

The Meaning of Utterance in *Badikia* as an Oral Tradition in Padangpariaman Region

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Abstract

This research describes the meaning of utterance as it is delivered during *Badikia* event. The background of the research comes from the willingness in revitalization the oral tradition in Padangpariaman region. This research is conducted by applying observation method as well as tapping technique; further, uninvolved conversation observational technique is also added, while the utterances are recorded and noted. Conversational method is required during the research, it is used as a data confirmation approach to avoid misinformation and error. Prime technique is applied as the basic rule of the research, while conversational technique is followed as further approach. The analysis of the collected data implies that the meanings of utterance in *Badikia* are generally classified as conceptual, connotative, stylistic, reflective, collocative and thematic meaning

Keyword: meaning, utterance, oral, *badikia*, revitalization

I. INTRODUCTION

Revitalization can be held individually or by the group of people, community as well as government to reintroduce an idea or an object that is nearly extinct. Today, annihilation on tradition, cultural value, norm and meaning commonly occurs; as the result, the local communities need to withstand the tradition. One of the possible ways in maintaining tradition is by conducting researches that relate to the culture and the tradition.

This research is designed to collect the selected oral tradition into an advance research project to study the importance of the oral tradition. Understanding the meaning of the utterance leads us in exploring the essence and the main purpose of the utterance. It can be measured whether the utterances have meaning to the speaker or not. Studying the linguistic meaning of the utterances not only explores the meaning of the text but also explore the cotext and context of the text.

The oral tradition that has been selected on this research is originated from Padangpariaman, it is named as *badikia* which closely relates to local religious event. *Badikia* is chosen because the local communities are hardly understood the meaning of the pray as well as the lyrics that are used by speaker during the ceremonial. Although they did not understand the meaning of the lyric, the local communities are still maintaining the tradition.

II. METHODS

This research is classified as field research, while the method that are applied during the collecting data include observation method with tapping technique, followed by uninvolved conversation observational technique as well as recording and noting. The collected data are in form of oral utterances which are delivered by speaker during *badikia* performance. Conversational method is applied to confirm the accuracy of the data during the transcription to avoid any misspelling and error, it is also applicable as data validation. Conversational method is equipped with prime technique as the basic manner in approaching the research while conversational technique is used as the follow-through technique.

Identify technique is used to analyze the data to determine the convention in each utterance analysis since the determinant tools are taken beyond the language (Sudaryanto;1993:15). The oral utterances in *badikia* are the focus of this research, while the determinant tools that are required during this research are taken from context and cotext as both are separated from the language.

Decisive constituent analysis technique on this research is classified as the basic technique that corresponds to the researcher ability to segregate the data. The data need to be classified into parts and separated based on the linguistic aspects of the utterance including phoneme, morpheme, phrase and clause. The utterances are then written in which the meaning of each utterance is determined. The meaning is correlated and compared with the determinant tools which are cotext and context by applying comparative correlative and adequates technique.

III. RESULT

Meaning in utterance is generally classified as conceptual, connotative, stylistic, affective, reflective, collocative and thematic meaning (leech;1974). While in *badikia*, the meaning of the utterances includes conceptual, connotative, stylistic, reflective, collocative and thematic

meaning, which means that *badikia* has no affective meaning on its utterance. It can be possible because *badikia* is not merely a communication between one individual with others, but it represents a collective social community.

IV. DISCUSSION

Badikia is conducted through series of activities, the following explanations describe the utterance on *badikia* ceremony which is then followed by meaning elucidation from the utterances.

Utterance 1

Wali jorong: “*kami ucapkan tarimokasi kapado niniak mamak, alim ulama, cadiak pandai suluah bendang dalam nagari ka pai tampek batanyo ka pulang tampek babarito dan sagalo nan sarato hadir malam nangko untuak manakok hari acara mauluik kito nan katibo*”.

‘*Wali jorong*: we would like to thanks *ninik mamak, alim ulama, cadiak pandai suluah bendang dalam nagari*, who are regarded as people who we would like to ask for advice and the people who we would like to appraise. Later I would like to greet guests who are willing to come to the meeting to stake the date of our Maulid ceremony”

Utterance 1 contains a phrase of a *niniak mamak, alim ulama, cadiak pandai* that is delivered to the audience who come to the meeting. The meaning of the utterance is classified as connotative, as it consists of communicative aspects on each word. The phrase of a *niniak mamak, alim ulama, cadiak pandai* not only refers to certain people but also certain personal attribute. The phrase of *niniak mamak* refers to righteous characteristic as well as leadership and assertive. Both *alim ulama* and *cadiak pandai* also have their own meanings which are beyond the contextual meaning. It can be implied that *wali jorong* do not address the people based on their name but he refers to their status. The utterance not only contains connotative meaning but also stylistic as the use of *suluah bendang dalam nigari* clarifies the social status of each objects that is mentioned on the utterance. As the result, the use of *niniak mamak, alim ulama* dan *cadiak pandai* in utterance may also consist of stylistic meaning.

In addition *suluah bendang dalam nigari* is also classified into connotative and collocative meaning, since the conceptual meaning of *suluah* refers to a lighting tool that is made from bamboo tree. The meaning of *suluah* on the utterance relate to the function and the purpose of the tool as lighting. *Bendang* which is means as rice field collaborates with *suluah*. However, *suluah* does not collaborate with other words that are appeared on

the utterance, for example *suluah rumah*, *suluah nigari* and others, as it only adrift to *bendang* only.

Utterance 2

Wali jorong: kapalo kapalo mudo kok anyuik nan ka manyilami, kok ilang nan ka mancari diagiah amanaik untuak mahalau anak-anak kito pamaga kampuang pamaga nagari mangumpuan dana untuak alek kito ko'.

'Wali Jorong: to *kapalo mudo kok anyuik nan ka manyilami, kok ilang nan ka mancari* I would like to address our juveniles who are the hedgerow of our village to collect donation for our event'.

Clause *kok anyuik nan ka manyilami, kok ilang nan ka mancari* consists of stylistic meaning, as it refers to the pedigree to address social relation between the speaker and the addressee. The clause of *kok anyuik nan ka manyilami, kok ilang nan ka mancari* is addressed by *wali jorong* to *kapalo mudo* that refers to specific person within the community. It is the reason why the utterance is classified as a stylistic meaning. Utterance 2 also presents the use of "*maalau anak-anak kito*" which is classified as connotative meaning, it refers to 'repel' or in this context 'to order'. The purpose of *maalau* did not refer to the actual meaning of the word, but it is used as metaphor that has connotative meaning. It is like "*pamaga kampuang pamaga nagari*" that also consist of connotative meaning since the factual meaning of *pamuga* refer to fences.

Utterance 3

Kapalo mudo: untuak mangumpuan pitih, kito buek bungo lado nan rancak e, latakkan di simpang musajik ciek dakek gerbang ciek. Sudahtu sampaian ka induak-induak kito sia se nan ka basadakah kain ka tuanku, mambuek lamang jo mambuek jamba.

Kapalo mudo: to collect the donation we should make an outstanding bungo lado wich will be place of the side of the mosque and on the gate. Then we will ask our mothers to donate their fabric to Tuanku, to make lemang, and to prepare jamba.

Phrase of *bungo lado* on utterance 3 has reflective meaning with double conceptual meaning, it means that the phrase has more than one conceptual meaning. *Bungo lado* does not only relate to the chili plants, but it may also refer to "lets donate money for our own need".

Utterance 4

Sipangka: dek jauhah rang siak lah tibo dek ampia lah datang jauhah lah basonsong, ampia lah bajabatan tangan, lah dibaok naiak ka tampek duduak nangko manuruik

pasa nan biaso. Kok batanyo lapeh arak barundiang lapeh payah diraso sadang baa kini arak jo payah lah lapeh. paluah di kaniang lah kariang, rokok sabatangpun lah anguih aia sadaguik lah diminun ado takana di hati taukia dipikiran ndak manyabuik kato nan bana nak manampuah jalan nan luruih. Ta tumpah kato ka bakeh rundiangan iyo ka bakeh mak labai.

Sipangka: Tadi kato bajanji kini kato manapati. manapati kato kapalo mudo tadi a bana lah kato kapalo mudo tadi di jauah lah tibo di ampia lah datang, jauah lah basonsong ampia lah bajabatan tangan. Kini tapulang ka kapalo mudo basarato sipangka untuak mambuka kato mamulai alek muluik nangko.

'Sipangka: from afar, *rang siak* is picked up, greeted, and asked to come forward to join the meeting. We can consider that we are now complete, so we can start the meeting which will be led by *mak labai*

Meaning in utterance 4 is classified as collocative meaning, it associates from one and another as it is appeared on *kok ampia lah datang jauah lah basonsong*. Every word on the utterance have collocated one another as a form of *pasambahan*, it is considered common use in *pasambahan* that an utterance collocate one another; however, the listener is basically understand the content of the utterance.

Utterance 5

*rami pasa batusangka
rami dek anak rang pagaruyuang
mulai lah di pangka
kami turuik an nan di ujuang*

Meaning of utterance 5 is conceptual, as the meaning corresponds to the concept that is delivered by the speaker. The words are not bias, they can be understood base on the actual meanings of the dictionary. The concept is written on line 3th and 4th where it is written as *Mulailah dari pangka* which refers to 'the dining should be started by *pangka*' or *sipangka* who is regarded as event promotor. It is followed by *kami turuik an nan diujung* which means that other guests will follow after the promotor. It describes the sitting position between *sipangka* and the guests has a gap or distance.

Utterance 6

Labai: duduak nak maurak selo tagak nak maayun langkah ka tampek masiang-masiang. Kandak babari pintak balaku. Dilapeh jo hati nan suci jo muko nan janiah. Rila ateh namo silang nan bapangka karajo nan bapokok.

'*Labai*: sitting while *maurak selo*, but when we stand we would like to stride on our own place. I would like to say goodbye for tonight in the name of *silang nan bapangka karajo nan bapokok*'.

Meaning in utterance 6 is classified as thematic, it can be communicated by the speaker based on the theme that he wants to clarify. The theme of the utterance is that the speaker wants to ask for leave to the audience and he would like their permission to do that.

V. CONCLUSION

The analysis of the data can be concluded that the meaning of utterance in *badikia* as an oral tradition in Padangpariaman consist of conceptual, connotative, stylistic, reflective, collocative and thematic meaning.

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