Social Semiotic in Ceha Kila Traditional Game

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Abstract

Semiotic comes from Greek, semeion, which means sign. Terminologically, semiotic can be defined as a study of a large number of objects, phenomena, and culture as the sign. Jan Zoest purposes semiotic as a study of sign and everything which relates with it, the functions, its connection with other words, the users' reception and transmission (Sobur, 2006: 95-96).In Halliday's social semiotic there are three contextual centers of textual interpretation. They are field, tenor, and mode. These concepts are used in interpreting social and textual context which is the place where the exchange of meanings occurs (Halliday in Ruqaiya, 1992: 16).Man and culture are an inseparable thing. There will be no a culture if there isn't a man. Man use their reason and potencies to create a culture.Manggarai culture is a work of reason, potencies, intentions, and ideals. This culture becomes the essential wealth for Manggarai people personally or collectively (Dagur, 1997:2). Ceha Kila (hide the ring) is one of inherited Manggarai traditional game.

Index terms— social, semiotic, cehakila, traditional game

1 Introduction

emiotic comes from Greek, semeion, which means sign. According to Sobur (2006), terminologically semiotic can be defined as a study on a large number of objects, phenomena, and culture as a sign. Van Zoest purposes semiotic as a study of sign and everything related to it: the functions, its connection to other words, the users' reception and transmission (p. 95-96). Premiger (in Kriyantono, 2007) says that this study assumes that social phenomena, society, and culture are the signs. Semiotic studies the systems, rules, and conventions that make the signs more meaningful (p. 261). In Halliday and Ruqaiya (1992) social semiotic model there are three contextual central of textual interpretation. They are field, tenor, and mode. These concepts are used in interpreting social textual context where meaning reciprocates (p.16).

Field of discourse focuses on what is going on, what is being occupied and discoursed by the tenors. In this, language takes part as basic elements. The tenor of discourse focuses on the people who participate, the qualities of their roles, positions, the relationship types between them, including their temporal and permanent relationship. The role of their conversation and the social relationship has an important meaning for them. Bungin (2009) said that mode of discourse focuses on the roles of language: how the mass media use figures of speech in describing the context and the participants, whether they use smoothed, hyperbolic, euphemistic, or vulgar speech? (p.174). In specific aspects, some cultural conventions apply knowledge, rules, and codes to reduce the wealth of meaning in a sign.

Sukanto ??1982) explained that culture is a complex system which includes knowledge, beliefs, moralities, laws, art, customs, abilities, and habits. Man gets these in a society(p.150). Daeng (2004) stated that men and culture are inseparable things. There is no culture if there is no man. Man creates languages, art, weaves and webbings, potteries, traditions, customs, institutions, norms, and rules so that human beings can be more cultured in one community (p.18).

Manggarai culture is a work of reason, potencies, and dreams of Manggarai people. According to Dagur (1997) they make it their essential wealth, personally or socially (p.2). Ceha Kila(hide the ring) is an inherited

Manggarai traditional game. People play Ceha Kilawhen someone dies. They play it for three days since the corpse is buried. Ceha Kilais meant to cheer up the bereaved family.

The semiotic source can be found in everything which has cultural and social meaning. In this light, Ceha Kila, as communication which creates semiotic sources, requires people to be informed of the cultural context, norms, and rules of this game.

Social semiotic doesn't only collect and investigate semiotic sources and the use of these sources in a specific context. But, social semiotic contributes to finding and developing new semiotic sources and the use of these which help us to review many semiotic sources in Ceha Kila. People don't only focus on the words of a Sando, but on the setting, accessories, and other semiotic sources. These have potencies in creating a meaning.

2 a) Problem Formulation

Based on the background, there are some basic problems for discussing. They are:

3 iv. Ceha Kila

Ceha Kila is a traditional game which engages many people. They are supposed to see, participate, and take the benefits for social life. This game uses Kila (ring) as the mode. There are two groups in this game. Each group has to sing and riddle. If the riddle is wrong the pointed player, who is holding Kila (ring), must answer toe (no).

4 c) Theoretical Revies

Halliday (in Sobur, 2006) explains that social semiotic in his book Language Social Semiotic. Social semiotic is one of study on sign specifically man's sign system in symbols, both in words or sentences. In other words, social semiotic studies sign system in language (p. 95-95). Beside that according to Santoso (2003) social semiotic more focuses on language as a sign system or symbols. This expresses social and cultural values and norms in a society in a linguistic progress (p. 6).

5 i. Text

The text is a product or output. It can be recorded and studied. The text has a specific structure in a systematic terminology. Besides, it is a mutual progress, a reciprocity of social meaning. Halliday (1992) note that therefore, the text is an object and social meaning example in a specific context (p.14-15).

ii. Context Halliday and Ruqaeya (1992) stated that social semiotics also concerns with the context for understanding language lays on text's study. It means that text and context belong together. Context and text are two terms that come from the same process. How do we understand context? A context shows a text and another accompanying texts and text that accompany it. But, another text, in this case, refers not only to the verbal and writings language, but also events that cannot be said by words. -while the text(p.6).

The situation is the space in which the text works. The context of the situation is about whole space both verbal space either the space in which the text is produced (verbal or writings). In the model of social semiotics, Halliday and Ruqaeya (1992) explain three elements that become the center of the hermeneutics of text contextually. These three elements are field, tenor, and mode (p.16). These concepts are used to interpret the context of the social text that is a field in which meanings exchange.

6 a. Field of discourse

It refers to the thing that is happening. In other words, this concept refers to the character of social behavior that is going on. Therefore, the field of discourse aims at the things that are discourse by participants in which language is involved as the main element.

7 b. Tenor of discourse

It refers to those who participate, be it the character of participant, position, and their role; the kind of relation of the roles within the participants. It involves also the relation both permanent and temporary; both the kind of verbal role in their conversation either the whole of the relation that in the group is so meaningful. c.

Buning (2009) note that mode of discourse refers to the role of language, how does the communicator such as mass media use language style to explain the situation and participant; whether using smoothed language, hyperbole, euphemistic or vulgar (p.174).

8 II.

9 Year 2018

Social Semiotic in Ceha Kila Traditional Game

10 Mode of Discourse

including word and sentences. In other words, social semiotics elaborates sign systems in a language.

There are three Text interpretations according to Halliday. First, the field of discourse that refers to the thing that is happening. The discourse that is played by traditional game participants is Ceha Kila. Second, the tenor of discourse refers to those who participate in this traditional game Ceha Kila, or all who are the references in the explanation. Third, the mode of discourse refers to the use of language. How does Sando use language style in explaining the situation and the players? It relates to the use of language and figure of speech that is used to explain the message in the traditional game, Ceha Kila.

11 a) Research approach

The approach that is used by the author is qualitative. This approach helps the author to analyze and interpret the meaning that contains in the text and context that are related to the traditional game Ceha Kilain Kole Village, North Satar Mese, Manggarai. In this approach author also describes in what way this traditional game construct reality.

12 b) Data and Resources

The data of this research is contextual text interpretation that includes field, tenor, and mode in the traditional game Ceha Kila. The data resources of this research are the people of Kole village, North Satar Mese, Manggarai.

13 c) Data Collection Technique i. Interview

The interview in this research is an in-depth interview or intensive and unstructured. This interview uses interview guide which generally aims to get depth information by focusing on main matters. The guide of this research does not contain detail questions, but just big picture regarding data and information that could be developed by focusing on the development, context, and situation. The purpose of this way is to get depth qualitative data. This interview is addressed to Sando and all players of Ceha Kilain Kole, North Satar Mese, Manggarai.

ii. Observation Observation is the process by which Researchers see the situation. This technique is relevant in research of traditional Ceha Kila. It encompasses observation of the condition of player interaction, the behavior of the players and the interactions of players and their group in using language or poem. The observation could be practiced freely and structured. The tool that can be used in this observation is observation paper, checklist, Event note, and so on. Some information from this observation is space, participants, activity, behavior, event, time, feelings. The reason for the Author for using this observation is to produce a realistic picture of using language and the behavior of Ceha Kilaplayer.

14 iii.

Record technique is collecting data by recording the conversation of the traditional player of Ceha Kila. The players are divided into two groups and they are conducted by a man of Sando. The conversation that uses poem will show the player who hides the ring (kila). The technique is used by reasoning that data is oral or verbal.

15 d) Data Analysis Technique

Collecting data in this research is done by passing some steps. The steps are grouping data, simplifying them, and put them into the table. Visual data is collected by watching traditional game Ceha Kilain Kole Village, North SatarMese, Manggarai and doing an interview with Sando and the players. The collected data is categorized based on the social semiotics method according to Halliday that includes the field of the interview, participants in an interview, and discourse tool in traditional game Ceha Kila.

16 e) Data Presentation Technique

Milles and Huberman (in Gunawan, 2013) put forward three steps in analyzing qualitative research data (p. 210). The first step is data reduction. Data reduction means summarizing, putting main things, focusing on the main thing and looking for the theme and pattern. The Second step is data display. Data display as compilation information is composed and give possibility taking the conclusion and action. The third step is conclusion drawing or verifying. This step is the result of research obtained by answering the focus of research according to data analyzed. The conclusion is presented in the form of research object description by guiding to the research study. Qualitative data analyze is an ongoing effort. Data reduction, data display, and conclusion drawing become a success in a row like a series of data analyses that come in a row too. Data reduction that is practiced by Author refers to the traditional game Ceha Kilain Kole, North Satar Mese, Manggarai . Data is presented by grouping them according to the sub of explanation. Having data display, the next step is drawing a conclusion. The conclusion is to explain the collected data.

17 III.

18 Research

Society's structure is a characteristic of a cultured society. They honor the meaning of personal and social life. It can be found in society's activities. They communicate and interact with others in running social relationship. 1. Two elders were sitting in living room and kitchen. Before starting the game they greets (Kinda) all the participants. 2. The elder was sitting in kitchen will riddle and the others were sitting in living room will guess and answer.

3. An elder mentioned the caveat of Ceha Kila.

First Data Analysis: Greetings (Kinda) Ceha Kila is a traditional game in Manggarai. People play it after the funeral, specifically on the third day after the corpse has just been buried. They will play at 01.00 a.m being started by greeting (kinda).

The elders, who are sitting in the living room and kitchen, greeted all of the guests. Frirstly, the elder, who is sitting in lutus (living room) greets:

Denge le ite ai laka kaut kali ite ga (called the name of someone that had died), wale benta de maria agu ngaram toe tanjeng ami ase kaen. Tegi dami kali ga, porong ema keta ite ngasang ipererus ene isung, lu'u one mata, perem molos laka ditengger le morin, sehat kami musi mai, ngong meu tngasang ine wai ata musi mai neka sendos lewing agu cewat. Wale diha tanta kaeng musi dapur, tae dami kole toe manga sendos kole lami lewing agu cewat.

'Listen to our ancestors! Now our beloved has left his life behind. We pray, strengthen us who were left. He has gone because God has called him. We pray and implore God, may he get worth place. Free us who are good, throw the wicked away'.

After the saying, they will wait for a voice. If there is no strange voice, it means the dead person's death is natural, but if there is a strange voice, it means there will be following strange thing. Second Data Analysis: Riddle (bundu)

The elder, who was sitting in the kitchen, will start to the riddle (bundu) and the others who were sitting in the living room will guess an answer. For example:

19 Wae pantar leleng one: Nio

There is water inside it: Coconut Mbaruditece'enggereta ulun, mbaru data peangngger waulun: Wani Our house's roof at the top, but their house's roof at the bottom: Honey Bee Wentarbendera wan derekolong: Manuk The flag waves, it sings immediately: Roster Cawasewengke toe ngancenglulung: Salang A long cord which can't be rolled up: Road Paki-paki toe ganceng: Wae Can't be cut: Water Duguremengkoenpakeba-juta'a,duhutu'anpakebajuwara : Nggurus When it was young worn green clothes when it was adult worn red clothes: Red Pepper Duhuremengkoenpakebaju,wokoduhutu'an toemangapakebajun : Pering When it was young worn clothes, when it was adult didn't wear it anymore: Bamboo Pau one longkajarangana : Sontakcepa Falling into a foal's hole: The mashed tool for betel nut The riddle will be held for 30 minutes. After this game, they started playing Ceha Kila. Ceha Kila (hide the ring) is an inherited traditional game of Manggarai. There are two groups, and the total membership of that groups don't be determined. Each group has a leader (Sando). They engaged in this game to prove who is better and cleverer. Generally, people play it after the corpse is buried. Ceha Kila aims to amuse the sorrowing family.

Many people engaged in this game. They are supposed to see, participate, and take the benefits for social life. This game uses Kila (ring) as the mode. Each group is trying to guess. The pointed player, who is holding the ring, have to answer the riddle. If the answer is wrong, he must mention toe (no). Third Data Analysis: The Caveat All of Kole's people are supposed to participate actively in Ceha Kila. Their unity manifests in a saying: Mai gaitecama-cama Let's we gather and unite Naicaanggittukacaleleng Don't be separable Teuca ambo nekawolenglako Don't be fishy Mukucapu'unekawolengcurup Make our intention one because we are one

The caveat of this saying is social life is shared together. They must be one in attitude, though, and action in keeping unity and togetherness in social life.As a social being, Kole's people show their fraternity with participating in CehaKila. They want to give amusement to the sorrowing family. It can be found in this following saying: The caveat aims to establish a better social life. They must amuse the sorrowing family in order that they don't be too sad because of the death of their beloved.

20 Ai iteho'o de canatas bate labar Live in one village

21 Neka manga bike agukehas We must unite

22 Porongite kali gacanaikaut

There should be no differentiation Third and Fourth Data Analysis: First and Second Groups Member. These people are Ceha Kila's participants. They will riddle each other. Firstly, they will hide the ring (kila) on a member's hand. The other group was supposed to guess an answer. This game will be held along the night in order to amuse the family. People believe that the invisible God can do anything. The family prays God for the

dead person in order to not leave wickedness for them. This metaphor believes that God will give them good and throw the wickedness away from their life.

23 Mode of Discourse in

IV.

24 Conclusion

Semiotic sources aren't only sayings, writings, paintings, or pictures. But, people can find semiotic sources in everything which has cultural and social meaning. Ceha Kila is a communication that makes many semiotic sources. So, to figure out the potential meaning of this semiotic source out, people must notice cultural context, norms, and rules in this game.

2

No		Date	Findings
1		3 rd	The Participants in Ceha Kila are;
		April	1. Aloisius Ancu,
		2017	2. Kanisius Danggur, 3. The member of First Group 4. The member of Second Group
	First Data Analysis: Aloisius Ancu		Aloisius Ancu is one of the elders who were
	sitting in a living room (lutus) and greeted (kinda) before starting Ceha Kila. His greeting is: Denge le ite (?mention the dead person's name) ai laka kaut kali ite ga, wale benta de maria agu ngaram toe tanjeng ami ase kaen. Tegi dami kali ga, pereng ema keta ite ngasang ipereruseneisung, lu'u one mata, porong molos laka ditengger le morin, sehat kami musi mai, ngong meu tngasang ine wai ata musi mai neka sendos lewing agu cewat. Wale diha tanta kaeng musi dapur, tae dami kole toe manga sendos kole lami lewing agu cewat.		
	Second Data Analysis: Kanisius Danggur		Kanisius Danggur is one of the elders who
	sitting in the kitchen and said traditional expressions when others were playing Ceha Kila. The traditional expressions which he said are: 1. Mai gaitecama-cama Don't be separable Naicaanggittukacaleleng Don't be separable Teuca ambo nekawolenglako Don't be fishy Mukucapu'unekawolengcurup		

Figure 1: Tabel 2 :

No	Date	Metaphor
		1.
		Finding
1	3 rd April 2017	Metaphor

Figure 2:

212 [Dagur and Antony (ed.) ()] , B Dagur , Antony . Kebudayaan Manggarai Sebagai Salah Satu Khasanah
213   Kebudayaan Nasional (ed.) 1997. Surabaya: Ubhara Press.

214 [Sobur ()] , Alex Sobur . *Analisis Teks Media* 2006. PT Remaja Rosdakarya.

215 [Bungin ()] Burhan Bungin . *PenelitianKualitatif. Jakarta: Kencana Prenad Media Group Daeng*, (Hans) 2009.
216   2004.

217 [Santoso ()] *Jejak Halliday dalam Linguistik Kritis dan Analisis Wacana Kritis*, Anang Santoso . 2008. Jurnal
218   Fakultas Sastra Universitas Negeri Malang

219 [Kriyantono ()] Rachmat Kriyantono . *Teknik Praktis: Riset Komunikasi. Jakarta: Kencana Prenada Media*
220   *Group*, 2007.

221 [Gunawan (ed.) ()] *Metode Penelitian Kualitatif: Teori dan Praktik*, Iman Gunawan . Bulit Aksara Halliday,
222   M.A.K dan Ruqaeya Hasan. 1992. Aspek-aspek Bahasa dalam Pandangan Semiotik Sosial (ed.) 2013. Jakarta;
223   Yogyakarta: Gajah Mada University Press.

224 [Santoso ()] Riyadi Santoso . *Semiotika Sosial: Pandangan terhadap Bahasa*, (Surabaya) 2003. Pustaka Eureka
225   dan JP Press.

226 [Sobur ()] Alex Sobur . *Semiotika Komunikasi. Bandung: PT Remaja Rosdakarya*, 2009.

227 [Sugiyono ()] Sugiyono . *Memahami Penelitian Kualitatif. Bandung: Alfabet*, 2005.

228 [Sutrisno and Hendar Putranto ()] *Teori-Teori Kebudayaan*, Mudidan Sutrisno , Hendar Putranto . 2005.
229   Yogyakarta: Penerbit Kanisius.