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Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,
Linguística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

Año 35, mayo 2010 N°

89

Revista de Ciencias Humanas y Sociales
ISSN 1012-1017 ISSN-e 2477-0045
Depósito Legal pp 10240221010



Universidad del Zulia
Facultad Experimental de Ciencias
Departamento de Ciencias Humanas
Maracaibo - Venezuela

Personification in cecimpedan: the semantic structure of the tradition of balinese children

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Abstract

This research aims to provide linguistic analysis of the Balinese language characteristics in cecimpedan. The analysis is based on the theory of semantic structure. The research data was collected from audio-visual recordings, a book of Balinese proverbs, traditional art performances scene, children's pop songs, and informants. Based on the analysis, the characteristics of the Balinese language in cecimpedan are as follows. As a result, the reasoning of inductive and declarative analogy is the mental activity that dominates the participants in macecimpedan activity. In conclusion, the use of personification is a grammatical demand centered on verbs.

Keywords: Cecimpedan, Personification, Semantic Structure, Tradition.

La personificación en Cecimpedan: la estructura semántica de la tradición de los niños balineses

Resumen

Esta investigación tiene como objetivo proporcionar un análisis lingüístico de las características de la lengua balinesa en cecimpedan. El análisis se basa en la teoría de la estructura semántica. Los datos de la investigación se recopilaron de grabaciones audiovisuales, un libro de proverbios balineses, escenas de representaciones artísticas tradicionales, canciones de pop para niños e informantes. Según el análisis, las características de la lengua balinesa en cecimpedan son las siguientes. Como resultado, el razonamiento de la analogía inductiva y declarativa es la actividad mental que domina a los participantes en la actividad de macecimpedan. En conclusión, el uso de la personificación es una demanda gramatical centrada en los verbos.

Palabras clave: Cecimpedan, personificación, estructura semántica, tradición.

1. INTRODUCTION

Cecimpedan is one of the oral traditions that are specifically used by children in Bali. Cecimpedan is a Balinese cultural heritage that does not materialize things. As a form of oral tradition, cecimpedan is a creative product of local language, which contains a logical value. Because of this logic value, cecimpedan can be used as a training medium for developing reasoning competence in Balinese children according to their cognitive development level (Alwi, 2003).

As a result, cecimpedan are rarely used naturally. To protect this cultural product from extinction, Government of Bali Province has always held a contest of cecimpedan inserted on each party of Balinese art, which is held yearly. Based on its construction, there are two semantic patterns of cecimpedan, they are onomatope and associative patterns (Arnawa, 2017).

Table 1: Example of Cecimpedan Onomatope

Construction cecimpedan	Semantic interpretation
Apa nyu luh?	penyu matalauh
What is nyu luh?	turtle nesting
Apa pung céng?	capung makoncéng
What is pung céng?	dragonfly flushing
Apa bék ngi?	bebek nglangi
What is bék ngi?	duck swimming

Compared with cecimpedan onomatope, cecimpedan analogy has a more complex semantic pattern. Cecimpedan analogy is developed on the basis of comparative-declarative logic. Semantic ties in this cecimpedan are constructed based on antaride relations (Alwi, 2003).

Table 2: Example of Cecimpedan Analogy

Construction cecimpedan	Semantic interpretation
Apa anak bongkok kuat nyuwun?	sendi

What is it, a short person is strong carrying objects on head?	pile foundation
Apa anak cerik matapel	blauk
What is a masked little guy?	stumps will be a dragonfly
Apa anak cerik ngemu getih?	jaja klepon
What is it, a small person sucking blood?	klepon cake
Apa tamiu satak, makasatak mabaju barak?	kedapan
What is it, two hundred guests, all are in red	bud on tree branch
Apa luas mabaju gadang, teka mabaju kuning	biyu masekeb
What is it, it is in green when it goes, and back in yellow	banana plague

The basic principle of semantic structure is the semantic features hierarchy of a lexical. The semantic feature hierarchy determines grammatical configuration (Allan, 1986). The semantic structure of Balinese verbs is a syntactic formation process based on lexical semantic features (Arnawa, 2017). The semantic structure of the Balinese verbs determines the nouns as arguments that can be present in a sentence structure.

Chafe (1973) asserts that the semantic structure is a relation of verb and noun. Referring to this concept, the suitability of the semantic structure of verb and noun becomes the reference of grammatical system of a sentence, including in constructing

associative cecimpedan. It means that if there is a suitable semantic feature of verb and noun, so it will form a grammatical cecimpedan construction, otherwise if there is no matching semantic feature of verb and noun, so it will form ungrammatical cecimpedan. Semantic structure is a relational network within words in a language system.

2. METHODOLOGY

The study was designed with a naturalistic quasi-design, that is the activities setting of macecimpedan deliberately raised, while cecimpedan products are natural. Data were collected from various sources, such as: (1) a number of audio-visual recording of macecimpedan competition events held between 2015 - 2017; (2) a number of Balinese proverb texts compiled by Ginarsa (1985), Gautama (1995); (3) some albums of children's pop songs, (4) a number of traditional Balinese performing arts scene footage, such as drama gong and bondres, and (5) other supporting data from a number of informants.

The obtained corpus was validated by Balinese language and literature experts and practitioners to produce the core corpus to be analyzed. Data analysis was done by qualitative approach. The focus of the analysis lies on the semantic structure of the Balinese verbs that elicits personification in the cecimpedan. Data analysis was done by applying the distributional technique, that is the technique of ellipsis

and change of lingual unit element in an associative cecimpedan construction.

The application of ellipsis and change techniques is expected to result in qualitative descriptions of cecimpedan construction. Qualitative descriptions are drawn through comparisons and categorizations and the characteristics of each cecimpedan construction. Any findings of qualitative description were verified by experts and practitioners of the Balinese language so that the obtained conclusion is valid.

3. CECIMPEDAN AS ORAL TRADITION TEXT

Cecimpedan is a kind of game in Bali. Based on the linguistic variable, the cecimpedan can be expressed as a register. Register relates to specific function and context (Schubert, 2017). The context of cecimpedan can be seen from three sides, they are, the age of the speaker, the utter situation, and the choice of language variation. Based on the age variable, cecimpedan is a Balinese language game used by children in the final phase of pre-operational cognitive-formal operations development. If the cognitive development is converted into an age version, then it will be generally annihilated by children of age 7-12 years.

Macecimpedan activity takes place in unofficial social, relaxed, and intimate settings as well as in a joyful psychological condition.

The language variation which is commonly used is the Balinese language of kepara general. The Balinese language is one of the regional languages in Indonesia that goes into the Austronesian family. This regional language has agglutination tipology. The Balinese language is one language that has anggah-ungguhing basa (speech levels). In general, the level of the Balinese language is divided into three, namely: the variety of andap low, the variety of kepara general, and the variety of alus honor.

Socially, cecimpedan is a language game for children ages. Based on the research conducted by Arnawa (2009) it was revealed that the linguistic competence of the children who are cecimpedan users was on the development of grammar before adulthood. This linguistic competence is characterized by a sentence construction that tends to be short and has not been able to use Balinese of alus honor variety. Pragmatically, natural macecimpedan activity takes place in an informal setting with the engagement of same age children and have known each other. In the event of speech like this, The variety generally used is the Balinese language of kepara general variety. So, the use of Balinese language kepara general in macecimpedan triggered by the limited linguistic competence of children associated with cognitive development.

A of participants as well a relaxed and intimate setting of the game. To emphasize this lingual fact, it is presented data transliteration as the following.

B

C Situation: A group of children are joking while playing with an unprepared topic of conversation. A child invites the others to play macecimpedan .

D

E : Apa anak cenik nyuun tai?

F What is a little person upholding a shit?

G

H

I :Ngudiang udang? Why shrimp?

J :Tain udange di tendasne.

K

L Shrimp shit is in his head

M

N :Nah, nah. Yes, yes.

O

P :Jani icang! Now, my turn!

Q

R Apa anak bongkok macapil? What is that, a short man in a hat?

S

T :Pajeng. umbrella

U

V :Pelih! Katik pajenge dawa. Ene nak bawak. Wrong!
Umbrella stalk is long. This is short

W

X:Men apa? So what?

Y:Oong

Z Mushroom (Latin: volvariella sp)

AA :Ngudiang oong?

BB

CC :Katik oonge bawak. Tah alangkat. Tudungne cara capil.

DD

EE The mushroom stalk is short. Just an inch. Its hood (pileus) is like a hat

There is no cecimpedan data found using other queries. Grammatical semantically, the use of the question word apa what is to know about something or object. However, in the cecimpedan, the use of question word apa what is not always related to the object or something, like the following data.

Cecimpedan The point Cecimpedan The point :

Apa memene jekjek, panakne gisi?

What is that, the mother is trampled, her child is held?

: anak nglesung

a person is pounding

: Apa memene nongos, panakne nguyak tai?

What is that, the mother is motionless, her child rips the faeces?

: ngulig boreh

grinding scrub

Anak ngudiangke memene jekjek, panakne gisi?

What does the person do, the mother is trampled, her child is held? Anak ngudiangke memene nongos, panakne nguyak tai?

What does the person do, the mother is motionless, her child rips faeces?

4. PERSONIFICATION IN CECIMPEDAN

As already explained, cecimpedan is an oral tradition of Balinese children in the form of a puzzle. As same as a puzzle in general, there is always a blurring of meaning to occur the thinking process of participants. The blurring of meaning is done with certain linguistic markers. On the linguistic fact, it can be concluded that personification, which is in natural language, is used to explain the situation, whereas in cecimpedan it is used to obscure targeted meaning. In cecimpedan text, there is a paradox of personification use (Indriastuti, 2019). Based on the compiled data of cecimpedan, it is known that there are two patterns of personification used, they are the explicit and implicit patterns. The use of explicit personification in cecimpedan is characterized by the use of word anak person in its syntactic structure, such as the following data.

Apa anak bongkok kuat nyuwun?

What is it, a short person is strong to carry something on head?

Apa anak cerik matapel?

What is it, a little person is in a mask?

Apa anak cerik ngemu getih?

What is it, a little person is sucking blood?

Instead, the implicit personification is characterized by nonuse of word anak person in real, but in the syntactic structure, it uses diction with the semantic feature [+ HUMAN], such as the data number below.

Apa tamiu satak, makasatak mabaju barak?

What is it, two hundred guests are all in red

Apa luas mabaju gadang, teka mabaju kuning

What is it, it goes in green, and back in yellow shirt.

In data, there are two words with the semantic feature [+HUMAN] that is the word tamiu guest and mabaju dressed. The word tamiu guest lexically means people who come to visit somebody else's place or banquet. Based on the lexical meaning, it is clear that the word tamiu has the semantic feature [+HUMAN].

In cecimpedan the concentration of semantic structure lies on the verb macapil wearing hat. Based on its semantic structure, the verb macapil wearing a hat is an action verb that has semantic features [+dynamic, + perfective, and + functual], which means that in its semantic structure, there has been a change in the argument. The verb macapil is a derivational verb from a noun capil hat that gets prefix {ma-}. In Balinese, the function of prefix {ma-} is an active verb-former with the meaning of wear. Verb wear means to use something deliberately for volition and desired purpose (Soo et al., 2019).

In its syntactic structure, the verb *makamen* requires the presence of a noun with semantic feature [+HUMAN] in order to form a grammatical sentence. Thus, the use of noun *anak* person in *cecimpedan* is the semantic structure demand of verb *makamen* wearing cloth. The noun *anak* in construction of *cecimpedan* cannot be replaced with other nouns that have semantic feature [-HUMAN], for example *jaran* horse. If the noun *anak* in *cecimpedan* is replaced with a noun *jaran* horse, then it produces construction of *cecimpedan* that violates the rules of Balinese syntax, that is **Apa jaran cenik makamen agebog?* What is it, a little horse is wearing a roll of cloth? This syntactic construction is unacceptable in Balinese. Thus, personification in *cecimpedan* is the semantic structure demand of Balinese verb (Tejeda & Dominguez, 2019)

5. DISCUSSION

Balinese is one of the regional languages in Indonesia. In sociolinguistics, the Balinese language has speech levels, they are the variety of *andap* low, the variety of *kepara* general, and the variety of *alus* honor. *Cecimpedan* is one genre of oral tradition by using Balinese *kepara* general. The use of variety *kepara* in *macecimpedan* because the oral tradition is generally played by children of 7-12 years old. According to the cognitive development level, Balinese children

of that age range are in the preoperational to the formal operational phase.

In this cognitive development phase, Balinese children do not yet have adequate competence and performance in Balinese *alus honor*. In addition to the limitations of competence and performance, the use of Balinese *kepara general* in *macecimpedan* is also triggered by the game setting. *Macecimpedan* takes place in a relaxed and intimate situation between peers in a joking atmosphere. The socio-psychological setting is the area of Balinese language usage of variety *kepara general*. So, the use of Balinese language *kepara general* in *macecimpedan* is triggered by the limitations of cognitive development and adjustment to the socio-psycholinguistic condition

As a genre of Balinese oral tradition, *cecimpedan* has specific syntactic construction. The specificity of syntactic construction of *cecimpedan* can be seen from the use of the word question. In the Balinese language, there are seven question words, they are: *nyen* who, *apa* what, *kenken* how, *dija* where, *akuda* how much/ many, *ipidan* when, and *ngudiang* why. But, *cecimpedan* always uses the question word *apa* what; not found data *cecimpedan* which uses another question word. Semantically, the use of word *apa* what is to question something. However, in *cecimpedan* the question word *apa* what is not always used to ask things or something (Kosari, 2018).

Personification is an individual expression. It means that something with the semantic feature of [-HUMAN] is treated like a human. In *cecimpedan*, the use of personification is dominant. There

are many cecimpedan with semantic feature [-HUMAN] that are exposed by using lexicon with semantic features [+HUMAN] (Allan, 1986; Chafe, 1973; Arnawa, 2017).

6. CONCLUSION

Cecimpedan is one genre of Balinese oral tradition. This oral tradition is played by children of 7-12 years old. As an oral tradition, cecimpedan has a specific linguistic pattern. The uniqueness of cecimpedan syntactic construction can be seen from the following three things. First, the syntactical construction of cecimpedan always uses the question word *apa what*; although in Balinese there are six other question words. The use of question word *apa what* relates to the universal semantics principle, that question word is first controlled by children. The use of question word *apa what* also relates to the characteristics of Balinese children's vocabulary in formal preoperational- operational period, dominated by nouns with physical reference.

Second, Cecimpedan always uses a variety of *kepara general*, although in Bali there are a variety of *andap low* and a variety of *alus honor*. The use of Balinese language variety *kepara general* is triggered by the following two things. (1) Children of 7-12 years old are in the formal preoperational - operational stage of cognitive development which has linguistic competence before adulthood. One

characteristic of this linguistic competence is the limitation on the use of Balinese language variety *alus honor*. (2) The linguistics situation demand of *cecimpedan* that is in a relaxed atmosphere, the participants have known each other, and for the purpose of joking. Third, the syntactical construction of *cecimpedan* is dominated by the use of personification, either explicit or implicit (Fathi & Dastoori, 2014).

The explicit personification is characterized by the use of the word *anak* person; while implicit personification is characterized by the use of another lexicon with semantic feature [+HUMAN]. The use of personification is a grammatical demand centered on verbs. *Cecimpedan* widely use the verbs with semantic feature [+HUMAN] so to construct a grammatical syntactical construction the nouns with semantic feature [+HUMAN] are used to fill in the argument. The semantic structure demand of Balinese verbs is the one that motivates the use of personification in *cecimpedan*.

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**UNIVERSIDAD
DEL ZULIA**

opción

Revista de Ciencias Humanas y Sociales

Año 35, N° 89, (2019)

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.

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