidly. Currently, the local pop music has undergone many changes in terms of arrangements and music. This can be seen from the increasing number of local pop songs that use other popular music genres such as Jazz, Rap, Rock, and RnB, even combining two genres of music at once.

Progress from the development of local pop music was an impact on the local language used. Indirectly, people who listen to be familiar with the language, even want to know what the meaning of the song being heard. Local languages that became the main element in local pop music was growing and used varied, as collaborated with Indonesian or foreign languages. This indicates that music is able to support the existence of the local language in order to continue to be known.

There are five forms of collaboration in the composition of music that is able to provide support to the existence of local languages in the popular music industry in Indonesia:

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1. ***Songs that lyrics use the local language with the original musical composition of the local area.*** This music is better known as the original local music that has been described in the previous section. Example Songs: Sinanggar Tullo, Ayam den Lapeh, Lir Ilir, and others.

2. ***Original local pop songs that are made or arranged with pop music genres according to their local characters***. Usually the contents of this pop song contains a love story or life journey (ballad), and the music still incorporates traditional elements of the local area. For example, a Sundanese pop song titled Kalangkang, or Batak pop song entitled Alu Siau.

3. ***Folk songs whose arranged or composed recharged using a new musical genre***. In this case, the local language in the song did not change, only the music has changed. For example, the song Ayam Den Lapeh is arranged with the genre of Jazz Fusion by Ten To Five band, or a Javanese song called Tirtonadi that uses Jazz music.

4. ***Popular music that uses the local language***. This is a new musical composition that was deliberately made in the local language, but not referred to as a folk song / pop music area. This can be understood because in terms of music, is no longer include elements of other regions except the language only. For example, a song titled Kataji popularized by Yura Yunita, who uses RnB music.

5. ***Popular music genre that uses the collaboration of two or more, and using local languages collaborated with Indonesian or foreign languages***. In this context, the music is usually made to attract public attention. An example of this category is a song titled Jaran Goyang, popularized by Nella Kharisma. The song was created by collaborating between dangdut music, campursari, and rap. In terms of language, this song uses the Java language, Indonesian and English partially.

Based on the five forms of composition and collaboration between music and local languages above, it can be said that the local language has its own functions and roles in the popular music industry in Indonesia which indirectly able to improve the existence of local languages.

IV. CONCLUSION

Local language has flexibility that used as the lyrics in a variety of musical genres. The presence of local languages can become elements that determine the character and distinctive aesthetic in a piece of music. Collaboration with music makes local languages have an existence of its own for the progressions of music in Indonesia.

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BANYUMAS JAVANESE DIALECT LANGUAGE IN THE TRADITIONAL CEREMONY OF BANYUMAS COMMUNITY MARRIAGE

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Abstract

The writing of this paper is to show the existence and value of life that exist in Banyumas society through register at traditional ceremony of marriage of Banyumas society.

The background of this writing is the implementation of traditional ceremonies marriage Banyumas society who still use the Banyumas dialect of Java language. This study was made to determine the correlation between language and culture that can reveal the Banyumas sub-ethnic way of thinking that is reflected in the speech events. In addition, the way people think can also be studied through the register said.

If viewed in terms of structure, there are some linguistic level involved in the ceremony of traditional ceremonies marriage Banyumas community. In terms of language level morphology and syntax are considered according to analysis Tagmemik and Cook (1960). Sorting registers from daily speech is based on Halliday and Hasan (1990).

The results of speech analysis - speech implies the existence of conventionally unfilled sentence forms; such as a news sentence or question sentence used to enter the command.

The findings also show that Banyumas sub-ethnic thinking is influenced by its environment, such as traditional farming and handicrafts. In addition, their way of thinking is influenced by mystical beliefs.

Keywords : register, sub-ethnic, mystical

INTRODUCTION

Banyumas dialect is one of the dialects used by the people of Banyumas, Purbalingga, Banjarnegara, Kebumen, Cilacap.

The people of Banyumas are among those who play a role in preserving their culture even though they may be unaware. Until now they still holds various traditional ceremonies, whether related to the life cycle (life-cycle ritual) such as birth, marriage, and death (Sujamto, 1992) as well as the basic ceremony (core - ritual) and other ceremonial religious or *kejawen*.

In fact, the whole ceremony is a manifestation of the living values that exist in the society of Banyumas itself. One of them is *Begalan* ceremony in Banyumas customary marriage. *Begalan* ceremony held at the time of marrying a daughter who meets certain requirements in a family, both from biological parents and adoptive parents. The Banyumas dialect of Javanese is used in the ceremony as part of the typical Javanese cultural life of Banyumas.

Begalan Ceremony is a scene depicting a man. The messenger of the groom was carrying goods in the form of kitchen utensils, and crops to be handed over to the bride. These items are symbols of cultural symbols that contain certain meanings for the Banyumas community, such as suggestions or restrictions that are considered important as a bridegroom and women's preparation in living a family life. This show is about an hour and a half.

On the basis of the above background, there are events called *Begalan* in the traditional marriage of Banyumas society. When viewed in terms of structure, there are several linguistic level involved in the register *Begalan* ceremony that can reflect the cultural meaning of society. In addition, the way people think can also be studied through the register.

To obtain the connection of speech events with the cultural context, a language analysis based on the founder of Hymes (1974) as proposed by Wardhaugh (1986). The elemental elements of language contained in a communication ethnographic framework are linked through the English acronym "SPEAKING" consisting of Setting and scene. Participants, Ends , Act sequences, Key , Instrumentalities , Norms of interaction and interpretation, Genre.

METHOD

The position between language and culture is mentioned by Masinambow (1985) are two systems that are "inherent" in humans. If culture is a system that regulates human interaction in society, then linguistic is a system that serves as a means of interaction. In line with this concept, Silzer (1990) states that the linguistic and cultural relations are like conjoined twins, two closely bound phenomena, such as the relationship between the one linguistic system side and the other is culture. Thus, what appears in the culture will be reflected in a language or vice versa, for example Europeans are not familiar with the culture of eating rice like Indonesian culture, so in its language only one word of rice to declare the concept of rice, grain *padi*.

The registers may be narrowly confined with basic reference to the subject of speech (subject, eg, fishing terms, gambling, etc.); on the media (discourse mode, for example: printed material, letter, tape, etc.), or at a discourse level, such as formal, ordinary, intin, etc. (Hartman & Stork, 1972). Thus, the variety of registers in an activity is different from the variety of registers in other activities, because of the specificities according to the type and function of the existing speech.

In other parts of Halliday and Hasan (1994) based on the definition of the register as a variety of language according to the user.

Similarly, the conversation in the *Begalan* ceremony, the register also concerns the names of the properties used in the event; such as: a kitchen tool kit, custom used by actors in the attraction scene, both played by the bully or by the carrier. The property is also a symbol of meaning that needs to be expressed in order to gain background and method of Banyumas sub-ethnic thought through the ethnographic approach as proposed by Spradley and Curdy (1975): "The etnographic approach aims to discover the hidden meanings that lie behind behavior and the knowledge that people are using to generate and interpret behavior "(ethnographic approach aims to discover the hidden meaning behind the behavior and knowledge that

people use in general and interpret the behavior).

Austin (1962) expressed his view that in expressing the utterance, one can do something other than say something, so there are two types of speech that speech is used to do something, such as apologizing, promising, betning, announcing, and formalizing actions called performative speech; while the utterance used to say something that is expressed simultaneously with the act of doing something called konstatif speech. The point of speech is not always expressed explicitly but often simply implied.

As for the type of expected response, the sentences are classified as a news sentence (which expects the response) , the sentence of the question (which expects an answer), and the command sentence (which expects an action response).

The people of Banyumas still believe in an attempt to increase their own inner strength in order to influence the power of the universe by way of seeing or feeling the inner spirits by refraining from eating certain foods and breaking down sleep.

Another form of effort to increase the inner strength itself is done by storing or using objects that are considered magical or contain magical powers.

Furthermore, to obtain the data registers based on Halliday and Hasan's theories, the lingual ceremony of *Begalan's* ceremony was identified to distinguish the typical utterance of ceremonies of the lingual utterances used in everyday life.

Data registers were found, analyzed through an ethnographic approach to reveal Banyumas sub-ethnic backgrounds and ways of thinking.

FINDING AND DISCUSSION

Etymologically the word *Begalan* comes from the basic word *begal* which gets the suffix -an which means deprivation or robbery in the street (Zoetmulder, 1995). *Begalan* is a combination of dance, art, and gendhing art as a companion. The number of players is only two men. A person acts as a messenger of goods and another acts as a robber or a cleanser. So, the *Begalan* ceremony was a scene depicting a male messenger from the groom who was carrying the items to be delivered to the bride. Items carry a number of kitchen utensils and some types of crops. All the luggage is cultural symbols that have a certain meaning in the society of Banyumas. In the journey, the goods are about to be seized or robbed (*begal*). In the scene there was a conversation between the two is quite exciting and full of satire and criticism and the government's messages are played with the funny. The conversation is laden with advice in the form of suggestions or any restrictions that are considered important as the stock of both couples in married life. The way is not merely a spectacle, but it contains spiritual values and sincerity. Therefore, *Begalan* is also a common wisdom that contains a special meaning that must be passed down and held by the next generation, both to the couple and all the audiences. The ceremony itself is loaded with messages conveyed symbolically, though sometimes it is quite difficult to digest by the layman. In order to be more interesting and hit on the target, the messages contained in attractions *Begalan* delivered in a unique way. But in further developments, *Begalan* ceremony held also when married couples marry one of

which is the eldest son or youngest child in his family. The people of Banyumas believe that if not held by *Begalan*, they will be threatened by supernatural powers from outside him or any other unforeseen events. This is in accordance with what Magnis-Suseno (1997: 92) says as follows: "The individual, therefore, learn what brings 'slamet' from thetraditions of his society. In any case one learns to gain salvation through the traditions of his society, the traditions referred to are common experiences of previous generations reflected in his society. Basically the event of *Begalan* aims to give the balance of the forces of nature which is a supplication to the God of Love to be given salvation, freed from various obstacles of life, always got the blessing and protection. In addition, the *Begalan* event contains advice on marriage advice and criticism of social criticism, usually in the aforementioned advisories are also inserted development messages such as family planning, village activities, and so on. To organize a *Begalan* event, prepare the offerings or *sajen* intended for the duration of the occasion or even when the couples are paired to avoid any disturbance. Usually the show *Begalan* staged in the afternoon around 04:00pm before the wedding ceremony at the home page of the bride. The show lasts about an hour and a half. Both players who are in front of the groom entourage entered the staging arena while dancing to the accompaniment of gending kricik-kricik. His dance moves spontaneously, guided by harmonious origin and in accordance with the rhythm of the accompanying gamelan and not tied to certain benchmarks like classical dance. Gendhing Gunungsari Kalibagoran. At the moment the gendhing stops, the two players start a dialogue. This is the start of a dialog between the two players about the name of the goods brought and their meaning one by one. The contents of the explanation is the advice or messages for the couple and the audience who also witnessed it. Conversations are delivered in a humorous style so as not to be boring. The show concludes with *gendhing Eling-eling* 'remember' which means that the couple and the audiences still remember the advices and messages that have been delivered.

After this *Begalan* ceremony, proceed with the next set of marriage ceremonies. Following the tradition that is alive and preserved in Banyumas society, marriage ceremony is one of activity which is full of meaning or symbol. Moreover, marriage is a sacred ceremony so that the symbols of each series of activities are usually closely related to the beliefs or customs in the local area.

CONCLUSION

Ceremony *Begalan* is one of the traditional marriage of Banyumas people who meet certain requirements. The people of Banyumas are still convinced that there will be reinforcements for those who do not. The ceremony is basically marriage counsel which is manifested in the form of dialogue between two people. A person who carries a carrier as a messenger of the groom who will hand over the goods to the bride's family and another person plays a robber who will punish the goods. Marriage counsel is symbolized through the carrying goods containing suggestions and restrictions / taboos that are considered important as a provision to achieve happiness in family life. This Begalan ceremony at once shows the uniqueness of the region

and is only found in Banyumas and shows the benchmark of the meaning of the worldview for its people that is pragmatic value to achieve a certain psychic state of calmness, tranquility, and inner balance. The utterance used in conveying the marriage counselors shows the existence of indirect literal speech act by paying attention to the principle of decency. Indirect speech act is indicated by the use of declarative sentences and sentences interrogative functions that serve the command. The principle of decency is also indicated by the use of the word *sampeyan* 'you' and the word sedulur 'brother' to the partner said. Such as this shows the two basic tenets of the Javanese society (Geertz, in Magnis-Suseno, 1993: 38) are still preserved by the Banyumas community. The basic rule is that in every situation human beings should behave in such a way to not being conflict, and the second principle demands that people in the way of speaking and carrying themselves always show respect for others in accordance with the degree and position. The first rule by Magnis-Suseno is called the principle of harmony and the second rule is called the polite principle.

Speech in *Begalan* ceremony also contains symbols typical of Banyumas society culture. The peculiarities of the cultural symbols are shown by the use of registers relating to their daily lives in the form of kitchen utensils, traditional handicrafts, some agricultural products, and costumes worn by caterers and sloppers. Cultural symbols are meaningful as advices that must be lived so that the bride and groom achieve happiness in family life, and in order to avoid all distress until the end of life.

This also implies Banyumas sub-ethnic way of thinking associated with natural agriculture and traditional handicraft made from materials obtained in the vicinity. In addition, with prayers offered by the carrier for the bridal couple in the hope that all obstacles will drift along the flow of river water, also shows Banyumas sub-ethnic way of thinking that is still bound by the natural surroundings that are encountered in life.

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THE EFFORTS TO MAINTAIN THE MOTHER TONGUE IN BEKASI

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Abstract

Indonesia has many Mother tongues. One of them is the mother tongue used by the people of West Java who live in Bekasi and surrounding areas. Along with developing technology and communication, Bekasi language has been begun to shift even some of the vocabularies in extinction. The community has tried to inhibit the extinction through art and cultural activities that are still often held by members of the local community, but these efforts just to slow the extinction. It takes an active effort of the central and local government to maintain the Bekasi language and its surroundings in accordance with the Constitution of the Republic of Indonesia 1945 in the explanation section and Law Number 22 Year 1999 which contains the state obligations in the maintenance and respect of regional languages as part of Indonesian culture .

Keywords: Mother Language Maintenance, Cultural Arts Activities

Introduction

Language is a vital means of communication that cannot be replaced by other means. With language, one can convey all feelings, thoughts, and desires without any constraint. (Keraf, 1997: 4). In fact, the Indonesian people have long known the importance of language not only as a means of communication, but also more broadly as an assessment tool on one's educational level as what proverb suggests, "Language reflects the nation." The awareness of acknowledging the importance of language as a means of communication encourages the government to establish rules on language use in Laws and Regulations that are consistent with the related Constitutions.

The importance of language includes the national language as a means of unity among ethnic groups in Indonesia in which it has been mandated from the Youth Oath (*Sumpah Pemuda*) on October 28, 1928. This means that the government realizes the need for language that unites the ethnic groups in Indonesia. To develop an awareness of the language use, there are some regulations related to the maintenance and protection of languages and languages that support inter-ethnic communication, i.e. regional languages. Such regulations are contained in the Law number 22, year 1999 about regional government which states, "The authority of the government (the central government) in the field of language coaching and development, especially regional languages, becomes the authority and responsibility of the local government. This mandate is an implication of the description of the 1945 Constitution of the Republic of Indonesia which states, "In areas which have their own languages and

maintained by their people well, they will be respected and nurtured by the government since language is part of living cultures." (Yundiafi, 2010).

As part of the living cultures, regional languages (native languages or mother tongue) in many parts of Indonesia are very diverse depending on the circumstances of the regions and the types of leadership of the local authorities. Those local authorities who have an awareness of the need for cultural preservation including their regional languages of course make any efforts toward such need realized. However, there are some others who do not have cultural vision and mission in which the effort is slow that will likely destroy the local languages, even lead to extinction. Such extinction has already occurred in many places. In addition, one of the causes of extinction is that its speakers abandoned it and shifted to the use of another language that is considered more economically, socially, politically, or psychologically apparent in Indonesia, especially among urban families (http: // www. gatra.com/2017-12-01/article).

Certainly, the occurrence of language extinction will coincide with the decline of the language users. According to Edward in Mulyana & Rachmat (2006), some causes of language extinction includes: (1) the language users are dominated by elder people; (2) the language is used in the village areas; (3) there is a dominant language; (4) the existence of social phenomena; (5) the influence of mass media; (6) the lack of maintenance efforts; (7) the existence of new continuous cultural activities; and (8) the tendency of one's character on its prestige. Based on such criteria, Bekasi language unfortunately meets those criteria of language extinction. They are: 1) The users of Bekasi language are dominated by parents; 2) Only native people still communicate with others by using the language, while in the family level consists of outsiders or migrant people, many who communicate with them have begun to leave their language slowly for the sake of the sustainability of social relationship among them; and 3) The dominance of social language among young people has two opposite sides between the group who speaks the original language of Bekasi and the group who maintains the dominant language of Bekasi as a way of maintaining hospitality. The first group feels unintelligent when speaking with the outsiders using their original language, while the second group retains hospitality by using the dominant language of Bekasi as an identity that must be sustained in the region.

Similar statement is expressed by Miller (1972) (http://badanbahasa.kemdikbud.go.id,) that the classification of a sustainable, vulnerable, or even dead and extinct language depends on the circumstance of its speakers' language whether the children learn their mother tongue; whether the adult speakers speak to each other in different settings using the mother tongue; and whether the native speakers of the mother tongue are still alive. If the descriptions of the Bekasi language as it has been described continue, there is no doubt that there will be terms from the dominant language which will replace those of the minority language. According to Mulyana & Rachmat (2006: 160), the condition of such minority language can lose its uniqueness and resemble with the majority language as a sign of language shift.

Language Shift in Bekasi Region

As the portrait of language exposure in Bekasi, the brief history of Bekasi needs to be introduced. Bekasi has a width area of about 210.49 km2 with four borders: Bekasi regency as the northern border, Bogor regency and Depok city as the South borders, DKI Jakarta province as the West border, and Bekasi regency as the East border (https://en.wikipedia.org/wiki/Kota_Bekasi). It becomes one of the cities located in the province of West Java, derived from the word *bagasasi* inscribed in *Tugu Bekasi* inscription. *Bagasasi* has similar meaning to *candrabaga*, which is the name of the river that passes through the city of Bekasi in the Kingdom of Tarumanegara. In addition, this city is also known as Patriot City in which recently its development has become part of the megapolitan *Jabodetabek* (Jakarta, Bogor, Depok, Tangerang, and Bekasi) having the largest population in Indonesia. It is now known as the satellite city, industrial city center, and a place chosen by many urban people to live / stay.

The large number of urban people who dominate the population will certainly find many social and cultural issues including language barriers. In daily life, the people use a particular Bekasi language. The characteristics of this language adopt the Sundanese accent and tone. Meanwhile, the words are adopted more from Betawi language. It can be said that Bekasi has a mixed language between Betawi language and Sundanese language. With these characteristics, Bekasi has its own unique and very interesting language to be explored. This language is still used by the native people who live in Cerewed Village, Duren Jaya, Tambelang, Gabuus, Babelan, Kebalen, Mustika Jaya, Cabang Bungin, Rawa Kalong, Siluman Village, Wisma Asri, Tambun, Muara Gembong, Karang Congok, and Teluk Pucung (https://www.facebook.com/notes/rosadi-mahdi).

The following excepts are the examples of Bekasi language.

1. *Et dah ntu bocah, kagak prele pisan dah urusannya. pegawean dikit doang ge, ampe ora kelar-kelar…!!!"*(Oh you boy, his business is not yet done. It's only a little job, but not yet done …!!!)

2. *"Et dah elu mah tong, kilangbara ke maen ke rumah engkong mah bawa besek ama gabus pucung. Nah elu mah kalah minta banda ame gua, kaga urup pisan dah…!"*(Oh you boy, instead you visit your parents' house while bringing some rice with *gabus* pucung for the food, you ask for wealth, oh my, it's not appropriate...!)

3. *"udah jangan ribedh, pilih gue bae!"* (Easily, you just choose me!)

https://rindutanahbasah.wordpress.com/2014/07/21/perbedaan-bahasa-betawi-jakarta-dengan-betawi-bekasi/)

However, the words of Bekasi language, used without sentensis a is the following:

1. Antepin: let
2. Bagel: throw
3. Bagen: leave

4. Crime: sneeze

5. Babar: equally, just enough

6. Bujug: my good

7. Ge: only

8. Bader: stubborn

9. Pekrah: very Enjoy

10. Colem: debt

11. Cetom: focus to saome thing

12. Dabel: tires full of mud, (sandals)

13. Dablong: misbehaved

14. Dampyak: shady

15. Emen: very

16. Emet: bete / saturated

17. Emper: garage

18. Empress: grandmother

19. Engkong: Grandpa

20. Enyak: mother

21. Strain: bottom of the beam

22. Gobangan: big hole

23. Gedeg: bamboo chamber

24. Gegares: eat

25. Gepyak: painstaking

26. Hordeng: Fabric curtain

27. He eh! : yes

28. Eyelash: I like it

29. Impleng: see

30. Inggenan: limit

31. Iler: saliva

32. Ilokan: yes/ is that right

33. Isit: gums

34. Jaro: bamboo fence

35. Janggla: stubborn

36. Jampangin: serve

37. Jonjon: relax

38. Jorogin: push

39. Jojogan: enter the living room

40. Joprak: fall

41. Kaga: no

42. Kaga danta: not clear

43. Kaga / ora: no

44. Kaga gableg: do not have any thing

45. Lagih: precent time

46. Lakonin: do it

47. Madep: face

48. Maur: Scattered

49. Mindo: eat (for the second time)
50. Miswar: big closet
51. Nembre: fat
52. Nibla: jump
53. Ngaub: shelter
54. Ngegares: eat
55. Ora Danta: not clear
56. Ora ngoh: do not know
57. Pangkeng: bedroom
58. Purik: sulking
59. Tambus: burn
60. Tai ledik: bad luck
61. Tesi: spoon
62. Strength / blink: bend
63. urup: appropriate

Of all examples of Bekasi language, there are only a few vocabularies like *kaga*, *urup*, *ora*, *danta*, *ngoh*, *bagenanan*, *engkong*, *enyak*, *baba* and some others that are still actively used among the people. Based on the observation and investigation of some references that the researcher did in finding sources about the Bekasi language, until now the researcher has not found any references about standard Bekasi language in the form of either books or research results. Hopefully, later there are researchers who are interested in developing Bekasi language whose condition is very vulnerable. On the other hand, the researcher is very grateful for the emergence of social media that contains the collection of Bekasi language (the original one) even if only in the form of postings in social media, such as: Facebook, YouTube videos, etc. Those writings are very useful in the preservation of Bekasi language. There are various of downloadable writings, such as: dictionary words, short-form conversations, crosswords about the meaning of Betawi words, and so on.

The emergence of such writings in social media becomes the responsibility of a group of Bekasi residents in an effort to maintain the vocabularies of Bekasi language. Through those sources, the researcher can trace and observe the positive impacts on the Bekasi language maintenance that is going to be extinct. There are several names of addresses of some social networks used to convey the vocabularies of Bekasi language by a group of young people who have interests in language maintenance. The efforts are diverse. Some of them upload dictionary parts; some others upload conversations like the example of a sentence that has been mentioned before; and some others hold Betawi cultural activities like *Lenong* Bekasi that uses the original Bekasi language. Unfortunately, the language used in the *Lenong* Bekasi is very rough and contains taboo jokes.

Thus, such creative media that are now increasing are very influential in the effort to maintain the Bekasi language. Here are some addresses initiated by the young people who upload their recordings to YouTube about Bekasi.

1.https://www.youtube.com/watch?v=OGcYR_xipJM

2. Belajar bahasa Betawi Bekasi (https://www.youtube.com/watch?v=jmsW0LJVXdY)

3 https://www.youtube.com/watch?v=1Z-X-becj5o

4. https://www.youtube.com/watch?v=31-RDotBKFg, .

Of course, such creative media are not institutions that can continuously promote and maintain the Bekasi language. If it is the only effort how to maintain the language, it will not be able to avoid the extinction in a long period of time considering the explosion of population in the Bekasi City.

In the future, Bekasi residents and the government must make quick efforts to make the people use Bekasi language in their daily life in order for them to strengthen the maintenance of regional language as a local content in educational institutions. Particularly, the Government Regulation No. 57/2014 is stated as follows.

> The Indonesian language coaching efforts (including the local languages) are carried out at least through training, socialization, stipulation, and application of standards of proficiency as well as encouragement of a conducive atmosphere for using the language (Article 16, paragraph 2).

The preservation of the local language of Bekasi by the local government must be realized immediately because if postponed the extinction is inevitable. Even, the extinction has been emerging along with the rapid development of Bekasi City. The Law number 24, year 2009 has assigned the State Ministry of Indonesia mandated in Permendagri No. 40/2007 about the guideline for the regional heads in the preservation and development of national language and local language. Therefore, the local language development and coaching becomes the priority of development for the regional heads.

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THE POWER OF BATAK TRADITIONAL SONG IN REPRESENTING LIVING VALUES

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Abstract

This research discuss about the Batak Toba people values of life in popular Batak songs. This study uses Roland Barthes Semiotics that interpret the sign to get the denotation and connotation meaning up to the mythology. The three values of Batak Toba being researched are Hamoraon (Wealth), Hagabeon (get descendant), Hasangapon (Honored), abbreviated 3H. These values are reflected through the lyrics of songs like "Anakku na burju" and "Anakkon hi do Hamoraon di au". These songs describe messages from Batak Toba parents for their children during some stages of life such as marriage and sojourning (wander). Furthermore, the lyrics of the song "Anakkon Hi Do Hamoraon" highligting the importance of a child as wealth for the Batak Toba people. While the song titled "Poda" contains powerfully elements of traditional values and family because it contains elements of the advice to always pray to God, respect for an older person beside that to remember that no matter where the child was, the boy took the family name and always be example and as a way for the other younger.

I. BACKGROUND

Culture is one of those many ways to identify or distinguish one group to another group and one ethnic to another ethnic. In addition, culture also can be used to indicate the existence of the group itself. In order to identify and tag the existence of a group, culture can be seen in 4 different perspectives.First, culture is seen as artefacts or physical objects.Second, culture as a behavior system and figured actions.Third, culture as human system of ideas, concepts, and minds. Fourth, culture as ideological system of ideas (Koentjaraningrat,1996: 74-75).

Batak tribe is in North Sumatera and is one of the oldest tribes in Indonesia. That's why, cultural identities and customs which show the existence of Bataknese have appeared diversely, seen from its music and songs. Not only as a medium to express their minds, but they are also some tools to deliver many living values and philosophies. There are 3 famous living values in Batak Toba. They are 3 H: Hamoraon, Hagabeon, and Hasangapon. Literally, Hamoraon means wealth in Bahasa. Other words, every Bataknese is expected to live prosperously, established, and have a good financial. Hagabeon means "complete" in terms of having offspring. Hopefully, every Bataknese can have descendants to continue the clans. Hasangapon is translated as dignity and honor in Bahasa. It can be seen not only from the positions of their descendants but also their success or failure. Harahap and Siahaan (1987) said that 3 H: Hamoraon, Hagabeon, and Hasangapon are related to each other, and also stand as the cultural values used as their objectives and ideal living guidelines, or in other words it becomes a standard for Batak Toba life perfection. This paper tries to describe how the values of life have been represented

through Batak Toba traditional songs. Besides 3 H (Hamoraon, Hagabeon, Hasangapon), there is also Dalihan Natolu, a value to always remember to hometown, in a form of 'poda' or advice. However, Batak traditional songs also appear as the romantic expressions of affection to their lovers.

II. THEORETICAL FRAMEWORK

2.1. Batak's Profile

Batak tribe is from North Sumatera. Originally, they live in many areas of North Sumatera, such as Toba, Simalungun, Karo plateau, Deli Hulu, Serdang Hulu, Middle Tapanuli, Langkat, and Mandailing. Toba area which is very popular of its lake, is considered as the symbol of unity. Beside as unifying symbol, Lake Toba also becomes the source of life ranging from fish sources and holds an important role in agriculture, as well as one of the tourism objects in North Sumatra. Batak tribe kinship is patrilineal, means that the lineage is drawn by the men. In other words, men are considered as the successor of the clans. That's why, men are advised to get married so that they can have descendants and expected to have a boy to continue the lineage. If a clan gives away her daughter to marry a man from another clan, then the bride's clan shall be highly awarded and called 'hula-hula' by the man clan. The man who has married with the other woman from another clan also called "boru". The clan relation also shows a strong bond between people with the same clans. In huta, relation or connection between people with the same clans is called 'dongan tubu.' And the relation amongst 'hula-hula,' 'boru,' and 'dongan tubu' is called as Dalihan Natolu. This paper talk about life values of Batak tribe and use that term that refers Batak Toba.

2.2 Representation of life Values in Batak's Song lyrics.

Three of the nine values are Hamoraon, Hagabeon, Hasangapon. Hamoraon is interpreted as wealth. Hamoraon is interpreted as a prominent cultural mission, Hamoraon serves as a foundation that underlies and motivates the Batak Toba to find treasure as much as possible.

Hagabeon refers to many offspring and longevity. Batak traditional idiomatic expression that is commonly stated in a marriage ceremony about offspring is that may the newly couple have 17 sons and 16 daughters. This expression shows an expectation or wish that the couple will have a lot of offspring. While Hasangapon is interpreted as the glory and honor referring to the value obtained after achieving Hamoraon and Hagabeon. Togar Silaban Arifin (2008) also expresses his opinion about Hasangapon. He mentions that Hasangapon also requires an honorable and virtuous attitude of the people of Batak Toba. If a Bataknese obtained his Hamoraon and Hagabeon through a process that is not commendable so the Hasangapon is not ideally appropriate to be given to that person. Batak Toba life values is a meaning. Meaning or ideas are produced and then delivered and exchanged between members of the community or in this case the Batak Toba people itself. When a meaning is produced and exchanged so that meaning through a process called representation. Stuart Hall as quoted by Nurzakiah

Ahmad (2009) tell his ideas about representation. According to Hall, the representation refers to a part of the process by which meaning is produced and exchanged by fellow community members. This description suggests that representation includes the creation and distribution of meaning.

III. METHODOLOGY

Semiotics or also called semiotic derived from a Greek word, semeion. Sobur (2004) mentioned that the term semeion is obtained from hippocratic or asclepiadic medical term which focuses on symptomatology or inferential diagnosis. The signs which were known at that time are learned because of the tendency that indicates the existence of other things. So Semiotics can be described as a science that deals with the study of signs and everything related to the sign, such as sign systems and the processes that are applied to the sign. (Van Zoest 1993:1 in Ni Wayan Sartini). So semiotics is known as the study of signs. The sign itself has at least five characteristics: first, the sign must be observed in order to be functioned as a sign; Second, the sign should be able to be perceived; Third, it is referring to something else or something that is not currently present; Fourth, sign has the representative properties and these properties have a direct relationship with the interpretative properties; Fifth, something can only be a sign on the basis of one and the other. One of the most well-known fathers of semiotics is Roland Barthes. Roland Barthes (1915-1980) is known as one of the structuralist figure who developed the Saussure's semiotics. Barthes developed a concept called syntagmatic and paradigmatic that is used to observe the phenomenon in the field of culture, fashion, architecture, and even the food menu. Barthes' semiotics also called connotative semiotics because not only do the observations are based on semiotic analysis but also on connotative approach on a variety of social symptoms. Besides additional connotative meanings, Barthes also adds mythical concept that refers to the result of applying the connotative meaning in different fields of life.

The scheme of the semiotics concept of Barthes can be seen from the chart below:

Denotation 1. SIGNIFIER 2. SIGNIFIED 3. SIGN

Connotation Myth I. SIGNIFIER II. SIGNIFIED III. SIGN

Batak's songs lyrics themselves have lyrics that are regarded as an expression or a message from the creator as an artist. The word artist itself denotes that the song is a part of the art. So semiotics is considered as the appropriate method to use to see the signs within the lyrics of the Batak's songs. The sign in the lyrics is believed to have many meanings which express the message that the creature wants to deliver. Batak's songs that became the object of this study are: the song of Anakkon Hi Do Hamoraon di Au, Poda, Anakku Na Burju.

3.1 Presentation and Interpretation of data

Little John is quoted by Alex Sobur (2004:15) states that communication in an attempt to gain significance and signs are the basis of all communication. When we communicate we actually exchanged to acquire meaning signs. In an effort to exchange a sign to obtain the meaning, required media that the sign easily understood. The song also conceived as a medium to convey the message by lyrics. So this study tries to see signs of a song as well as a medium to interpret these signs.

No	Songs	Denotasi		Konotasi	Myths
		Signified	Signifier		
1	Anakkon Hi Do Hamoraon Di Ahu	Hamoraon	Wealth	Child as wealth for the parents	Child is considered as wealth because child, especially boy, will be a succesor of a clan
		Do na ummarga	As priceless wealth	Child as priceless wealth for the parents.	
		Nang pe so tarihutton.	Can't follow act	Can't act like other friend or can't follow friend's lifestyle	Even when the parents are in a situation of poverty, the basic needs for the children must be fullfilled.
		Ndang jadi hatinggalan	The position behind other people	Don't miss the basic needs	
		Tu dolok tu toruan	To mountain and hill	Hard journey to find livelihood	Parents always work hard to find a good livelihood for their children
		Mangalului ngolu ngolu	To find livelihood	Work	
		Marwolda, marnilon, marjom tangan, marsedan marberlian.	Wool cloth, watch, a car, diamond, jewerly	Items to show material wealth or social status.	Bataknese always works hard to attain high social status.
		Hasangapon	Honor	Child as hasangapon for the parents.	Children can be an honour for the parents.
2	Anakku na burju	Anakku :Offspring	Anakku : Refers to boys because girls in People of Batak Toba are called 'boru.'	Offspring as hamoraon, treasure for their parents, and also all families	Offspring is a treasure (Hamoraon)" to People of Batak Toba This kind of treasure has always been searched by the people of Batak Toba, eventhough not every people can obtain it. And it's well recognized that treasure in this term, has not always been about an overflowing fortune, because truthfully offspring could be considered as treasure
		Amang : A term to call father	Amang : refers to boys	Amang, generally serves as a term for fathers, but it can also be used for an endearment to sons.	

		Na burju : The good on.	Na burju : Refers to a good characteristic which is expected by the parents	Good values that is always mandated by the parents	The concept of "Mandok hata" serves as a foundation of the people of Batak Toba in doing their daily activities. In Mandok hata, advice or poda is the most important part, where each of the family members sits together and gives advice to each other in turns, starting from the eldest person to the youngest one. The point is, each of them must be actively involved in sharing advice and ideas.
		Hasianku : My dearest	Hasianku : Serves as a term of endearment from a parents to their children	Terms of affection that are always been delivered by parents to their offspring	
		Na Lagu : Well behaved and obedience	Na Lagu : An idiomatic term that refers to a well-behaved characteristic and obedience.	A hope and also a prayer so that the offspring could please their parents	
		Akka podai : Advice	Serves as a piece of advice that is always been delivered by 'natua-tua' (elders)	Advice or Poda, refers to a habit of people of Batak Toba where parents are not only regarded as biological parents, but also as older people in a big family who are always giving advice to their children before they are committed to do something (such as taking a higher education and applying for jobs in another city, getting married, etc.). May you be in one accord and support each other in living life (togetherness).	As a result, the people of Batak Toba are considered as the tribe whose characteristics are critical and less-feared in giving advice. This, apparently, what makes the people of Batak Toba decided to be lawyers and most of them become popular lawyers.
		Anggiat ma ture sude : May it be	Anggiat ma ture sude: 'May it be,' serves as the hope of parents for their children to become a reality Pinomparhi : Refers to the offspring, starting from the children, grandchildren and so on.	May you be in one accord and support each other in living life (togetherness).	Gabe Concept: "Accomplished", in the word "Pinomparhi" refers to "Hagabeon" A lot of offspring and longevity. A well-known Batak traditional idiomatic expression that is usually delivered within the wedding ceremony is a phrase that wishes the newly-wed couples 17 sons and 16 daughters.
		Pinomparhi : All of my offsprings			
		Marsiamin aminan : Pray to each other	Marsitukkol tukkolan Songot Suhut di robeani : An idiomatic term of "supporting each other like the layers formed within the banana bark, and supporting each other like taro in the garden of the mountain's slope."		
		M a r s i t u k-kol tukkolan : Support each other			
		Songon suhat si robeani : Like taro in a mountain's slop			

		Dung Lam Dao : Getting further Di tano si leb-ani : Refers to other's land	Pangarantoanmi, refers to the wanderer's destination, the distance that is taken by the people of Batak Toba to travel from their hometown to a new place faraway. Other's land refers to a place where the children continue their study, incountry or abroad	Pangarantoanmi refers to a destination where the people of Batak Toba are heading to continue their study.	The concept of wandering: The people of Batak Toba are universally known by its character of living nomadic or wandering.
		Mauliate ma Tadok tu Tuhani: Let us be grateful to God Di naung ji-nalomi amang For what he has been giving to you Jumpangmu do amang You got (find) Jumpangmu do na ji-nalahanmi.. What you had been dreaming of...	Maulitate ma tadok Tuhani: is a piece of advice given by the parents to the children to always be grateful for what God has been giving to them Jumpangmu do amang: refers to the things the people of Batak Toba obtained as the result of living wandering.	The parents' prayer and wish that go with the children.	The concept that is found here is Religious Concept Include: religious life, either traditional belief or the religion that maintains the relationship between the people of Batak Toba and the Great Creator and the relationship between the people of Batak Toba with the living environment. Prayer is an important matter that becomes a life foundation of the people of Batak Toba in doing their all daily activities. It is a matter of a strong loyalty and trust to God as Great Creator

3.2. Value of Hamoraon Hagabeon and Hasangapon

Batak Toba have some important life values. One of them is the concept about Hamoraon, Hagabeon, and Hasangapon. These values became a message or advice presented as a motivation or goal to be achieved by the Bataknese. Hamoraon can be translated to Indonesian language as "kekayaan." Hagabeon can be translated to Indonesian as "ke-jadi-an". For the word "hasangapon" is still not easy to find the most appropriate Indonesian word to describe it. However there are words which can be used to simplify it such as "kemuliaan" or "kehormatan". Hamoraon – which means wealth refers to a wealth of material or rich property. This rich of property refers to money, movable and immovable property, or other form of property. But for Bataknese, child is also considered as wealth. The child is a priceless treasure. So, when Bataknese get married and they have no children then they do not feel rich. Song lyric of "Anakkon hi do hamoraon di ahu" emphasizes explicitly the concept of Hamoraon . One of the lyrics citations is: "Anakkonki, do hamoraon di au. Ai tung so boi pe au lao inang da tu paredang- edangan tarsongon dongan donganki da nalobi pancarian alai sudenna gelekki da ndang jadi hatinggalan anakkonki do na ummarga di au.." "My son...he is my riches for me. Even i can't like my friend who have more income. But all my son not be missed..my son is

most valuable for me..”

This song shows that even though any Bataknese are not rich but they have strong willingness to fullfill their children basic need especially in the matter of education because the children are priceless treasure. Although this song shows children as hamoraon or wealth, but in terms of material wealth and good social status are also mentioned. This mention is to emphasize that even though Bataknese cannot possess material, but children should not be “left behind” as seen in the quote lyrics below: “Ai tung so boi pe au marwolda..marnilon marjom tangan...tarsongon dongan donganki da, marsedan marberlian alai sude na gellekki da ndang jadi hatinggalan anakkonki do hamoraon di au.” “even i am not use wool, use watch.. like my friend who ride a sedan, using diamond but all my son not be missed..my son is my riches for me.”

Education shows a highly cherished value for Bataknese. The phenomenon that show inang-inang sellers of onions, fish, vegetables in a market who have a child at the university are the phenomenon we often see. Of course they are very proud of it and they hope the child can have a better life because of the education he gets then he does not need to have difficult experience of life as their parents did. Hagabeon in the Indonesian language means ke-jadi-an. “Jadi” in this context refers to child. When a man and a woman get married, they are expected to get children or descendants. So hagabeon refers to the son and daughter in their marriage. The last concept of H which is hasangapon. It is difficult to find the appropriate word in Indonesian to explain hasangapon. Meaning of hasangapon is close with glory and honor. A person is considered sangap means a person who is considered noble and honorable. In what context do noble and honorable refer in the hasangapon? Bataknese are really want to be respected. Socially respected will refer to the high and good social status so that people can be respected while good social status refers to hamoraon. However hasangapon or glory also requires the existance of children in their marriage.

E. CONCLUSION

Batak’s music and songs are kind of the art. Their function is not only as an item of culture but also as a medium that used to deliver the message. This message certainly comes from the writer to the audiences. This message can be various from the expression of happiness, sad, love or advice which it is also used as the medium to express feelings from such as affection towards someone, to express the longing for home and to deliver moral messages such as life values for motivating the Bataknese These themes can be seen explicitly or implicitly or implied. Especially in describing the Batak Toba values of life, Batak songs become a sign that indicate Batak Toba are very familiar with the values of life, especially if it related to customs.

Values of life depicted in Batak songs primarily are the concept of Hamoraon, Hagabeon, and Hasangapon or often called 3 H and the concept Dalihan Natolu. The concept hamoraon refers to the notion of wealth, hagabeon refers to the concept that related to descent and Hasangapon is close to the meaning of Glory or honor of Bataknese. Representation concept of Hamoraon can be seen clearly in the lyrics of the song “Anakkon hi do Hamoraon in au”.

This song wants to show that wealth or richness as the concept of Hamoraon is not only about material items but also children as priceless "Hamoraon". Hagabeon appears in the text "Borhat Ma Dainang". This song contains the parent's advice to his daughter when she gets married. A lot of advices are given but the one of them is the expectation for the couple to get son and daughter soon. This message certainly explains a concept called hagabeon so that they could be a happy family. Hasangapon also can be seen from some of the lyrics of the song. Hasangapon concept itself can be seen explicitly or implicitly. Explicitly hasangapon concept can be seen from the lyrics of the song "Anakkon Hi Do Hamoraon di Au". Lyric excerpts state that "Anakkon hi do hasangapon di au". This quote shows that my son is glory for the parents. Of course, this is closely related to Bataknese customs which the child is the successor to the clan or lineage as well as the "way" that will glorify his parents later.

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TERMS OF ADDRESS IN THE BELITUNG ISLAND SOCIETY:
A SOCIOLINGUISTIC APPROACH

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Abstract

This study describes the terms of address in the Belitung Malay language with descriptive qualitative method and sociolinguistic approach by means of interviews and direct observation technique of the native speakers of Belitung Malay Language. The collected data are forms of address and their context in a conversation between the participants. Address form is a morpheme, a word or phrase used to refer to each other in conversational situations and used differently according to the nature of the relationship between the speakers (Kridalaksana, 1993, p. 191). The Data were analyzed using Kridalaksana's concept of the four factors that influence the terms of address, i.e. the nature of contact, social distance, in-groupness, and the addressee's identity (ibid, p. 85). The address forms can be classified into five forms, i.e. personal pronouns, kinship terms, address for strangers, professional terms, address for person with certain characteristic. The result of the study shows that whether it's in close social distance such as in the kin, or in a distance such as in conversation with a stranger, the first participant will consider the identity's age and gender.

Keywords: Belitung Malay language, terms of address, social distance, local language, sociolinguistics.

I. INTRODUCTION

The Belitung Malay Language belongs to the Malayan Language Family. It is spoken on the Belitung Islands, which are located approximately 200 km east of the Sumatra Island in Indonesia. The Belitung Islands consist of two regions (*kabupaten*), i.e. Belitung Region and East Belitung Region and is made of twelve districts (Badau, Damar, Dendang, Gantung, Kelapa Kampit, Manggar, Membalong, Selat Nasik, Sijuk, Simpang Pesak, Simpang Renggiang, Tanjung Pandan). The capital of Belitung Region is Tanjung Pandan and the capital of East Belitung Region is Manggar.

The Belitung Island's population according to *Badan Pusat Statistik* is approximately 300,000 people in 2016. Every individual in Belitung Island Society can speak the Belitung Malay Language, few individuals can understand the Indonesian Language, few individuals especially the fishing community speaks the Sekak Language or Laut Language, and a few more individuals of Chinese descent can speak Hokkien in their community. Nevertheless, the Belitung Island society can still communicate and greet each other by using their lingua franca, the Belitung Malay Language.

The use of address of communication that occurs in the community is one of the phenomenon of language. Term of address is a morpheme, a word or phrase used to refer to each other in a speech situation and varies according to the nature of the relationship between the speaker (Kridalaksana, 1993, p. 191). In Indonesian, the terms of address is devided into 9 categories, i.e pronouns; proper names; kinship terms; titles; agentive nouns; nominal+ku forms; deictic words; other nominals, and the zero feature (Kridalaksana, 1976, p. 78-81). The division of the category is influenced by the nature of contact, social distance, in-groupness, and the addressee's identity (ibid, p. 85).

II. METHOD

This research was conducted using descriptive qualitative method and sociolinguistic approach by means of interviews and direct observation technique of the native speakers of the Belitung Malay Language. This research data are forms of address and its context in a speech. Data were analyzed using Kridalaksana's concept of definition and the four factors that influence the terms of address (see, the introduction). In this case, the author does not use the terminology of kinship terms, which is divided to two according to Koentjaraningrat (1992), namely the greetings and callings are different. Greetings are used to call a person when talking directly. Callings are used to refer someone when talking in third person (Koentjaraningrat, 1992, p. 143). The author understands that a term of address aims to refer to a particular object in a speech situation.

III. FORMS OF ADDRESS IN THE BELITUNG MALAY LANGUAGE

A. Personal Pronouns

As in the Indonesian Language, the personal pronouns of the Belitung Malay Language are also not influenced by gender roles. Here are the forms and examples,

(1) First-person singular → **Aku**

Ex. *Ari la malam aku tiduk.* 'It was night and then I slept.'

(2) First-person plural → **Kite, Kamek**

Ex. *Kamek bekumpul kimacam upacara.* 'We assembled like it was a flag ceremony.'

(3) Second-person singular → **Kao, Ika, Ikam**

Ex. *Long, baju ikam tek nak decuci?* 'Uncle, do you want me to wash your shirt?'

(4) Second-person plural → **Mika**

Ex. *Ade ke mika mawak umpan?* 'Did you bring the fishing bait?'

(5) Third-person singular → **Die, Belau**

Ex. *Belau nelpon kan aku nak mintak tulong.* 'He called me to ask for help.'

(6) Third-person plural → **Bedie**

Ex. *Bedie dak tau mun ade urang ngeliatek bedie.* 'They do not know that someone is watching them.'

B. Kinship Terms

Kinship is created due to the process of birth and marriage. The Diagram (1) below shows the forms of address for kinship system in the Belitung Malay Language. Each diagonal row shows the sequence of generations within a family.

Diagram (1)
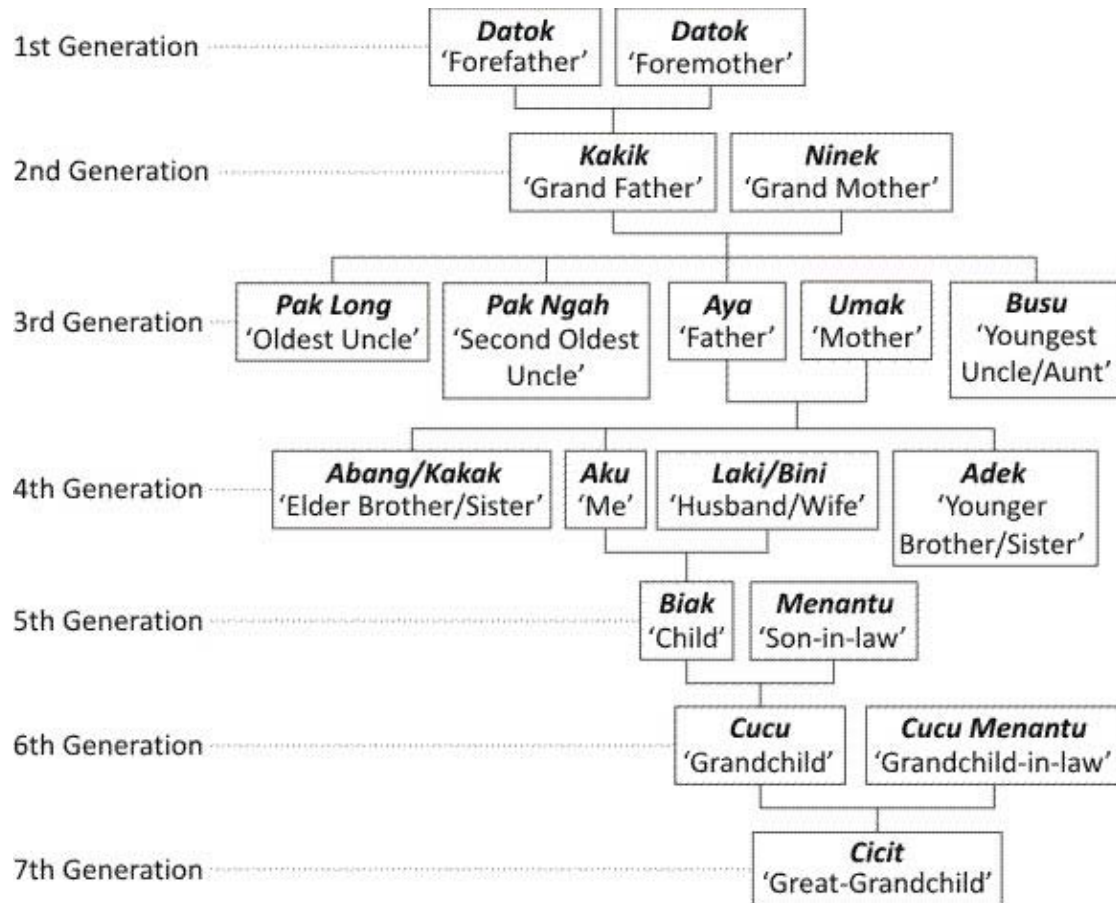
Diagram (1)

The diagram above should be read from the **aku** or 'me' square as the first participant, and the other box as the second participant. For example, I call my father's father with **kakik** or 'grand father' and I call my father's oldest brother with **pak long**. The use of this term of address is influenced by the second participant's age, closeness of social distance factors among the participants.

C. Addresses for Strangers

Belitung Island people will call or reference an unfamiliar person with a general address without a name, such as **bapak** or **ibuk**. That address contains the gender and age of the object addressed . Table (1) below shows the forms of address for a stranger,

Table (1)

No.	Forms of Address	Objects
1	*Bapak / Pak*	A man who looks older than the subject
2	*Ibuk / Buk*	A woman who looks older than the subject
3	*Abang / Bang*	A man who looks the same age as the subject
4	*Kakak / Kak*	A woman who looks the same age as the subject
5	*Adek*	A boy and girl who obviously looks younger than the subject
6	*Lup*	A boy who obviously looks younger than the subject
7	*Ruan*	A male or female who has passed away

Look at the following sentence for example in the Belitung Malay Language, "*Bang.. bang, tiket aku ne jurusan Tanjong Pandan, ukan Membalong. Kiape ken, bata nak turun ke Tanjong, bati desuro ke Membalong?!* 'Big brother, my ticket is supposed to travel to Tanjong Pandan not Membalong. How can, I want to go to Tanjong but be commanded to go to Membalong!'". The sentence is spoken by a man to a special transportation officer for **urang sendau** (the tacky villager in the city). The address **bang** in the sentance above contains the meaning that there is an intermediate social distance and age identity among the participants.

D. Professional Terms

This classification is used to collect the addresses used in official situations, educational purposes, and professionalism in the context of career. Table (2) below shows the forms of address for professional terms and their meaning.

Table (2)

No.	Forms of Address	Objects
1	*Bupati*	A person that works as a region leader
2	*Camat*	A person that works as a district leader
3	*Pak Kades*	A man that works as a subdistrict leader
4	*Dukon Kampong*	A man that works as a village leader
5	*Kepalak Sekula*	A person that works as a head master
6	*Pelisi*	A person that works as a police
7	*Super*	A person that works as a driver
8	*Mak Inang*	A woman that works as a bridal makeup
9	*Mak Panggong*	A woman that works as a bridal chef
10	*Kuli Tima*	A man that works as a tin digger
11	*Peniman Mutek Sahang*	A person that works as a pepper picker

In the use of the addresses above, the Belitung Island society will use **bapak** or **pak** and **Ibuk** or **buk** and followed by their proper name to address a person as a second participant on professional terms.

E. Addresses for People by Current Characteristics

This classification is based on physical characteristics of body, hair, beauty, skin color, behavior, marital status, and dressing attitude. Table (3) below shows the forms of address for current characteristics and their meaning.

Table (3)

No.	Forms of Address	Objects
1	*Urang Gede / Urang Gemok*	A person that has a big/fat body
2	*Urang Ceking*	A person that has a thin body
3	*Urang Tingi*	A person that has a tall body
4	*Urang Pinek*	A person that has a short body
5	*Urang Kalas*	A person that has baldness on his forehead
6	*Urang Belagak Melinter*	A person that looks very handsome or very pretty
7	*Urang Celing*	A person that has a dark skin
8	*Urang Pute*	A person that has a light skin
9	*Bujang / Jang*	A single man in marriage context
10	*Dayang / Yang*	A single woman in marriage context
11	*Jande / Mak Jan*	A women who have been divorced and yet married again
12	*Urang Manguk / Urang Sinting / Urang Gile*	A person that is considered mad
13	*Urang Pelinge*	A person that is considered very kind
14	*Bincong*	A man who dressed like woman

The use of these terms of address for the Belitung Island community is as a comment on certain characteristics of the second participant. The pragmatics function of the address in speech can be for teasing, sarcasm, or praising.

IV. CONCLUSION

The terms of address of the Belitung Malay Language can be classified into five forms, i.e. personal pronouns, kinship terms, the address for strangers, professional terms, and the address for person with current characteristic. In general, Belitung Island people will use *bapak* or *pak* to address a man and *ibuk* or *buk* to address a woman who looks older than the first participant. The address *abang* or *bang* is to address a man and *kakak* or *kak* is to address a woman who are the same age as the first participant. In addition, the address *adek* or *dek*

is to address a boy or a girl who are younger than the first participant. Whether it's in close social distance like in kinship, or in a farther distant like in conversation with a stranger, the first participant will consider the age and gender identity.

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LINGUISTIC LANDSCAPE OF OUTDOOR SIGNS IN CUSTOMARY VILAGE OF TEGALTAMU, GIANYAR

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Abstract

This study is a descriptive qualitative study which concern with Linguistic Landscape. The aims of the study are to identify the outdoor signs of the landscape in Tegaltamu customary village and also to identify the language situation.

The data source of the study is the linguistic landscape of outdoor signs in Tegaltamu customary village. The data was taken by observation method and note taking technique. The data analyzed by applying linguistic landscape framework.

The result of the finding shows that there were twenty five outdoor signs which differentiate into seven categories; there was one local bank outdoor sign, one sign of *banjar*, one outdoor sign of cooperation, four outdoor signs of stone carving workshops, fourteen outdoor sign stores and one outdoor sign profession, two outdoor signs of showrooms, and one local restaurant. The major language used is the combination of Indonesian and English. Indonesian only applied in ten outdoor signs.

Keywords: Linguistic Landscape, Outdoor Signs, Customary Village, Tegaltamu

I. INTRODUCTION

As we aware, language is a means of communication which enable people to understand each other, to find out update information and to interact in various kinds of activities in the society. Language is not only spoken but also written; it is not only uttered but it can also be found through gestures and signs as they are written in public places.

The language as it seen as signs written in public places is known as Linguistic Landscape (LL). It is a new discourse in linguistic which focus to analyze the language of signs in public places. The signs include the name of the road, the name of the places, the name of institutions, advertisements, traffic signs, information boards, the name of shops or stores and others. The definition of this study was mentioned by Landry and Bourhis (1997:23) who initiate this LL discourse. According to them, LL consists of various public communications which represented in various public signs in a certain area. It is seen in the following quotes:

"LL refers to the visibility and salience of languages in public and commercial signs in a given territory or region. It is proposed that the linguistic landscape may serve important informational and symbolic functions as a marker of the relative power and status of the linguistic communities inhabiting the territory"

Gorter in Oktavianus (2017) stated that *"Language is all around us in textual form as it is displayed on shops windows, commercial signs, posters, official notices, traffic signs, etc".*

Having the above definition we will realize that language is a sign system; it is universal, and comprehensive. A road sign for instance will convey certain meaning or tries to communicate an idea or information to many people. Not only it stands as a sign which commonly function as informative sign, but in a broader sense a road function tries to communicate and establish attitude through unspoken language.

Having the fact that this issue is important as well as it is new matter in Linguistic, thus it encourages the writer to work on the Linguistic Landscape in the area of Tegaltamu customary village. This research tries to identify the Linguistic Landscape and the language use in Tegaltamu village of Gianyar.

II. METHODOLOGY

Methodology is a process on seeking the answer through findings, and analyzing data based on the theoretical frameworks that are going to be applied for this research. There are three parts of the research method, they are: data source, method and technique of collecting data and also method and technique of analyzing the data.

Data source of this study is the Linguistic Landscape of outdoor signs in Tegaltamu customary village of Gianyar. It is a secondary data. The village of Tegaltamu is chosen because this village is one of the customary villages in BatuBulan. It is also known as the center of the stone carving in Bali and also the center of dancers, beside Singapadu village. Known for its reputation, eventually it affects to the flourish of tourism in the surroundings area.

The method applied for this research was documentation method by applying the note taking technique. The data were obtained through the secondary data which was taken through camera shots along the Tegaltamu area. Documentation was done to collect data from books, documents, journals which related with the topic of the research.

The method and technique of Analyzing Data was done descriptively. The method applied was qualitative method. The data were analyzed by the applying the Linguistic Landscape approach.

III. ANALYSIS

This chapter tries to describe the findings of the research; however, it is important to elucidate several concepts related with the current study.

Linguistic Landscape

The word Landscape can be defined as the outdoor space to arrange the nature scenery; it is also can be defined as the number of total aspects of every regions, whether it is a countryside or a city (KBBI, 2008). It is being adapted to the study of Linguistic to identify how the language situation as well as how the language used in a specific region. A situation where a region flourishes usually indicates the development of various aspects including in the language aspect (linguistic). This study was first initiated by Landry and Bourhouis in 1997. They defined Linguistic Landscape is "the language of public road signs, advertising billboards,

street names, place names, commercial shop signs, and public signs on government buildings combines to form the LL of a given territory, region, or urban agglomeration. Further they mentioned that it serves two basic functions: an informational function and a symbolic function (Landry & Bourhouis, 1997:25)

Language as system of sign

Language is used by human to communicate by sign or the sign configuration. Sign can be seen into two aspects they are the linguistic sign and the non-linguistic sign. The linguistic sign creates the oral and written language; meanwhile the non-linguistic can be seen in body language and non-body language such as message which reveal through pictures. Language can also be said to be symbolic in more ways than can be summarized in a sentence or paragraph, however, generally, symbols can stand for something else; how it can be used to communicate, how it can be imbued with meaning. Symbols are generally given their meaning by humans based on their usage, and those meaning and their interpretation differ based on context and subtext. For example, the smiling face of emoji is a symbol of happiness. This instance can be found through texting message (WA, LINE, INSTGRAM and others) in a circumstance where speaker and receiver do not have to meet each other. The sending of emoticon shows the communication value; it gives meaning to the receiver of how happy the sender is.

The Customary Village of Tegaltamu

Tegaltamu is one of customary villages of Batu Bulan area. There are three customary villages in Batu Bulan area they are TegalTamu, Jero Kuta and Delod Tukad. Tegaltamu and Jero Kuta is located next to each other, however, Jero Kuta customary village is located in the southern part of Batu Bulan village (in the entrance area of Batu Bulan). There are approximately 175 KK (head of family) in this area; it is included as part of Sukawati district, the regency of Gianyar. This village is situated near the T junction of Singapadu, before the Celuk village, the northern part of Batu Bulan. The location can be found in the following map of Tegaltamu

The Findings

The findings show that there were various signs of Linguistic Landscape in Tegaltamu customary village. There were twenty three outdoor signs which differentiate into seven categories; there was one local bank outdoor sign, one sign of *banjar*, one outdoor sign of

cooperation, four outdoor signs of stone carving workshops, twelve outdoor sign stores and one outdoor sign profession, four signs of showrooms, and one local restaurant. The results were elucidated in the following subchapters and pictures.

3.1 Bank Institution

There was found only one outdoor sign of bank institution in Tegaltamu. The institution is a government bank known as BPD Bali. The language use for the sign is in Indonesian.

3.2 *Banjar* (local Community Hall)

The following LL captured was *Banjar* (local community hall). The sign was written in Indonesian and also in orthographic Balinese.

3.3 Cooperation

It was found one outdoor sign of cooperation in Tegaltamu. It is written in Indonesian.

3.4 Stone Carving Workshop

There were four stone carving workshops found in Tegaltamu. Mentari workshop shows the use of English meanwhile the other, Manik applies combination both Indonesian and English. Rote Adhie shows the use of English in its outdoor sign. There is also Stone Carving workshop named I Wyn Mergog, the sign does not include other supporting information.

3.5 Stores/Profession

There were found fourteen stores; there is a Pet shop, Kanaya boutique next to it, there is also a cellular phone shop, a bookstore (Mitra Media) *rindik* seller, insence store, keys store, luwak coffee shop, *kere* shop, and Beji Photo shop. The Major outdoor signs use English on their commercial sign, 'Beji Photo' and 'Kori Agung' cell use the combination of English and Indonesian. It was also found a self-employed sign applying both language Indonesian and English (*Dokter Gigi*-Dentist). Meanwhile the other; the incense and key store apply Indonesian.

3.6 Show Rooms

There were found two showrooms which buy and sell used cars. The name 'Brown Sugar' is used to notify the selling name of the brand. It derives from the wellknown name of Restaurant in Seminyak area. The other sign showed 'Agung Mobilindo Jual Beli Mobil' which applied Indonesian.

3.7 Restaurant

There was found one outdoor commercial sign of restaurant sign in Tegaltamu. It is written in Indonesian.

IV. CONCLUSION

Tegaltamu is one of three customary village in Batu Bulan area. The spread of language use in the outdoor signs of public places is reviewed in this research by applying Linguistic Landscape approach.

It can be concluded that there were found twenty five outdoor signs in Tegaltamu. The outdoor signs are differentiated into seven categories; there was one local bank outdoor sign, one sign of *banjar*, one sign of cooperation, four outdoor signs of stone carving workshops, fourteen outdoor sign stores and one outdoor sign profession, two signs of showrooms, and one local restaurant.

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LANGUAGE ATTITUDES AND LANGUAGE USE A GROUP OF PEOPLE TOWARDS LOCAL LANGUAGES IN THE RELATION TO ETHNIC IDENTITY

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Abstract

This study examines the language attitudes and the language use of a group of people from 18 to 27 years old towards local languages with the relation to language maintenance of local languages. There are 35 respondents obtained by online questionnaire. The data were explained descriptively into number and percentage. The result shows that the language attitude from the respondents to local languages tend to be positive. However, the result of the respondents' attitudes is not directly proportional to their language use. Nevertheless, according to the data, the local languages play a role as respondents' ethnic identity. This positive result could help the preservation of local languages at Indonesia.

Keywords: language attitude, language use, ethnic identity, language maintenance

I. Introduction

There are many local languages lived in Indonesia. Local languages are the mother tongue of Indonesian people and also indicate the ethnic identity of the speaker. For example, Bataknese people could have the ability to speak Batak language and vice versa. Besides local languages, there is Bahasa Indonesia as a national language of Indonesia. Bahasa used for many formal activities such as school and bureaucracy. Since globalization has entered the world, English also used for some situation.

With the situation explained above, Bahasa is the dominant language in Indonesia because it is the medium for the communicative purposes. This situation might be caused the extinction of local languages because people are increasingly mobile. The following study attempts to discover the language attitudes to local languages. For supporting data, the data of language use also collected.

II. Method

There are 42 respondents aged between 18—27 years old obtained by online questionnaires. The questionnaires divided into three parts. The first part is personal data such as contact, age, and occupation. The second part is about the language use that is when the respondents speaking with parents, brothers/sisters, aunt/cousins, grandparents, close friends, office colleagues, and unknown people. The third part is about the language attitude consists of ten states with five indicators that strongly agree (SS), agree (S), neutral (N), not

agree (TS), strongly not agree (STS). After the data collected, there is a data processing that is data grouping and presented the data in percentage. Last, the data were explained based on the data above.

No.	Pernyataan	SS	S	N	TS	STS
1.	The existence of local languages are important	26 (61,9%)	14 (33,3%)	2 (4,8%)	-	-
2.	The ability to speak of local languages are important	24 (57,1%)	15 (35,7%)	2 (4,8%)	1 (2,4%)	-
3.	The ability to use local languages by children are important	22 (52,4%)	15 (35,7%)	5 (11,9%)	-	-
4.	You will transfer the ability to speak local languages to your children	17 (40,5%)	14 (33,3%)	9 (21,4%)	2 (4,8%)	-
5.	The usage of local languages in public space are embarrassing	-	1 (2,4%)	7 (16,7%)	14 (33,3%)	20 (47,6%)
6.	The usage of local languages in social media are embarassing	-	1 (2,4%)	6 (14,3%)	15 (35,7%)	20 (47,6%)
7.	You considered your mother tongue (local languages) as your ethnic identity	17 (40,5%)	15 (35,7%)	9 (21,4%)	1 (2,4%)	-
8.	The ability to speak in local languages and Bahasa are both important	14 (33,3%)	20 (47,6%)	8 (19%)	-	-
9.	The ability to speak in Bahasa is more important than local languages	7 (16,7%)	12 (28,6%)	1 5 (35,7%)	6 (14,3%)	2 (4,8%)
10.	At this moment, the local languages have no function	-	2 (4,8%)	6 (14,3%)	16 (38,1%)	18 (42,9%)

III. Finding and Discussion

This part describes the respondents' language attitudes that is consists of 10 statement. The statement number 1 to 4 attempt to see the general point of view about local language. The statement in number 5 and 6 picture the language choice of the respondents. The statement in number 7 attempt to see the correlation between language and ethnic identity. Finally, the statement in number 8 to 10 picture the function of local languages and Bahasa.

Based on the table above, there are 61,9% respondents strongly agree that the existence of local languages is important. While 57,1% respondents agree that the ability to speak in local languages is important. Next, There are 52,4% respondents agree that the ability to speak local languages is important. This result indicates that the respondents willing to transfer the local languages to the next generation. Moreover, there are 27,6% respondents that strongly do not feel embarrassed when using local languages in public likewise in the social media.

People evaluated us not only from the origins, the background of our parents, and the social class (Waering: 224). Therefore, the statement in number 7 attempt to see the correlation between language and ethnic identity. Based on the table above, there are 40,5% respondents

strongly agree that language present their identity. The result from this statement shows that they considered the local languages not only for communicative purposes but also for their ethnic identity.

As I explained before, Indonesia is a home for many languages, which are local languages, Bahasa as a national language, and English as an international language. The situation made some competition between those languages and this could affect the attitudes.

Based on the table above, there are 47,6% respondents agree that the ability to speak in both Bahasa and English is important. Meanwhile, there are 35,7% respondents neutral, 28,6% respondents agree, and 14,3% respondents do not agree with the statement number 9. The result indicated Bahasa becomes more important than local languages. From the statement number 10, there are 42,9% respondents that do not agree and 14,3% respondents are in neutral.

From the discussion above, the respondents tend to have a positive attitude toward local languages. Not only that, the respondents considered the languages as the ethnic identity marker. Moreover, there is a language shift between Bahasa and local languages because the respondents tend to use Bahasa more than local languages. Next, will discuss the supporting data, about the language use.

	BI		BD		BIng		Campur 1		Campur 2		Campur 3	
	N	%	N	%	N	%	N	%	N	%	N	%
Parents	14	33,3%	14	33,3%	-	-	12	28,6%	1	2,4%	1	2,4%
Brother/Sisters	15	35,7%	14	33,3%	-	-	6	14,3%	4	9,5%	3	7,1%
Aunt/Cousins	16	38,1%	9	21,4%	-	-	16	38,1%	-	-	1	2,4%
Grandparents	16	38,1%	14	33,3%	-	-	11	26,2%	-	-	1	2,4%
Close Friends	18	42,9%	4	9,5%	-	-	11	26,2%	4	9,5%	5	11,9%
Office Colleagues	20	47,6%	2	4,8%	-	-	6	14,3%	10	23,8%	4	9,5%
Unknown People	31	73,8%	2	4,8%	1	2,4%	3	7,1%	2	4,8%	3	7,1%

This part discussed the respondents' language use. Based on Cooper and Ma (in Romaine: 30), there is five domain in the use of language; family domain, friends domain, employment domain, school domain. Therefore, the questionnaire attempt to reveal the language usage by respondents in daily life. The respondents choose one of the language options with seven different interlocutors. There are parents, sisters/brothers, aunt/cousins, grandparents, close friends, friends at school or office colleagues, and unknown people. The language options are Bahasa Indonesia (BI), local languages (BD), English (Bing), Bahasa and local languages (Campur

1), Bahasa and English (Campur 2), and Bahasa, English, and local languages (Campur 3).

From the table above, when speaking to parents the use of BI and BD has stayed at the same percentage, that is 33,3%. There is also 28,6% respondents has chosen of Campur 1. It seems that BI and BD compete with each other and this might be caused a language shift between BD to BI. The results probably say that BD is replaced by BI as a mother tongue.

The use of BI and BD when speaking to sisters/brothers has the close percentage. There are 35,7% of respondents use BI and 33,3% of respondents use BD. When speaking to the close relatives (aunt/uncle/cousins), there are 38,1% respondents use BI and the percentage stays the same for Campur 1. Indonesian tend to use BD when they speaking to family and close friends. By seeing the results, it seems gradually shift to BI and indicates that BI has become a mother tongue. The language shift situation also appears when speaking to grandparents, there are 38,1% respondents use BI and 33,3% respondents use BD.

It is BI which 42,9% respondents use when speaking to close friends. Meanwhile, BI is in significant usage by 47,6% when speaking to office colleagues. Another noteworthy result is 23,8% respondents use Campur 2 (English and Bahasa) when speaking to office colleagues. It shows that English as an international language is already live and quite important in the employment domain. Lastly, the majority of the respondents are using BI when speaking to unknown people.

IV. Conclusion

The language attitudes from the respondents about local languages tend to be positive. This positive attitudes based on the response from ten statement about the existence, the ability, and the language choice. The majority of respondents agree that the existence of local languages is important. Other than that, the respondents do not feel embarrassed if using local languages in public space and social media. The respondents willing to transfer the local languages mastery to their children. However, the language use does not follow the positive attitudes trend. It seems that the use of Bahasa far outweighs the use of local languages and it might caused the language shift.

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AGROLINGUISTIC ISSUES, AGRICULTURAL LEXICONS AND MUSEUM NAGARI IN WEST SUMATRA

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Abstract

Linguistic mappings related to processes as complex as agriculture's expansions in West Sumatra is needed. The terms of various processions for example since the initial process until the marketing activities of people's plantations and agriculture, the terms of traditional farming instruments, various local terms on managing the people's plantations and agriculture are closed to be forgotten. The majorities of those kind of lexicons are also not documented yet in Minang language dictionary. If there are, any such words in common Minang dictionary, they have different meaning from that of in local palm domain activities. Partial amount of words is one the purposes of this paper. Another purpose is to suggest the terminology of agrolinguistics to cope with various and complex cases of linguistic issue in agriculture. The methods for tracing the spread of more discrete traits that give definition to cultural landscapes are necessary. The material objects of this theory is not only on linguistic register in agricultural processions, but also other forms of linguistic register in agricultural artefacts, plantation, agro-industry, agro-tourism, agro-business, etc. Various cultural assets and its traditional tools that are used in agriculture in West Sumatra are also closed to extinction. These cultural assets are not totally documented yet in a museum. Hence, agricultural artifacts are, in essence, the parts of culture which grow through human civilizations. That's one of the reasons why this paper concerns as well with the conservations of agricultural artifacts. Museum Nagari in West Sumatra is suggested as one of the models to develop agrolinguistics.

Keywords: Agrolinguistic Issue, Agricultural Lexicons, Museum Nagari, West Sumatra

I. INTRODUCTION

"While for many, their genetic and linguistic mappings may appear too elegantly simple to explain processes as complex as agriculture's expansions, they may offer methods for tracing the spread of more discrete traits that give definition to cultural landscapes."

(Kent Mathewson, 2000:458)

There are several strategic problems on agriculture in West Sumatra including in Indonesia. One of them is agricultural lexicons documenting. There are so many agricultural artifacts in Indonesia and West Sumatra. This article focuses on describing both variables. Some aspects of this paper were based on Competency-based Research financed by Ministry of Indonesian Research and Technology in the year 2016 and 2017.

II. AGROLINGUISTIC MODEL IS NEEDED

The researches on ecolinguistic have been conducted by international experts. Fill and Penz (2007) studied various causal factors of language extinctions, this is based on ecological perspectives. Fill and Penz have proven that linguistics can contribute significantly for sustaining the environment. Mühlhäusler (2004), Kinsela (2009), and Ansaldo (2009) also proved the same points eventhough they conducted the researches on various languages in Asia and Pacific. Surprisingly, no research has been carry out in agrolinguistic area before.

The majorities of agricultural lexicons are not documented yet. Partial amount of palm oil lexicons for instance that have been studied and documented by our team in 2016 and 2017 are not not documented yet in Minang language dictionary. If there are, any such words in monolingual Minangkabau dictionaries have different meanings from that of in local agricultural domain activities (see Sawirman 2013). In this case, we have studied those words in Minang dictionary written by Thaib published in 1935. These are some of the examples (see also Josefino, Sawirman and Emrizal, 2010; Sawirman 2013:474-475).

Names of Processions	Meanings /Actions or Phases Done in Palm Oil Processions
imas	Cleaning the field through cutting the minor bushes less than 10 cm in diameter. This activity is intended to support the process of cut the larger trees by using *sinso* (local term for cutting machines). The lexicon *imas* is not documented in Thaib's dictionary (1935).
tumbang	Cleaning the field through cutting the trees larger than 10 cm in diameter. The word of *tumbang* in Thaib's Dictionary has another meaning which is the most common one in Minangkabau language, as follow: *tumbang* means 1) 'a big tree fall down including its roots' and 2) special cuisine in Minang made from cassava.
cicang	This is referring to cutting the long and huge tree from its stem and branches. *Chaisow* is the instrument name in doing *cicang* in order to make the trees shorter. The word *cicang* is not documented yet in Thaib's dictionary. This dictionary only documented the word *cintang* which means no more (Thaib, 1935:259). The verb of this word *bakacintang* in Minangkabau language means attempts of making something to be no more.
Pengajiran	The word *pengajiran* in Indropuro and Lunang Silaut society do not mean *pengairan* (irrigation) in Minangkabau and Indonesian language. This word is the representation of palm procession in determining the proper space for planting the palm on land. Such procession is done by trained workers to arrange the order of planted palms in appropriate juxtaposed manner. Except the word *ajik* which means a term for Minang traditional food, the word *pengajiran* or *ajir* are not documented yet in Thaib's dictionary.
Diuruk	The process of covering and filling the holes with soil after the seeds of palm have been planted into those holes. In Thaib's dictionary, there are no words *uruik* or *diuruk* the prefix {di-} which is attached to the lexicon *uruk*.
Melansir	The shipping of palm seeds by using *gerobak, pikulan, tong, basket*. Most of those seeds are carried on the motorbike today. This word is not documented in Thaib's dictionary (1935).

Table 1

Names of Processions and Phases Done in Palm Oil Processions

Table 1 shows some terms of palm processions are not documented yet in Thaib's dictionary published in 1935. That's one of the reasons why linguistic mapping and agrolinguistic expansion model (see also Mathewson, 2000:460) is considered important to present as a new linguistic realm to analyze not just processes as complex as agriculture's processions and conflicts, but also to give definition to cultural landscapes and commercial agricultural enterprise.

I propose the terminology of "agrolinguistics" to cope with various and complex cases of linguistic issue. Furthermore, the material objects of this theory is not only on linguistic register in palm domain, but also other forms of linguistic register in agricultural activity, plantation, agro-industry, agro-tourism, agro-business, etc. The terms of various processions since the initial process until the marketing activities of people's plantations and agriculture, the terms of traditional farming instruments, various local terms on managing the people's plantations and agriculture are the actual material objects of agrolinguistics that are closed to be forgotten (see also Sawirman, 2013).

3. MULTIDICIPLINARY PARADIGM ON LINGUISTICS IS NECESSARY

I have developed a critical paradigm to analyze linguistic based multidisciplinary problems and cases. This paradigm is called e135 (see also Sawirman, 2016). This paradigm has its own philosophy so called transfiguration which is different from contemporary positivistic since the frameworks of transfiguration has to involve various multidiciplinary fields, competence and cultural studies to develop linguistics. Beside agrolinguistics, this paradigm has beed developed and analitically tested to various fields and cases which demand profound analitical competence like discourse, ecolinguistics, forensic linguistics, computational linguistics, etc through Competency-based Research funded by Dikti in consequtive years (Sawirman and Yusdi, 2016; 2017). The developing of e135 is, in some cases, aimed at agrolinguistic complexities. This paradigm also contributes for forensic linguistics in investigating the cases of agricultural conflicts. This paradigm is also intended for designing and developing any linguistic theories.

4. MUSEUM NAGARI IN WEST SUMATRA

There are so many surviving agricultural artifact in many countries, including in Indonesia. Those artifacts are not only the heritage from the past, but also a record of ancient life the life itself. Looking after the culture is not without strategic purpose. Only people who respect and honour the life can conserve and protect the legacy of agricultural artifacts which encrypt the agricultural acts and human history. Therefore, understanding the traditional agricultural artifacts is equivalent to comprehending the nature of life and partial human agricultural practices in the past. These agricultural assets are not totally documented yet in a museum. That's one of the reasons why I found one of museums in my country as called Museum Nagari Dr. Sawirman as illustrated by some figures below.

(Source: www.unand.ac.id)

(Source: www.unand.ac.id)

(Source: Sawirman's Collection)

5. CLOSURE

Nowadays, farmers are in difficult situations and suppressed by the conditions. In the people in any districts and regencies in West Sumatra have planted the palms in the area of forests conservation. This stands against the remarks of international NGOs for the society not to destroy the forests for farming. Agrolinguistic is also expected can solve the problems.

Various agricultural assets and the terms related to processing and its traditional tools that are used in people's farm in West Sumatra are actually closed to extinction because of many causal factors. Agricultural artifacts are, in essence, the parts of culture which grow through human civilizations. Therefore, they actually have various roles in human life which are inherited from old generations. In many respects, protecting the agricultural artifacts is profoundly related to conserving the culture that lead toward conserving the life itself. Looking after the agriculture in West Sumatra is not without strategic purpose. Only people who respect and honour the life can conserve and protect the legacy of agriculture.

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METAPHORS USAGE IN THE MARRIAGE PROPOSAL RITUAL
IN MANGGARAI, EAST INDONESIA

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Abstract

The system of marriage proposal is top priority issue to be coped in Manggarai, west Flores. The sacredness values of 'dowry' are out of cultural frame. There is useless dispute occurs between *ata one* (woman/insider family) and *ata péang* (man/outsider family) in this ritual. The successful of spokesman for both families indicated by finding 'appropriate dowry rate'. Spokesman is sued to be able to create appropriate proverb to fasten the agreement stated. Proverb is a kind of discourse that appears an art of expression which has countless stylistic values in decreasing or increasing 'dowry rate'. Through accurate proverb usage, a spokesman can earn interlocutor's mood in the certain intention speech delivered. Even so, the usage of proverb definitely has appropriate functions which rely on context, participant, and genre. The implementation of proverb is interested to be analyzed, because its function contains some linguistic matters, primarily the expressions to be based on the use of stylistic values correctly and appropriately which implicates toward the 'appropriate dowry rate value' for both families. This research aims to describe and analysis the implementation of metaphors at the marriage proposal ritual in Manggarai society, west Flores. The result is expected to encourage spokesman in running his responsibility as a trustworthy message sender and abolish 'appropriate stereotype' of dowry system in this ethnic. Researcher himself as a primary instrument meanwhile in-depth interview as secondary instrument. Then data were analyzed descriptive-narrative in the pragmatic perspective.

Keywords: *metaphor, pragmatic, marriage proposal ritual*

I. INTRODUCTION

Indonesia is an archipelago country appears hundreds of distinct native ethnic, linguistic groups, tradition, which those covered by Indonesia's national motto, *"Bhinneka Tunggal Ika"* ("Unity in Diversity" literally, "many, yet one"), articulates the diversity that shapes the country. Each ethnic is permitted to present their unique tradition for every ritual done. The uniqueness is an art of life which should be appreciated. Ritual done in each ethnic definitely has the uncountless values that is to humanize the people such as character building, politeness, affection, and taking care of others where those as source of harmony for the nation existence.

Manggarai as one of ethnic in west Flores, East Nusa Tenggara Province, Indonesia appears diverse ritual which offer fundamental cultures values. The native language of this ethnic is *tombo Manggarai* which is spoken by more than 730,000 people, based on statistical data

reported by Central Agency on Statistics in 2009. The data includes statistics for the population of the regency of 'Greater Manggarai' in the west of Flores island, which consists of three districts: Manggarai, West Manggarai, and East Manggarai district. There are four prime dialects in this society and forty three sub-dialects (https://en.wikipedia.org/wiki/Manggarai_language).

There is relationship between the knowledge of language function, included the metaphor usage and ritual done. The most fundamental values in a culture will be coherent with the metaphorical structure of the most fundamental concepts in the culture. Lakoff and Johnsen (2003) explained that people can get along perfectly well without metaphors usage. Metaphor is pervasive in everyday life, not just in language but in thought and action. Metaphor as ordinary conceptual system, in terms of which people think and act, is fundamentally metaphorical in nature. In line with this, Krippendorff (1990) highlighted that metaphors are used in everyday life, model of metaphors usage assists people to think and in accordance of which people act. Furthermore, Punther (2007) emphasized the function of metaphor in the culture ritual. He said that metaphor as a rhetorical ornament in distinguishing literal and figurative languages. Figurative expression as the way for speaker to find the appropriate way in arguing the interlocutor's intention or the path how the message delivered to hearer in appropriate context.

Metaphors have been found in all sorts of culture rituals in Manggarai society such as marriage proposal, mortality, naming of a new born child, opening new land, customary law, harvest ritual, etc. Those metaphors are expressed by spokesman in each ritual can be directly and indirectly stated. Orrecchioni (Zaimar, 2002) distinguish metaphor into two types: metaphor *in praesentia (*explicitly stated*)* and metaphor *in absentia* (implicitly stated).

Metaphors usage in marriage proposal perspective as the 'stepping stone' for the successful of spokesman in fastening the agreement for both families. Metaphor is a kind of discourse that appears an art of expression which has countless stylistic values in 'cooling down' the agreement for insider (woman's family/*ata one*) and outsider (man's family/*ata péang*).

This paper contains some metaphors usage in marriage proposal ritual in pragmatic perspective. The concept of metaphor classification adapted from Larson (1998) which consist of dead metaphor and live metaphor. Metaphor usage in traditional ritual has been investigated by previous researchers such as Cacciaguidi-Fahy & Cunningham (2007) explored about the use of strategic metaphors in intercultural business communication, Nasution done (2008) how metaphor used in Mandaling language: speaker's perspective; and Kolar (2012) investigated using metaphors as a tool for creative strategic sense-making. Those do not focus on how metaphors usage in marriage proposal ritual. Thus, this current research particularly done to describe and analysis metaphor usage in marriage proposal ritual.

II. METHOD

This was a qualitative study by using pragmatic approach. The data taken on December 2017 until January 2018 and involved four informants from four prime dialects in this society. Furthermore, data were collected through in-depth interview, field observation, and recording.

Then data were analyzed descriptive-narrative to describe deeper argumentation toward the metaphors usage in marriage proposal ritual. Then, procedure of data analysis done through identify metaphor, classify types of metaphor, explain the usage of metaphor, describe meaning and function, and drawing conclusion.

III. FINDINGS & DISCUSSION

The hypothesis of this research is to describe and analysis metaphors usage in marriage proposal ritual in Manggarai society. The researcher found out that there were 23 metaphors usage in three stages of this ritual. Furthermore, those metaphors found, 19 metaphors classified into dead metaphor and 4 included live metaphor which appeared in the *wagal* (prime marriage proposal) stage only. Those can be detail stated as follows.

Weda rewa tuké mbaru **(pre-marriage proposal) stage.**

There were five metaphors used, as follows.

Tuluk pu'u batu mbau. The concept of *tuluk pu'u batu mbau* is difficult to be understood literally. It must be viewed into pragmatic perspective which means the heredity of bride candidate as the source of harmony. How a man points out his struggle to engage his 'sincerity love' toward woman's prettiness.

Bantang ta, wancong lako. Proverb of *bantang ta, wancong lako* means a man negotiates with woman's parents to take a walk around. Long time period of relationship as prime consider of parents to recommend their daughter is permitted to go with her boyfriend. Metaphor of *bantang ta, wancong lako* is also expressed by a man to invite his bride candidate to visit their colleagues, relatives, family without staying a night and forbidden for visiting man's prime family.

Api toé saéng, waé toé ngancéng. Metaphor of *api toé saéng, waé toé ngancéng* means the 'sincerity love' of the man. The man cannot live alone, he needs a woman to assist him for coping house routineness.

Sala di'a diang jari tai which means better life expectation in the future. The metaphor is expressed by man to be sure of their new couple married in the future time and asking the blessing of woman's parents. Furthermore, this proverb also as man's 'stepping stone' in explaining his financial fluctuation. How he produces this metaphor in the appropriate time to convince that there is no enough income recently but it will change afterwards.

Lang mancak téa gérak . This metaphor is stated by spokesman of *ata péang* (outsider family/man's family) which means 'bride rate transparency'. Spokesman tries to maneuver for getting the fixed agreement of 'appropriate dowry rate' in pre-marriage proposal ritual. Both man and woman may continue their final decision to get married depends on how smart spokesman to produce supporting sentences to engage the dowry rate.

Wagal **(prime marriage proposal) stage.**

There were seventeen metaphors which consist of thirteen as dead metaphor and four included live metaphors. Those can be explained as follows.

Pongod tombo ketekd reweng, wa tana éta sékang. This metaphor, firstly produced by spokesman from *ata oné* (woman's family) in beginning their *wagal* ritual then directly responded by spokesman from *ata péang* (man's family) or spokesman's assistant. *Kudut pongod tombo, wa tana éta sékang* means to fasten the 'agreement of dowry rate'. There is a limitation for creative spokesman from woman's family in constructing relevant metaphors in 'flushing out' the budgeting prepared by *ata péang* (man's family). The prime function of metaphor produced is to find the 'appropriate dowry rate' (money, animals such as buffalo, horse, goat, pig, cow, and other relevant jewelry). Basically, dowry rate and animals totals refers to social strata for both families but it can be adapted with budgeting preparation from *ata péang*. Relevant metaphors can be constructed in finding the 'appropriate rate' which refers to the agreement in *weda rewa tuké mbaru* (pre-marriage proposal) stage.

Wéang gérak, wancing garing. The metaphor is expressed by bridegroom's spokesman which intended that asking the blessing from bride's parents, family, and ancestor. Their blessing as the countless energy in their new family life, avoiding from misfortune, and getting better way in problem solving.

Husur dumpu, hamar manga. This metaphor can be understood *as* the total of budgeting preparation by bridegroom's family based on the agreement at *weda rewa tuké mbaru* (pre-marriage proposal) stage. There is preface proverb stated by spokesman from *ata péang* if they do not have sufficient goods that ever deal with. The metaphor of *husur dumpu, hamar manga* fundamentally indicates the totality of bridegroom's effort to fulfill the dowry rate agreement.

> *Uwa gula bok leso, léwé lé depa sena*
> *Uwa haéng wulang, langkas haéng ntala*
> *Bolék loké, baca tara*
> *Wing ciki, cakal dangka, ta'i cala wa'i mboék cala bocél*
> *Néka manga pongo le mbolot, pedeng le sebel*

These metaphors describe the invocation from both big families for a new married couple in getting new born baby soon, unending marriage (forever marriage), easy livelihood, and avoiding from misfortune in their life. Their children later are also expected to have the high dignity, well accessed for all aspects of life, God's blessing, and be able to handle problems appear.

> *Tombo ata toe molord, néka kukut one pucus, néka katis one ati*
> *One leso saléd, one waés laud*

These metaphors are produced by man's spokesman when bridegroom's family leaving the bride's house. *Tombo ata toe molord, néka kukut one pucus, néka katis one ati, one leso saléd, one waés laud* means that apologize for all sort of linguistics matters (inappropriate proverbs produced, misinterpretation, misbehavior, impoliteness ever showed, etc in the *wagal* ritual done).

Mai lé mai pa'angn, sili mai dapurn, haeng paran olo (live metaphor). This metaphor is constructed to fix the agreement related to 'dowry rate' (money, animals, and jewelry) for the whole marriage proposal ritual from *weda rewa tuké mbaru* (pre-marriage proposal) stage, *wagal* (prime marriage proposal ritual), and *gerep ruha/podo* (post-marriage proposal ritual) stage.

Wegak sai ela, wagak sai kaba (live metaphor). Literally this proverb means cut the head of pig and buffalo but in the marriage proposal ritual this metaphor symbolizes the evidence of separation bride from her parents and legalize as legitimate wife, also a new comer in bridegroom's village. Bride's family prohibition is moved to her husband's preclusion.

Mut oné pucu, po'éng one rowéng (live metaphor). This metaphor can be understood as politeness expression, intimacy, and honesty from bridegroom's spokesman highly accepted by bride's family.

Ro'é ngoél, rekok lebo (live metaphor)means the prayer given by both families for new couple married in getting job soon, avoiding 'heavy obstacles', then be able to appear the humbleness in their daily life.

Gerep ruha/Podo (post-marriage proposal) stage.

There were four metaphors, as follows.

Kapu toé pau, pola toé gomal. The meaning of this proverb is a new married couple is highly expected to understand and follow all sorts of advices given from both families.

Cipas sanggéd rimang, wurs sanggéd rucuk which means that a new married couple is able to create a 'great strategy' for problem solving and keep far away from the starvation.

Téla galang péang, kété api oné

Kimpur ného kiwung, cimang ného rimang

These two metaphors are produced by spokesman in man's village which indicates the trusting toward a new married couple to have fundamental principles to fulfill their family primary need.

Twenty three metaphors found in the marriage proposal ritual in Manggarai society; merely classified into two types, that is dead and live metaphors. Larson (1998) classified metaphor into two groups, namely dead metaphor and live metaphor. Larson explains that dead metaphor is like direct statement which means that addressee or hearer understands the context of ritual. Interlocutor does not confuse to interpret the literal meaning but direct thinking toward idiomatic meaning of the metaphor produced. Hearer has been familiar with the metaphor so he is unconscious the proverb as the metaphor. Whereas live metaphor is an expression that unfamiliar toward hearer but relevant with the context. The hearer is eager to listen toward proverb produced if only there is a clear newness values delivered.

In context of marriage proposal ritual, 4 live metaphors were found in the *wagal* stage only because of the tradition consideration. Both spokesmen from bride and bridegroom's families ever met in the previous stage. Besides that they understood the content, context,

hearer, and participant so it was possible for them to create new proverb in 'cooling down' the appropriate dowry rate.

Newmark (1998) classified metaphor into six types, namely dead metaphor, cliché metaphor, standard or stock metaphor, recent metaphor, original metaphor, and adapted metaphor. Dead and cliché metaphors explained by Newmark as same as dead metaphor by Larson. Live metaphor asserted by Larson is equal with recent metaphor in Newmark's notion. Standard or stock metaphor means speaker and hearer have been accustomed to produce the metaphor and this is used to strengthen the solidity of among speakers. Next, original metaphor according to Newmark is poetic metaphor which created to express something specific toward a certain occurrence. Then adapted metaphor focuses on how speaker and hearer are able to adapt with recent metaphor usage.

IV. CONCLUSION

Reference to the data described, this research can conclude that there were twenty three metaphors usage in the three stages of marriage proposal ritual done in Manggarai society. There were no live metaphors appeared in the pre-marriage proposal and post-marriage proposal stages. Four live metaphors only found in prime-marriage proposal stage from fourteen metaphors. So that overall dead metaphors appeared nineteen or 82,6% meanwhile live metaphor appeared only 17,4%.

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PERCEIVED ADDRESS TERMS IN PM BY PAPUAN AND NON PAPUAN SPEAKERS: A PRELIMINARY STUDY

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Abstract

One way people maintain relationship with one another is through how they manage what to say, to whom, and how to say it. Address terms are a linguistic element people normally use to attain such relationship. Appropriate selection of address terms and how to use reflect how the speakers perceive use of address terms in a relationship. Papuan Malay is growing in number of its speakers, not only Papuan but also NonPapuan speakers, since its first introduction over 100 years ago and now has served as lingua franca in Papua. This increase of speakers increase variety of its uses which merits investigation. This study investigated how Papuan and NonPapuan students perceve the use of certain address terms in Papuan Malay. 200 university students of 100 Papuans and 100 NonPapuans involved in a survey in which they were asked for their perceived use of several address terms in Papuan Malay. The results of Mann Whitney test showed significant difference in how the two groups perceive uses of the address terms (*Z*=3.67; p<0.05). In terms of the extent to which they differ, the study showed that the two groups perceived differently on certain types of the target addressees. The current study is hoped to lay a prelimanary based for further study on language choice and identity in Papuan Malay.

Keywords: Address terms, Papuan Malay, Perception

I. INTRODUCTION

Papua Province has developed to be an attractive destination for students, workers, and business people either from otuside or within the island. As the capital, Jayapura has experienced potential population growth. Central Bureau of Statistics signifies a steady increase in the number of population in Jayapura from 2010 (112.877) to 2017 (125,975) and it has projected that the number will consistently grow in the future. Such growth creates chances for the people to have instense language contact. In such contacts, cultural, social, and political values are shared and negotiated through language. Papuan Malay has flourished to be lingua franca which is a potential medium of such relationship.

One linguistic component which have raised many scholars' attention in a social relatio nship is address terms. Braun (1988) earlier defines address terms as speakers' linguistic reference to interlocutors in a relationship. He further cathegorize the most frequent types of address terms which include names, kinship terms, titles, abstract nouns terms, occupational terms, words denoting relationship, terms of endearment, and teknonyms. Oyetade (1995)

defines address terms as words or expressions used in interactive, dyadic, and face to face situations to mark addressees. Meechan & Rees-Miller (2005) describes it as language forms speakers use to address each other. Afful (2006) regards address terms as verbal expressions speakers use to locate interlocutors in face to face interaction. Address terms lend itself on reference speakers make to other speakers in verbal encounters.

The way people select and use address terms provides interesting clues to social fuction of a language. Fasold (1984) clearly puts that language is used to show identity, social relationships, and social environment of language use. Since speakers of a language are members of social groups in which the membership shapes their linguistic behaviors for different social institutions, roles, and functions (Bordeau cited in Hall, 2011). Leech (1999) views address terms as linguistic behavior which signal transactional, interpersonal and deictic ramification in human relationship. In terms of communication strategy, Brown and Gilman (cited in Obiols, 2002) views address terms as direct semantic roles of power and solidarity among speakers while Fitch (1991) defines it as a way people construct social strategy in a verbal relationship. A person who happens to come originally from a particular region would refer both to his/her social and cultural identity or group through the way he/she speaks (Fought, 2006).

Of this significance several studies have been done on the use of address terms in different languages in Asia and Africa (e.g. Birounrah & Fahim, 2015; Salihu, 2014;) In Indonesia, two studies have been noted to focus on use of address terms in Indonesian. Manns (2015) studied how Indonesian students use address terms in Javanese Indonesian to portray interlocutors position in an interaction. Focusing on PM, Saragih (2012) investigated the practical use of personal reference in PM to identify how the speakers use self-reference, address reference, third person reference and reasons to use the types of references. Yet, we are left with limited studes, if any, have investigated how the speakers perceive terms of address in PM.

Investigation into how Papuans and Non Papuans perceive use of address terms in PM can reveal how each group perceive relationship and identity of each other. Any social knowledge, skills, beliefs and attitudes that we possess "predispose us to act, think and feel in particular ways and to perceive the involvement of others in certain ways"(Bourdieu, 1977, cited in Hall, 2011). At this point our perception of a relationship is closely related to our inner beliefs and attitudes toward individuals we encounter in a relationship. It is then fair to define attitude as "long-lasting patterns of feelings and beliefs about other people, ideas, or objects" that are formed by past experiences which shapes a person mental capacity to evaluate him/her own self and others (Lefton, 2000, p.41). With this view, use of address terms can reflect complex social relation of individuals in a speech community (Chaika, 1982 cited in Salihu, 2014).

Papuan and NonPapuan speakers of PM may use the same forms of address to address but their choice of address terms could shed light on how they perceive relationship and identity of each other. This paper presents results of the study on how speakers of PM perceive use of address terms in PM. The purpose of this study is (a) to investigate perception of the use of address terms in PM by Papuan and NonPapuan students; and (b) to find out the extent to which Papuan and NonPapuan students are similar or different in how they perceived the

use of address terms in PM. The study focused on the speakers preference on the kinds of addressees to whom the address terms are referred to.

II. METHOD

The current research was based on the data gathered from a questionnaire. According to Schleef & Meyehoff (2010) questionnaire is normally used to gather data about language attitude and language perception. The participants of this study were 100 Papuan and 100 NonPapuan students at Faculty of Economy and Business Universitas Cenderawasih in Jayapura. Papuan students come from diferrent regions in Papua while their fellow NonPapuan students also come from different ethnic groups outside Papua. All students were either born or have lived in Papua since their childhood and had completed second semesters of undergraduate study at the university. Since this is a preliminary study, some statistical considerations in a quantitative sociolinguistic research were not taken into cosideration, especially the sampling techniques.

The questionnaire comprises two parts. Part A gathers students personal information including the students' ethnic background and length of stay in Papua. Part B contains 15 terms of address selected based on previous observations and informal interviews with some students common address terms used on campus, at home, and in public places. The selected 15 address included kinship terms (*kaka, ade, pace, mace, bapa, mama, om, tanta, mas, mbak*), terms of intimacy (*sobat, kawan, saudara*), occupational terms (*bos*) in Braun (1988) categorization of address terms. Each term of address is accompanied with 4 to 8 types of addressees to whom these particular terms are refered to. All students were asked to to choose any of the types of addressee where a specific terms refered to based on their own knowledge and experience using the address terms.

In order to obtain the two groups of students' perception of the use of PM address terms, all responses gathered from the questionnaire were tabulated and scored. The tabulation and the scores the participants made for each terms of address revealed how much they scored on each terms of address from which we can see whether there was a difference and to what extent the two types of speakers have different perception. In order to find out the strength of the difference, Mann-Whitney Test was used at the level of alpha (α 0.5) with SPSS 20 version. The data were then analyzed descriptively based on percentages.

III. FINDINGS AND DISCUSSION

This study explored how Papuan and NonPapuan students perceive the use of address terms in PM. When all students' responses of both groups of speakers were tabulated and compared statistically, it was found that each group had different perception on the use of the address terms. The results of Mann Whitney test showed significant difference between Papuan and NonPapuan students in their perception of the use of the address terms (Z=3.67; $p<0.05$) based on the score gained from their responses in the questionnaire.

This study also sought to find out the extent to which Papuan and NonPapuan students

have similar and different perception of the use of address terms in PM. Descriptive analysis shows that both students altogether scorred higher percentage in the terms *kaka, ade, bapa, mama, ibu, sobat, kawan, saudara/i, mas*, and *mbak*. The term *kaka* is mostly referred to older brother (52%) and anybody older than them (74%). The term *ade* was mostly referred to younger brother (50%) and anybody of younger ages (67%). The students mostly referred to the term *bapa* as father (83%), *mama* as mother (85%), ibu as *mother* (52%). In the case of the term *kawan*, the students preferred to use it to address their best friends (53%) and their school or classmates (59%) while the term *saudara/i* is referred to male siblings and family relatives (65%). In the use of the term *mas* and *mbak*, all students preferred to use *mas* to address any male persons appear to be Javaneese (51%) and *mbak* to address any female persons who they believe are Javaneese as well (53%).

When comparing the scores of perceptions on the use of address terms between Papuan and NonPapuan students, certain terms came out to contrast the two types of speakers. The following percentages are the highest responses the students gained in each type of addressees. When using the term *pace*, both Papuans and NonPapuan students didn't use it mostly for specific addressee, yet Papuan students would refer much to a person who they believe born/grew up in Papua (45%) and NonPapuan students referred it to any Papuans older than them (43%). Another difference, is found in the use of the term *mace*. Most Papuan students referred it to any female individuals they believe born/grew up in Papua (47%) while NP student referred it to an adult Papuan women (46%) and *kaka* as older biological brother and anybody older than their fellow NonPapuan students. Interestingly, all of the students use the occupational term *boss* to address their own father (35%) and only Papuan students referred it also to anybody older than them (35%). In using the term *mas*, NonPapuan students indicated higher preference to refer it to anybody they believe Javanese (56%), compared to Papuan students (45%) who referred it also to any male persons with straight long hair (35%). In the case of the term *mbak*, Papuan students preferred to use it for addressing any femail persons with straight long hair (34%) who they believe Javanese (46%), the only type of addressee NonPapuan students would refer much to (46%).

With respect to the results of this study, there are some points made. This study is a preliminary which only explored the students perception on the use of the address terms. Hence, the students' perception included their preferences, tendency and choices of address terms in Papuan Malay. In addition, the results stresses how address terms could vary from its lexical meaning which are bound to social context. The term *bapa, mama*, and *ibu* which lexically denote kinship relation have shifted to function as either abstract noun terms or terms of endearment.

Although the statistical analysis shows strong difference of perception between Papuan and NonPapuan students, to some extent both groups of student have similar higher perception on the use of the terms *kaka, ade, bapa, mama* which indicate similar preferences to specify the use of the terms for kinship relation. In contrast, an interesting facet was found with reference to perceptions on the use of the terms *mas* and *mbak.* The study reveals the fact that the two

terms are closely attached to identity. Both Papuan and NonPapuan students referred it to Javanese people, except Papuan students who also tend to steriotype the terms for people with straight hair. This shows that certain terms are bound to cultural identity as Fought (2006) defines social function of address terms.

The results of the current study approve Bordeau's assertion that our social behavior and beliefs about a a social relationship are shaped by our previous social and cultural context. Address terms are "linguistic reference" (Braun, 1988) that we enact in response to the presence of interlocutors promoted by our acquired social and cultural world we live in. The way we select and use address terms are pinned on our perception of the presence of other people and their identity in a relationship (Fasold, 1984; Fought, 2006). Difference perception between Papuan and NonPapuan students of the use of the address terms is then linked to our history of social and cultural context.

IV. CONCLUSION

The current study investigated Papuan and NonPapuan students perception on the use of certain terms of address in Papuan Malay. The results revealed that there is a significant difference between Papuan and NonPapuan students' perception of the use of the address terms (Z=3.67; p<0.05). In terms of the extent to which the students perceptions were similar or different, the analysis provided two main points. Students perceived differently on the use of the terms *pace, mace, bos, mas, and mbak*. Although statistical analysis shows significant different in the students scores of response, descriptively they share the same perception on the use of certain terms (e.g. *kaka, ade, bapa, mama*). The results of the study indicates how perception builds attitudes toward relationship and identity. To dig into the nature of the use of address terms, future research is hoped to focus on the use of address terms in Papuan Malay in natural verbal relationship.

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PHAHYA : WORD EFFECTS TO E-SARN PEOPLE'S LIFE

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Abstract

This article aims to show how Phahya has shaped E-sarn peoples' life and thinking. The study reveals that the aphoristic sayings of Phahya manifest the philosophy of E-sarn philosophical-thinkers. Phahya is the language that teaches to show E-sarn popular wisdom. E-sarn scholars were opened to the essence of life in comparison with deep living. The essence of life here implies ethical rule that bears effect to E-sarn people's life. And that ethical rule seems like categorical imperative.

Keywords : Phahya, word, effect life, E-sarn people

Why is it called 'Phahya'?

The term 'Phahya' is a profound proverb or aphoristic saying (Khamdee Indasorn); it is also called 'pha-ya' (Pramuan Pimsen: 2553: 7). To name it 'Phahya' is originally based on its background and E-sarn local fact that E-sarn was a part of Lan Chang territory in the past. Phahya saying is written only by using alphabets of consonants followed by vowel without influences of Pāli or Sanskrit languages (as found in Thai language) such as kai-son, su-wan-na-phum, phang-si, duang-chan and wanpen (Preecha Pinthong, 2500: 10-13). Considering the writing style or vocabularies of E-sarn shows that the native or local E-sarn language is straightforward and is written without declension and determinants. In philosophy and logics, it is called 'common language' referring to the term 'dham-ma-tā, meaning: commonness, custom, tradition, familiarity' in Buddhism (Pantree P. Longsomboon, 2546: 360). Sometimes it is simply translated as 'natural, general, usual or simple genres (Phradhammapitaka (P.A. Payutto), 2546: 87) without contamination, emotional interference and thoughts of the others. The term 'Phahya' therefore is naturally profound and causes E-sarn people lives to be simple as can be seen today.

Phahya reflects the life of the E-sarn people

Many E-sarn philosophers have collected and published books of the aphoristic sayings of Phahya, written in different styles. For example, the book 'Phahya-E-sarn' is written in Thai-Noi scripts and presents the translation, explanation and originality of the aphoristic sayings (Khamdee Indasorn, 2540: 9). The book 'Adhibai-Phahya', written to describe the E-sarn proverbs or aphoristic sayings, Phahya-Khamson, Phahya-Prisana, Phahya-Kiow etc. (Pramuan Pimsen, 2551). Another book called 'Phahya: Valuable Philosophical Lifestyle of E-sarn People' is written according to the categories of Phahya, ordered according to Thai alphabets10 (Samlee

Raksutthee, 2552). The authors of these books have presented some essential Phahya as follows:

'Phahya-E-Sarn'

8yo[jvvd0kd[hko = ค้นบ่ออกจากบ้าน	[jgsHofjkocfowd] = บ่เห็นด่านแดนไกล
8yo[jwxskgVupo = ค้นบ่ไปหาเฮียน	dH[j,u8;k,V^h = ก็บ่มีความฮู้

Meaning : (literally,) those who leave their houses to study will get knowledge; those who have knowledge get better jobs, be wealthier than one who stays at home and is less educated. Aphoristic saying: education leads to wisdom and wealth.

8yolbv6vjv,0he = ค้นสิอุอ่อมจำ	vpjkl6lb.ljohes]kp = อย่าสุสิใส่นำหลาย
,yolb.lg0'g]' = มันสิใสเจงเลง	[jgxHo9k0he = บ่เป็นตาจำ

Meaning : to cook E-sarn local soup called 'u' or 'aom'11, do not put too much water; just pour the water enough for meat and ingredients.
Comparison : metaphorically, work or investment must be done appropriately according to one own knowledge, ability, budget, labor; if not, there will be a failure. Aphoristic saying: Sufficiency leads to success (Khamdee Indasorn, 2540: 1213).

'Adhibai-phahya'

wfhg,upfu = ได้เมียดี	xkocdh;8^l]jk' = ปานแก้วคูณล่าง
wfhg,up=jk' = ได้เมียซ่าง	xkocdh;8^lgVnvo = ปานแก้วคูณเฮือน
wfhg,upg[upfg[nvo = ได้เมียเบียดเบือน	xkocdjw,hmk'x]kp = ปานแก่ไม่ทางปลาย

Explanation : having a good wife is to have a great supporter; having a wife like a technician is to have a good housekeeper, but having a dishonest wife like a predator; it is the same as a bended tip wood which is hard and slow to tow. This is obstacle.

ly00tz^h=kpouh = สัจจะผู้ชายนี้	8nvsbosoyds,njo = คือหินหนักหมื่น
clolbgvkg=nvdmnho = แสนสิเอาเชือกทืน	f7'wfhdH[j9u'= ดึงได้ก็บ่ตึง

Veracity of the man is compared with a ten thousand kilogram rock, thrown into the water; it sinks and does not float up again. Explanation: veracity of man is convincing, reliable, stable; same as the firm blow which can be trusted (it is like a man's promise given to convince the woman) (Pramuan Pimsen, 2551: 38, 87-88).

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'Phahya: Valuable Philosophical Lifestyle of E-sarn People'

dkskd-vc:,g:nhv = กาหากขอแซมเซือ	:6,s'lN9itd^].sPj = ซุมหงส์ตระกูลใหญ่
luskdfe[vdg:nhv = สีหากดำบอกเซือ	c/'wfhdt[j8nv = แฝงได้กะบ่คือ

Translation : it is inappropriate that the poor live in the powerful millionaire family because the financial status tells people races.

8nvfyj'8o[jl,Flh' = คือดังคนบ่สมโส้ง	dk'gd'[jl,;kf= กางเกงบ่สมวาด
8nvfyj'8;kp[yd9^hg5hk = คือดังควายบักตู้เถ้า	[jl,g0hkcvdw5 = บ่สมเจ้าแอกไถ
8nvfyj'dkfexuh= คือดังกาดำปี	gmup,s'lN,yolb8jv' 8nvAk = เทียมหงส์มัน สิค่อง คือ☐
gxHofyj'cl'sb'shvp = เป็นดังแสงหิงห้อย	lbglH'l^hc-j'0yomiN wfh Ak= สิเส็งสู้แข่งจันทร์ ได้☐

Translation : The poor suites the poor; metaphorically (light of) firefly is incomparable to the moon light (Samlee Raksutthee, 2552: 18-36).

The aphoristic sayings of Phahya above reflect life of E-sarn people that they like to seek knowledge in different parts of the country; men must be ordained as a Buddhist monk to get higher education; one must have a good spouse to support the betterment of life; one must live with one own financial status awareness. This raises humbleness of E-sarn people. It is noted that the aphoristic sayings above are just a small part of the important sayings. The others will be presented and analyzed in my future study. 3. Philosophical Analysis of Phahya Aphoristic Sayings   There are many reasons to use philosophy to analyze Phahya. In fact, philosophy is a method to seek wisdom, knowledge or logical analysis of behaviors, thoughts, and nature of universe; importantly it includes ethics, aesthetics, logic, metaphysics and epistemology (Jesada Thonrungrod, 2547: 148). In philosophy, 'universe' importantly refers to everything in the universe (Ibid: 195). The key word 'universe' manifests 'setting' of hypothetical things called human beings, animals and everything but in this paper; it specifically refers to human or those who are able to say Phahya, not everything existing in the universe.

The statements of Phahya that should be studied here are as follows:

> (Literally translated: if one do not leave their houses to the remote regions; if they do not go to school, they will not be educated.)

When this statement is viewed through the proposition theory, it is understood in the form of sentence and the concept theory in common sense (Soraj Hongladarom, 2558: 22). This

sentence can be deeply translated according to the way of E-sarn people as 'leaving home to other countries (or remote regions)'; this manifests 'living, lifestyle, ways of life' of E-sarn people who always leave home to be ordained and educated in different parts of Thailand. The living, lifestyle and ways of life of E-sarn people create the idea and concept of seeking the better life of E-sarn locals. So 'seeking' manifests their lives in seeking the betterment of life because of the stimulators: poverty and drought, or other causes. All causes make E-sarn people to have reasoning mind even if their physical characteristics are normal. According to the logical principles, their uniqueness is to think reasonably to improve their quality of life; for instance, how to develop their living, lifestyle and ways of life; even if they live with poverty and in drought region, the alienation such as self-worthless, empty, nothing to be proud of life would never happen in their mind (Somparn Promtha, 2551: 81). Alternatively, a majority of E-sarn people like to leave their hometowns to seek goodness, beauty, knowledge and prosperity.

Another Phahya reflecting seeking of E-sarn locals is to find a good spouse for their family. The E-sarn philosophers wrote Phahya to reflect living, lifestyle and ways of life who are ready to build their own families:

(Having a good wife is to have a great supporter; having a wife like a technician is to have a good housekeeper; but if, having a dishonest wife like a predator; it is the same as having a bended tip wood stick, hard and slow to tow, this is obstacle. Veracity of the man is compared with a ten thousand kilogram rock, when it is thrown into the water; it sinks and does not float up again.)

There are comparative words 'pan' and 'khue'12. The word 'pan' means 'similar, identical, same as'. For example, this word is beautifully used in the sentence:

The word 'khue' meaning 'similar, identical, as, the same thing, as' is used in the same way as in a following sentence. (Preecha Pinthong, 2532: 184, 509)

This comparison does not only appear in E-sarn literature but also Buddhist literature such as the Questions of Milinda. For example, in the section 'is the power of mighty incomparable to the power of kamma? (iddhiyākammavipākapanha)', the King Milinda answered Bhikkhu Nagasena: mightiness and evil have the same unthinkable destiny; they are equal; they cannot against each other; similarly to those who ate mango; cannot combine the eaten mango by another one; this is impossible' (Fine Arts Department, 2483: 206-207). After the King answered the question, Bhikkhu Nagasena well understood.

The reason E-sarn and Buddhist philosophers often use these comparative words is that it is easy to understand, compared with the determination or definition of words in philosophy; according to Hare, it is called 'prescriptive meaning' or 'evaluation meaning' (Somkiet Phiwnuan, 2539: 96). From this, it should be understood that the words 'pan' and 'khue' reflect the readers' understanding that their meanings are 'good', 'right' and 'ought to'. In the above Phahya, the word 'pan' is used instead of 'dee (good) which profoundly shows the value of women, immediately understood (it is the feeling beyond 'goodness' without questioning and

doubt); 'having a good wife is to have a great supporter; having a wife like a technician is to have a good housekeeper...it is a good thing to choose a spouse.' According to the prescriptive theory in terms of valuable and ethic judgment, it is consistent with the human commonness of life viz. this word in general is used to tell 'whether (something) should be (done) or not?'. Phahya is not a command language but uniquely asks the audiences to think by using wisdom, and to judge by themselves whether (they) should or ought to do something or not. This is the real meaning of aphoristic sayings of Phahya in E-sarn.

The last interesting point reflecting the life of E-sarn people can be seen in the above mentioned aphoristic sayings 'it is inappropriate to marry the powerful millionaire because the financial status tells the status of people' and 'the poor suites the poor; similarly to (light of) firefly is incomparable to that of the moon'. The meanings can be directly understood but the interesting point can be seen within the main text itself; not the context. If the main text is considered in ethical philosophy, the bold words contain the command language implication that makes the readers to follow. For example,

The bold words in the sentences above are very important as they are commitment that 'it will happen in this way'. The term 'dai-rue', often found in most Phahya sayings, is the ethical language and many words have their meanings as ethical rule (Ibid.: 90) because they are commitment and unchangeable. This is philosophically called 'categorical imperative' which is an unconditional order. It is the same as the word 'chong', it is used when the user aims at another goal but command the audiences to do accordingly without conditions (Vit Visthavet, 2528: 113). This becomes 'moral rule' all human beings have to practice regardless of their races, environment, financial status and benefits. In other words, the moral rule must be practiced without any conditions.

Conclusion

People in the Northeast of Thailand are nature lovers, have a habit of generosity to the general public, fun emotions, like to say rhymes causing connected language saying. There is a belief that the inscriptions or writing a letter in dhamma language is valuable as creating a Buddha statue. The aphoristic sayings of Phahya with moral and ethics have been used to train people in the community as practices and conducting rules to gain happiness, calmness and peace. 'Phahya' is the language of dhamma and local wisdom. Esarn philosophers often use this local language to reveal the essence of life in a metaphysical way, particularly on living, lifestyle and ways of life. They teach people to seek knowledge and prosperity and to find a good spouse for a perfect family.

When Phahya is considered through the philosophical method, it is the ethic language that is an ethical rule to practice. It is the comparative language leading to understanding of concept and to completely alter thoughts and life of the locals on living, lifestyle and ways of life.

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LANGUAGE OF THE BAWEAN ISLANDERS:
CULTURAL CHARACTERISTICS IN SPEECH LEVELS

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Abstract

Migration of the Bawean ethnic, indirectly bringing other languages and cultures. However, the Bawean islanders still uphold the ownership of language and culture. Through the method of ethnographic communication by emphasizing the technique of 'thick description', used to describe the characteristics of language and culture from the perspective of Bawean islanders. The findings describe the island of Bawean is a remote island with diverse ethnicities. Traditions of migration and ethnic diversity carry the impact of local languages and cultures. Assimilative culture is Bawean cultural uniqueness. The characteristics of Islamic culture and Javanese culture affect the variation of Bawean language which recognizes three levels, namely 1) Ta 'abhesa' (low language), 2 abhesa (polite level language), and 3 'abhesa alos' (high level of language). This level of language difference is reflected in the vocabulary and its application. The application of language level tends to be influenced by 'people' with regard to their social situation and conversation. For example, a variant of 'abhesa alos' is used when speaking with a kyai, as one who has the highest social standing in Bawean. For the Bawean Islanders, the application of subtle language is still form of one's understanding on polite culture.

Keywords: speech levels, polite culture, Bawean islanders

I. INTRODUCTION

Tradition of migration from ethnic Bawean, indirectly causes they know other cultures and languages. The uniqueness of the characteristics culturally of the ethnic of Bawean, they still uphold the ownership of the language. Although they for a long time migrated out of the Bawean island, the people of Bawean island still love the land of birth with all its cultural characteristics. As reflected in the expression 'was born at Bawean and back home to be buried in Bawean. The elders (older generation) Bawean still considers the importance of using language associated with 'abhesa alos' (high-level language / fine). According to them, one of the cultural features of the Bawean Island community can speak 'Bawean' and apply 'abhesa alos'. The 'parents' of the Bawean people regret very much when the younger generation forgets the way 'abhesa alos', because it indirectly can eliminate the 'sense of culture'. This situation is feared will have an impact on his behavior.

II. METHOD

According to Holmes (1995:1) psycholinguistics studies the relationship between language and society which explains why people speak differently in different social contexts and identifies the social functions of language and the way it is used to convey meaning. It is concerned with any discussion of the relationship between language and society of the various functions of language in society (Wardhaugh, 2006:1).

Through the method of communication ethnography of emphasizing the technique of 'thick description', this study is used to describe the characteristics of language and culture according to the perspective of the people of Bawean island. This study applies an interview focusing on describing the essence of what all participants have, assuming they are experiencing phenomena that exist in the local language or are legitimate in their ethnic culture. Data were collected through interviews with 'original' parents of Bawean people

III. FINDINGS AND DISCUSSION

Bawean Island is a small island in the sea waters of Java, located about 80 miles or 120 kilometers north of Gresik. Administratively, it is a part of Gresik Regency. The traditions of the wanderers and the ethnic diversity that settled there, making the Bawean people see themselves as a picture of "miniature Indonesia". They analogy as the face of mini Indonesia, in terms of unity of its inhabitants. Various tribes, but upholding the nature of unity by recognizing the ownership of language and culture refers to the Bawean ethnic unity. That is, the Bawean people see that their language and culture reflect the characteristics of Bawean.

Bawean Island is an island with a diverse ethnic population, at least five ethnic groups are quite prominent, namely Madura, Java, Bugis, Mandar, and Palembang. However, the quite prominent of the tribe of Java and Madura. This is closely related to the history of spreading Islam on the island of Bawean.

From the ethnic diversity in Bawean island, there are two types of dominant speech variation on Bawean island, namely (a) the varieties of 'Madura-Bawean' and (b) 'Java-Bawean' variety. A variety of 'Madura-Bawean' is a variety of speeches that tend to be influenced by the language of Madura, and the variety of 'Java-Bawean' is a variety of speeches influenced by the Javanese language. The Madurese Bawean variety is used and controlled by all ethnic groups in Bawean, while the Javanese-Madurese speech variety is controlled only by people concentrated in the village of Diponggo.

The Madurese-Bawean variety of speech is recognized by the people of Bawean island as a local language and refers to it as 'Bawean'. However, people from Diponggo village have a varieties of 'Java-Bawean' speech. They still recognized variety of speech 'Madura-Bawean'. Meanwhile, other villagers do not understand the kind of speech of Diponggo people. They consider the variety of speech Diponggo people is a variety of speech that is difficult to understand. Because unlike Java language generally. The Bawean people generally refer to

the Diponggo villagers' speech with 'dèèh'. The word 'dèèh' in the Diponggo utterance is used as the 2nd persona pronoun, whereas in Javanese the 2nd person pronoun uses the word 'kowe'. The word 'dèèh' in Javanese language 'dèe' or 'deweke' is used for the 3rd persona meaning 'him'.

The 'Bawean' language is a language that has similarity / resemblance to Madurese accent and therefore tends to be called the 'Madura-Bawean' variety. For outsiders of Bawean island, when hearing of Bawean people's speech is often assumed the language they use is Madurese. However, Bawean people are reluctant to say their language is Madurese. Perhaps enough reason people equate Bawean with Madurese language. In addition to having similarities with Madura accent, 80 percent of the basic vocabularies of the two languages are the same. The similarity between Bawean language with Madurese can be explained from the history of the spread of Islam on the island of Bawean. Many Islamic leaders from Madura migrated to Bawean. This is observed from the title of Bawean character who holds Kyai with attribute "al Baweni al Madurasi". This means that many important figures from Bawean actually come from Madurese land. From the history of power and religion that once flourished in Bawean, Madura is an ethnic that plays an important role of Bawean island. In the next period, in addition to the spread of Islam, Madurese also plays a role in the economic field (Kartono, 2003).

Although of the fourth Tjakraningrat power of the ruler of Madura-Bangkalan on the island of Bawean the ends, Madurese continues to progress to Bawean. After the second world war, there was still a massive migration of Madurese to Bawean. The migration factor of Madurese to Bawean is the same as the movement of Madurese in other regions, because of the economic pressure. In general, Madurese has a high work ethic, because in their native land (the island of Madura) is relatively barren and less fertile, than they many are migration, including migration to the island of Bawean.

The reluctance of the Bawean people to be declared a Madurese is based on a strong reason. They hold that both their language and culture are a mixture of adaptation from of various tribes. They prefer to say 'overseas' tribes that are characterized by 'mixed' cultures. Their view as a picture of 'miniature Indonesia' shows that both their language and culture are the result of crystallization of the ethnic diversity present in Bawean island. As Emanuel describes, journalists who once formulated the population on the island of Bawean as Sumatra + Madura + Java + Kalimantan + Sulawesi are Bawean.

Bawean people's attitude that their language is not the same as Madurese language is spoken by an informant.

> If you're really listening, Bawean is not Madurese, just the same. But if the Madurese speaks, I hear it already knows, because here many Madurese, but if the original language Bawean, Madurese people do not understand, like the word 'flirty' yes, if the Java language 'letrek' or 'kemayu', if Madurese language 'nglanye', well if the language

Baweannya 'nglajik'.

Identify issues related to cultural characteristics are not necessarily understood solely with language similarities. Identity has a close connection with language because the spoken language is actually one of the most important things in the ethnic community.The real difference between them involves preference in vocabulary rather than differences in pronunciation or grammar. This reality is related to the nature of language usage that has the potential to generate variations / dialects. A language will then become a system of unity of linguistic communication that combines a number of understandable varieties. Gumperz (1982a: 20) shows that many regions of the world provide much evidence for the mention of language and dialect as ambiguous. Socio-historical factors play an important role in determining the boundary between language and dialect.

Despite the weaknesses and criticisms of some scholars who do not fully speak the language, the "Sapir-Whorf" hypothesis can at least open up an understanding of the problem of language and culture relationships. Few languages have an effect on human behavior and culture. Language is the shaping of ideas that influence the speaker's view of the world around him (Wardhaugh, 2002: 218). From this view, it is not excessive if the level of existing language can shape the characteristics of its user culture in language behavior. For example, for the Javanese, the use of language of 'krama inggil' is not possible in 'fighting' or 'curse'. In the general the usability of the language that distinguishes the subtle and rough levels is the result of human thought in social interaction. Face the environment. Spoken language is more than a means to convey thoughts and concepts; that the "part" of the language itself has implications for the user's view of the world (Jourdan & Kevin Tuite, 2006).

Bawean language can basically be compared to Javanese, where is nearly impossible to say anything without including the social reliantionship between the speaker and the listener in terms of social status and familiarity, in which the choice of linguisitic forms as well as speech style in every case are partly determined by the relative status or familiarity among the conversers (Geertz, 1964: 132). Talking about the use of the 'Bawean' language level is the realization of the cultural characteristics of Bawean people who see the difference in social status. For Bawean people who are culturally Islamic with all the inhabitants of Muslims, consider the status of kyai is the highest social status. By social stratification (social coating) Bawean people can be raised from the highest to the lowest status, ie Kyai ==> Head of the region (camat, lurah) ==> Guru ==> Takmir mosque ===> traders, community leaders ===> shaman. In addition, Javanese culture is also influential in the application of the language level expressed in ta'abhesa equivalent in Javanese 'ngoko', abhesa corresponding to 'krama madya', and alos abhesa corresponding to 'krama inggil'. Significant influences in Javanese are reflected in the subtle language division between 'abhesa' as 'krama madya' and 'abhesa alos' as 'krama inggil'. The application of language level divisions is as follows.

Level name	Level style	Application	distance –situation	word		
				Pronoun 'I'	Pronoun 'you'	house
Ta' abhesa	Low style	Among friend and speaker whose age older than hearer	familiar, intimate domestic, public	Eson	Be'na	Bengko
Abhesa	Midle style	Speaker to an older stranger, among accquaintances with psychological distance	Familiar,Less familiar, domestic, public	Bule	Ghinto	Compo'
Abhesa alos	high style	More respected other either older or younger	Less familiar, domestic, public	Kaule	Sampeyan	dhelem

Bawean language in speech level

The Bawean language level indicates the presence of cultural characteristics in social interactions. Just as in the Javanese language, the level of language as a form of norm governs the relationship between speakers and partners. The language level 'ta' abhesa' is used in relationships among peers, parents with children, familiar, and commonly used in the family or domestic. 'Abhesa' is used in the same age among the participants, there are differences in social status or each has a respectable role, such as between ustad and santri or between ustad / teacher /. ; 'abhesa alos' is used between santri and kyai or between teachers and students. The difference in age and role status is something to be considered in the interaction.

IV. CONCLUSION

The influence of Islam and the culture of politeness Javanese language is quite influential in the social activities of Bawean people. Social status factors related to age, familiarity, role to be the main factor influencing the application of language level. Indirectly, the application of language levels in the Bawean language shows mixed cultural characteristics between Islam and Java. The cultural mirror inherent in a language will reveal itself to how the society applies the language usage norms of releasing the code of social ethics.

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ANCIENT LANGUAGE IN SACRED RITUAL OF BUDDHIST THAI-KHMER PEOPLE IN MUANG DISTRICT, SURIN PROVINCE, THAILAND

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Abstract

The territory of Surin Province, Thailand was an ancient land which at that time Khmers had been a prosperous city since about a thousand years ago. The archeological evidences found were the castle, ancient graven image, human bones, and steel and bronze instruments. Moreover, the graven images were proved that they were made from much of valuable elements like silver, gold, copper alloy, iron, and copper. Buddhist Thai-Khmer people believed in the power of gods so that this was a cause to always have sacred rituals in auspicious times through day, month, and year. The ritual that was very important for them was Jolmamuad ritual which had been inherited since the ancient time up until now. An ancient language that Buddhist Thai-Khmer people used was Austro-Asiatic languages; so it was the language that Mon-Khmer used for communication. Their belief on Jolmamuad ritual was related to the worship and offer to the god in which the offering was made up with procedures and important ceremony that was passes through this ritual for a long time. The ancient language used in the ritual was combined in order that other tribes would understand such as Bongbod (god), Mamuad (a receiver of supernatural power). Another evidence found during carrying on this ritual was the colloquialism called Spiritual Language; also it was a language that Khmer had ever used before about a thousand years ago and it had been used in the ritual only.

Keywords: Ancient Language, Sacred Ritual, Buddhist Thai-Khmer People, Surin Province

Background

The boundary line of Southern Northeast of Thailand was close to Cambodia that used to be a prosperous land in the past and ancient Khmer civilization was found there. The appearing thing that had been discovered was a thousand year stone castle which was sculptured by the sculptors who believed in god. With this respect, it caused such an extreme inspiration to human to be able to carve strong stone very beautifully so that there were many laterite figures of gods, Buddhist literature animals, and blooming lotuses throughout the castle. In addition, this castle was built because of the influence of Brahmanism, Hindu, and Khmers who lived around the area and believed in religion, tradition or culture, holy rituals as well as former language (Pratheep Kaeram, 1992: p. 15). In the same area, there were many various tribes

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living together; each group had different cultures that could be obviously seen on folkway consisted of cultures, languages, traditional costume, foods, and religious belief or particular doctrine. Culture, on the other hand, could specify the classification of the tribes especially, in Thailand that comprised of several ethic group: Mon, Tailue, Thai-Laos, Thai-Khmer, and Thai-Kui. Nevertheless, in each region also had many various ethnic groups, particularly, in the Southern Northeast of Thailand which was the biggest area in Thailand. Thai-Khmers who lived in this area was called "Khmer Soong," and mostly lived in Surin, Buriram, and Srisaket. These people inherited their traditions and language as particular character especially, in Jolmamuad ritual that was used to cure patience according to folkway mixed with superstition by pouring holy water, incantation, and local medicine by folk doctor who learned from the ancestors.

Jolmamuad ritual was the ritual that Thai-Khmers used to communicate with the god or spiritual power which was beyond human being. The ritual also was performed to connect spiritual world to human world by respectfully inviting ghosts and gods through the medium for asking for the cause of getting sick (Phra Veera Sooksawaeng, 2007: p. 6).

Objectives

1. To study the belief of Jolmamuad ritual that had been inherited since the ancient time of Thai-Khmer people in Surin Province,
2. To study Jolmamuad ritual of Thai-Khmer people in Surin Province,
3. To study ancient language used in Jolmamuad ritual of Thai-Khmer people in Surin Province.

Received Data Framework

This part was proceeded by studying academic documents and writing presented in many resources such as related data of belief and traditional ritual.

Informants: key informants were chosen by Purposive Selection according to their expertise on ritual, belief, procedures, elements, and ritual offerings as well as auspicious time. The criteria in selecting key informants were 1) two Mamuad shamans, 2) five patience, 3) twelve patience's siblings, 4) five monks, 5) two community leaders, 6) three local philosophers, and 7) fifteen general people; there were totally forty-four people.Studied area: Mueang District, Surin Province.

The criterion of Studied Area Selection

1. Being the area of strong belief and continuously inheriting up until now
2. Having Mamuad shamans who performing the ritual
3. Being the area that still continuing the ritual and having patience who believe in the ritual.

Methodology

1. Studying the data from primary and secondary documents, and related literatures to

have the concept ideas according to the research way as the supervisor's device,

      2. Surveying the studied area as its context,

      3. Preparing the presentation of received data on ritual belief of Thai-Khmer people in Surin Province and then Contacting to the studied area in order to ask for permission in collecting data from key informants,

      4. Collecting data by going directly to the studied area and using the research tools: interview, observation, ritual participation, ritual procedures, and belief and ritual doctrine with video record, photograph taking during the ritual performance,

      5. Writing the report by Descriptive Analysis and summarizing each issue and presenting.

Results

      1. Jolmamuad ritual belief of Thai-Khmers in Surin Province

Thai-Khmers believed and respected in former worship that was Jolmamuad ritual and followed the teaching in that belief and ritual through the superstition. Thai-Khmers had been accepted the power of spiritual ancestor and god since the past. Jolmamuad ritual was the ritual that had for connecting to the power of external spirit (spirit exists). The particular worship was inherited since the past[1] (Kruejit Sriboonnark, 2002: p. 44) that was combined with annual teacher's observation ceremony in order to pay respect to the power of the spirit (Yasothara Siripaprapagon, 2017: p. 35).

Jolmamuad ritual was an ancient ritual concerning to spirit, supernatural power, and god. During the ritual, there would be the offerings, traditional dancing, forgiveness ceremony, and healing ceremony that would predict through the medium by playing folk music, lightening fragrant or sermon. Therefore, the ritual that people believed had to follow the former way that was inherited from the past (Yasothara Siripaprapagon, 2017: p. 5) such as castle graven image worship would pay respect to the ancestors by performing rightly the related ritual.

Jolmamuad ritual appeared in the doctrine in related ritual of Buddhist principles:

1. Jolmamuad ritual that related to Buddhist principles was the practice of body, speech, and mind that in the ritual would have the donation from people who attended the ritual,

2. Praying, wearing white clothes, and concentrating on the mind was the fundamental practice that would have peaceful mind that was a positive thought to improve physical and mind condition at the same time,

3. Showing gratitude that Thai-Khmers arranged was for to pay respect to the goodness of the spirits and ancestors through physical doing,

4. Humbleness was a qualification that Thai-Khmers regarded to the power of the spirit and god with worshiping by flowers, fragrant, and candles (Dhammapitaka, P.A. Payutto, 1995).

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1 Assist. Prof. Dr. Kruejit Sriboonnark, *Rue Mamuad: Ritual Incarcerated Ceremony of Thai-Khmers in Surin,* Faculty of Humanities, Rajabhat Surin Institute, 2002. P. 44.

Language Used in the Ritual for Spirit Power Connection

Ancestors usually used words to convey the meanings to get comprehended in each language. Those use words were like as the key to unlock some knowledge and access to something (Assist. Prof. Dr. Achara Phanurat, 12 December 2017).

The word "Juam" referred to tent or top point that showed some shapes imply. In this respect, Juam implied to something inside that was respectful things or to condense the top point meant lofty thing. As mentioned, it really meant to stupa or castle that Juam was some holy places that holy things dwell in.

Language or word that appeared in the worship with praying or holy language was "Aom Ancha Kommalateng Ancha Anjen Bearrami Luktamaharasai Kayomjamrong Krab Sawaha." Aom meant the triple gods concentration.

Ancha Kommalateng Ancha referred to humble invitation before the worship of whom we respected, appeared in stone inscription in the reign of Jayavarman VII (Suthat Wiyasingha, 13 December 2017). Ancient people who performed the ritual believed that Khmer language was a strong one that Buddhist instructors also used Khmer letter because those letters could connect to magic power and protect respecters (Boonsa Khlangrit, 13 December 2017).

Bearrami Luktamaharasai referred to various implicit meanings concerning to preceptor or hermit who had great prestige (Phrakrusophondhammarungsi, 13 December 2017).

Kayomjamrong Krab Sawaha referred to I highly pay respect but Sawaha ended because it was regarded as a holy word that led the praying came true soon.

Khmer language or ancient Khmer language used in Jolmamuad ritual came along with Thai-Khmers who lived in Surin Province because those people believed and respected the god so that Jolmamuad ritual was the ritual that performed to pay respect to the god up until now.

The Importance of the Ritual

Mamuad ritual belief of Thai-Khmers was a belief in the supernatural power in communicating with spirits by following the steps appearing the ritual since the ancient time. There were 2 ways of the inheritance in the ritual: 1) descendent inheritance; it was the family that had been inherited formerly that the heir kept along since the last medium passed away; 2) caused inheritance such as got sick without reason and did not get recovered although healed with every field. In this regard, the ritual was performed in order to seek for the cause called Bol, and when having known that it was because the supernatural came to dwell in body, performing the ritual would help to get well.

Mamuad ritual was an ancient ritual but was not stated when it happened exactly. The purpose of the ritual was such a way to seek for the cause and treatment for patience especially, some family or all disciples of the ritual was underneath Thai-Khmer belief on supernatural power, ghost, and ancestor spirits that would stay with the family after the death to protect all members. According to the belief mentioned earlier, the sickness did have the cause based on the action of ghost; so the treatment needed to find the hypotheses with Bol ceremony

(Achara Phanurat, 2002: p. 15).

In carrying on Mamuad ritual, there were significant elements that had to be managed by the principal, called Krutome who was a medium, in arranging the pavilion as the ancient way.

0An Analysis of the role in Thai-Khmers' Society

The ritual did not focused only on patience treatment but also the way of people's lives such as language, education, occupation, handicraft, history, and living in the society and family. Moreover, in assembling the group made up the communication and the economy that affected to the trade of the offering used in the ritual as well as wearing clothes. Thai-Khmers respected and followed the elders so that assembling in the ritual had an effect on family governance and village peacefully because the community specified the regulations for all members to follow (Yasothara Siripaprapagon, 2016: p. 102).

The consistency of the functionalism which dealt with individual cultural elements had its function that was the response of social needs; therefore society could still occupy. Also, any ancient activities that people inherited, indicated the condition both in the past and society even they were done. In this respect, the spirit communication ritual of Thai-Khmers played a vital in their way of live both directly and indirectly because it could respond to followers' needs, particularly, in the treatment that should look back to what a patience had done before. Thus, performing the ritual would help people got close to the patience that made the patience felt better (Yasothara Siripaprapagon, 2017: p. 3).

Conclusion

The boundary in Surin Province used to be ancient Khmer land that was a prosperous society in a thousand years ago. The archeological evidence found were the castle, ancient graven image, human bones, and steel and bronze instruments. Moreover, the graven images were proved that they were made from much of valuable elements like silver, gold, copper alloy, iron, and copper. Buddhist Thai-Khmer people believed in the power of gods so that this was a cause to always have sacred rituals in auspicious times through day, month, and year. The ritual that was very important for them was Jolmamuad ritual which had been inherited since the ancient time up until now. An ancient language that Buddhist Thai-Khmer people used was Austro-Asiatic languages; so it was the language that Mon-Khmer used for communication. Their belief on Jolmamuad ritual was related to the worship and offer to the god in which the offering was made up with procedures and important ceremony that was passes through this ritual for a long time. The ancient language used in the ritual was combined in order that other tribes would understand such as Bongbod (god), Mamuad (a receiver of supernatural power). Another evidence found during carrying on this ritual was the colloquialism called Spiritual Language; also it was a language that Khmer had ever used before about a thousand years ago and it had been used in the ritual only.

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FIRST PERSON POSSESSIVE CONSTRUCTION IN MADURESE LANGUAGE

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Abstract

Madurese has the unique pattern in the form of syntactical feature. This unique construction differs from its sister languages, Javanese, Sundanese, Balinese, sasak and Bahasa Indonesia. However, Madurese first possessive construction are not distributed equally on the island of Madura. In fact, their distribution is influenced by Madurese geographic and social factors. Thus, this study aims to describe the construction of Madurese first person possessive construction and the distribution of Madurese first person possessive construction within in Madura Island. Madura island has four regencies, Bangkalan, Sampang, Pamekasan, and Sumenep regency. Although Sumenep is considered as the cultural capital of Madura, each regency in Madura has its own political institution and various local influences. In terms of language, each regency has its own dialect. The research relies on descriptive qualitative research with questionnaire as its main instrument. The findings shows that Madurese has two ways to express first person possessive pattern , the first person possessive markers, tang and sang and the second is by using definite suffix –na. Geographically, tang/sang construction is used in Bangkalan and Eastern Sampang regency while the definite suffix –na construction is used in Western Sampang, Pamekasan and Sumenep regency. Based on social dialect, the tang/sang construction is mostly used for the low level while the definite suffix na- is used for middle and high speech levels.

I. Introduction

This study aims to discuss the uniqueness of Madurese first person possessive construction. Madurese is a member of the Malayo-Sumbawan subgroup of the western Malayo-Polynesian, branch of the Austronesian language family (Adeelaar, 2005;Gray, Drummond and Greenhill 2009). The Austronesian family is generally divided into two major sub-groups. The first group consists of Formosan langauges spoken by the aboriginal tribes in Taiwan; the other group is formed by Malayo-Polynesian languages that consist Western Malayo Polynesian and Eastern Malayo Polynesian. Therefore, Western Malayo-Polynesian is more than five hundred languages of western Indonesia, include, Javanese, Sundanese, Balinese, Madurese, Sasak the Philippines and the Madagascar, (Adelaar and Himmelman, 2005,p:98).

On the basis of lexical and phonological evidences, it has been determined that Madurese is most closely related to Javanese, Sundanese, Balinese, Malay/Indonesia, Sasak, and Sumbawa, which is evident in its morphology and syntax as well (Davies, 2010,p.4). However, based on the data gained by the researchers the construction of Madurese first person possessor differs from its sister languages, Javanese, Sundanese, Balinese, Sasak, and

Bahasa Indonesia. Possessive construction is a grammatical construction used to indicate a relationship of possession in a broad sense. Many languages have more than one way in forming possessive noun phrases (Adger, 2002, p: 201). As an example, English has three possessive constructions: (1) possessive determiners in which the possessive forms occur with a noun as in *my book*, (2) a genitive possessive construction in which a type of grammatical construction is used to express a relation between two nouns in a possessive phrase as in *the book of mine*, and (3) a possessive pronoun which indicates the possessor of something but occurs independently without a noun as in *mine*.

Madurese is spoken by Madurese ethnicity living inside and outside the island of Madura. According to the 2013 census of *Badan Pusat Statistik,*, there are approximately 6.3 million Madurese speakers, compared to 83.8 million Javanese and nearly 31 million Sundanese. This makes Madurese the third most-widely spoken language in Indonesia.

The Madurese people are indigenous to the island of Madura located near East Java. The infertile soil and the lack of rainfall in the island disrupt farming and it is hard for Madureses to grow their plants. As a result, many Madureses migrate to other areas of Indonesia, particularly to East Java, where agricultural conditions and other economic opportunities are more superior. In consequence, a large number of Madurese population has moved to East Java towns such as Besuki, Situbondo, Probolinggo, Jember, and Surabaya.

Dialect is a language variation which are grammatically, lexically as well as phonologically different from other varieties (Chambers and Trudgill, 2004: 5). For example, Javanese dialect spoken in Blitar is not similar to the one spoken in Malang, eventhough they are both spoken by Javaneses living in East Java. Moreover, dialect is classified into two, geographic and social dialect. Geographic dialect is based on geographic place while social dialect is based on social factors. As an example, people from the working class might use different forms of speech compared to those from the upper class.

Based on its geographic distribution, Madurese is classified into three dialects: (1) Eastern dialect in Sumenep and Pamekasan, (2) Western dialect in Sampang and Bangkalan, and (3) Tapal Kuda dialect (Davies, 2010,p: 5). Eastern Madurese dialect, especially Sumenep, is acknowledged as the standard Madurese and is considered to be more polite, because it is where the principle palaces of the Majapahit era and the earlier dynasties are located. Therefore, speakers of Eastern dialect consider themselves to be more soft spoken and refined while speakers of the Western dialect tend to characterize themselves as very straightforward and direct (Davies, 2010: 5). It is not surprising that the Eastern dialect is chosen to be taught at schools. On the other hand, the Tapal Kuda dialect is spoken in outside Madura island, such as Besuki, Bondowoso, Situbondo, Pasuruan, Probolinggo, and Jember.

Beside geographic dialect, Madurese also has a social dialect in the form of speech levels. There are three divisions of Madurese speech levels: (1) non-polite or *enja' iya,* (2) semi polite or *enggi enten,* and (3) the most polite or *enggi bunten.* The uses of levels are signified by specialized vocabularies and by the social status of the speakers.

Therefore, the use of possessive construction is governed by geographic and social factors. Hence, this article aims to discuss Madurese first person possessive contruction and its distribution on the island of Madura within the scope of geographic and social dialect.

II. Research Method

The nature of this study is of descriptive linguistic. Descriptive linguistic is the study of language as it is spoken and written. Therefore, this study uses qualitative method. The aim of this study is to investigate Madurese first poerson possessive construction and its distribution geographically and socially. In order to collect the descriptive qualitative data, the author conducted a field work on the island of Madura in May 2015. This is done because based on Merriam's (1999) via Bowern (2008), qualitative research requires field work as a primary strategy. Field work (not just linguistic field work) deals with collecting data in its natural environment. Linguists work with real people, and become part of the data collection process ourselves (Bowern, 2008:2). Therefore, linguistic field work is about working on a language in a culturally, socially and ethically appropriate ways in a context where the language is being used.

Moreover, this study uses questionnaire as the main instrument to learn about the possessive construction used by the participants. The participants of this study are Madurese native speakers between 16-60 year old, with the consideration that adult native speakers have better understanding of the Madurese possessive construction. They also have clear articulation which is important for the data collection process. There are 16 participants that represent each regency involved in this research. These 16 participants include 6 people from Bangkalan regency, 3 people from Sampang, 3 people from Pamekasan, 4 people from Sumenep. In this study, the writer uses in-depth or unstructured interviews which are often described as a form of purposive conversation (Bowern, 2008: 4). In reality although a good in-depth interview will appear naturalistic, it will bear little resemble to an every day conversation. The researcher uses this method to collect a more naturalistic and in depth data which cannot be achieved by a questionnaire.

III. Result

In Madurese, the first person possessive construction can be expressed in two ways, with possessive markers *tang/sang* and a construction similar to English genitive possessive construction as follows with the definite suffix *-na*.

(1) **Tang/sang**   *buku*

 my   book

 'Bukuku'

(2) **Tang** *bapak entar ka* *Bandung*

 my father go to Bandung

 'My father went to Bandung'

It can be observed in (1) and (2) that the first person singulars are expressed with special pronouns *Tang/sang.* Madurese first person possession is realized with the possesive pronoun with head-final construction in which the possesive pronoun precedes the possesed noun. This construction differs from its sister languages, Indonesian, Javanese, Sundanese, Balinese, and Sasak in which the possesive pronoun follows the nouns they possess in initial or head-initial construction as follows :

(3).   *Buku*   *(ku)saya*   (Indonesian)
         book   1SG-Poss
         Book   my
         'My book'

(4).   *Buku*   *kulo*   (Javanese)
         book   1SG-Poss
         Book   my
         'My book'

(5).   *Buku*   *abdi*   (Sundanese)
         book   1SG-Poss
         Book   my
         'My book'

(6).   *Kejeron*   *tiyang*   (Balinese)
         House   1SG-Poss
         House   my
         'My house'

(7).   *Gedeng*   *tiang*   (Sasak)
         house   1SG-Poss
         House   my
         'My house'

The languages of Western Malayo Polynesian spoken in Bahasa Indonesia, Javanese, Sundanese,Balinese, and Sasak as well as in most other Malay dialects have the same construction of possessive form. However, the other way to express Madurese first person possessive construction is by using a construction similar to English genitive possessive construction as follows with the definite suffix *–na*, as shown in :

*(8). Bapak **na**   **sengko/engko**   entar ka Bandung*
      Father Def   I   go   ke Bandung
      'My father went to Bandung'

As explain previously the distribution of Madurese first person possessive construction is governed by geographic and social aspect. The island of Madura is divided into four regencies*:*

Bangkalan, Sampang, Pamekasan and Sumenep. The regencies are described in the figure below.
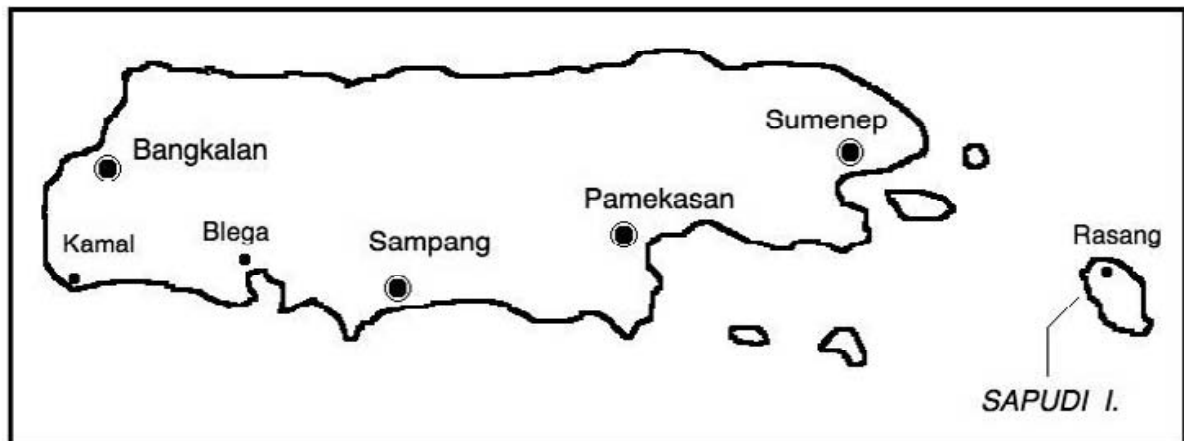
Map 2: Madura

Figure 1 : Madurese regencies (Davies, 2010: 5)

Each regency has its own variation of geographic and social dialects. Based on geographic dialect, Madurese is classified into three dialects, the Eastern, the Western, and the Tapal Kuda dialect (Davies, 2010,p: 5). However, this study only focuses on Madurese spoken on Madura island, hence the Eastern and Western dialect. The Tapal Kuda dialect spoken in outside Madura Island.

As described previously, Madurese has two ways to expresss possession of the first person, by using the *tang/sang* construction and the definite *–na* construction. The two variations of the first possessive construction are not distributed equally on the island of Madura. In fact, their distribution is influenced by Madurese geographic and social dialect.

Based on gegographical dialect the distribution of madurese first person possessive construction is presented in the figure below :

Tang/sang first construction with tang as possessive pronoun

Tang/sang construction with sang as possessive pronoun

Both *tang* construction and definite suffix -na construction

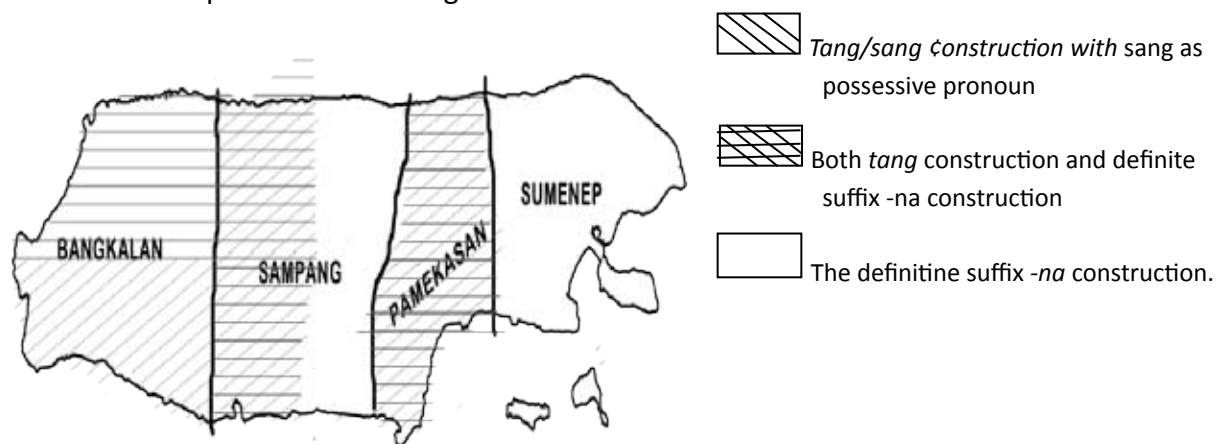The definitine suffix *-na* construction.

Figure 2 : The Distribution of Madurese First Person Possessive Construction

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Based on the field work, it can be observed that the two variations of possessive construction co-exist in Bangkalan. However, Northern Bangkalan uses *tang* as a possessive pronoun while Southern Bangkalan uses *sang* for the same purpose. Northern Bangkalan such as *Kecamatan* Bangkalan, Galis, Geger, Tanahmerah, Blega uses *tang* to indicate first person possessive pronoun. On the other hand, southern Bangkalan, such as Kwanyar, Modung and Karanganyar, uses *sang* as the first person possessive pronoun.

Though *tang* and *sang* co-exist with the definite suffix *–na*, the use of *tang* and *sang* in Bangkalan is more frequent than the definite suffix *-na*. It appears that Bangkalan Madurese favors *tang* and *sang* due to efficiency reason since they are shorter than the definite suffix *na-*. In terms of social dialect, Bangkalan uses *tang/sang* for all the speech levels, from the impolite to the most polite level.

Sampang also uses two variations of the first person possessive construction. However, they are not distributed equally throughout the Sampang region. People living in West Sampang use *tang/sang* construction, while people living in Eastern Sampang which is closer to Pamekasan regency, mostly use the definite suffix *–na*. The West Sampang dialect uses *tang/sang* for all of the speech levels, whereas Eastern Sampang dialect uses definite suffix *–na* for all speech levels with variation *engko'* as possssive marker.

In Pamekasan, the use of the first person possessive construction is highly influenced by the speech levels. The *tang* construction is used for *enja' iya* or non-polite level in which the *tang/sang* construction is used to address younger people or people at the same age. In contrast, this construction is considered impolite for addressing older people and new acquaintances. Therefore, older people consistently use the definite suffix *-na* construction.

In Sumenep, where the standard Madurese is spoken, the definite suffix-*na* dominates the region. The suffix is used for all of the speech levels. However, Western Sumenep, which is closer to Pamekasan regency uses *tang/sang* construction to address younger people. As the standard dialect, it appears that Sumenep prefers the definite suffix *–na* instead of the *tang/sang* which is mostly used for the impolite level.

The summary of the distribution of the first person possessive construction based on social dialect can be observed in the following table.

REGENCY	CONSTRUCTION		SPEECH LEVELS		
	Tang/sang construction	Definte suffix -na construction	Enja Iya (low level)	Enggi Enten (middle level)	Enggi Bunten (high level)
Bangkalan	√	-	√	√	√
West Sampang	√	-	√	√	√

East Sampang	-	√	√	√	√
Pamekasan	√	-	√	-	-
	-	√	-	√	√
Sumenep	-	√	√	√	√

Table 1 : The distribution of Madurese first person construction based on social dialect

IV. Conclusion

Madurese has two ways to express the first person possessor. The first is by using the possessive markers *tang* and *sang* which has special feature that is possessor preceed possesse. However, this construction differs from its sister languages Javanese, Sundanese, Balinese and Sasak which is possessor follows possesse. The second is with the definite suffix *–na*. Their distribution is governed by geographic and social factors. Based on geographic dialect, *tang/sang* construction is used in Bangkalan and Eastern Sampang regency while the definite suffix *–na* construction is used in Western Sampang, Pamekasan and Sumenep regency.

Moreover, based on social dialect, the *tang/sang* construction is used for all speech levels in Bangkalan and Sampang regency. On the other hand, the Pamekasan regency uses *tang* and *sang* only for the lowest level or *enja iya'* and the definite suffix *–na* for the middle and high levels.whereas the Sumenep regency uses the definite suffix *–na* construction for all speech levels. It can be concluded that the definite suffix *–na* is considered to be more polite than *tang* and *sang* and therefore is often used for the high level and is the variation used in Sumenep, which is considered as the most polite and standard dialect in Madura.

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THE DERIVATED CLAUSE STRUCTURES IN KAILI LANGUAGE, DIALECT RAI

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Abstract

This article discusses the derivational clause structure of Rai kaili dialect. The purposes of this research are to describe the non-causative and causative derivational clauses structures of Rai kaili dialect. This is a qualitative research which collect the data from native Raili Kaili speakers in oral form. The collected data was analyzed using distributional method. The result indicated that derivational clause structure of Rai kaili dialect consists of non-causative and causative derivational clauses. Non causative derivational clauses consists of passive clause, reciprocal clause, reflective clause, semi-transitive clause and bi-transitive clause. Transitive clause consists of clauses with transitive verb roots, clauses with intransitive verb roots, clauses with reciprocal verb roots, clauses with adjective roots, and clauses with adverb roots. In conclusion, Rai kaili dialect has derivational clauses both causative and non-causative.

Keywords: clause, derivation, Rai kaili dialect.

I. INTRODUCTION

Rai kaili dialect is one of languages found in Donggal district, Central Sulawesi. This language is spoken by the Kaili community who inhabited several villages in Sirenja sub-district, for example, Ombo, Tondo, Dampal, Tanjung Padang, Sipi, Jono Oge, Balentuma, Tompe, Sibado, Lompio and Lende village. Since the speakers of the language have a wide area coverage, data collection is focused on Tondo village, Sirenja sub-district. Research on the structure of clauses has been done by other researchers, in this case in other vernaculars or different dialects. However, it does not mean that all aspects of the language have been studied or discussed thoroughly. Therefore, it is very important to write this article so it will be understood by the general public, especially the Rai kaili dialect speakers.

Based on the above explanation, the researcher conducted a study on derivational clause structure of Rai kaili dialect. It is aimed at finding out whether Rai kaili dialect permits derivational clause, either non-causative derivation or causative derivation. To answer this hypothesis, he researcher as a native of Rai kaili dialect and speak it fluently conducting a research conducting field observation by having direct communication with Rai Kaili native speakers to obtain the data. The findings indicated that Kaili community as the research objects are speaking Rai kaili dialect as an oral communication in their daily social interaction to express their feelings, thought, ideas and so forth.

This paper is written to disseminate information on Rai kaili dialect as an effort to revitalize language, develop knowledge, and to support national development programs. In addition, vernacular as is an ancestral heritage that must be maintained, preserved and developed to prevent its existence from extinction though the Rai kaili dialect is still be spoken but it is likely to be shifted since the native speakers do not habituate the use of the language to young people. In terms of linguistic development, this paper is also useful because the structure of the Rai Kaili dialect has many differences compared with other vernaculars in Indonesia. In addition, Kaili language has various varieties/dialects.

The statement above providing concrete evidence that it is worth to be studied for the development of vernacular particularly to especially to master the language structure which is an aspect that gives its own style for linguistic theory, especially Indonesian linguistics. Thus, the speakers of regional languages will know the diversity of languages under the auspices of Bhineka Tunggal Ika.

II. THEORETICAL LITERATURE REVIEW

The theoretical basis used as a reference in compiling, arranging, and analyzing derivational clause structure of Rai kaili dialect, which is based on the relevant opinion, so the study of this paper is proven by presenting several theories proposed by linguistic experts that suit to the research objective. This research uses a Tagmemic theory developed by Pike. This theory is used to describe inter-component relationships and grammatical categories within clauses. Relationship analysis is needed to organize the word level according to the order and the rules.

1. Definition of Clause

Keraf (1993) suggested that clauses are grammatical units of word groups that are at least made up of subjects and predicates and have the potential to be sentences. Lubis et al. (1993: 201) proposed that clauses are grammatical units consisting of predicate functions which can be fully accompanied by the function of the subject, object, and complement or description.

The clause discussed in this paper is a derivational clause derived from a verb that fills a predicate slot. In this case, the verb that fills the slot predicate clause has undergone a derivational process. Based on the type of verb, derivation can be divided into two groups, non-causative and causative derivation. The cluster group distinction lies in the relationship between the nouns being the causal relation between the subject and the object, whereas in the non-causative clause the relationship occurs between the agent and the patient

III. FINDING AND DISCUSSION
A. Derivational Clause

The derivation clause discussed in this paper concerns the verbs that fills predicate slots. Verbs that populate slot predicate derivation clauses that have undergone a derivation process.

Based on the type of verb, the derivation can be divided into two groups, they are causative and non-causative derivational clauses. The cluster group distinction lies in the relationship between the nouns being the causal relation between the subject and the object, whereas in the non-causative clause the relationship occurs between the agent and the patient. The following are detailed explanation.

a. Non-Causative Derivational Clause

Non causative derivational clauses consists of (1) passive clause, (2) reciprocal clause, (3) reflective clause, (4) transitive clause, and (5) semi-transitive clause.

1. Passive Clause

According to Tagmemic theory, passive clause is the result of the transformation of the active clause. It means that passive clauses are related to active clauses. The active clause is a derivator clause that derives the passive clause as its derivation. In the transformation process of the active clause into a passive clause there are several changes, namely (1) FN, as the object slot filler (N2) in the active clause turns into a subject slot filler in the passive clause. (2) FN, as the subject slot filler in the active clause turns into an axial slot filler (AJG) in the passive clause. The subject (FNI) in the active clause serves as an agent and still serves as an agent in the passive clause, but it is no longer become the core of the sentence. This is in line with Garantjang (1982: 72) who states that the passive clause is a clause which subject serves as agent or a benefactor while the adjunct slot is filled by nouns which serves as an agent. The third change can be seen in the verb that is a prefix (ni- or no-) with its alomorph replaced with a ni- prefix. See the following description.

Data (1a)

Papana	+	nobalu	+	japi
S:FN		P:FVtran		O:FN
His father		sells		cows

'His father sells cows'

Data (1b)

Japi	+	nipobalu	+	papana
S:FN		P:FVint		Ajg:Fprep
Cows		are sold		by his father

'Cows are sold by his father'

Based on the above description, we can compare the arrangement between active clause (data 1a) with passive clause (data 1b). There is a change of S and O position swapping and the substitution of a prefix (no- and ni-) such as (nobalu) with a ni- (nipobalu) prefix on the passive clause.

2. Reciprocal Clause

The reciprocal clause is a clause containing a reciprocal verb as a predicate. The reciprocal clause consists of a subject slot containing with noun phrases and predicate slots containing reciprocal verbs. The reciprocal verb is a verb that denotes a relation. Derivatively, the reciprocal clause is the result of a transformation from the transitive clause to the reciprocal so that changes occur. In this case, the subject component (FNI) and (FN2) merge into one coordinative endocentric phrase, and both fill the subject slot. The subject slot is missing.

Data (2a)

I Lamaridjo	+	nompotove	+	I Ali
S:FN		P:Vtran		O:FN
Lamaridjo		loves		Ali

'Lamaridjo loves Ali'

Data (2b)

I Lamaridjo ante I Ali	+	nosimpotove
S:FN		P:FVres
Lamaridjo and Ali		love each other

'Lamaridjo and Ali loves each other

3. Reflective Clause

In Rai Kaili Dialect, reflective and active clauses have similar formal forms. However, in reflexive clauses, the noun fills in the subject slot and pronominal fills the object slot with the same reference. Reflexive clauses consist of a subject slot that contains a reflexive verb phrase.

Data (3)

I Ulin	+	nompakagaya	+	koro
S:FN		P:FVref		O:FN
Ulin		beautifies		herself

'Ulin beautifies herself

Data (4)

Mangge	+	nokaosi	+	vo'ona
S:FN		P:FVref		O:FN
Uncle		combs		his hair

'Uncle combs his hair'

4. Semi Transitive Clause

Semi transitive clause in Rai Kaili dialect semi transitive clause patterned subject and predicate. The subject slot contains a noun phrase and a predicate slot containing a semi transitive verb phrase or a semi transitive clause as if there are no nouns in the verb.

(**Data 5**)

Sira +	nebau
S: FN	**P:FV semitransitif**
They	**are looking for rattan**

'They are looking for rattan'

(**Data 6**)

S:FN	**P:FV semitransitif**
His father	**carries a stick**

'His father carries a stick'

5. Klausa Bitransitif

Rai Kaili language has clauses that have two objects. The clause is called a bi-transitive clause. This clause has two objects consisting of a direct object and an indirect object. The indirect object contains nouns that act as benefactor (receiver). The benefactor follows directly the bi-transitive verbs,

(**Data 7**)

Ino +	nompuduka +	i papa +	gade
S:FN1	**P:FV bit**	**Otl:FN3**	**OL:FN2**
Mother	**slices**	**father**	**cake**

'Mother slices cake for father'

B. Causative Derivational Clause

The causative clause is a clause predicated on the causative verb. The derivator clause whereas the causative clause is the derivation. causative is a derivation of non-causative clauses (derivators) that include transitive clauses, intransitive, and equative clauses. In other words, the non-causative clause is a derivator whereas the causative clause is derivation. The causative derivation clause in Rai Kaili dialect derived from the transitive verb roots, whereas the causative clause consists of the reciprocal verb roots, the causative clause with adjective roots and the causative clause with adverb roots.

1. Clauses with transitive verbs roots

Clauses with transitive verb roots is a change of the transitive verb into the verb into causative verb. In this kind of clause, a transitive clause serves as its derivative clause. In a causative clause, an indirect object (Otl) serve as an agent. The change position of the agent from the subject slot on the transitive clause (derivation clause) to the object slot in the transitive clause (derivation clause) causes the emergence of a new subject (nouns) which serves as the cause (clause).

(**Data 8a**)

Sira +	nongepe +	dade kaili
S:FN	**P:FVtran**	**O:FN**

	They	listen to	Kaili songs

'Mereka mendengarkan lagu kaili'

(Data 8b)

Ulin	+	nompopaepeka	+	dade kaili ka sira
S:FN		P:FVkaus		OTl:OL:FN
Ulin		plays		Kaili songs to them

'Ulin plays Kaili songs to them'

2. Clauses with intransitive verb roots

Clauses with intransitive verbs roots is a change of the intransitive verb as its derivator and the causative clause as its derivation. The intransitive clause is derivated into the causative clause by adding affix (popo-) to the verb. In the derivation process, there are some changes. First, intransitive verbs with the addition of affix (popo-). Second, the subject of the intransitive clause turns into an object in the causative clause. The changes that occur cause the emergence of a new subject called the cause of the causative clause, the subject of the noun phrase (FN) in addition to serve as agent it also serves as a cause.

(Data 9a)

Madika	+	nokabusu	+	ri gadera
S:FN		P:FVint		Ajg:Fprep
The King		sits		on a chair

'The king sits on a chair'

(Data 9b)

Rongona	+	nompopokabusu	+	madika ri gadera
S:FN		P:FVkaus		O:FN Ajg:Fprep
His wife		sets		the king on the chair

'His wife sets the king on the chair'

3. Klausa Kausatif dari Akar Verba Resiprok

The change of a reciprocal verb into a causative verb is characterized by the presence of affix (popo-). The existence of a change in the reciprocal clause (derivator) into the causative clause (derivation) also causes some changes. First, the reciprocal verbs become causative with the addition of affix (popo-). Second, the subject of the reciprocal clause turns into the object of the causative clause, causing the presence of a new subject in the causative clause

(Data 10a)

Anana	+	ante tau	+	nosinggakoe
S:FN		Ajg:F Prep		P:FVres
Her child		with someone		has a fight

'her child has a fight with someone'

(Data 10b)

Mange	+	nompoposinggakoeka	+	anana ante tau
S:FNB		P:FV Kaus		O:FN Ajg:Fprep
Uncle		pitted		his child against somebody

'Uncles pitted his child against somebody'

Constituents of the adjunct sometimes do not appear in the structure of the causative clause. However, the mutual relationships contained in the verb still exist

(Data 11a)

Sira	+	nosintomu
S:FN		P:FVres
They		meet

'they meet'

(Data 11b)

Tutu	+	nompopositomuka	+	siri
S:FN		P:FV Kaus		O:FN
Tutu		reunite		them

'Tutu reunite them'

4. Clauses with adjective roots

Adjective root stem change into a causative verb marked by the affix (paka-) and this affix can alter the causative clause. In other words, the equative clause is a derivator whereas the clause is the derivation. The process of creating this causative clause causes some changes. First, the adjective stem turns into a causative verb through the addition of affix (paka-). Second, the equative clause subject turns into a clause object causing a new subject.

(Data12a)

Sapona	+	nabose
S:FN		Kompl:FA
His house		is big

(Data12b)

Tau njau	+	nompakabose	+	sapona
S:FNB		P:FV Kaus		O:FN
That person		enlarge		his house

'That person enlarge his house'

IV. CONCLUSION

The research result indicated that derivational clause structure of Rai kaili dialect consist of non-causative and causative derivational clauses. Non causative derivational clauses consists of (1) passive clause, (2) reciprocal clause, (3) reflective clause, (4) semi-transitive clause and (5) bi-transitive clause. Transitive clause consists of clauses with (1) transitive verb roots, (2) clauses with intransitive verb roots, (3) clauses with reciprocal verb roots, (4) clauses with

adjective roots, and (5) clauses with adverb roots. In conclusion, Rai kaili dialect has derivational clauses both causative and non-causative.

It is important to conduct studies on vernaculars since the result of the studies are beneficial for revitalizing and preserving the vernaculars, Rai Kaili dialect in particular.

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THE FORMATION OF IDIOM IN BIMA LANGUAGE: PERSPECTIVE MORPHOLOGY SYSTEM

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Abstract

This study analyzed the morphology system in formation of idiom that used by Mbojo ethnic in Bima language in daily communication. The aimed of this study are; 1) to identify the process of morphophonemic of idiom in Bima language, 2) to identify the process in formation of idiom in Bima language, 3) to identify the function of idioms in Bima language that used by Mbojo ethnic in Bimaness in daily communication. The research method was used descriptive qualitative. Data collected by using fishbowl, record, and note technique. Based on data analyzed it was found that the morphophonemic process of idioms in Bima language was formed from [prefix *<ka>* + adjective + noun = idiom], the process in formations of idiom are [*ka + lembo + ade* = be patient], [*ka + tebe + fiko* = obstinate], [*ka + na'e + tuta* = arrogant], [*ka + mbora + aka* = lie], and [*ka + poda + nara* = seriously], and he functions of idioms above are; 1) [*ka + lembo + ade* = be pation] this idiom used to the guest who come and leave to our house. This idiom has huge meaning in daily communication, even no days without idiom *"kalembo ade"* in Ethnic Mbojo communication, 2) [*ka + tebe + fiko* = obstinate] This idiom used to someone who always obstinate to his/her friends or to the others people in daily activity even to his/her environment in daily live, 3) [*ka + na'e + tuta* = arrogant] this idiom used to the someone who arrogant when to meet or to communicate with someone in daily live, 4) [*ka + mbora + aka* = lie] this idiom used to the someone who always lie to done something in daily live, and 5) [*ka + poda + nara* = seriously] this idiom used to someone who seriously in done his/her job in every activity and very enthuse to do something in daily live.

Keywords: Morphology, idiom, Mbojo Ethnic, and Bima language

I. INTRODUCTION

Indonesia is a rich country in culture and language. Indonesia as an archipelagic country that has many regions and languages, each region has its own language. There is Sasak tribes who speak Sasak, there is a Mandar language, there is Javanese tribes that speak Javanese and Sundanese, there is tribes of Bima who speak Mbojo with dialect respectively, and so on.

Besides having many local languages, Indonesia also has an extraordinary cultural richness in the form of natural beauty, artistic and culture using lexicons or idioms used in daily conversations that characterize each region.

Local language is an identity and wealth of a community group that serve as a tool to communicate with a group of speech community. There is the phrase "Language shows the

nation". This phrase means that a person's words will show how the person's nature and character are. Humans as creators and implementers of culture cannot be separated from the use of language. Sukri (2008: 49) reveals that language and culture are two things that are difficult to separate, language can affect cultural attitudes, otherwise cultural attitudes can affect the development of a language. What a wonderful diversity of art, variety, dialect and tradition in every region in Indonesia.

Old literary work is a literary work that was born in the old society, a society that still holds customs that prevail in its area (Mihardja, 2012: 10). Literature is the result of one's imaginative work, and each region has its own work. Suppose the work of the community of Bima is the variety of idiom, traditional poetry and slogan which is one of the cultural wealth of the community of Bima.

Bima language is one of the local languages spoken by the community of Bima and Dompu in West Nusa Tenggara Province. This language is unique in comparison with other local languages from morphology, phonology, and syntax.

The scope of this study is five familiar of idioms in daily communication in Mbojo Ethnic, those are; 1) [*kalembo ade*], 2) [*katebe fiko*], 3) [*kana'e tuta*], 4) [*kambora aka*], and 5) [*kapoda nara*]. Based on the description of research problems above, the objectives of this study are as follows; 1) to identify the process of morphophonemic of five idioms in Bima language, 2) to identify the process in formation of five idioms in Bima language, 3) to identify the function of five idioms in Bima language that used by Mbojo ethnic in daily communication.

II. METHOD

The research method was used qualitative descriptive. The use of such methods to describe in detail and clearly about the phenomenon of language related in formation of idiom in Bima language were used in daily communication on Mbojo ethnic. There were several techniques used in formation of idiom from the informant. As for some of the techniques in question are recording and noting techniques. 1) Recording technique is a technique to record the speaking of informants to release and bring up information or symptoms of language that is expected by researcher (Mahsun, 2013: 95). 2) In this research, the application of noting technique that the researcher notes the result of record the information obtained from the informant about the formation of idiom. The notes made by researcher in this study are descriptive notes and reflective notes.

To obtain the accurate data on this study, data collection techniques relating to the formation in idiom, the researcher collaborate with the informant. There are several criteria of informants defined in this study with the expectation that the data obtained is really the original data of Bima language were used by Mbojo ethnic every day. The criteria of informant in this study refers to the (Mahsun, 2013: 141), namely:

1) Indigenous peoples;

2) Aged between 35-65 years and not senile so as able to provide information in the form of data that is representatives;

3) No speech defects;

4) Educated as low as the elementary level;

5) Can be invited to communicate;

6) Willing to be informant; and

7) Be honest and not ostracized by the surrounding community.

The result of data analyze was written in formal and informal method (Sudaryanto, 1993:145).

III.   FINDINGS AND DISCUSSION

3.1 The Process of Morphophonemic in Formation of Idiom

Table 1.

No	Prefix [ka]	Adjective	Meaning	Noun	Meaning
1.	Ka	*Lembo*	Wide	*Ade*	Heart
2.	Ka	*Tebe*	Thick	*Fiko*	Ear
3.	Ka	*Na'e*	Big	*Tuta*	Head
4.	Ka	*Mbora*	Lost	*Aka*	Brain
5.	Ka	*Poda*	Right	*Nara*	Face

Table 2.

No	Prefix [ka]	Adjective	Noun	Construction
1.	Ka	*Lembo*	*Ade*	Ka + lembo + ade
2.	Ka	*Tebe*	*Fiko*	Ka + *tebe + fiko*
3.	Ka	*Na'e*	*Tuta*	Ka + *na'e + tuta*
4.	Ka	*Mbora*	*Aka*	Ka + *mbora + aka*
5.	Ka	*Poda*	*Nara*	Ka + *poda + nara*

So, the process morphophonemic in formation of Idiom is [Prefix <ka> + Adjective + Noun].

3.2 The Process in Formation of Idioms in Bima language

Table 3.

No	Construction	Idioms	Meaning
1.	[Ka + lembo + ade]	*Kalembo Ade*	Be Patient
2.	[Ka + tebe + fiko]	*Katebe Fiko*	Obstinate
3.	[Ka + na'e + tuta]	*Kana'e Tuta*	Arrogant
4.	[Ka + mbora + aka]	*Kambora Aka*	Lie
5.	[Ka + poda + nara]	*Kapoda Nara*	Seriously

So, the process in formation of Idiom is [prefix <ka> + Adjective + Noun = Adjective].

Examples;

3.2.1 Idiom *Kalembo ade* is basis in formation of [prefix <ka> + adjective + noun = adjective] in form of [*ka + lembo + ade* = be patient]

Example;

Ita ta *kalembo ade* doho di uma mada. [You sit in my house be patient]

3.2.2 Idiom *Katebe fiko* is basis in formation of [prefix <ka> + adjective + noun = adjective] in form of [*ka + tebe + fiko* = obstinate]

Example;

Nggomi *katebe fiko* sanai-nai. [You always obstinate every day]

3.2.3 Idiom *Kana'e tuta* is basis in formation of [prefix <ka> + adjective + noun = adjective] in form of [*ka + na'e + tuta* = arrogant]

Example;

Sia aka *kana'e tuta* wunga maina ta ake. [He is arrogant when come here].

3.2.4 Idiom *Kambora aka* is basis in formation of [prefix <ka> + adjective + noun = adjective] in form of [*ka + mbora + aka* = lie]

Example;

Sia aka ncau-ncau *kambora aka* di ina na. [He always lie to his mother].

3.2.5 Idiom *Kapoda nara* is basis in formation of [prefix <ka> + adjective + noun = adjective] in form of [*ka + poda + nara* = seriously]

Example;

Ana nahu ede wancu ku *kapoda nara* mena na di rawi. [My son is seriously every activity].

3.3 The Function of Idioms in Daily Communication by Mbojo Ethnic.

3.3.1 *Kalembo ade* [*ka + lembo + ade* = be patient]

Idiom *Kalembo ade* is one of idiom was used very familiar in Bima-Dompu society. This idiom used to the guest who come and leave to our house. This idiom has huge meaning in daily communication, even no days without idiom *"kalembo ade"* in Mbojo ethnic communication.

3.3.2 *Katebe fiko* [*ka + tebe + fiko* = obstinate]

Idiom *Katebe fiko* is one of idiom was used very familiar in Bima-Dompu society. This idiom used to someone who always obstinate to his/her friends or to the others people in daily activity even to his/her environment in daily live.

3.3.3 *Kana'e tuta* [*ka + na'e + tuta* = arrogant]

Idiom *Kana'e tuta* is one of idiom was used very familiar in Bima-Dompu society. This idiom used to the someone who always arrogant in his/her in social intercourse.

3.3.4 *Kambora aka* [*ka + mbora + aka* = lie]

Idiom *Kambora aka* is one of idiom was used very familiar in Bima-Dompu society. This idiom used to someone who always lie to his/her parent even in society when he/she in social intercourse in daily activities.

3.3.5 *Kapoda nara* [*ka + poda + nara* = seriously]

Idiom *Kapoda nara* is one of idiom was used very familiar in Bima-Dompu society. This idiom used to someone who seriously in done his/her job in every activity and very enthuse to do something in daily live.

IV. Conclusion

Based on data analyzed, it was found that the morphophonemic process of idioms in Bima language was formed from [prefix <*ka*> + adjective + noun = idiom], the process in formations of idiom are [*ka + lembo + ade* = be patient], [*ka + tebe + fiko* = obstinate], [*ka + na'e + tuta* = arrogant], [*ka + mbora + aka* = lie], and [*ka + poda + nara* = seriously], and he functions of idioms above are; 1) [*ka + lembo + ade* = be pation] this idiom used to the guest who come and leave to our house. This idiom has huge meaning in daily communication, even no days without idiom *"kalembo ade"* in Ethnic Mbojo communication, 2) [*ka + tebe + fiko* = obstinate] this idiom used to the someone who always obstinate to his/her friends or the other people even to his/her environment in daily live, 3) [*ka + na'e + tuta* = arrogant] this idiom used to the someone who arrogant when to meet or to communicate with someone in daily live, 4) [*ka +*

mbora + aka = lie] this idiom used to the someone who always lie to done something in daily live, and 5) [*ka + poda + nara* = seriously] this idiom used to someone who seriously in done his/her job in every activity and very enthuse to do something in daily live.

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ORAL PROFICIENCY IN TAMIL LANGUAGE:
AN ISSUE IN MAINTAINING TAMIL LANGUAGE

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Abstract

Students' low proficiency speaking in their mother language has attracted the attention of previous researchers for decades. This study was conducted in Lubuk Pakam Kab. Deli Serdang, North Sumatera Province. Twelve students of primary school, year 13 - 17, were involved as the participants. They were native speakers of Tamil language just like their parents. The design of the research was qualitative research. The students were asked to describe a picture on celebrating Indonesian Independence Day in their mother language. As the generic structure of descriptive text includes identification and description, the study focuses on the students' proficiency in these two parts. The research question was how do the students describe the picture in their mother language? The results show that: a) in the identification part, no student (0%) shows speaking proficiency in Tamil. The result of the research show four students (33%) spoke the identification part by mixing Indonesian and Tamil language, and the majority, eight students (67%), speaks in Indonesian only. It can be concluded the students more dominant used Indonesian language when they communicate with their family and the influence of bilingualism in the society make the users language cannot speak and less with their mother tongue.

Keywords: Tamil Language, Oral Proficiency, Mother Tongue

I. INTRODUCTION

Language is an arbitrary and conventional system of vocal symbols, produced only by human organs of speech, which can be changed into written symbols and used as a means of thinking and feeling, as well as understanding thought and feeling, in the context of communication in a society. Obviously it is very essential for human being and it distinguishes human from other creatures in the world. Language is the human property and originated in man.

People use language as a means of thinking and feeling, as well as a means of expressing thought and feeling in a society. There are millions of languages used in the world. It is because language is a product of culture, which means that different cultures may have different languages or different dialects. It is also functioned to show their existence, identity and culture in the society. In other words, a community's way of using language is a part of the community's culture, is a way of displaying group identity. Ways of speaking function not only to facilitate communication, but also to identify the social position of the speaker. As Crystal (1997) stated

that people keep maintaining their language in order to create cultural diversity, keep ethnic identity, enable social adaptability, increasing security for the children psychologically, and increase the linguistic sensitivity.

Indonesia is a multilingual country, language shifts potentially happen. Language shift simply means that a community gives up a language completely in favor of another one. For instance as Gunarwan (2004:58) found that Lampung language is shifted because of Bahasa Indonesia"s pressure. Siregar (1998) also found that language shift happens in bilingual youth generation society in Medan. This language shift can be seen from the high intensity of the use of Bahasa Indonesia among the dominant community.

Gunarwan (2006) in his study on four local languages in Indonesia (Lampung, Balinese, Banjarese, Javanese) finds out that the use of local language correlated with age: the younger the Speaker, the less it is used, and by the same toke, the more national language is spoken. So the native language is shown to compete with the national language. Similar findings are found in Cohn and Ravindranath (2014). Their research shows that even a language with over 80 millions speaker (Javanese) can be at risk when Indonesian takes over in more and more domains of communication. Recent research was conducted by Soekamto and Purwo (2016) who studied students' oral narrative and descriptive proficiency in bilingual children. They find out that students' proficiency in Javanese remains at the level of Basic Interpersonal Communicative Skills (BICS) and does not develop to the level of Cognitive Academic Language Proficiency (CALP) even though the children are in the higher grade. However, the children are more comfortable with Javanese when they have to do retelling. In addition, when the children were given a task that is related to academic requirements, the higher-grade children perform better in Indonesian rather than Javanese.

Fluent speaking in native language on everyday topic does not guarantee similar fluency in talking about academic matters. The student respondents are native speakers of Tamil language so as their parents and they use Tamil language in daily communication in the family and with neighbors. However, when they were assigned to describe a picture, Indonesian vocabularies appeared very often in Indonesian way. For example: Dalam cerita ini, ada ele orang murid yang sedang menghiasi sekolah mereka (In this picture, there are several students is decorating their school). Surprisingly, it did not only occur with the students but also among the elders (parents and grandparents), and adults (university students). Therefore, the main concern of the study is to describe the oral fluency of the native speakers in speaking about academic topic. The research question is: How do the students describe the picture in their mother language?

II. RESEARCH METHOD

The research was conducted in Lubuk Pakam Kab. Deli Serdang, North Sumatera Province. It is 40 kilometers from the capital city of North Sumatera Province, Medan. A colorful picture on the commemoration of the Indonesian Independence Day was used as the instrument as presented in figure 1 below.

Fig.1 Research Instrument

Ten students, ranged between aged 13 - 17 years whose parents are both native speakers of Tamil were selected randomly as the respondents. The students were assigned to talk about the picture in their native language. The oral descriptions on the picture were recorded and transcribed. The data were analyzed in three steps to describe: a) The students' fluency in identifying the picture in Tamil language; b) The students' fluency in describing the picture in Tamil language.

III. DISCUSSION

The students' oral fluency in speaking about the picture in their native language is low. The data were analyzed to show: a) the students' fluency in identifying the picture in Tamil language; b) students' fluency in describing the picture in Tamil language.

a) Students' Fluency in Identifying the Picture in Tamil Language;

The data shows that none (0%) of the students used Tamil language fully in identifying the picture. There were four students (33%) identified the picture by mixing Indonesian and Tamil language. For

    a) **Aku ingin menceritakan tentang kerja bakti di** palli kudo.

    b) Nane **ingin menceritakan tentang kegiatan** pelle **di** palli kudo **dalam** sutho **di** palli kudo

    c) Nane **mau menceritakan kegiatan** pelle **di** sekolah **menyambut kemerderkaan.**

    d) **Saya mau menceritakan tentang** pelle **di sekolah dalam menyambut kemerdekaan**.

The three examples above show that the students' code mixed the languages in identifying the picture. Students identified the picture as,

    a) kemerdekaan Indonesia

    b) kerja bakti

The vocabulary 'kemerdekaan Indonesia' might not be available in the native language as the concept was introduced by the government. There are several word that forgotten by

the students in identifying the picture. The students also don't ever to use the word in daily activity.

If (33%) of the students code mixed Tamil and Indonesian, the majority of the students (67%) identified the picture fully in Indonesian, even though they were told to try to speak in Tamil language. Some examples are:

a) Aku ingin menceritakan kemerdekaan disekolah (I would like to tell you about Independence Day in the school)

b) Saya akan menceritakan tentang kegiatan anak-anak disekolah dalam menyambut kemerdekaan (I would loke to tell you about the activity of the students in celebrating the independence day in the school); and

c) Saya ingin menceritakan tentang kerja bakti anak-anak murid di sekolah untuk menyambut hari kemerdekaan (I would like to tell you about students who are working together to celebrate the independence day).

The three examples above show that the students use all Indonesian words in identifying the picture.

b) Students' Fluency in Describing the Picture in Pakpak Language;

The analysis on how the students describe the picture were categorized into four categories. They are the verbs they used, the nouns, the adjectives, etc. Prior to deeper analysis, an example of students' description is presented as follows,

a) Murid-murid sedang **sutho** lingkungan **palli kudo**. **Rende pomble** dan **anji amble** sedang **wele** untuk menyambut hari kemerdekaan.

b) Saya ingin menceritakan tentang kegiatan anak-anak dalam menyambut hari kemerdekaan.

c) Ada **elle** anak yang sedang memesang **kodi** di atas pintu **palli kudo**

d) One pomble sedang **kudre** lingkungan **palli kudo**

e) Ada anak perempuan yang sedang mengecat pagar sekolah

f) Pelle sekolah bersama-sama **sutho** lingkungan **palli kudo**

g) **Niare wele** bersama-sama

h) Mereka sedang bekerja sama membersihkan sekolah mereka

i) Hari kemerdekaan sudah dekat jadi mereka bersama-sama membersihkan sekolah

j) Mereka disuruh guru untuk membersihkan sekolah mereka

k) **Palli kudo** mereka sangat kotor sehingga mereka membersihkannya karena hari kemerdekaan sudah dekat

l) Anak laki-laki ada yang mengecat, memasang bendera, sedangkan anak perempuan ada yang sedang memegang tangga dan menyapu halaman sekolah.

Based on the data above, it can be seen if there are several nouns, verbs and nominal word that used by the students in describing the picture. There are some students don't use verbs, nouns and etc in Tamil language, they only used bahasa Indonesia in identifying the picture.

B1. The verbs used

There are some verbs that used by the teenagers in identifying the picture.

1. Wele : bekerja (to work)
2. Sutho : membersihkan (to clean)
3. Kudre : menyapu (to sweep)

B2. The nouns used

1. Amble : anak laki-laki (son)
2. Pomble : anak perempuan (daughter)
3. Niare : mereka (they)
4. Palli kudo : sekolah (school)
5. Kodi : bendera (kodi)
6. Pelle : anak- anak (children/ students)

B3. The numeric used

1. One : satu (one)
2. rende : dua (two)
3. anji : lima (five)
4. Elle : tujuh (seven)

IV. CONCLUSION

To conclude, the primary students describe the picture of the Commemoration of Indonesian Independence Day poorly in their native language. Only 3 verbs, 6 nouns, and 4 numeric used in Tamil language. The rest of the vocabularies are Indonesian. The Tamil vocabularies appeared in the students' description is very low, some strategies to reverse the language shift should be proposed.

As we already observed, Indonesian system of administration gives its negative contribution to the maintenace of native languages in Indonesia. The usage of Tamil language in Lubuk pakam is very low. The influence of bilingualism in their town make they can not to used their native language fluently. Their parents also never used Tamil language when they are communicates with their children so make their children are low in producing vocabularies. Further researches are encouraged on studying students' proficiency in the native language talking about everyday life topics as a comparison to their poor performance in talking about academic topic conducted in this study.

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THE MAINTAINED USE OF JAVANESE LANGUAGE IN
SURABAYA URBAN SOCIETY

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Abstract

This paper entitled "The Maintained Use of Javanese Language in Surabaya Urban Society" aims to observe the effort of (a) strengthening the usage of local language through a socio-cultural dimension in Surabaya urban society (b) preserving the cultural identity through the usage of Javanese Language in daily conversation. Regarding those objectives, a thorough understanding of how Javanese Language may become the identity of Surabaya urban society in the midst of current global era is needed. The data in this study is taken through observation towards the usage of Javanese Language that is used for daily communication in an academic field such as in Universitas Airlangga Surabaya, trade centers such as Pasar Atom Surabaya, religious field as taken from Gereja Mawar Sharon Surabaya, as well as for Surabaya urban family communication. It is found that modernization and globalization do not affect the usage of local language and its maintained use in Surabaya urban society. This is supported by how Javanese Language still dominates and becomes the main language in academic field (Universitas Airlangga Surabaya), trade centers (Pasar Atom Surabaya), religious field (Gereja Mawar Sharon Surabaya), and domestic communication in Surabaya urban society.

Keywords: Javanese Language, Communication, Surabaya Urban Society, Identity.

I. INTRODUCTION

Language is a tool that enables human to express their thoughts, idea, and feeling through the act known as communicating. Aside from being a tool, language can also represent the identity of a group or nation. According to Joanna Thornborrow (Thomas and Wareing, 1999:223), "the most basic way to determine our identity and shape how people perceive us is through language usage." Language enable to recognize our identity. For instance, the writer who is a native Javanese speaker is having a conversation with a friend who has the same ethnic background. Therefore, the third person or other people involved in the conversation are able to tell the writer and his collocutor's identity from how they speak to each other in Javanese.

It can not be denied that the transmigration of native Javanese people affects the spreading of Javanese. However, a finding stated that Javanese is natively used by the speakers living in Central Java and western East Java (Suseno, 1993:11). In East Java, the Javanese the speakers use to communicate is infused with regional dialects. This causes the differences in dialects variation, despite having the same Javanese root. Both of the Javanese used in Central and western East Java is affected by the Mataraman culture, causing them to have what is

known as *unggah-ungguh* (politeness in speaking), commonly known as *dialek bagongan* (Kridalaksana, 1985:13). This culture is shaped by the Mataraman culture that was in Keraton Surakarta (Solo) and Keraton Yogyakarta. Despite of that, the Javanese used in eastern East Java is mainly an impact of 'Arek' culture. This culture is the result of acculturation between Surabaya and Maduranese culture, taking place in Surabaya, Gresik, Mojokerto, Sidoarjo, Malang, and Jombang.

The writer did an observation in academic field, economic field, religious field, and samples from several families in Surabaya (domestic field). This research focuses on the usage of javanese as the language spoken in daily communication. Surabaya has become the place where urban society grows rapidly as the impact of globalization. The four places in Surabaya represent each field and serve as the proper objects to be observed in this research.

It should be noted that Javanese language has three levels on its usage. The first level is *krama inggil* or *bagongan* (*bahasa kedaton*). The second is *ngoko alus,* while the last is *ngoko kasar.* The first level known as *krama inggil* is used to communicate with elder or respected people. While *ngoko* is used to communicate with friends and acquintances on the same age or younger.

Noting that *krama inggil* has been rarely used by Surabaya urban society, this research will focus on *ngoko* or what will referred as Surabayan dialect.

II. METHOD

As a big city and capital of East Java, Surabaya is the destination for those who are seeking for their fortune. This factor increases the number of people living in Surabaya every year. This results in the ethnic differences that can be seen throughout Surabaya.

Following the rapid changes and development caused by globalization era affects many aspects. One of the striking aspects affected is language aspect, in which language holds a crucial role as the media of communication in the daily life of urban society.

This research uses qualitative method and observation on passive participators. The writer is a part of the places and society that is observed (Universitas Airlangga and Gereja Mawar Sharon Surabaya), but not involved with the activities in the location (Sugiyono, 2013:227). The writer lives in Surabaya as well, with other families in Surabaya urban society. With these factors, accurate data for the research is able to be provided.

III. FINDINGS AND DISCUSSION

There is no society that is the same, this also variation also happens in languages (Kridalaksana, 1985:12). East Javanese has its own variations which Drs. Harimurti Kridalaksana describes as *regional variation.* The same language that is spoken in several places is different to each other; because the variations are still considered as part of the language itself, these differences and variations are later known as *regional dialect* or *georaphical dialect* (Kridalaksana, 1985:12b). Indonesia has many regional dialects that has been used throughout the ages in every each of its continent. Because of this condition, Indonesia is known to be a *multilingual* country.

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Bahasa Indonesia is the national language that is confirmed by laws and is used for the sake of unity. However, there are also vernacular languages that are known throughout the society and has the functions of (1) the determinator of an ethnic's identity (2) affirmation of an ethnic's identity, and (3) the medium used to express and develop literature and culture. Aside from that and communication purposes, vernacular language also serves as the pride and symbol of a region's identity (R.M. Arif, 1981:2) This condition is later known as a bilingual situation.

Surabaya is considered as a region with bilingual situation. The Surabaya urban society acknowledges both Bahasa Indonesia as the national language (B2) and Javanese as the vernacular language (B1). Despite having some ethnics who are still used to their own ethnic's vernacular language (as in Maduranese people), in Surabaya urban society, Bahasa Indonesia is the *high dialect* while Javanese is the *low dialect* based on their function and usage. It is also affected by most of the speakers' perception that regards *high dialect* as more prestigious (Sumarsono, 2013:191). The paradigm then rose in urban society causes Bahasa Indonesia to be regarded as the language that represents intellectuals. Javanese with Surabayan dialect is regarded as the language that is not as prestigious as the national language because it is used for daily verbal communication. Despite of that opinion, the speakers of Surabayan dialect in Surabaya urban society is considered to be plenty. This is due to the reason that Surabayan dialect is able to represent the intimacy between the people in Surabaya urban society and represent their identity. The most striking characteristic from Surabayan dialect is the expression *rek,* and *cok* which is and abbreviation of *arek* (guys) and *jancok* (fuck)*.* The word *jancok* in Surabayan dialect is not defined as a negative word; instead they represent both the expression and intimacy of the speakers towards other speakers. Therefore, through the usage, this language becomes the symbol of the speakers which has different characteristics with the urban society in other regions (Sumarsono, 2013:170). Next, the usage of Surabayan dialect will be explained through a case study conducted from the writer's observation towards the place mentioned before.

3.1 Case Study of Surabayan dialect Usage in Universitas Airlangga, Surabaya

The reason behind the research conducted in this university is because the writer is a scholar in Universitas Airlangga Surabaya. This university is also the place where people from various ethnics gather and communicate with each other. This is why the language used in the university varies—resulting in a multingual situation.

Based on the observation data regarding the campus's multilingual situation, it can be known that there are two speaker categories. The first category is elder speaker, consisting of people aged 25 and above. it mainly consists of lecturers, academic, campus staffs, and parking attendants. The second category is younger speaker which mostly consists of students. Those who are included in this category are mostly 17 up to 23 years old. This classification is done because the writer found the differences that distinguish the variety of language used in both categories—by classifying, the usage of language in academic field is able to be understood more thoroughly.

In elder category, there are two kinds of communication; formal and informal. *Krama inggil* tends to be used in their formal communication. This category rarely use Bahasa Indonesia when communicating with those who come from the same ethnic. Bahasa Indonesia is spoken when people from different ethnic are involved in the conversation; causing them to do code switching from Javanese to Bahasa Indonesia. It should be noted that this campus is a part of the academic field, where Bahasa Indonesia has a largely important role.

In practice, those who are in the elder speaker category admit that there is a concept of politeness in using language. This usually occurs in elders (speakers above 40 years old) who communicate with those who have a higher position in the institute. For instance, the conversation between a lecturer and an elder staff in one of the campus's faculty.

A   : *Pak. Pundi, pak*? (Are you leaving, sir? / (literal) where are you going, sir?)

B   : *Niki lho buk. Bade tindak. Niku napa*? *Klanting, ta*? (That's right ma'am. I will be going now. What are you holding? Is it *Klanting?*)

(both of the speakers are of different age and status; therefore they are using *bahasa krama.*)

The concept of politeness in language aims to show respect in both of the speakers' status. The first speaker (S1) is a woman of more than 40 years old, while the second speaker (S2) is a younger male lecturer. It can be concluded that S1 was trying to respect S2 (who is younger) because he has higher position than her. While S2, as a younger male lecturer, also used *krama* to respond S1 who is older than him. Different condition may occur if the speakers has the same status or age. They tend to use Surabayan dialect or *ngoko* because it is seen to be more intimate. The same happens with communication between elder staffs and the students. Code mixing between Bahasa Indonesia and Surabayan dialect tend do dominate their conversation.

Another different condition occurs between the student, especially when those who are involved in the communication comes from different ethnics. They tend to use code mixing between Bahasa Indonesia and English. There are also occasion when they use Javanese vocabularies if the collocutors have any knowledge about it. This is done because they are lacking vocabulary in Bahasa Indonesia, therefore the speakers purposely use code mixing or borrowing. Aside from that, other thing that is distinctive between the elder and the younger speakers is the use of words such as *pek* and *rek* at the end of their speech to indicate intimacy. Bahasa Indonesia, instead, is only dominantly used in lectures instead of daily conversation in younger speakers.

3.2 Case Study of Surabayan dialect Usage in Pasar Atom, Surabaya

Shopping center is one of the most influencing field in matters of language usage. This is because shopping centers is one of the society's meeting points. It is also the place where communication between people of the same or different et hnics occurs. And therefore, the language used in the conversation varies greatly than any other places.

As a big city, Surabaya has a good economic growth compared to any other area in East Java. The immigration and urbanization that is centered in Surabaya causes the city to have a

multicultural situation—those who come from their own region also bring their own habit and culture, one of them is language.

Among other economic and trade center in Surabaya, Pasar Atom is chosen to be observed is because this place has a striking difference. This market is a well-known modern market and has become an icon of Surabaya. The characteristic of this market is the language usage, both in conversation and trade. The tenants do not only use Bahasa Indonesia, but many other vernacular languages.

The majority of the tenants in Pasar Atom are from Chinese ethnicity (some are also Indo-Chinese and Arab). Other ethnic that dominates the market is Maduranese. From the field observation, two major speaker categories are classified. The first is Surabaya-Chinese and the second is Maduranese. A question then arise from this classification; what about the Javanese or the Arab? They are considered to be minority, while the first two categories of speakers are majority.

These two majori categories have different language usage. Surabaya-Chinese use their mother tongue to communicate with each other. While Maduranese has two language variety. The first is Maduranese that is used only to speak with each other; the second is *ngoko,* which is used to communicate with those from different ethnics (Javanese and Chinese). For instance, being the staffs of stores owned by Chinese tenants, they use it when serving costumers, As for the third category which is the minority, they tend to use Surabayan dialect.

3.3 Case Study of Surabayan dialect Usage in Gereja Mawar Sharon, Surabaya

The observation done in this church aims to examine the usage of Javanese. It can not be denied that Bahasa Indonesia still has a significant role in this place to deliver sermons and communication between ethnics.

The congregation of the church are mostly from Surabaya urban society which knows and use Javanese in their daily communication. The dominating group are Chinese and Indo-Chinese. Majority are used to speaking in Javanese/*ngoko* and Javanese particles combined with Bahasa Indonesia. The linguistic characteristic of this variety is similar to the variety in Pasuruan Chinese society that has been researched by Dede Oetomo (1987). What distinguishes them is how Surabaya-Chinese often uses words from Hokkian dialect such as *amsyong* (bad luck) and *kamsia* (thank you). Surabaya Chinese also use Hokkian third person pronouns like *nyo/sinyo* when referring to boys, *mey* (girls), *ai* (aunt), *suq* (uncle)*, cece* (big sister), and *koko* (big brother).

They are also fluent in Javanese because they along with the dominant ethnic, Javanese. In some cases, Javanese are the one who do code switching to Chinese Hokkian-Surabayan dialects. But in general, Javanese still tend to use their mother tongue when conversing with Surabaya-Chinese who are fluent Surabayan dialect.

1.4 Case Study of Surabayan dialect Usage in Surabaya Urban Society

Family, especially parents, is the first "school" to educate an individual in mastering a language. As for which language they will mostly use, it will be determined by their social environment.

Most of the families in Surabaya use Javanese while speaking to each other. They aim to make their children adapt with Surabaya urban society that mostly speaks *ngoko*. This condition differs greatly with the one in Mataraman which uses Javanese with intense level of politeness.They teach their children to speak *bahasa krama* fluently, because it is regarded as the highest and politest form of language.

However, other conditions occur in certain families. Families who have inter-ethnics marriages mostly use Bahasa Indonesia in their daily domestic life to make communication between family members easier. Some other families use both Bahasa Indonesia and Javanese, and even use some words borrowed from English so that their family members are able to understand the language and become bilingual or even multilingual. However, this has the potential to endanger Javanese. This condition might also affect the language talent of younger family members.

IV. CONCLUSION

Language is a complex cultural system that goes on and control society through the ages. Language is also a symbol or identity of a group. This condition is usually affected by the culture that lives along with the language used in the society. As a system, language can be considered flexible for it develops according to the speakers. The effort to maintain vernacular language needs to be done by every party who lives in the region. The goal is to preserve the distinctive languages so that it will be used through generations. If the language is extinct, the speakers might lose their identity as a whole community indirectly, for they do not have the language that distinguishes them with other community. Globalization pursue society to use the "same" language, English, as an international language. This also serves as a threat for vernacular language.

Even though Javanese is able to be spoken alongside Bahasa Indonesia as the national language and English as international language, the effort to maintain the usage of Javanese is still need to be done in order to preserve its existence. The government who acts as regulator should contribute in keeping and preserving vernacular language by promoting local arts that use it in their performance. Next, noting that family is one of the determiner of a language usage, it also has an important role in preserving the existence of Javanese in Surabaya so that the language will carry on on its usage and will not be spoken by one or two generation only.

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IDENTIFYING SENTANI CHILDREN'S DIFFICULTIES
IN LEARNING THEIR LOCAL LANGUAGE

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Abstract

There are about 300 local languages in Papua spreading in the coastal and highland areas.Unfortunately, many languages are in danger of extinction. One of them is Sentani language spoken by Sentani people who live in the islands around and edges of Sentani Lake Jayapura. This language has three dialects: Eastern, Central, and Western Sentani dialects. Most people, especially young generation do not use the language anymore. Only people who live in remote islands of Sentani Lake can use the language actively while the children use it passively. Preservation, especially for the sake of children, is needed to avoid the language from extinction. Before doing the preservation, identification of difficulties children face in learning their language is the first step to do. The identification result can be used to execute initiative to help the children in learning their local language. Children are the focus of this research since they are important assets in preserving the socio-cultural heritages of Sentani in the future. As this was a field research, techniques of observation, close interview, and recording were used. The data were collected from children, parents, *ondofolo/khote* (tribal chiefs) in Asei Island, Waena, Kampung Harapan, and Hobong Island. By applying socio-cultural and ethnolinguistic approach, the research found various difficulties of children facing in learning their local language. These difficulties are summarised here: (1) pronunciation, (2) sentence structure, (3) tenses, (4) adposition, and (5) counting system. Further discussions and initiatives with *ondofolo/khote*, parents, teachers, and experts should be urgently conducted if the problems are to be overcome.

Keywords: Sentani language, preservation, socio-cultural heritages, initiative

I.INTRODUCTION

Papua Province (including West Papua Province) is the only province in Indonesia that is very rich with local languages, spreading in the highland and coastal areas with various dialects. According to Balai Bahasa Papua (2012), there are about 300 local languages in Papua. Unfortunately, some of those local languages are labelled with "endangered", "dying", and "loss". Sentani language is one of the local languages that is labelled with "endangered" due to the fact that most people, especially young generation cannot speak the language anymore. Sentani people live in the city of Jayapura as the capital of Papua province. Compared to other people who live in the highland and small towns, Sentani people experience contact with people from other places in Indonesia who also live in Jayapura, like people from Jawa, North Sumatra, South Sulawasi, North Sulawesi, East Nusa Tenggara, Mollucas, etc. Those people

with their different local languages, directly or indirectly influence the way Sentani people communicate with others. They tend to use Indonesian as their daily communication, even with their family. The observation conducted in 2016-2017 in some places in East, Central, and West Sentani proved that people who live in the city or near the city cannot speak Sentani language, people in some villages speak the language passively. Only those people who live in the islands in the Sentani Lake can speak the language actively. While some children cannot speak the language and some speak the language passively. This is a serious phenomenon that cannot be ignored. An initiative needs to be taken to save the language from extinction and save children from losing their identity (see also Kobepa, 2015).

Language expresses culture. This expression means that not all Sentani words can be directly and homologically translated into another language. For example, the terminology "*foi moi*" may literally be translated as "good" or "fine". But essentially that is not a perfect translation since the term is related to Sentani philosophy and idealization of Sentani people about happiness, prosperity, peace, respects, and love in social life. *Foi moi* is not only about physical condition but it is also related with spiritual and social condition. This example shows that a Sentani word loss leads to the loss of the whole life of the people: philosophy, mythology, and socio-culture. This also proves that language preservation is needed especially for those young generation as the future generation of the Sentani society (Yektiningtyas and Modouw, 2016).

Before teaching the language, as a part of preservation, it is important to know the difficulties faced by Sentani children in learning the language. From the findings, strategy can be executed in helping them to learn their local language, i.e. designing teaching materials, preparing suitable media, etc. The term children in this research relates to students of Early Childhood Education, Kinder Garten, and Primary School. The result of the research hopefully contribute positively to education sector, especially language teaching, socio-culture, and character building. Socio-politically, the research gives input to stakeholeders (tribal chiefs, society leaders, and government) in making policy dealing with preservation of Sentani Language and culture.

II.METHOD

This research is a part of the big research conducted by the researcher in 2016-2017. The research which was financially supported by the Ministry of Research,Technology and Higher Education entitled "Preservation of Sentani Language for Children by Using Sentani Folktales, Jayapura Regency, Papua". The research was conducted in the areas of Sentani, Jayapura, including both the remote islands in the Sentani Lake as well as the lake beach. Administratively, the Sentani people live in three districts, i.e. Sentani, East Sentani, and West Sentani, with the total areas of 62,492 km2. The area is bordered with the mount Cyclops or Dobonsolo (north), Nimboran District (south), Kemtuk District (east), and Arso District (west). The population live in the 25, 5 km2 wide of the Sentani Lake beach and in remote islands in the lake. The population spread in three major areas, namely the East Sentani, the Central

Sentani, and the West Sentani (Yektiningtyas-Modouw, Wigati, 2011). They speak in three different dialects based on the areas they live: Eastern, Central, and Western Sentani Language . It is noteworthy that the different dialects were not taken into account in this study since the different linguistic structures did not substantially change the meaning significantly. Some vocabularies may be different but they still understand each other.

This is a qualitative research. By applying socio-cultural and ethnolinguistic approach, the data gathered in the study comprised of two kinds, i.e. primary and secondary data. The primary data were the the information gathered from the informants. They are tribal chiefs (*ondofolo/khote*), the elderly people, and some children from Early Childhood Education, Kinder Garten, and Primary Schools. The primary data were holistically supported by a series of observation, interviews, recordings and long participation of the researcher. The secondary data were obtained from the written documents of previous research on culture, language, and folk life of the Sentani people.

III. FINDINGS AND DISCUSSION

Palmer (1996) said that language is related to mind, worldview and specification of culture of a society. Similarly, Halliday (1978) underlined the function of language that cannot be separated from social phenomena. If Sentani language is not preserved by teaching it again especially for young generation, Sentani language will be extinct like other local languages in Papua. If Sentani language dies, Sentani people do not only lose the vocabularies but also philosopy, mythology, knowledge, local wisdom, and moral values implied in the language. For example, *hubayo* relates to the social balance of the right and responsibility, *onomi* relates to spiritual rewards and punishment, *obo maengge* from *obo* (pig) and *maengge* (girl) relates to functions of girls (*maengge*) as the media to obtain bride price. To avoid language extinction and all the values it carries with, preservation should be urgently executed. One of ways is teaching it to children as the youngest generation of the society.

Before teaching the language, the research initiated difficulties identification of learning the language from which strategy could be taken to help the children in learning their language. From long observation and interview with the tribal chiefs (*ondofolo,khote*), the elders, parents, and children, there are some difficulties faced by children in learning Sentani language, namely (1) pronunciation, (2) Subject-Object-Predicate sentence structure (SOP/V), (3) tenses, (4) adposition, and (5) counting system.

Children who are already accustomed with Indonesian language, pronunciation in Sentani language is difficult to adapt. Sentani has seven vowels and variants, namely vowel / i / with two variants [i] and [I], vowel / e / with two variants [ε] and [e], vowel / æ /,vowel / a /, vowel / ə /, vowel / u / with two variants [u] and [U], and vowel / o /. Sentani has ten consonants, namely consonant / p / with three variants [ph], [b], and [ß], consonant / t / with three variants [th], [d], and [ř], consonant / k / with four variants [kh], [ꭷ], (dog), [g], and ['] (glotal), consonant / h / with two variants [s] and [h], consonant / f /,

consonant / n / with four variants [ŋ], [ŋw], [ñ], and [n], consonant / m /, consonant / l /, consonant / y / with two variants [dz] and [y], and consonant / w / (Hartzler, 1996).

Those different vowels and consonants from Indonesian make them hard to pronounce the word *oidzo* (chicken) since in Indonesian there is no consonant /dz/. There are only consonant /d/ and /z/. It is also hard to pronounce yoϑu (dog), since in Indonesian, there is no /ϑ/ sound. There are only /k/, /h/, and /kh/. There is also no /æ/ sound in Indonesian (there are only /a/ and /e/), so it is hard for them to pronounce [*maengge*] (girl).

Different from Indonesian or English sentence structure that use Subject-Verb-Object (SVO), Sentani Language uses Subject-Object-Verb (SOV) sentence structure. This is also one of difficulties in learning Sentani language. Below is the example.

English	Sentani
I (S) eat (V) sago (O)	*Reyae* (S) *fi* (O) *anale* (V)
She/he (S) eats (V) rice (O)	*Neyae* (S) *melasa* (O) *anayae* (V)
You (S) are eating (V) sago (O)	*Weyae* (S) *fi* (O) *ne aneyae* (V)
She/he (S) has eaten (V) sago (O)	*Neyae* (S) *fi* (O) *anekokhe* (V)
We (S) eat (V) sago (O)	*Eyae* (S) *fi* (O) *anande* (V)

Unlike Indonesian that does not have tenses, Sentani language applies some tenses. Children in Sentani face difficulties with the verb changes. Andreas Deda (April 2017) a Sentani linguist strengthened that tenses are the biggest problem for Sentani children to learn the language. Verbs change following time and verbs also change following the subjects. The tables below show those various changes.

First Person Singular

English	Sentani
I eat sago	*Reyae fi anale*
I usually eat sago (as habitual)	*Reyae fi aneimiyale*
I ate sago	*Reyae fi anekokale*
As usually, I am eating sago	*Reyae fi ne anale*
I will eat sago	*Reyae fi anerekhonde*
I have eaten sago	*Reyae fi anekokhale*
I had eaten sago	*Reyae fi anewekhale*

Second Person Singular

English	Sentani
You eat sago	*Weyae fi aneyae*
You usually eat sago	*Weyae fi aneyeyae*
As usually, you are eating sago	*Weyae fi aneimiyeyae*
You ate sago	*Weyae fi anekokhae*
You are eating sago	*Weyae fi ne aneyae*
You will eat sago	*Weyae fi aneikonde (re)*
You have eaten sago	*Weyae fi anekokhae*
You had eaten sago	*Weyae fi anewekhae*

Third Person Singular

English	Sentani
S/he eats sago	*Neyae fi aneyae*
S/he usually eats sago	*Neyae fi aneyeye - aneweye*
As usually s/he is eating sago	*Neyae fi aneimiyeye*
S/he ate sago	*Neyae fi anekokhe*
S/he is eating sago	*Neyae fi ne aneye*
S/he will eat sago	*Neyae fi anenggonde (re)*
S/he has eaten sago	*Neyae fi anekokhe*
S/he had eaten sago	*Neyae fi aneiwekhe*

First Person Plural

English	Sentani
We eat sago	*Eyae fi anande*
We usually eat sago	*Eyae fi aneyande - anewande*
As usually we eat sago	*Eyae fi aneimiyande*
We ate sago	*Eyae fi anande*
We are eating sago	*Eyae fi ne anande*
We will eat sago	*Eyae fi anemakhonde (re)*
We have eaten sago	*Eyae fi anekhokhande*
We had eaten sago	*Eyae fi anandekhe*

Third Person Plural

English	Sentani
They eat sago	*Neyae fi anate*

They usually eat sago	*Neyae fi aneyate - anewate*
As usually they eat sago	*Neyae fi anaimiyate*
They ate sago	*Neyae fi anaikokhate -- anaikokhe*
They are eating sago	*Neyae fi ne anate*
They will eat sago	*Neyae fi anaikonde (re)*
They have eaten sago	*Neyae fi anaikokhe*
They had eaten sago	*Neyae fi anaiwekhe - anewekhate*

From the example above, verbs change when the time and subjects change. For example "*reyae fi anale*" (I eat sago) and "*weyae fi anayae*" (you eat sago) or "*neyae fi anate*" *(they eat sago)* and "*neyae fi anaikokhe*" *(they ate sago).* The word "*anale*" (to eat) with the subject "*reyae*" (I) changes to "*anayae*" (to eat) with the subject *weyae* (you). These complexities create problems for children in their effort learning their local language.

Instead of using prepositions, Sentani language uses postpositions. For example, "I go to campus" is translated into "*reyae kampus re*". The article *re* (to) is put after the complement, campus. Another example is "I am from home" is translated into "*reyae imae ra*". The article *ra* (from) is put after the complement *imae* (home). This, according to Niko Ohee (10 years) is also confusing for him and his friends to learn.

For some people, especially children Sentani counting system is too complicated. Sentani language uses five base numbers and it uses fingers, hands, toes, and body for the addition. Here are the examples.

1: *mbai*	11: *me bhe oro khla-khla mbai jale* (two hands plus one toe)
2: *bhe*	12 : *me bhe oro khla-khla bhe jale* (two hands plus two toes)
3: *name*	13: *me bhe oro khla-khla name jale* (two hands plus three toes)
4: *keli*	14: *me bhe oro khla-khla keli jale* (tw hands plus four toes)
5: *mehembai* (one hand)	15: *me bhe orophe mbai jale* (two hands plus one foot)
6: *me hinim mbai* (one hand plus one finger)	16: *me bhe orophe mbai oro khla-khla mbai jale* (two hands plus one foot plus one toe)
7: *me hinim bhe* (one hand plus two fingers)	17: *me bhe orophe mbai oro khla-khla phe jale* (two hands plus one foot plus two toes)
8: *me hinim name* (one hand plus three fingers)	18: *me bhe orophe mbai oro khla-khla name jale* (two hands plus one foot plus three toes)
9 : *me hinim keli* (one hand plus four fingers)	19: *me bhe orophe mbai oro khla-khla keli jale* (two hands plus one foot plus four toes)
10: *me bhe* (two hands)	20: *rolele mbai* (one body)

From the observation, finding the difficulties and complexities in learning Sentani language, children tend to give up and ignore. By finding the difficulties indentification of Sentani language difficulties faced by the children, an awareness and inititative should be built. Igniting motivation, designing teaching materials and finding strategy to teach Sentani language are steps to take to help the yound generation to learn the language as a part of their life identity. Various materials can be used as media of teaching-learning the language, i.e. folktales, oral poems, and folksongs. Those media are interesting to adopt due to the fixed languages they used. The media are selected based on the needs of students in learning (1) pronunciation, (2) Subject-Object-Predicate sentence structure (SOP/V), (3) *tenses,* (4) adposition, and (5) counting system. Level of language difficulties considers the level of students: Early Childhood Education, Kinder Garten, and Primary Schools.

IV. CONCLUSION

From the reasearh, it is found that Sentani children face difficulties in learning their local language. They are (1) pronunciation, (2) Subject-Object-Predicate sentence structure (SOP/V), (3) *tenses,* (4) adposition, and (5) counting system. Mutual coorperation among government, university via the researchers, tribal chiefs and societies (parents, education activists and pioneers) are needed in preparing, selecting, and designing teaching materials and media to help the children to learn the local language. Sentani socio-cultural heritages such as folktales, folksongs, oral poems, and traditional expression are considerable to be adopted as the learning sources. Initiating simple learning is a wise way in motivating the children to learn the local language before it is too late: the language is extinct and the children lose their identity.

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BOL : THE RITUAL AND ART OF DETECTING THE CAUSE OF ILLNESS IN KHMER PEOPLE SURIN PROVINCE THAILAND

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Abstract

The aim of this article is to present the knowledge about the ritual and art of detecting the cause of illness in Thai-Khmer people which called Bol. It is an ancient art passed down through the generation through ritual practice by the Thai-Khmer people. It involves detecting and forecasting based on the ancestor from the past Khmer people or Austroasiatic ethnic group in Surin province Thailand. Their beliefs are based on superstition or a supernatural power which have been handed down through the generation. Bol is an activity which focuses on detecting the causes of any illness in Khmer People. It is an ancient belief for describing or searching for the causes of any reasons of illness in the way of life of Khmer people the benefits of the this article are to describe the art and technique of the ritual for healing which is the localized wisdom which may disappear if not studied and preserve for next generation of Khmer people in Surin province.

Keywords : *Bol, Ritual detecting, Illness healing,Khmer People, Surin Province*

Introduction

The world has the revolute a long period of the time. All humans need certain things food safety place for living. Human don't need only food and a place to live but they also need health and safety for wellbeing of their life. They learn the other thing beside their own bodies and they try to understand the environment and get to know it well because it effect their daily lives for thing which they cannot explain scientifically they usually turn to superstition or supernatural power. In this way certain people gain special powers which are seen in many religions and thing can be provide by ritual of black magic power. Black magic was created by human or the people. There are many groups of the people who belief in the supernatural power or superstition in the world even today. They belief in a power of that cannot be controlled by people. This special power is called "Mana" Some people belief that "Mana" stays with people and we can learn about it and hand this knowledge down from generation. Religion is the center of all beliefs and culture and it is deeply respect and held in the esteem by the people.There becomes a mental dependence on it and people follow the religion and teaching ideology of their life. They strive for the noble ideals of the particular life. Although the people have a special power and they are able to connect with supernatural power through a six senses to understand those special powers, that supernatural power can give by learning or transferring knowledge (Aree

Thongkaew. 2006 : 3) The human try to explain the special power through the use of ritual or a special activity. They made up myth to tell both of history and geography and record and transfer the knowledge to the next generation (Nichom Vongvian. 1983:32) Khmer people have a based belief based on both superstition and supernatural power that they have handed down for generation to generation and Bol is one which they use to detect the cause of decease or illness in patients which is also based on the belief of supernatural power.

The background of the Bol ritual

Khmer people in Surin province Thailand have a ritual which called "Bol" in Khmer language which can detect and predict for the cause of illness as to the history of the belief of Khmer people.

      1. The basic and evolution

       The belief system is the basic for any actions of the human ancestor made belief and had faith such as the power of black magic the spirit can give them a happiness and misfortune and it also punish them well. The belief is based on the belief of a holy spirit or also have religions

      Based on confidence in the holy Spirit

      1) Belief in this spirit create the power

      2) Belief improve one's creativeness

      3) Belief forms unity of the community

      4) Belief is created the format the spirit

      6) Belief is basic of wisdom

      7) Belief is make the faith sustainable

      8) Belief is desire from an inside power

      The basic of belief in the form of a ritual, the belief in Bol is a key to access the cause of illness by using the secrete object such as holy water which can be made by a priest or monks who have a great spiritual power. (Sumet Methavitthayakol. 1989 : 50)

      2. The belief of Khmer people and the way to look for cause and effect

      There are three distinct ethnic groups in surin province such as Thai-Kui ,Khmer and Thai-Laos. They have similar belief system. (Nisa Prombut. 2011: 31) most of these group have passed down tradition from generation to generation, some of these tradition have become rituals. Bol of the Khmer ethnic group is meant to seek out causes and reasons for sickness and seeking out things that may have been lost such as a buffalos or cows the way to look for the cause is ritual called Bol which connect the super natural power or spirit such ancestor spirit, angel or god and lead the people to worship. The processes have been handed down from ancient time until the present day. The ritual is made up to show a consistent showing of respect to teacher ancestors and prediction by using the ritual there is a connection between the holy spirit and the human by using certain equipment and tool and why they used those particular items in the ritual is based on belief and can be explain by the ritual.(Yasothara Siripaprapagon. 2016 : 35)

Khmer people belief that the Bol ritual is a way to detect the cause of anything. It is conceptually a belief in the supernatural and is directly connected with the tools that are used and the results are for predictable. It can be said that it has an art dimension to be the art of magic

It is a way to access to the local wisdom of the Khmer people the ritual is called Bol in Khmer language which mean to the prediction or detecting to find out the cause and any reason of illness, The most ritualist are old Khmer ladies or elders who have belief in the superstition and have a special power or the magic,most are Khmer ethnic group in Surin province, Thailand.(Sopon Thamarangsri. Interviewed on the 1st January 2017). Bol is an ritualistic activities for seeking or detecting the certain point of prediction use for looking for the right place for ceremony, or looking for good point of location for construction. (Spmchai Siriwanno. Interviewed on 1st January 2017) these are the based belief of supernatural power which connect the spirit and the sun, the moon and the ground of the earth Like the cases of solar eclipse and lunar eclipse (Nisa Prombut. 2554 : 31) it is ancient belief with using the equipment as a symbolic as a ritual for prediction .

The Bol ritual for Prediction

Bol ritual for prediction, Sopon Thamarangsri said that in the past long time ago when people get sick hospitals are far away from home so difficult to reach there. That why they have traditional healer in their communities by using herbal healing but some sick people have the big case and difficult to curing and what they use the Bol ritual for looking for detecting to the cause of illness. The ritual based on their belief in the superstition or super natural. Some people live far away from home for working when they get sick they have to come back home to meet listualist or the Bol for seeking for the cause or reason for sickness. We can said that the base belief to prediction by the Bol ritual which concerns to the spirit. the Bol ritual was run by the leader or ristualist who are the one can connect to the spirit can be the monks who have a great special power.The most predictors are ladies who have special power. (Sopon Thamarangsri. Interviewed on 1st January 2017

The steps of the Bol ritual

Many materials are use in the ritualistic activities are Kruay with white flowers ,Joss sticks, candles, cloth ,rice and small money (Nisa Prombut. 2011 : 32) The first step,the predictor will take a meditation for a few minutes then pray or show respect to their teacher in Khmer language and then at the step of prediction (Pao Somthong. Interviewed on 2nd January 2017) The elements of the Bol ritual are 1) predictor 2. Asker 3.sick people 4.Materials 5.date and time 6.equipements (Ben Nuchanajarn. Interviewed on 2nd January 2017) the Bol ritual will start by The predictor will hold the knife (Sa-Nak) tide with rock and then move up and down, the asker will ask questions to the predictor about the cause or reason of the sickness. The predictor will look at the movement of the knife if the answer is yes ,the knife will move, the results of the prediction which as follows 1) the cause made by the spirit ,spread the holy water and worship with Ma-Mot Ceremony.

The important of the Bol ritual

The importants of the Bol ritual, being predictor is not easy but you musttry your best to

learn and practice to be a good predictor. They must have a great meditation the important equipment materials which use in the ritual are knife (Sa-nak) Kruay with flower, bowl of rice, small money, the ritual start by predictor lighting the candles in the silent room. Locked door, window and take a meditation and prays. Predictors who learn to be a good predictor must have the equipment connected to spiritual power or linking to the sun and the moon. (Nisa prombut. 2011 : 32). The traditional prediction has 4 forms are 1) "chu" solar eclipse start from the right and dark and bright on the left. 2) "Tajia" the darkness get in from the right close and move to the right 3) "Bak-pua" darkness is the heist and move out by going above 4) "Ra-Hak-Muad" the darkness is small and move out by going below.

The values of Bol ritual

1. the integration of local wisdom

Bol is a ritualistic activity of Khmer people with logic in the activity and then transferred to generation by using the belief. The ritual can take knowledge to be guidance of prediction with equipment for using in the ritual detecting to the cause of illness or the problems of health. We can adapt the knowledge of local wisdom for sustainability and preservation with appropriate development. The values in the cultural dimension, Bol ritual was developed or integrated from the past until present day which you can see varies prediction in the society such as horoscope they maybe same basic belief concept or evolution of local wisdom. It is a local wisdom of Khmer people which learned and transferred down for help the people for clarify of the cause and reason of illness and understand to find the way out for curing.

2. Local wisdom preservation

Bol is an important ritualistic activity of Khmer people in society in Surin province. Khmer people have a based belief on superstation which can explain by the ritual, belief , the structure and process of the ritual are very important to study and preserve or promote to be local wisdom civilization from ancient ancestor and find out the appropriate way to upgrade or integrate the knowledge to be a technique of using the art of prediction , understand the art to access the local wisdom and become the art of n to horoscope at the in the present day.

3. The ancestor from heritage

Bol is a ritual of the belief which passed down for a long time, the predictor or ritualist have to study the belief, steps and process of the ritual, these technique are the guideline from ancestor who have created the art of prediction for detecting and searching for the cause of illness and people in the present day must to realize and study the important of values of art of prediction because the art of ritual is a key to access to the wisdom to support the healing or sick people though the art of prediction by Bol ritual of Khmer people

Conclusion

Bol is an activity in the ritual of Khmer people and is knowledge about the ritual and art of detecting the causes of any illness in Khmer people which called Bol. It is an important ancient knowledge or local wisdom ritual for connect to the ancestral spirit of Khmer people based

on belief in superstition or a supernatural power which have been handed down through the generation. Bol is an activity which based on ancient belief for describing or searching for the causes of any reasons of illness in the way of life of Khmer people the benefits to describe the art and technique of the ritual for healing which is the localized wisdom which have to study and preserve for next generation of Khmer people in Surin province.

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ANCIENT LANGUAGE IN SACRED RITUAL OF BUDDHIST THAI-KHMER PEOPLE IN MUANG DISTRICT, SURIN PROVINCE, THAILAND

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Abstract

The territory of Surin Province, Thailand was an ancient land which at that time Khmers had been a prosperous city since about a thousand years ago. The archeological evidences found were the castle, ancient graven image, human bones, and steel and bronze instruments. Moreover, the graven images were proved that they were made from much of valuable elements like silver, gold, copper alloy, iron, and copper. Buddhist Thai-Khmer people believed in the power of gods so that this was a cause to always have sacred rituals in auspicious times through day, month, and year. The ritual that was very important for them was Jolmamuad ritual which had been inherited since the ancient time up until now. An ancient language that Buddhist Thai-Khmer people used was Austro-Asiatic languages; so it was the language that Mon-Khmer used for communication. Their belief on Jolmamuad ritual was related to the worship and offer to the god in which the offering was made up with procedures and important ceremony that was passes through this ritual for a long time. The ancient language used in the ritual was combined in order that other tribes would understand such as Bongbod (god), Mamuad (a receiver of supernatural power). Another evidence found during carrying on this ritual was the colloquialism called Spiritual Language; also it was a language that Khmer had ever used before about a thousand years ago and it had been used in the ritual only.

Keywords: Ancient Language, Sacred Ritual, Buddhist Thai-Khmer People, Surin Province

Background

The boundary line of Southern Northeast of Thailand was close to Cambodia that used to be a prosperous land in the past and ancient Khmer civilization was found there. The appearing thing that had been discovered was a thousand year stone castle which was sculptured by the sculptors who believed in god. With this respect, it caused such an extreme inspiration to human to be able to carve strong stone very beautifully so that there were many laterite figures of gods, Buddhist literature animals, and blooming lotuses throughout the castle. In addition, this castle was built because of the influence of Brahmanism, Hindu, and Khmers who lived around the area and believed in religion, tradition or culture, holy rituals as well as former language (Pratheep Kaeram, 1992: p. 15). In the same area, there were many various tribes

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living together; each group had different cultures that could be obviously seen on folkway consisted of cultures, languages, traditional costume, foods, and religious belief or particular doctrine. Culture, on the other hand, could specify the classification of the tribes especially, in Thailand that comprised of several ethic group: Mon, Tailue, Thai-Laos, Thai-Khmer, and Thai-Kui. Nevertheless, in each region also had many various ethnic groups, particularly, in the Southern Northeast of Thailand which was the biggest area in Thailand. Thai-Khmers who lived in this area was called "Khmer Soong," and mostly lived in Surin, Buriram, and Srisaket. These people inherited their traditions and language as particular character especially, in Jolmamuad ritual that was used to cure patience according to folkway mixed with superstition by pouring holy water, incantation, and local medicine by folk doctor who learned from the ancestors.

Jolmamuad ritual was the ritual that Thai-Khmers used to communicate with the god or spiritual power which was beyond human being. The ritual also was performed to connect spiritual world to human world by respectfully inviting ghosts and gods through the medium for asking for the cause of getting sick (Phra Veera Sooksawaeng, 2007: p. 6).

Objectives

1. To study the belief of Jolmamuad ritual that had been inherited since the ancient time of Thai-Khmer people in Surin Province,
2. To study Jolmamuad ritual of Thai-Khmer people in Surin Province,
3. To study ancient language used in Jolmamuad ritual of Thai-Khmer people in Surin Province.

Received Data Framework

This part was proceeded by studying academic documents and writing presented in many resources such as related data of belief and traditional ritual.

Informants: key informants were chosen by Purposive Selection according to their expertise on ritual, belief, procedures, elements, and ritual offerings as well as auspicious time. The criteria in selecting key informants were 1) two Mamuad shamans, 2) five patience, 3) twelve patience's siblings, 4) five monks, 5) two community leaders, 6) three local philosophers, and 7) fifteen general people; there were totally forty-four people.Studied area: Mueang District, Surin Province.

The criterion of Studied Area Selection

1. Being the area of strong belief and continuously inheriting up until now
2. Having Mamuad shamans who performing the ritual
3. Being the area that still continuing the ritual and having patience who believe in the ritual.

Methodology

1. Studying the data from primary and secondary documents, and related literatures to

have the concept ideas according to the research way as the supervisor's device,

2. Surveying the studied area as its context,

3. Preparing the presentation of received data on ritual belief of Thai-Khmer people in Surin Province and then Contacting to the studied area in order to ask for permission in collecting data from key informants,

4. Collecting data by going directly to the studied area and using the research tools: interview, observation, ritual participation, ritual procedures, and belief and ritual doctrine with video record, photograph taking during the ritual performance,

5. Writing the report by Descriptive Analysis and summarizing each issue and presenting.

Results

1. Jolmamuad ritual belief of Thai-Khmers in Surin Province

Thai-Khmers believed and respected in former worship that was Jolmamuad ritual and followed the teaching in that belief and ritual through the superstition. Thai-Khmers had been accepted the power of spiritual ancestor and god since the past. Jolmamuad ritual was the ritual that had for connecting to the power of external spirit (spirit exists). The particular worship was inherited since the past[1] (Kruejit Sriboonnark, 2002: p. 44) that was combined with annual teacher's observation ceremony in order to pay respect to the power of the spirit (Yasothara Siripaprapagon, 2017: p. 35).

Jolmamuad ritual was an ancient ritual concerning to spirit, supernatural power, and god. During the ritual, there would be the offerings, traditional dancing, forgiveness ceremony, and healing ceremony that would predict through the medium by playing folk music, lightening fragrant or sermon. Therefore, the ritual that people believed had to follow the former way that was inherited from the past (Yasothara Siripaprapagon, 2017: p. 5) such as castle graven image worship would pay respect to the ancestors by performing rightly the related ritual.

Jolmamuad ritual appeared in the doctrine in related ritual of Buddhist principles:

1. Jolmamuad ritual that related to Buddhist principles was the practice of body, speech, and mind that in the ritual would have the donation from people who attended the ritual,

2. Praying, wearing white clothes, and concentrating on the mind was the fundamental practice that would have peaceful mind that was a positive thought to improve physical and mind condition at the same time,

3. Showing gratitude that Thai-Khmers arranged was for to pay respect to the goodness of the spirits and ancestors through physical doing,

4. Humbleness was a qualification that Thai-Khmers regarded to the power of the spirit and god with worshiping by flowers, fragrant, and candles (Dhammapitaka, P.A. Payutto, 1995).

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1 Assist. Prof. Dr. Kruejit Sriboonnark, *Rue Mamuad: Ritual Incarcerated Ceremony of Thai-Khmers in Surin,* Faculty of Humanities, Rajabhat Surin Institute, 2002. P. 44.

Language Used in the Ritual for Spirit Power Connection

Ancestors usually used words to convey the meanings to get comprehended in each language. Those use words were like as the key to unlock some knowledge and access to something (Assist. Prof. Dr. Achara Phanurat, 12 December 2017).

The word "Juam" referred to tent or top point that showed some shapes imply. In this respect, Juam implied to something inside that was respectful things or to condense the top point meant lofty thing. As mentioned, it really meant to stupa or castle that Juam was some holy places that holy things dwell in.

Language or word that appeared in the worship with praying or holy language was "Aom Ancha Kommalateng Ancha Anjen Bearrami Luktamaharasai Kayomjamrong Krab Sawaha." Aom meant the triple gods concentration.

Ancha Kommalateng Ancha referred to humble invitation before the worship of whom we respected, appeared in stone inscription in the reign of Jayavarman VII (Suthat Wiyasingha, 13 December 2017). Ancient people who performed the ritual believed that Khmer language was a strong one that Buddhist instructors also used Khmer letter because those letters could connect to magic power and protect respecters (Boonsa Khlangrit, 13 December 2017).

Bearrami Luktamaharasai referred to various implicit meanings concerning to preceptor or hermit who had great prestige (Phrakrusophondhammarungsi, 13 December 2017).

Kayomjamrong Krab Sawaha referred to I highly pay respect but Sawaha ended because it was regarded as a holy word that led the praying came true soon.

Khmer language or ancient Khmer language used in Jolmamuad ritual came along with Thai-Khmers who lived in Surin Province because those people believed and respected the god so that Jolmamuad ritual was the ritual that performed to pay respect to the god up until now.

The Importance of the Ritual

Mamuad ritual belief of Thai-Khmers was a belief in the supernatural power in communicating with spirits by following the steps appearing the ritual since the ancient time. There were 2 ways of the inheritance in the ritual: 1) descendent inheritance; it was the family that had been inherited formerly that the heir kept along since the last medium passed away; 2) caused inheritance such as got sick without reason and did not get recovered although healed with every field. In this regard, the ritual was performed in order to seek for the cause called Bol, and when having known that it was because the supernatural came to dwell in body, performing the ritual would help to get well.

Mamuad ritual was an ancient ritual but was not stated when it happened exactly. The purpose of the ritual was such a way to seek for the cause and treatment for patience especially, some family or all disciples of the ritual was underneath Thai-Khmer belief on supernatural power, ghost, and ancestor spirits that would stay with the family after the death to protect all members. According to the belief mentioned earlier, the sickness did have the cause based on the action of ghost; so the treatment needed to find the hypotheses with Bol ceremony

(Achara Phanurat, 2002: p. 15).

In carrying on Mamuad ritual, there were significant elements that had to be managed by the principal, called Krutome who was a medium, in arranging the pavilion as the ancient way.

An Analysis of the role in Thai-Khmers' Society

The ritual did not focused only on patience treatment but also the way of people's lives such as language, education, occupation, handicraft, history, and living in the society and family. Moreover, in assembling the group made up the communication and the economy that affected to the trade of the offering used in the ritual as well as wearing clothes. Thai-Khmers respected and followed the elders so that assembling in the ritual had an effect on family governance and village peacefully because the community specified the regulations for all members to follow (Yasothara Siripaprapagon, 2016: p. 102).

The consistency of the functionalism which dealt with individual cultural elements had its function that was the response of social needs; therefore society could still occupy. Also, any ancient activities that people inherited, indicated the condition both in the past and society even they were done. In this respect, the spirit communication ritual of Thai-Khmers played a vital in their way of live both directly and indirectly because it could respond to followers' needs, particularly, in the treatment that should look back to what a patience had done before. Thus, performing the ritual would help people got close to the patience that made the patience felt better (Yasothara Siripaprapagon, 2017: p. 3).

Conclusion

The boundary in Surin Province used to be ancient Khmer land that was a prosperous society in a thousand years ago. The archeological evidence found were the castle, ancient graven image, human bones, and steel and bronze instruments. Moreover, the graven images were proved that they were made from much of valuable elements like silver, gold, copper alloy, iron, and copper. Buddhist Thai-Khmer people believed in the power of gods so that this was a cause to always have sacred rituals in auspicious times through day, month, and year. The ritual that was very important for them was Jolmamuad ritual which had been inherited since the ancient time up until now. An ancient language that Buddhist Thai-Khmer people used was Austro-Asiatic languages; so it was the language that Mon-Khmer used for communication. Their belief on Jolmamuad ritual was related to the worship and offer to the god in which the offering was made up with procedures and important ceremony that was passes through this ritual for a long time. The ancient language used in the ritual was combined in order that other tribes would understand such as Bongbod (god), Mamuad (a receiver of supernatural power). Another evidence found during carrying on this ritual was the colloquialism called Spiritual Language; also it was a language that Khmer had ever used before about a thousand years ago and it had been used in the ritual only.

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"PHAYAR" A LANGUAGE THAT REFLECTS THE DOCTRINE IN THE LIFE OF THAI-KUY ETHNIC GROUP IN SURIN PROVINCE OF THAILAND

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Abstract

Phayar is a term of using words or sentence for teaching in the way of life about faith, ritual and mental attachment. It is a language that reflects of the doctrine and human life philosophy about self-development, intellectual and teaches the people to have a love to each other throughout the language or the words of wisdom. The language used to refer to the words of the ancient people who have taught the children from generation to generation. Thai-Kuy people have used the Phayar to teach their children. Phayar is the kind of language mixed wisdom words and life philosophy in to it and use it as to develop themselves but at the present time the Thai-Kuy society has changed, the children have forgotten their root, tradition and culture which was pass down from ancestor that taught people for hundreds years ago.

Keywords: *Phayar, Language, Doctrine, Thai-Kuy Ethnic group*

Introduction

Thai-Kui ethnic group referred to human, but it, the, was called Suay. This ethnic group used Mon-Khmer language to communicate; so it was the half-blood between Vedic and Melanesian (Thida Saraya, 1997: 21). Thai-Kui story appeared in the inscription in the reign of Jayavarman II, around B.E. 14 in the Middle Ages Era of Zhenla (Thida Saraya, 1997: 21). Thai-Kui ethnic group (Jit Phumisak, 2004: 95) settled in the South of Laos; Kingdom of Champasak, Salavan, and Attapeu. They were commoner or servant in Nakorn Suwan Khom Kham (Photi Sarnluang) of Angkor Thom headman. This group had an ability to catch elephants to get trained and had black magic that could spell them. Also, the ethic group could take the elephant in part of family and get benefit from them in digging steel, melting iron, making weapons, and molding bronze (Jit Phumisak, 2004: 95). This ethnic group integrated the culture of Suoi or Kui which was in Austroasiatic; Mon-Khmer united of Khmu. Currently, Thai-Kui people live in the same area with Thai-Khmer people in Surin, 10% of all Surin populations. They also live dispersedly in Si Sa Ket, Buriram, and Ubon Ratcha Thani (Ruengdet Punkeankhanti, 1998: 220).

Surin Thai-Kui's Way of Life

In Thai-Kui family, members were all are siblings who had the right and responsibility in farming and cooking--extended family.

In building house according to Life style of Thai-Kui people, they usually built with galvanized iron with a high under space made from wood in which ground floor was a stable.

The main occupation was agriculture and employee as well as personal business such as weaving silk, selling forest product and so on.

In using language, Thai-Kui people could speak many languages, for instance, Suay, Khmer, Thai, and Laos; so these languages were used because various ethnic groups lived together. When, however, people moved to their own group that used only one language, Thai-Kui people usually speak Kui language to communicate (Boonsa Khlangrit, 13 December 2017).

Thai-Kui's belief, in the main, was counted on spirits, superstition, spell, and amulet, because they lived in the jungle, found forest products, and caught elephants. That is why Thai-Kui people had amulets with them which were spelled in order to be still alive (Boonma Wiyasingha, 13 December 2017).

There were predominantly 2 rituals involved spirits: 1) San Ahaya Ritual for asking for the rain, and 2) Galmore for paying homage to ancestors' spirits and treating patience (Yasothara Siripaprapagon, 2017: 3-4); furthermore, this was a ritual involved with social, family, and community such as marriage ceremony, housewarming ceremony, and so on.

Language Reflection through Thai-Kui's Life

(Yaguchue Yaguchue Kerdjaolumbeer Onchuywuawee Zingbernjearbuen-Nguay) referred to never being motionless because we were born as human that must work and make a life for oneself in order not to get hardship. The mentioned words above were the language or word that grandparents used as a teaching to the next generations to be enthusiastic and curious for life progress in the near future.

Language Reflection through Self-development

(Kerdjao Ondingreen Ding-arn Dingwao Zingbuen-phikhue Keree Khuekho) referred to as a human, people should try, learn, write, and speak good things in order not to be foolish like buffalo. Human development was essential that every men should do; Kui language focused on teaching the lineage to remind that it was worst getting no development, no benefit, and no ability in surviving.

Language Reflection through Social Co-existence

(Hyawaophued Kuizungchung) referred to do not boast too much because others would hate that caused danger. In every era, human must struggle for opportunity and

future. Therefore, it was crucial that a person should not boast or exaggerate when getting fulfilment.

Language Reflection through Tradition and Custom

(Kuikapai Ondingdao Or Waozum Dingkuiperd Kuithao Phi-imogla) referred to female; all women should speak politely and respect all seniors. Thai-Kui people give priority to the elders so that younger people needed to respect them especially, for female.

Conclusion

"Phahya" was words or language used in teaching concerning to way of life, belief, and ritual as well as spiritual anchor. Furthermore, it was a teaching connoted to life style philosophy for self-development in thinking and intelligence and taught human to love each other. Ancestors used "Phahya" in teaching their lineage to know goodness and do good things up until now; in this regard, it helped people to be able to develop themselves in knowledge, intellect, and capability as self-help is the best way to success through the globalization. Thus, it is essential that we should maintain all valuable things that our ancestors have generated for us because those things have been now forgotten and left with the elders.

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Names of Interviewees

1. Boonma Wiyasingha (13 December 2017)

2. Boonma Khlangrit (13 December 2017)

KIEH IN MINANGKABAU'S TAMBO

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Abstract

Research on kieh in Tambo Minangkabau's focused on the study of figurative meaning. This research aims to explain any forms of figurative and the inspiration forming figurative in Tambo Minangkabau with apply descriptive-qualitative research method. Based on the analysis conducted, figurative forms are identified into simile, metaphor, personification, sinekdoke. Forms of figurative metaphors are identified form the most dominant form of variations convey stories in Tambo Minangkabau. Pattern conception of Minangkabau community built through forms and characteristic of nature that prefigured to all aspects to serve the teaching and philosophy of life and then poured into Tambo Minangkabau. Minangkabau people whose way of thinking is metaphorical. Conceptual relationship of linguistic form with dimensions of the socio-cultural seen in relation of meaning. That is mean linguistic patterns are always associated with patterns of socio-cultural speech community including culture that inspired the metaphors in the text of Tambo Minangkabau. the inspiration forming figurative are activity or process of acquiring knowledge and poured into Tambo Minangkabau and became a source of teaching, rule, custom, and culture. forming figurative inspiration in TM are figurative inspiration from nature, figurative inspiration from objects (tool), figurative inspiration from animals, inspiration from pattern of human bodies, and inspiration from the concept of religion.

Keyword: Kieh, language and culture, Tambo Minangkabau, sosiocultural

I. INTRODUCTION

Languages are created by society, so that a society has a convention to understand the language itself (Sapir, 1949:162, Sibarani, 2004). Also Minangkabau Clan (Mk), they have their own way to use the language. As the reflection of their culture, Mk uses some figurative language in communication, which is metaphorical form *(kieh)*. For examples: to express 'black' they used word *baro* 'soot', to saying 'white' they used word *tapuang* 'flour'. Correspondingly, Anwar in Oktavianus (2005) this is the manifestation of the philosophy embraced by the Mk community *"Alam takambang jadi guru"* Conception as mentioned above according to Navis (1984: 59) seems to be built as images the nature, and then manifested into all aspects of life as the instructional for life view. One of instructional form is Tambo Minangkabau (TM).

TM is a work that tells the history (origin) of Mk tribe, as the source of Mk's teaching, rules, customs and cultures; also called by Djamaris (2001: 151) with traditional historiography; writing a tribe's history based on local beliefs from generation to generation. However, many

circles, especially historians judge that TM is just an imaginary story about the elderly. The story in TM is considered unreasonable, illogical, and is delivered in a convoluted manner without any certainty of what to say. Mansur (1991) said that historian felt disappointed to read TM, because in TM there are only 2% of historical facts immersed in 98% mythology.

But as Linguist me as author did not agree with the historian, because the language structure used in TM can not be understood literally, there are other meanings that are stored in the form of figures with cultural codes and symbols, and also the dictions are used are *kieh*; language which metaphorical form that called by Mk as *kato bayang* (polysemy), *kato bagisah (figurative)*. So that to figure the meaning of TM should understand about symbol and sign in it. Without translating and interpreting according to the meaning of the intended, so TM just an imaginary story of an ancient man. Base on explanation above, so this article will describes what *kieh form* is containing in TM.

II. METHOD

This research is library research method which is designed as descriptive qualitative. Data of this research is *keih* (figurative language form) taken from Minangkabau's Tambo as main source. In analysing the data, sociolinguistic approach has functioning to explain about main subject.

III. FINDINGS AND DISCUSSION

Kieh is one way of speaking in the form of comparison, equitation, Satire, analogy, and term (Oktavianus, 2005). The use of *kieh* almost dominates in telling stories in TM. A way of expressing the mind through language typically showing the soul and personality of the Mk. The *kieh* that appear in the TM have various forms such as: simile, metaphor, personification, allegory, parable, sinekdoke, epithet, eponymous, panomasia, and antonomasia. The analysis of the form of *kieh* in TM can not be separated from the study of meaning like semantics and cultural symbol. This is related to the style of the *kieh* itself which is a phrase or combination of words that express special meaning. The meaning of those elements often becomes blurred and something that is communicated but not literally uttered, that is implicitly.

A. Simile

Simile is an explicit comparison. The explicit comparison means that it directly states something similar to another; it requires an effort that explicitly demonstrates the similarity such as *bantuak, sarupo, takah, sapantun, co, ibarek, bak,* and *umpamo*.
Simile in TM can be observed as follows:

> (I)   *Jokok bakato jo orang indak tahu, **bak halu pancukia duri**.*
>   "If talking to people who do not know, as like prying thorns with *halu*"

Sentence (I) is analogy and comparison between *"people who do not know"* and *"prying thorns with halu"*. So *kieh* in this sentence is *"prying thorns with halu".* Literally *'halu'* is a tool that used for grind rice to become rice powder in *lesung*; wood with long 1-2 meters and with 8-10 centimeters of diameter. *Duri* is thorn; small part of plant with sharp in pointed spike.

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When this *duri* into human flash, it will became sore and should be taken out. If not it will make so much pain.

If we analyze that sentence (I), lexically it's useless to take out the thorn with *halu*. There is no logic correlation between *halu* and *duri*. But when we make analogy to previews phrase "if talking to people who do not know" so *"halu pancukia duri"* mean that work is useless when asking people who do not know.

B. Metaphor

Metaphors are a kind of analogy that compares two things directly but in a short form. Metaphors are also called implicit comparisons without a simile marker. The formation of *kieh* in TM that is metaphorical experiences displacement of semantic features from the literal meaning into a non-literal meaning.

Metaphor in TM can be observed as follows:

(II)   *Jikalau Rajo tu handak baristri,* **japuikkan anak bidadari ka dalam syurgo,** *iyolah banamo Puti Siri Alam.*
"If the king wants choose a woman to be his wife, so take the angel in heaven named Puti Siri Alam"

In sentence (II) basically a metaphor which is an expository comparison. The direct revelation states the same as the others, for that it takes an explicit effort to show the similarity by using word 'like', 'as though', 'as if', and 'as well as'. Then, effort can gradually turn into a metaphor that bathes two things directly without using a word that aims to equalize Simile. On sentence (I), directly compare Puti Siri Alam (name) with angel from heaven. So the logical meaning can observed as follows:

Puti Siri Alam **like an angel of heaven**	Puti Siri Alam **is from heaven**
Puti Siri Alam **is angel** **angel**	**Beatiful**

From the *kieh* formation process above can be concluded that TM wanted to say that Puti Siri Alam is a beautiful woman as well as an angel from heaven and served to wife of king.

C. Personification

Personification is a figurative style of language that describes inanimate lifeless objects as if living or having the same nature as humans. This personification is a special feature of the metaphor that gives effect to the dead things of action as life thing.

Personification in TM can be observed as follows:

(III)   *mako* **lauk pun menyintak jauah**
"Then the sea was a far cry"

(IV)   *Mako* **parahu tu pun jago dari ateh kalangannyo**
"Then the boat was waking up from the top of it bed"

(V)   *Adopun* **perahu tadi bajalan sandirinyo** *kapado lauk dipapah Si Kati Muna jo Jihin si Kulambai Tungga*
"As for the boat was walking itself to the sea with Kati Muna and Jihin Kulambai Tungga"

Literally *menyintak* is an interesting movement activity with quickly and strong, instantly or also called a tap. *Jago* is the activity awake from sleep or unconsciousness rise, while the path is moving stepping foot. Those words become a *kieh* because the boat as inanimate objects as if live and perform activities like humans.

D. Sinekdoke

Sinekdoke is a metaphorically meaningful form for together or some sort of figurative language that uses parts or one to incriminate whole or otherwise use the whole to declare part. Form of *kieh* showed in datum below.

    (VI)   *karano **laki-laki** jo **padusi** itulah urang nan punyo karajaan.*
                'because man dan woman has the kingdom'

    (VII)   *Adapun **kito** sagalo anak Minangkabau nan ditanai bumi nan disungkuik langik.*
                'we are Minangkabau, stand between earth and the sky'

    (VIII) *Janganlah **kito** ka minangkabau juo, sagalo **rajo-rajo** urang Pulau Perca labiah panjang bicaro daripado kito.*
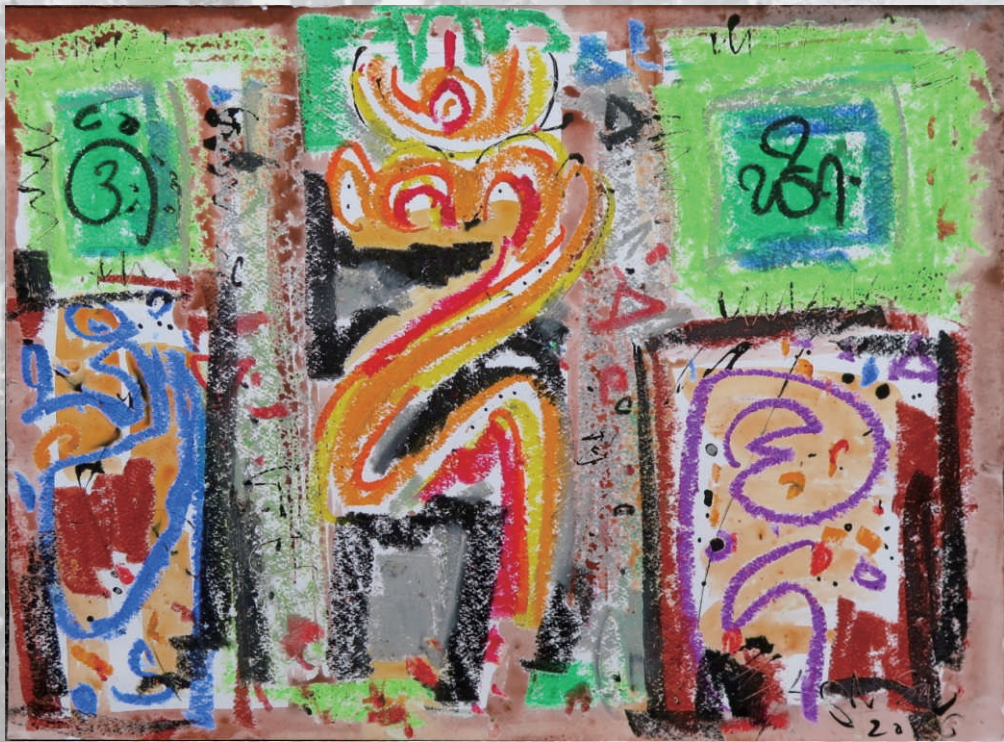   'we don't need to come to Minangkabau, all kings at Perca island smarter than us'

From sentences VI-VII above, form of *kieh* was representing by words *laki-laki, padusi, kito*, and *rajo-rajo*, because those words became meronimy of whole sentences. *Laki-laki* and *padusi* on sentence VI mean that human being which represented by man and woman in general. Thus *kito* on sentences VII and VIII mean that "we are" representation of Minangkabau clan.

IV. CONCLUSION

Tambo Minangkabau is representation of Minangkabau though. Talk about history, culture and society that are telling by time the time, from generation to generation. Minangkabau believe that Tambo is source of culture and tradition in Minangkabau society.

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