



The Meaning in the Lingual Form Found in the Siat Sampian Tradition at Samuantiga Temple, Bedulu Village, Blahbatuh District, Gianyar Regency

I Nyoman Muliana, I Gusti Ngurah Adhi Pranata, and I Gusti Made Sutjaja (✉)

Master of Linguistics Program, Warmadewa University, Denpasar, Indonesia

Abstract. Culture is inseparable from the language used in the cultural community itself, and it is even inevitable that a language is an object that connects how Culture is in terms of form, function, and lexical meanings that exist in that Culture. The aim research is to know the meaning contained in the lingual form found in the Siat Sampian tradition at Samuantiga Temple, Bedulu Village, Blahbatuh District, Gianyar Regency. This qualitative approach uses spoken data in a language that requires informants. In this research, it is also necessary to use the observation method. Based on the result and discussion above it can be conclude that Every lingual form has a meaning. By using Leech's theory of meaning, several meanings are found in each lingual form, namely connotative meaning, conceptual/denotative meaning and social meaning. So that each lingual form has various meanings.

Keywords: Meaning form · etnolinguistic · Gianyar Regency

1 Introduction

Ethnolinguistics is derived from ethnology and linguistics, which were born as a combination of approaches by ethnologists or cultural anthropologists with linguistic approaches. Ethnolinguistics can be classified into two namely, (1) linguistic studies that contribute to ethnologists and (2) ethnological studies that contribute to linguistics. The study of the language problems of a society is a cultural phenomenon that can be used to understand a culture. This understanding contains two important interconnected aspects, namely, the language and Culture of society.

According to Desiani (2016), cultural linguistics is a study that examines the intrinsic relationship between language and Culture [1]. Language is seen as a cultural phenomenon whose study is in the form of language in cultural or language and cultural. Ethnolinguistics is a branch of science which was originally closely related to anthropology. The objects of his research study are lists of words, descriptions of characteristics, and descriptions of grammar and local languages [2]. Culture is inseparable from the language used in the cultural community itself, and it is even inevitable that a language

is an object that connects how Culture is in terms of form, function, and lexical meanings that exist in that Culture. Kridalaksana & Harimurti (1985) states that a sentence is a unit of language which is relatively independent, has a final intonation pattern and actually and potentially consists of clauses [3]. Where ethnolinguistics is a field of linguistic studies that specifically examines language about ethnic groups, one of which is language and Culture. One form of this phenomenon in ethnolinguistics that is very interesting to study is the “Siat Sampian” ritual.

Several studies regarding ethnolinguistics have been carried out in previous studies. The following are some of these studies: Witdayati (2009) with the title “Terms of Reog Art in Boyolali Regency (An Ethnolinguistic Study)”, Fatehah (2010) with the title “The Pekalongan Batik Lexicon (Ethnolinguistic Studies), Aji (2010) with the title “The Lexicon of Ethnofishery in Local Wisdom of the Bugis Tribe in Tarakan, East Kalimantan (An Ethnolinguistic Study). Kamsiadi et al. (2013) with the title “Terms used in Community Picking Pari Events for Cultural Symbols: An Ethnolinguistic Study”, Dianiputri (2015) with the title “Lexical Meaning and Cultural Meaning of the Death Congratulations Tradition in Jati Rejo Village, Tulung District Klaten Regency”, Fatmayanti (2017) with the title “Javanese Traditional Bride Washing Procession in Semarang City (Ethnolinguistic Study)”[4], Sugianto (2015) with the title “Ethnolinguistic Study of Warok Ponorogo Traditional Clothing”, and Suarsini (2018) with the title “Tradition Ngelawang on Kuningan Day in Asak Pagutan Pakraman Village: An Ethnolinguistic Study. In the previous research, many studies also discussed ethnolinguistic studies but only culturally and grammatically in the semantic realm. There is also an analysis that only describes or describes ethnolinguistically morphologically every lexicon that has a term that appears in a series of customary, language and cultural activities. On the other hand, some analyze it semiotically, describing every term that appears in an ethnolinguistic study. The research aim is to know the lingual forms in the form of verbs in the siat-sampian tradition at samuantiga temple, bedulu village, blahbatuh district, gianyar regency in the siat-sampian tradition at samuantiga temple, bedulu village, blahbatuh district, gianyar regency.

Language and culture are something that cannot be separated. The most basic things about the relationship between Language and culture are that Language must be learned in the context of culture, and culture can be learned through Language. The main idea that cultural content is reflected in Language has been around for a long time and has been expressed by many linguistic experts. Edward Sapir (in Blount, 1974) states that the content of each culture is revealed in its Language. Furthermore, Sapir stated [5].

...that language is a perfect symbolism of experience, that in the actual context of behaviour, it cannot be divorced from action and it is the carrier of a nuanced expressiveness are universally valid psychological fact.

Sapir’s idea above states that language is a perfect symbol of experience and that language cannot be separated from action in the context of actual behaviour. Language is a nuanced carrier of expression, whereas language is a psychological fact that applies universally. Blount (1974) emphasizes that Culture is so strong on language that the wealth or poverty of a culture is reflected in its language. He stated further, “some ignorant people and savage tribes are said to have a vocabulary of only a few hundred words”. A classic example often used in this regard is a term in the Aztec language of

Mexico for snow, ice and cold concepts. The description above shows that there is no doubt that the Culture of a nation is reflected in its language.

Humans, as social beings, are creatures that are interdependent on one another. Where it is said to be with an interaction. Human interaction requires a tool to communicate, namely language. A language is a communication tool that helps us pour or express an idea or idea. According to Kridalaksana (2008), language is a sound system or tool that can have meanings used for communication by human groups [6]. According to Badudu (1986), a language is a connecting tool, a means of communication for members of society, namely individuals as human beings who think, feel and desire [7]. According to Samsuri (1987), language is closely related to language users because language is the most vital tool for human life [8].

Furthermore, Samsuri said that a language is a tool used to form patterns of thoughts, feelings, desires, and actions. Thus, humans can share their culture with the next generation. It is because of this language that humans are different from other creatures [9]. Language also functions as a tool for developing culture and an inventory of that culture's characteristics by the times' progress [10]. Language is one of the seven elements of culture. According to Koentjaraningrat and Sibarani, there are seven elements of culture, namely (1) language, (2) knowledge system, (3) social organization, (4) living equipment system, (5) livelihood system, (6) religious system, and (7) art. The placement of Language as the first element in culture can show that the role of Language is very important in society's culture.

This culture then developed more from generation to generation in society so that until now, it can be used as a tradition. Each village or community has a different culture, as with the "Siat Sampian" ritual, which falls on the full moon of Kedasa or the 10th full moon according to the Balinese calendar. The "Siat Sampian" ritual is located at Samuantiga Temple, Bedulu Village, Blahbatuh District, Gianyar Regency, Bali. This tradition takes place every two years. The "Siat Sampian" ritual is a unique tradition. Apart from being unique, this tradition is also a sacred ritual and only exists in the Samuantiga Temple. This ritual is performed by "Parek", commonly referred to as the father of the temple. This parukan consists of several *sulinggih*, traditional village administrators, *permas*, *pengayah lanang* (male) and wives (female) who number more than 50 people. This tradition generally lasts for more than 2 h, starting from *mesuryak*. The *Sutri* dance performed by several *permas* is sacred in the Siat Sampian tradition. Male fathers also carried out *Mesuryak*. The number of male fathers is more than 50 people who have done the wreath, or we can say they have done the self-cleaning. The culmination of this "Siat Sampian" tradition is the throwing of "sampian". Sampian is an object used to fight in this tradition itself. Sampian is made from young coconut leaves, which have been shaped in such a way *sampian*. The aim research is to know the meaning contained in the lingual form found in the Siat Sampian tradition at Samuantiga Temple, Bedulu Village, Blahbatuh District, Gianyar Regency.

2 Method

This research is based on unique and exciting ethnolinguistic phenomena to examine the forms of the lexicon, the meaning of the lexicon and the cultural values of the lexicon

form. The author uses a qualitative approach because it is very appropriate to describe or describe the actual situation in the field. This qualitative approach uses spoken data in a language that requires informants. In this research, it is also necessary to use the observation method. With the observation method, we can listen directly to the data to be studied. Then conduct interviews with informants who have comprehensive insights about this Siat Sampian tradition so that researchers can maximally obtain the necessary data sources.

3 Result and Discussion

Each form or word must have a meaning. The previous sub-chapter discussed the word forms and linguistic structures found. Therefore, this sub-chapter will discuss the meaning of each verbal form and its categorization found in the Siat Sampian tradition. These meanings include:

The Meaning of Lingual Forms in the Form of Words in the Verb and Noun Categories

This sub-chapter will present the meaning of lingual forms which are categorized as verbs and nouns. There are some analyzes as follows:

The Meaning of Lingual Forms of Words Categorized as Verbs

Nampig /nampig/

In the Siat Sampian tradition, ngampig is part of the dance movements performed by the Permas in the Siat Sampian tradition. In the Sutri dance, there is a unique movement called the ngampig kober/shawl tied around the waist of the press. Ngampig here is the movement where the hand of the jero permas is like waving a white cloth or a scarf tied around the waist of the jero permas itself. This ngampig movement continues to be carried out while the jero permas dances around the temple area. Then this ngampig movement was followed by the nampio movement, connecting kober and going berserk baa (Fig. 1).

Nampio /nampio/

Nampio is a verb that has a meaning that is part of the simple Sutri dance movement. This movement was carried out by Permas as a sign of the start of the Siat Sampian



Fig. 1. Ngampig

tradition. Almost similar to the movement of the Sutri dance, but the implementation is the same. Nampiog is the jero permas movement when dancing the sutri dance where the right hand of the jero permas holds three sticks of burning incense with the right hand movement of the jero permas going up and down. This movement is carried out continuously during this sutri dance while circling the Samuantiga Temple area three times (Fig. 2).

Ngambeng /ŋambəŋ/

Ngambeng maybe some people know the meaning of the verb ngambeng. Ngambeng has a basic word, namely ambeng. Ambeng means ceremonial materials such as coconut leaves, coconut, fruits and others. Ngambeng is dominated by children in the afternoon or after they come home from their respective schools. Sometimes on holidays, ngambeng is also carried out starting from the morning until the afternoon. The ngambeng procession in the Siat Sampian tradition is a process before the Siat Sampian tradition is carried out, where youths from each banjar come to residents' homes to ask for or take ceremonial facilities in the Siat Sampian tradition (Fig. 3).

Nyutri /ɲutri/

Nyutri is a derived word form that has the root form sutri. Sutri has the meaning of an old or young person or woman who performs the sutri dance movements. Usually done by the jero permas or the father. The clothes worn by Jero Permas are white tops and lower clothes using black cloth, at the waist, Jero Permas uses a white scarf/kober and carries three incense sticks in his hand. With the affixation process to the word sutri, the word nyutri means a person or woman/permas who performs the sutri dance activities in



Fig. 2. Nampiog



Fig. 3. Ngambeng

the siat sampian tradition. Nyutri is usually performed by permas, from young to old. In the Siat Sampian tradition, Nyutri is performed before the Siat Sampian tradition begins. The nyutri movement is carried out by Jero Permas by circling the temple three times (Fig. 4).

Ngombak /ᵏombak/

The meaning of ngombak is a movement carried out by several people, parukan or permas, doing wave movements simultaneously with each other. Ngombak is a unique movement in this siat sampian tradition. The function of the ngombak movement carried out by permas and parekan is to neutralize negative things and then provide symbols of our lives, sometimes above and sometimes below. So in the Siat Sampian tradition, it is held so that our future life will be easier and His grace will always be given by Ida Sang Hyang Widhi Wasa (Fig. 5).

Mesuryak-suryakan /məsuryak-suryak/

Mesuryak-suryakan is a verb that means people who are screaming. The basic word form of mesuryak-suryak is suryak. The word Suryak has the meaning of shouting. The word Suryak also gets a reduplication process so that it becomes Suryak-suryak. The verb Suryak-suryak means shouting. By obtaining the affixation process, the mesuryak-suryakan verbs have a meaning, namely shouting at each other, and the mesuryak-suryakan verbs get a meaning, namely getting a feeling of being happy/happy with this Siat Sampian tradition. Jero Permas and Parek carry out the mesuryak-suryakan process before the Siat Sampian procession begins. Mesuryak-suryakan was carried out on each side of the temple building area, and jero permas and paukan shouted at the top of their



Fig. 4. Nyutri



Fig. 5. Ngombak

lungs. This process aims to express gratitude and pleasure with this siat sampian tradition (Fig. 6).

Ngayah /ŋayah/

The word *ngayah* is a verb that gets an affixation process. The root form of *ngayah* is *father*. The primary word *father* contains the meaning of helping, helping, or assistant. The *ngayah* verb means an individual or group of people helping each other together and working sincerely without getting material rewards.

Ngayah is performed by wearing traditional middle ages clothing and carrying work tools such as brooms, sickles, buckets, knives, hoes, and others. Both men and women perform *Ngayah*.

Ngayah can be done by people of all ages, from teenagers, adults to even the elderly, who can also do this *ngayah*. Sometimes this activity is carried out by each local Banjar who has had their turn to pray at the temple (Fig. 7).

Meombak-ombakan /məombak-ombakan/

Meombak-ombakan means that some people make *Meombak-ombakan*-like movements by holding each other's hands, and the grip cannot be broken/released. If it disconnects, the *parek*/father must be reconnected as soon as possible. *Jero Permas* and *Parek* carry out these waves by holding hands of *Jero Permas* and *Parek* with each other by circling the temple area going forward and backward.



Fig. 6. Mesuryak-suryakan



Fig. 7. Ngayah



Fig. 8. Meombak-ombakan



Fig. 9. Ngindang

The purpose of these Meombak-ombakan is for the people in the local village to be given an easy life and convenience in dealing with life's difficulties like Meombak-ombakan that are sure to sometimes be above or below (Fig. 8).

ngindang /ŋɪndaŋ/

Ngindang is a verb that has a meaning that is like a beautiful free movement. In the Siat Sampian Ngundang tradition, this is done when the parukan and permas are doing the undulating movements, at which time this free and unique ngombak movement is performed.

Ngindang has the meaning that our next life will be better, the movement forward or backward during this ngindang is an example of our life sometimes going forward (good) and also sometimes going backwards (bad). So with this procession, we can balance our lives (Fig. 9).

Mecaru /mɛcaru/

The verb mecaru is an essential part of this siat sampian tradition. The verb mecaru is a lingual form of a verb that gets an affixation process. The basic word of the verb mecaru is caru and gets a prefix. The word caru has the meaning of a holy sacrifice (tawur). In its history, caru is also mentioned as the beginning of the chaos of the universe, which disturbed the peace of life as a result of the temptations of the bhuta Kala. So that the verb mecaru has the meaning of a yadnya ceremony which aims to maintain the harmony of the universe and living things so that they become good, sustainable, and beautiful. So the mecaru process in the siat sampian tradition is critical in its implementation (Fig. 10).



Fig. 10. Mecaru

4 Conclusion

Based on the result and discussion above it can be conclude that Every lingual form has a meaning. By using Leech's theory of meaning, several meanings are found in each lingual form, namely connotative meaning, conceptual/denotative meaning and social meaning. So that each lingual form has various meanings.

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