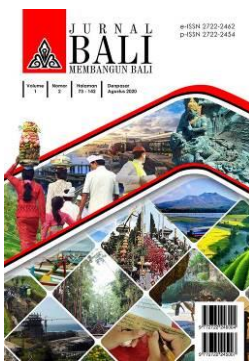




## Form, Function and Meaning of “Satua I Siap Selem” (A Cultural Linguistic Review)

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### Abstract

**Purpose:** The purpose of this research is to describe the form, function (of language) and meaning of Satua (Folklore) I Siap Selem from a Cultural Linguistic perspective.

**Research methods:** This research is descriptive qualitative in nature using primary data collected using the observation method with the help of note-taking techniques. Data were analyzed using the matching method and the agih method and the results were presented using formal and informal techniques.

**Results and discussion:** The form of Satua I Siap Selem is a discourse in the form of fictional prose. The general function of Satua I Siap Selem is as a means of entertainment, while based on the communicative function of language its functions are informational, expressive, directive, aesthetic and phatic. The implied meaning of Satua I Siap Selem states mutual love and togetherness, mutual respect and mutual help, evil or cunning, ingenuity and responsibility, as well as stupidity.

**Implications:** Satua I Siap Selem contains a good life philosophy and moral messages so it is very good to serve as bedtime entertainment and character education for children.

**Keywords:** folklore, cultural linguistics, form, function, meaning.

### Abstrak

**Tujuan:** Tujuan penelitian ini adalah mendeskripsikan bentuk, fungsi (bahasa), dan makna Satua I Siap Selem (The Tale of the Black Rooster) ditinjau dari sudut pandang Linguistik Kebudayaan.

**Metode penelitian:** Penelitian ini bersifat deskriptif kualitatif menggunakan data primer yang dikumpulkan dengan metode simak dengan bantuan teknik catat. Data dianalisis dengan metode padan dan metode agih dan hasilnya disajikan dengan teknik formal dan informal.

**Hasil dan pembahasan:** (1) Bentuk Satua I Siap Selem adalah wacana berupa prosa fiksi; (2) Fungsi Satua I Siap Selem secara umum adalah sebagai sarana hiburan, sedangkan berdasarkan fungsi komunikatif bahasa fungsinya adalah informasional, ekspresif, direktif, estetis, dan phatik; (3) Satua I Siap Selem mempunyai makna tersirat yang menyatakan: saling menyayangi dan kebersamaan, saling menghormati dan saling menolong, kejahatan atau kelicikan, kecerdikan dan bertanggung jawab, serta kebodohan.

**Implications:** Satua I Siap Selem mengandung filosofi kehidupan yang baik serta pesan-mesan moral sehingga sangat baik disajikan sebagai hiburan pengantar tidur dan pendidikan karakter anak.

**Kata kunci:** satua, linguistik kebudayaan, bentuk, fungsi, makna.

## INTRODUCTION

Language and culture are two things that have a very close relationship, like two sides of an inseparable coin. Language is part of culture. The relationship between

language and culture is a subordinate relationship. A language is under the scope of culture or language is one of the elements of culture (Koentjaraningrat, in [https://repository.dinus.ac.id/docs/ajar/usur-puas\\_kultur.pdf](https://repository.dinus.ac.id/docs/ajar/usur-puas_kultur.pdf)). Language will reflect the cultural richness that exists in the community that uses it (multicultural). This close relationship between language and culture also occurs between Balinese language and Balinese culture.

Balinese is one of the regional languages in Indonesia which is still alive, developing, fostered and supported by the community of speakers, namely the majority of Balinese people. Balinese is used as a means of communication, both within the family and between Balinese people. Apart from that, the Balinese language is a means of expressing Balinese culture in a broad sense (Sutarma, 2019). This means that the Balinese language is used as a means of developing Balinese culture, a means of developing Balinese culture, a path for maintaining Balinese culture, and a means of inventorying Balinese culture. Therefore, learning Balinese directly also means learning Balinese culture.

One example of Balinese as a means of expressing Balinese culture is the use of Balinese in Balinese folklores (fairy tales) (Dewi & Karja, 2022). Balinese folklores are one of the Balinese cultural discourses alongside media texts, sayings and proverbs, prohibitions, and songs (*geguritan*, *kidung*, *wirama*) (Sutarma, 2019). Cultural discourse is the result of the use of language which reflects language as a resource that has form, function and meaning. This linguistic event is a study in Cultural Linguistics.

As a cultural discourse, this Balinese folklore (fairy tale) does exist and is known by the Balinese people, although in this modern era its presentation is not like before. The tradition of storytelling is no longer what it used to be. These Balinese folk tales (fairy tales) are stories that are considered not to have actually happened or are only the imagination of their authors - generally anonymous - which are then passed down from generation to generation.

There are many Balinese folklores in Balinese society, among them is the *Satua I Siap Selem* (The Tale of the Black Rooster). This Balinese folklore is very famous in Balinese society. There are various versions of *Satua I Siap Selem* depending on the region in Bali. The following is one version of the Balinese folklore *Satua I Siap Selem*.

*I Siap Selem*

*Ada katuturan satua I Siap Selem ngelah pianak pepitu. Ane paling cerika tusing ngelah bulu madan I Doglagan. Sawai-wai I Siap Selem ngalih amah nganti ke dauh pangkunge. Sedek dina anu ritatkala I Siap Selem teken*

panak-panakne ngalih amah dauh pangkunge, lantas langite megerudug nyihnayang laku ujan. "Me, lan jani mulih. Ento guleme gede gati" keto pianakne kelihan ngomong. "Ao me tyang takut nyanan iraga ujanan dini" pianakne lianan milu masaut. "Cening jak mekejang, lan jani ditu di umahe ento malu maembon. Yen jani iraga mulih pedas iraga ujanan. Tolih ento adine, I Doglagan. Ia tusing ngelah bulu. Yen ia ujanan pepes bisa mati" keto I Siap Selem maorahan teken pianak-pianakne. Lantas I Siap selem teken pianakne makapitu ngungsi ke umahe ane ada di sisin pangkunge ento.

"Jero jero sane madue pondok niki, dados ke tiang milu maembon?" keto I Siap Selem metakon. Lantas pesu ane ngelah umahe ento boya ja sios wantah meong lua madan Meng Kuuk. "Ngeong ngeong... ih nyai Siap Selem ngujiang nyai mai?" "Jero Meong, tiang mriki jagi maembon mawinan tiang madue pianak-pianak kari alit. Tusing melah keneh tiange ngajakin ngrobok ujan". "Nah lamun buka keto, lan mai macelep ka tengah" ditu lantas Meng Kuuk ngajakin I Siap Selem tekening pianakne mulihan.

Sajaan lantas tuun ujan bales pesan ngaenang pangkunge blabar. Meng Kuuk nanjenin I Siap Selem apanga nginep di umahne. I Siap Selem nyak nginep kerana ia pedalem teken pianakne.

Petengne I Siap Selem tusing ngidayang pules. Ditu lantas ia ningeh Meng Kuuk mererembug ajaka pianak-pianakne. "Cening ajak mekejang, petenge ene iraga laku pesta besar. Ne meme ngelah siap pengina ngajak pianak makapitu" keto munyine Meng Kuuk. "Tiang baang kibulne me!" keto pesaut panakne. "Tiang baang kapidne me!" pianakne len milu mesaut. Ningeh tutur Meng Kuuke teken pianak-pianakne buka keto, lantas I Siap Selem nundunin pianak-pianakne. "Ning bangun ning. Ento Meng Kuuk nagih ngamah iraga. Mai jani iraga megedi uling dini. Cening malu mekeber nyanan Meme ngemilunin". Lantas seka besik pianak I Siap Seleme makeber ngecosin pangkung. Brrr... Burr... Suuak... Keto pianakne ane paling keliha makeber. "Apa ento Siap Selem?" metakon Meng Kuuk. "Ento don timbule ulung" keto I Siap Selem nyautin. Brrr... Burr... Suuak... keto pianakne lenan makeber. Apa ento Siap Selem?" Meng Kuuk buin mtakon. "Ento don tiinge ulung" pesautne Siap Selem. Lantas seka besik pianakne I Siap Selem makeber ngentasin pangkung. Jani enu I Siap Selem teken I Doglagan dogen ditu di umahne Meng Kuuk. Mabesen lantas I Siap Selem teken I Doglagan. "Cening Doglagan, jani Meme laku ngalahin cening dini. Nyanan yen laku amaha teken I Meng Kuuk, duegang bane madaya. Orahang eben caine nu pait, nu belig, sing pantes daar malu. Tunden la ngubuhin cai nganti tumbuh bulu. Yen suba tumbuh bulun caine, ditu lantas cai keberang ibane mulih". Lantas I Siap Selem makeber ngentasin pangkung. Brrr... Burr... Suuak... keto munyin pakeber I Siap Seleme. "Apa ento Siap Selem?" metakon lantas I Meng Kuuk. Tusing ada ne nyautin. Ditu lantas I Meng Kuuk nelokin pedemane I Siap Selem. Mekesiab lantas ia mare dapetanga tuah ada I Doglagan ditu. "Beh, pasti busan ane orahange don-donan ulung ento boya ja len wantah I Siap Selem teken pianak-pianakne". "Meme kanggoang dogen suba pitike cenik ene daar" keto panakne mamunyi. "Duh jero para meong sinamian, sampunang tiang ajenga mangkin. Tiang kondan tumbuh bulu sinah eben tiange pait, belig, miwah ten jaan ajeng. Pinih becik ubuhin dumun tiang nganti tumbuh bulu, drika wawu dados ajeng tityang" I Doglagan mautsaha madaya upaya apang sing amaha teken I Meng Kuuk lan pianak-pianakne. I Meng Kuuk kena baana kabelog-belog baan I Doglagan. Ia nyak ngubuhin I Doglagan. I Doglagan wadahina guungan lan sabilang wai baanga ngamah. Gelising satua jani bulun I Doglagane suba tumbuh. Meng Kuuk lan pianakne pada repot ngae laku basa anggona ngolah ben Doglagane. "Eh cai Doglagan, jani cai laku amah kai". "Nggih dados nika jero. Nanging apang eben tiange jaanan, keburang dumun tiang ping telu". Meng Kuuk lantas ngeburang I Doglagan. Prrrr. Prrrr. Prrrr. Pas keburane ping telu mekeber lantas I Doglagan. Joh pakeberne lantas ngenceg duur batune. Meng Kuuk nguber I Doglagan lan tingalina ia ngenceg duur batune. Meng Kuuk nyagrep nanging I Doglagan ngenggalang makeber. Ane sagrepa I Meng Kuuk boya ja len tuah batu ane ngranaang gigne pungak. I Doglagan makeber sambilanga ngendingin I Meng Kuuk. "Ngik ngak ngik nguk gigi pungak nyaplok

*batu. Ngik ngak ngik nguk gigi pungak nyaplok batu." Keto suba upah anake ane demen mebikas corah. Iraga mangda setata madaya upaya yening nepukin unduk lan ngelawan sane mabikas jele.*  
<https://msatuabali.blogspot.com/2017/01/satua-bali-i-siap-selem.html>

At first glance, the Balinese folklore *Satua I Siap Selem* above seems ordinary like other Balinese folklores which were used as bedtime entertainment by parents in the past for their children. However, after looking closely, these Balinese folklores contain a good philosophy of life and moral messages that are very good for children's character education. Apart from that, this Balinese folklore has a clear storyline and characterization.

There are several studies that use folklores as their objects which in this research are used as inspiration and comparison. The first was carried out by I Putu Ari Dharma Minarta (2013) with the title "Structure and Value Analysis of the Text *Satua I Ganti Teken I Lacur*". This research uses a descriptive analytical approach. The results in terms of narrative structure show ten important incidents, three settings with the themes of cunning and deception and always having good luck, as well as a mandate that we as humans should stay away from traits that are contrary to religious teachings. The values contained in this unit are karmapala value, social value and aesthetic value. Second, research conducted by I Gusti Agung Rai Jayawangsa *et al.* (2021) with the title "Analysis of Intrinsic Structure and Educational Value in *Satua Dukuh Siladri*". This research is qualitative research with a narrative descriptive method. The conclusion of the research is that the internal elements of the *Dukuh Siladri* story have a social theme with a plot including: exposition (initial stage), complication, rising action, turning point (climax), and ending. The message of the story is not to force your will and not to violate legal norms. Third, research conducted by Komang Nitha Eliyani *et al.* (2023) with the research title "Satua Bali Karakter (SALIKA): Media Pendidikan Karakter". Data were analyzed using qualitative and quantitative descriptive analysis techniques. The results of data analysis show as follows. The material content and design of learning media were rated as 'very good' by material experts and media experts, respectively 92.3% and 92%. Assessments in the 'very good' category were also given by teachers/practitioners (96.5%), students in individual tests (94.96%), and students in small group tests (98.78%). These results demonstrate that video learning of one Balinese character (salika) is 'very feasible' to be implemented in schools.

The explanation above shows that Balinese folklores are very worthy of being used as research objects, including the *Satua I Siap Selem*. Likewise, based on the literature review, *Satua I Siap Selem* has never been used as an object of research,

especially in terms of Cultural Linguistics which makes form, function and meaning the focus of its study. Because *Satua I Siap Selem* is a cultural discourse as a result of language use, in this case Balinese reflects language as a resource that has form, function and meaning, this research was raised with the title "Form, Function and Meaning of *Satua I Siap Selem*: A Cultural Linguistic Review".

## RESEARCH METHODS

This research is descriptive qualitative in nature with the research subject *Satua I Siap Selem* and the research objects being: the form, function and meaning of *Satua I Siap Selem* as the focus of Cultural Linguistics studies. It uses primary data collected using the observation method with the help of note-taking techniques. Data were analyzed using the matching method and the agih method, then the results were presented using formal and informal methods (Sudaryanto, 1993; Mahsun, 2005).

As a foundation, this research uses several theories. They are Cultural Linguistic Theory which is synergized with Structural Theory (Ferdinand de Saussure) to analyze the form of *Satua I Siap Selem*, Language Function Theory (Leech) to analyze the function of *Satua I Siap Selem*, and Social Semiotic Theory (Halliday) to analyze the meaning of *Satua I Siap Selem*.

## RESULTS AND DISCUSSION

The form of *Satua I Siap Selem* is a discourse on a literary work of art in the form of prose fiction. The general function of *Satua I Siap Selem* is as a means of entertainment, while based on the communicative function of language its functions are informational, expressive, directive, aesthetic and phatic. The implied meaning of *Satua I Siap Selem* is to state: mutual love and togetherness, mutual respect and mutual help, evil or cunning, ingenuity and responsibility, as well as stupidity.

*Satua I Siap Selem* is a folklore using the Balinese language *kesamen/kepara*. The Balinese *kesamen/kepara* language means the Balinese *sor* language which is usually used together by its speakers, it is neither refined nor rude (Tinggen, 1995). As a regional language that is still alive and developing, Balinese essentially has form, function and meaning like other languages in general. The form of language is in the form of speech sound symbols, which in this case are limited to the sounds produced by the human speech apparatus. The practical function of language is as a communication tool used to collaborate, interact and identify oneself. Meaning is the result of the interaction between the concept of form and the concept of function mentioned above. This means that the relationship between form (linguistic structure)

and function (usage) gives rise to meaning, both lingual meaning and cultural meaning (Pastika, 2005: 108; Putri *et al.*, 2023).

Ontologically, cultural linguistics makes the form, function and meaning of language as the material object of study. The language produced by human speech organs to express their thoughts and feelings has the form or structure of language. The form or structure of language in Cultural Linguistics emphasizes variations in form, codes and subcodes which can cover all culturally meaningful uses of language in various areas of life. This means that the language that is studied in Cultural Linguistics is a language that has been used contextually and is limited by a certain time and space or that language has a function. Furthermore, language structures that have been used functionally and contextually have certain meanings and purposes (Mbeti, 2004: 25-31).

In connection with this, *Satua I Siap Selem* clearly represents the use of language, namely Balinese, which is used by humans to express their thoughts and feelings. Therefore, *Satua I Siap Selem* also has form, function and meaning which are the realm of Cultural Linguistics studies.

### **Form of *Satua I Siap Selem***

The form referred to here is a linguistic form, namely "a unit that contains meaning, both lexical meaning and grammatical meaning" (Ngafenan, 1985: 11) or "units of speech that are followed by meaning" (Muslich, 2008: 2). Linguistic forms can take the form of morphemes, allomorphs, words, phrases, clauses, sentences and discourse. Thus, linguistic form includes aspects of linguistic structure or language structure (lingual structure) from the lowest level to the broadest level, namely: phonology, morphology, syntax and discourse, which form a complete utterance in one speech act.

As a form of linguistics, discourse is "the most complete unit of language that is realized in the form of a complete essay or report, such as: a novel, book, article, speech or sermon" (KBBI, 2008: 1552). This concept is in line with the opinion of Kridalaksana (2008: 259) who states that discourse is "the most complete unit of language, in the grammatical hierarchy it is the highest or largest grammatical unit. This discourse is realized in the form of complete essays (novels, books, encyclopedia series, paragraphs, sentences, or words that carry a complete message." As the highest unit in the syntactic hierarchy, discourse has a complete or complete meaning, constructed by a sentence or sentences.

Based on the concept of discourse above, prose as a literary work is also a discourse. Prose is writing or literary work in the form of stories that are conveyed

using narration. The form of prose writing is free writing or free essay and is not bound by various rules in writing, such as rhyme, diction, rhythm, and so on (KBBI, 2008: 1106). So, based on the concepts above, it can be said that *Satua I Siap Selem* takes the form of discourse in the form of narrative prose fiction. In simple terms, narrative prose is then known as a story. In the narrative there are events and occurrences in a sequence of time periods. The events told in the narrative also contain characters who have conflicts. Events, characters and conflict are the main characteristics of narrative prose.

### **Communicative Function of Language in *Satua I Siap Selem***

*Satua I Siap Selem* is a story (fairy tale) that is usually told or conveyed when a mother is caring for her child or a grandmother tells it as a lullaby for her grandchildren to sleep. In this context, it can be said that *Satua I Siap Selem* functions as a means of entertainment among the Balinese people. However, it must be admitted that in the current era, stories (fairy tales) of this type are being told less and less as time goes by. Mothers in modern times rarely tell stories (fairy tales) to their children.

Apart from the general function, there is a special function that *Satua I Siap Selem* has, namely function from a linguistic point of view. This means that the function of language is as a means of communication or the communicative function of language. This is in accordance with the opinion of Halliday and Ruqaiya Hasan (1994: 20) who state that the function of language is the use of language by speaking and writing as well as reading and listening to achieve goals and objectives.

To determine the communicative function of *Satua I Siap Selem*, the theory of language function proposed by Leech (1997) is used. According to him, the communicative function of language can be divided into five, namely: informational, expressive, directive, aesthetic, and phatic. Informational function is the function of language to convey information; expressive function, is the function of language to express the feelings and attitudes of the speaker; the directive function is the function of influencing someone's behavior and attitudes; aesthetic function, is the function of language for the sake of the work itself without hidden intentions; and the phatic function means the function of language to maintain good relations in social groups (Leech, 1997: 52-53).

*Satua I Siap Selem* takes the form of a discourse in the form of narrative fiction prose. In the narrative, an event is told over a certain period of time. The events told in the narrative are played by characters who have conflict. Events, characters and conflict are the main characteristics of narrative prose.

As a discourse in the form of prose fiction, *Satua I Siap Selem* is not bound by rules like poetry. Therefore, to find out the communicative function of language in *Satua I Siap Selem*, it can be analyzed per sentence, paragraph, or as a whole in the form of discourse. Based on the theory of the communicative function of language put forward by Leech (1997) in *Satua I Siap Selem*, the communicative functions of language are found: informational, expressive, directive, aesthetic and phatic. This can be explained as follows.

#### 1) Informational function

The communicative function of language to convey information is called the informational function. This language function is found in *Satua I Siap Selem*. In *Satua I Siap Selem* the information conveyed by the speaker (storyteller) to the listener is "a story that tells of a black hen with seven chicks who are looking for food across the river. Due to sudden heavy rain and flooding, they couldn't go home and they took shelter in a hut which turned out to belong to the civet cat. The civet cat was very happy to receive the black chicken and its children who were staying in his hut. However, behind that the civet cat had evil intentions to eat the chickens. This intention was conveyed to his children that they would get a delicious meal. The civet cat's evil intentions were discovered by the black chicken and then she tried to find a way to escape danger. She then told her children to fly across the river one by one until there was only one child left who could not fly because it had not yet grown feathers. She advised him that if the civet cat wanted to eat him, he had to look after it first until it could fly. His mother's advice was followed until finally he was able to fly and in the end the civet cat's evil intentions could not be carried out, instead he was the one who was in pain because he ambushed a stone which he thought was a chicken and his teeth fell off."

Based on this description, the informational function of language referred to here is the delivery of information in the form of a story from the speaker (storyteller) to the listener. The story of a black hen and her chicks with a civet cat is the information which is then conveyed by the speaker (storyteller) to the listener which causes them not to know before becoming aware of the story.

#### 2) Expressive function

The expressive function is the function of language to express the feelings and attitudes of the speaker. In *Satua I Siap Selem*, several statements are found that state expressive functions. First, a statement was made by the black female chicks who were worried that they would not be able to go home because it was cloudy and it



would rain. This feeling is conveyed to its parent with sentences *"Me, lan jani mulih. Ento guleme gede gati"* keto pianakne kelihan ngomong. *"Ao me tyang takut nyanan iraga ujanan dini"* pianakne lianan milu masaut. 'Mother, let's go home now. It was a big cloud, said the older son. Yes Mother, I'm afraid we'll get caught in the rain here, said another child'. The mother then responded to her children's feelings of worry as a statement of her attitude by inviting her children to take shelter in a hut. *"Cening jak mekejang, lan jani ditu di umahe ento malu maembon. Yen jani iraga mulih pedas iraga ujanan. Tolih ento adine, I Doglagan. Ia tusing ngelah bulu. Yen ia ujanan pepes bisa mati"* keto I Siap Selem maorahan teken pianak-pianakne. Lantas I Siap Selem teken pianakne makapitu ngungsi ke umahe ane ada di sisin pangkunge ento. 'My children, let's all take shelter in that hut. If we go home now, we will definitely get caught of the rain. Poor little brother Doglagan, who doesn't have fur, could die of cold. Then they went to a hut on the river bank to take shelter'.

Second, the mother hen's statement asking permission from the hut owner to take shelter. The owner of the hut, none other than a female civet cat named Meng Kuuk, then allowed the hen and her chicks to take shelter in his hut. *"Jero jero sane madue pondok niki, dados ke tiang milu maembon?" "Ngeong ngeong... ih nyai Siap Selem ngujang nyai mai?" "Jero Meong, tiang mriki jagi maembon mawinan tiang madue pianak-pianak kari alit. Tusing melah keneh tiange ngajakin ngrobok ujan". "Nah lamun buka keto, lan mai macelep ka tengah" ditu lantas Meng Kuuk ngajakin I Siap Selem tekening pianakne mulihan.* 'Excuse me, who owns this hut, can I come take shelter?'. 'Oh, you black hen, why are you here?'. 'I came here to take shelter because my children are still small, it's not nice to walk through the rain. 'Yes, then let's go in'.

Third, the female black chicken expressed concern after hearing Meng Kuuk's plan to prey on them. She then invited her children to leave there by flying across the river. *"Ning bangun ning. Ento Meng Kuuk nagih ngamah iraga. Mai jani iraga megedi uling dini"*. 'My children, come on, wake up, that Meng Kuuk wants to eat us. Let's get out of here'.

Fourth, Meng Kuuk's disappointed statement that it turned out he had been tricked by the black hen who had left his hut. *"Beh, pasti busan ane orahange don-donan ulung ento boya ja len wantah I Siap Selem teken pianak-pianakne"*. 'Duh, surely what you said was falling leaves is none other than the black hen and her flying chicks'.

Fifth, a statement making fun of doglagan chickens directed at Meng Kuuk, who had tricked him into flying and Meng Kuuk could only bite rocks so his teeth fell off.

*“Ngik ngak ngik nguk gigi pungak nyaplok batu. Ngik ngak ngik nguk gigi pungak nyaplok batu”. “Ngik ngak ngik nguk teeth are smashing stones”.*

### 3) Directive function

The directive function is the function of influencing someone's behavior and attitudes. In *Satua I Siap Selem* this directive function is demonstrated by statements such as the following quote. *“Me, lan jani mulih. Ento guleme gede gati” keto pianakne kelihan ngomong. “Ao me tyang takut nyanan iraga ujanan dini” pianakne lianan milu masaut.* 'Mother, let's go home now. It was a big cloud, said the older son. Yes Mother, I'm afraid we'll get caught in the rain here, said another child'. Quotes from statements made by chicks to their parents are not only an expression of their feelings (expressive function) but also serve to influence their parents (directive function) to act on their chicks' concerns. This was proven, finally the mother hen invited her chicks to take shelter in a hut. *“Cening jak mekejang, lan jani ditu di umahe ento malu maembon. Yen jani iraga mulih pedas iraga ujanan. Toli ento adine, I Doglagan. Ia tusing ngelah bulu. Yen ia ujanan pepes bisa mati” keto I Siap Selem maorahan teken pianak-pianakne. Lantas I Siap Selem teken pianakne makapitu ngungsi ke umahe ane ada di sisin pangkunge ento*. 'My children, let's all take shelter in that hut. If we go home now we will definitely get caught by the rain. Poor little brother Doglagan, who doesn't have fur, could die of cold. Then they went to a hut on the river bank to take shelter'.

Another directive function is also found in the statement which states the expressive function, namely that the female black chicken asks permission to take shelter from the person who owns the hut. *“Jero jero sane madue pondok niki, dados ke tiang milu maembon?” “Jero Meong, tiang mriki jagi maembon mawinan tiang madue pianak-pianak kari alit. Tusing melah keneh tiange ngajakin ngrobok ujan”.* The female black chicken's statement is that it is hoped that they will be allowed to take shelter by the person who owns the hut. This is evident from the attitude or behavior of the hut owner, none other than Meng Kuuk, who finally allowed the black hen and her chicks to take shelter. *“Ngeong ngeong... ih nyai Siap Selem ngujiang nyai mai?” “Nah lamun buka keto, lan mai macelep ka tengah” ditu lantas Meng Kuuk ngajakin I Siap Selem tekening pianakne mulihan.*

The following statement quote also has a directive function. *“Duh jero para meong sinamian, sampunang tiang ajenga mangkin. Tiang kondan tumbuh bulu sinah eben tiange pait, belig, miwah ten jaan ajeng. Pinih becik ubuhin dumun tiang nganti tumbuh bulu, drika wawu dados ajeng tityang”.* This statement was conveyed by Si Doglagan, a chick with no feathers, to Meng Kuuk and her children to change their behavior, namely not to eat it now. It's best to keep it until it grows fur so that the meat

is tastier. It turned out that Meng Kuuk was deceived, his attitude changed from eating Si Doglagan at that time and kept him until he grew feathers and could fly.

#### 4) Aesthetic function

The aesthetic function is the function of language for the sake of the work itself without any hidden meaning or is often also referred to as the function of expressing art. In *Satua I Siap Selem* this function is stated implicitly throughout the text. This means that *Satua I Siap Selem* is often used as entertainment when a mother is looking after her child or a grandmother is looking after her grandchildren. As entertainment, it means that *Satua I Siap Selem* contains elements of art that make the speaker (listener/reader) entertained. This is called the aesthetic function.

#### 5) Phatic function

The function of language to maintain good relations in social groups is called the phatic function. This language function is also found in *Satua I Siap Selem* which is shown in the harmony between the black hen and her chicks. This is reflected in the following quoted statement.

*I Siap Selem ngelah pianak pepitu. Ane paling cerika tusing ngelah bulu madan I Doglagan. Sawai-wai I Siap Selem ngalih amah nganti ke dauh pangkunge. Sedek dina anu ritatkala I Siap Selem teken panak-panakne ngalih amah dauh pangkunge, lantas langite megerudug nyihnayang lakar ujan. "Me, lan jani mulih. Ento guleme gede gati" keto pianakne kelihan ngomong. "Ao me tyang takut nyanan iraga ujanan dini" pianakne lianan milu masaut. "Cening jak mekejang, lan jani ditu di umahe ento malu maembon. Yen jani iraga mulih pedas iraga ujanan. Tolih ento adine, I Doglagan. Ia tusing ngelah bulu. Yen ia ujanan pepes bisa mati" keto I Siap Selem maorahan teken pianak-pianakne. Lantas I Siap selem teken pianakne makapitu ngungsi ke umahe ane ada di sisin pangkunge ento.*

*"Cening Doglagan, jani Meme lakar ngalahin cening dini. Nyanan yen lakar amaha teken I Meng Kuuk, duegang bane madaya. Orahang eben caine nu pait, nu belig, sing pantes daar malu. Tunden la ngubuhin cai nganti tumbuh bulu. Yen suba tumbuh bulun caine, ditu lantas cai keberang ibane mulih".*

The phatic function is also found in statements that express the harmony between Meng Kuuk and her children. This is reflected in the following quote. *"Cening ajak mekejang, petenge ene iraga lakar pesta besar. Ne meme ngelah siap pengina ngajak pianak makapitu" keto munyine Meng Kuuk. "Tiang baang kibulne me!" keto pesaut panakne. "Tiang baang kapidne me!" pianakne len milu mesaut.*

The statement stating that good relations within the social group, in this case between Meng Kuuk and the Black Chicken, is proven by allowing the Black Chicken to take shelter and stay overnight in Meng Kuuk's hut. This is reflected in the following quote.

*“Jero jero sane madue pondok niki, dados ke tiang milu maembon?” keto I Siap Selem metakon. Lantas pesu ane ngelah umahe ento boya ja sios wantah meong lua madan Meng Kuuk. “Ngeong ngeong... ih nyai Siap Selem ngujang nyai mai?” “Jero Meong, tiang mriki jagi maembon mawinan tiang madue pianak-pianak kari alit. Tusing melah kenah tiange ngajakin ngrobok ujan”. “Nah lamun buka keto, lan mai macelep ka tengah” ditu lantas Meng Kuuk ngajakin I Siap Selem tekening pianakne mulihan.*

### Meaning of *Satua I Siap Selem*

To find out the meaning of *Satua I Siap Selem*, Social Semiotic Theory is used which views semiotics as the general study of signs and language as part of semiotics (Halliday, 1978: 3-4; Riana, 2003: 9-10). The word social is related to the concept of a social system and the concept of social structure. *Satua I Siap Selem* is a sign while the user community is a social structure.

As a living sign in the *Satua I Siap Selem* community, it has very high life philosophical values. These values are called implicit meaning. This is in line with the social semiotic view which states that language is assumed to be words that have explicit and implicit meanings. The explicit meaning is the language meaning that can be seen in the dictionary, while the implied meaning is the language meaning that is not contained in the dictionary, but can be traced by looking at the context (Riana, 2003: 10). According to Chaer (2002: 62), implied meaning is called contextual meaning, namely meaning that is very dependent on context, both the context of the sentence and the context of the situation. So, the meaning of *Satua I Siap Selem* referred to here is an implied meaning.

The following is the implied meaning in *Satua I Siap Selem*.

#### 1) The meaning of mutual love and togetherness

The meaning of mutual love and togetherness is demonstrated by *I Siap Selem* and her children when they together search for food far from their home. As a mother, she doesn't differentiate between her seven children, even though one of her children still hasn't grown fur (*doglagan*). He showed this when it was about to rain, he didn't want to break through the rain because he was worried that *Doglagan* would get cold and could die, so he decided to look for shelter. This is reflected in the following story excerpt.

*I Siap Selem ngelah pianak pepitu. Ane paling cerika tusing ngelah bulu madan I Doglagan. Sawai-wai I Siap Selem ngalih amah nganti ke dauh pangkunge. Sedek dina anu ritatkala I Siap Selem teken panak-panakne ngalih amah dauh pangkunge, lantas langite megerudug nyihnayang lakar ujan. “Me, lan jani mulih. Ento guleme gede gati” keto pianakne kelihan ngomong. “Ao me tyang takut nyanan iraga ujanan dini” pianakne lianan milu masaut. “Cening jak mekejang, lan jani ditu di umahe ento malu maembon. Yen jani iraga mulih pedas iraga ujanan. Tolih ento adine, I Doglagan. Ia tusing ngelah bulu. Yen ia ujanan pepes bisa mati” keto I Siap Selem maorahan teken pianak-pianakne.*

## 2) The meaning of mutual respect and mutual help

The meaning of mutual respect and helping each other was demonstrated by *I Siap Selem* when she excused herself to take shelter in a hut which turned out to belong to Meng Kuuk. Meng Kuuk greeted her and asked the purpose of her arrival to which *I Siap Selem* answered that she intended to take shelter with her children because it was going to rain. Meng Kuuk then welcomed and invited *I Siap Selem* and her children into the hut. This is all reflected in the following story excerpt.

*"Jero jero sane madue pondok niki, dados ke tiang milu maembon?" keto I Siap Selem metakon. Lantas pesu ane ngelah umahe ento boya ja sios wantah meong lua madan Meng Kuuk. "Ngeong ngeong... ih nyai Siap Selem ngujang nyai mai?" "Jero Meong, tiang mriki jagi maembon mawinan tiang madue pianak-pianak kari alit. Tusing melah kenah tiange ngajakin ngrobok ujan". "Nah lamun buka keto, lan mai macelep ka tengah" ditu lantas Meng Kuuk ngajakin I Siap Selem tekening pianakne mulihan.*

## 3) Evil or cunning meaning

This evil or cunning meaning is shown by the attitude of Meng Kuuk, the owner of the hut. Behind his good intention of helping *I Siap Selem* and her children to take shelter in his hut there was an evil or cunning intention, namely that he would prey on *I Siap Selem* and her children. *I Siap Selem* heard this directly when Meng Kuuk and his children planned a big party by eating a mother hen and her seven chicks. This evil and cunning meaning is reflected in the following story excerpt.

*Petengne I Siap Selem tusing ngidayang pules. Ditu lantas ia ningeh Meng Kuuk mererembug ajaka pianak-pianakne. "Cening ajak mekejang, petenge ene iraga laku pesta besar. Ne meme ngelah siap pengina ngajak pianak makapitu" keto munyine Meng Kuuk. "Tiang baang kibulne me!" keto pesaut pianakne. "Tiang baang kapidne me!" pianakne len milu mesaut.*

## 4) The meaning of intelligence and responsibility

After *I Siap Selem* heard Meng Kuuk's evil intentions, she immediately woke up her children to take them away from there and planned a strategy so that Meng Kuuk didn't find out. She then told her children to fly one by one and she told Meng Kuuk it was dry leaves falling. That is the meaning of intelligence implied in *I Siap Selem* because she is responsible for the safety of herself and her children from Meng Kuuk's evil intentions. *I Siap Selem*'s cleverness was also shown when she told *I Doglagan* to trick Meng Kuuk by saying that his flesh tasted bitter if eaten before it grew fur. Finally, *I Doglagan* followed his mother's advice and was finally saved from Meng Kuuk's evil intentions. This meaning is implied in the following story quote.

*I Siap Selem nundunin pianak-pianakne. "Ning bangun ning. Ento Meng Kuuk nagih ngamah iraga. Mai jani iraga megedi uling dini. Cening malu mekeber nyanan Meme ngemilunin". Lantas seka besik pianak I Siap Selem makeber ngecosin pangkung. Brrr... Burr... Suuak... Keto pianakne ane paling keliha makeber. "Apa ento Siap Selem?" metakon Meng Kuuk. "Ento don timbule ulung" keto I Siap Selem nyautin. Brrr... Burr... Suuak... keto pianakne lenan makeber. Apa ento Siap Selem?" Meng Kuuk buin mtakon. "Ento don tiinge*

*ulung” pesautne Siap Selem. Lantas seka besik pianakne I Siap Selem mekeber ngentasin pangkung. Jani enu I Siap Selem teken I Doglagan dogen ditu di umahne Meng Kuuk. Mabesen lantas I Siap Selem teken I Doglagan. “Cening Doglagan, jani Meme lakar ngalahin cening dini. Nyanan yen lakar amaha teken I Meng Kuuk, duegang bane madaya. Orahang eben caine nu pait, nu belig, sing pantes daar malu. Tunden la ngubuhin cai nganti tumbuh bulu. Yen suba tumbuh bulun caine, ditu lantas cai keberang ibane mulih”. Lantas I Siap Selem makeber ngentasin pangkung. Brrr... Burr... Suuak... keto munyin pakeber I Siap Selem.*

##### 5) Meaning of stupidity

The stupidity due to greed was shown by Meng Kuuk when *I Siap Selem* said that what fell were dry leaves even though it was her children who flew across the river as reflected in the story quote above. Then this stupidity was also reflected when Meng Kuuk was tricked by *I Doglagan* by saying that the meat tasted bitter if eaten before it grew fur and told him to look after it until it grew fur. When it grows feathers, it can fly, leaving the deluded Meng Kuuk behind. The following is an excerpt from a story that reflects Meng Kuuk's stupidity.

*“Duh jero para meong sinamian, sampunang tiang ajenga mangkin. Tiang kondén tumbuh bulu sinah eben tiange pait, belig, miwah ten jaan ajeng. Pinih becik ubuhin dumun tiang nganti tumbuh bulu, drika wawu dados ajeng tityang” I Doglagan mautsaha madaya upaya apang sing amaha teken I Meng Kuuk lan pianak-pianakne. I Meng Kuuk kena baana kabelog-belog baan I Doglagan. Ia nyak ngubuhin I Doglagan. I Doglagan wadahina guungan lan sabilang wai baanga ngamah. Gelising satua jani bulun I Doglagane suba tumbuh. Meng Kuuk lan pianakne pada repot ngae lakar basa anggona ngolah ben Doglagane. “Eh cai Doglagan, jani cai lakar amah kai”. “Nggih dados nika jero. Nanging apang eben tiange jaanan, keburang dumun tiang ping telu”. Meng Kuuk lantas ngeburang I Doglagan. Prrrr. Prrrr. Prrrr. Pas keburane ping telu mekeber lantas I Doglagan. Joh pakeberne lantas ngenceg duur batune. Meng Kuuk nguber I Doglagan lan tingalina ia ngenceg duur batune. Meng Kuuk nyagrep nanging I Doglagan ngenggalang makeber. Ane sagrepa I Meng Kuuk boya ja len tuah batu ane ngranaang gigne pungak. I Doglagan makeber sambilanga ngendingin I Meng Kuuk. “Ngik ngak ngik nguk gigi pungak nyaplok batu. Ngik ngak ngik nguk gigi pungak nyaplok batu.*

## CONCLUSION

The form referred to here is a linguistic form, namely a unit that contains meaning, both lexical meaning and grammatical meaning. Linguistic forms can take the form of morphemes, allomorphs, words, phrases, clauses, sentences and discourse. Thus, viewed from Cultural Linguistics, the form of *Satua I Siap Selem* is a discourse on a literary work of art in the form of prose fiction.

In general, language functions as a means of communication. Beside that, language can also be seen in its function based on its communicative function. Based on this concept, the general function of *Satua I Siap Selem* is as a means of entertainment, while based on the communicative function of language its functions are informational, expressive, directive, aesthetic and phatic.

As a living sign in the *Satua I Siap Selem* community, it has very high life philosophical values. These values are called implicit meaning. This is in line with the social semiotic view which states that language is assumed to be words that have explicit and implicit meanings. The explicit meaning is the language meaning that can be seen in the dictionary, while the implied meaning is the language meaning that is not found in the dictionary, but can be traced by looking at the context. Implied meaning is also called contextual meaning, namely meaning that is very dependent on context, both the context of the sentence and the context of the situation. So, the meaning of *Satua I Siap Selem* referred to here is an implied meaning. The implied meaning contained in *Satua I Siap Selem* is to state: mutual love and togetherness, mutual respect and mutual help, evil or cunning, ingenuity and responsibility, as well as stupidity.

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