



The Verb “Memukul” in the Balinese Language Dialect Spoken at Taro Village: A Natural Semantic Metalanguage Study

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Abstract*

The people living at Taro village speak the Balinese language as their daily language. As the speakers of the Balinese language, they never neglect the speech order, as can be seen from the fact that they still use the Balinese words, which in the modern era, have been neglected, resulting in the fact that many people are not familiar with a number of words, especially those which belong to the verb word class, one of which is the verb “ngetok” (hit). The Balinese language has a great number of verbs; however, the current study only analyses the verb “ngetok” (hit) using the theory of Natural Metalanguage Semantics (NMS). The verb “ngetok” (hit) has a great number of equivalents; they are *ngebug*, *ngedig*, *nigtig*, *ngupek*, *megambel*, *mugpugin*, *mukpukin*, *ngukul*, *nungting*, *ngempug*, *nyakcak*, *noktok*, *ngeplok*, *nebuk*, *ngaasin*, *nepung*, *ngintuk*, *ngalocok*, *namplak*, *nyemés*, *nempéléng*, *nyagur*, *nyepédin*, *nglamet*, *ngamplongin*, *ngamplengin*, *ngemplangin*, *nglentangin*, *ngaplekin*, *nyontok*, *nylimed* and *mentil*. One verb is different from another, although they are all used to express the action of hitting something or someone, depending on what tool is used to hit and the subject and object which are hit. The verb “ngetok” (hit) in the Balinese language has two different meanings; namely doing something and taking place, which can be explained using the explication technique in which it is described that “X does something on Y, causing something either bad or good to occur to Y”. Such differences in meaning can be obtained through the analysis of the original meaning using the non-compositional polysemy

1. Introduction

The fact that the *Tri Wangsa* (caste system)-based social classification does not contribute to anything to the people living at Taro village; the village can be classified as one of the old ones in Bali. In general, the Balinese language is still maintained and used as the daily language which

the villagers speak. They still maintain the speech etiquette and even still use the spoken and written Balinese language varieties in any formal activity.

In the current modern era many people in general and the young ones in particular do not perfectly understand and pay attention to the sense of value when they speak. Attention needs to be paid to the sense of value in any speech event. In other words, what needs to be paid attention to includes who the addressee is, where and when the speech event takes place, and the theme and aim of the speech event.

Viewed from the linguistic aspect, every language has forms, functions and meanings which can be analyzed using the theory of the natural semantic metalanguage. It is expected that this theory can explain the existence of any language with its different forms in the same domain of meaning. The writer has reviewed some studies exploring several verbs in the Balinese language such as the verb *ngetep* used to express the action of cutting something, and the verb *masare majujuk* used to express the action of sleeping in the standing position. However, none has investigated the verb *memukul* (hit) in the Balinese language. Realizing that the verb *memukul* has a great number of equivalents in the dialect of the Balinese language spoken at Taro village, it is necessary to conduct the research entitled “The Verb *Memukul* (hit) in the Dialect of the Balinese Language Spoken at Taro Village: A Study of Natural Semantic Metalanguage”.

Based on the background of the study above, the problems of the study can be formulated as follows:

1. What is the verb *memukul* (hit) like in the Balinese language from the perspective of Natural Semantic Metalanguage?
2. What is the meaning of the verb *memukul* (hit) from the perspective of Natural Semantic Language?

2. Research Methods

2.1 Type of the Study and the Approach Used

This current study is a qualitative one in which the phenomenological approach, which was adjusted to the condition of the people living at Taro village, Tegallalang District, Gianyar Regency, was used.

2.2 Data Type and Source

The data used in the current study are the qualitative data, meaning that the object of the study was in the form of words instead of numbers. In other words, the object of the study is described and pictured using words instead of numbers. The data sources are divided into two; they are the primary data source and the secondary data source. The main data were obtained through observation and interview in which the interviewees were a number of people determined using the sampling random technique. The secondary data were obtained from a number of books and other references related to the study.

2.3 Method of Collecting Data

The data were collected through direct observation of the object of the study in which the note taking and documentary techniques were used, and through interview in which the mixed technique was used. The informants were determined using the sampling random technique and the introspective reflective technique, in which the researcher played roles, namely as the subject as well as the object of the study. The introspective reflective technique allowed the researcher, as a native speaker of the language under study, to use his ideas, knowledge and logical reasoning

as the data source. The secondary data were obtained through the library and documentary research.

2.4 Method of Data Analysis

The method of data analysis in the current study includes data reduction, data presentation and conclusion drawing. According to Muhammad (2011:233), “*Metode analisis data adalah cara menguraikan dan mengelompokkan satuan lingual sesuai dengan pola-pola, tema-tema, kategori-kategori, kaidah-kaidah dan masalah-masalah penelitian*”. (Method of data analysis refers to the way of describing and grouping lingual units based on the patterns, themes, categories, rules, and problems of the study). The results of the data analysis are descriptively and qualitatively explained.

3. Discussions

3.1 Form of the Verb “Memukul” (hit) in the Balinese Language from the Perspective of Natural Semantic Metalanguage

At Taro village, many forms of the verb ‘*memukul*’ (hit) in the Balinese language were found, resulting from the fact that the Balinese language is still used as the daily language by the local people. The forms of the verb ‘*memukul*’ (hit) in the Balinese language were analyzed using the theory of Natural Semantic Metalanguage (NSM). According to Goddard (in Sudipa, 2004:146), each form of a word has specific semantic features which can differentiate it from another word in the same domain of meaning. Further, Anna Weirbicka (in Sudipa, 2004:146) stated that the theory of NSM can picture the unique semantic features of every form of a word.

It was found out that the verb “*memukul*” in the Balinese language has 32 equivalents; they are “*ngebug, ngedig, nigtig, ngupek, magambel, mugpugin, mukpukin, nungting, ngempug, ngempug, nyakcak, noktok, ngeplok, nebuk, ngaasin, nepung, ngintuk, ngalocok, namplak, nyemés, nempéléng, nyagur, nyepédin, nglamet, ngamplongin, ngamplengin, ngemplangin, nglentangin, ngaplekin, nyontok, nylimed and mentil.*” One equivalent of the verb “*memukul*” in the Balinese language is different from another, depending on how the action of “*memukul*” (hit) is done, the tool used, the subject and object of the action, as can be explained as follows:

The way of doing the action of “*memukul*” (hit) cannot be separated from the tool used for doing the action and who the subject and object of the action are.

a. *Ngebug*

The verb *ngebug* is often connected with someone who is playing the music instrument referred to as the *gambelan* instrument; the action of playing the gamelan instrument is referred to as *magambel* (playing the *gambelan* instrument). How the verb *ngebug* is used can be seen in the following sentence:

- (01) ***Gebugin*** malu gongé pang énggal tawang pelihné.
(Hit the gong in order to be able to find out quickly what is wrong)

Sentence (01) contains the verbal expression of *ngebugin gong* (hit the gong). The verb *ngebug* is often used if the object of the action is what is referred to as *gong* and *kempur* (a type of gong, which is smaller than the gong). When this musical instrument is hit, it produces the echoing sound. The tool used for hitting it is what is referred to as ‘*panggul*’. Hitting it slowly from the side is the way of doing the action.

b. *Ngedig*

The verb ‘*ngedig*’ is also often connected with the way of hitting gamelan musical instruments such as *kendang* (a small drum covered with leather at each end), *gender*

(metallophone with keys suspended on thongs or cords over sounding tubes) and *gangsa* (brass) as exemplified in sentence (02). The tool used for hitting such gamelan instruments is also referred to as *panggul*, which is used for hitting the gamelan instruments quickly and hard to produce a high-pitched voice.

(02) *Kendangé lantas ngedigin, mara ngedig gender paling siduri pang nyak maadungan.*

(The *kendang* (drum) should be hit before the *gender* to make them match)

Apart from being uttered when hitting the gamelan instruments, the verb *ngedig* is also uttered when hitting what is called *pentungan/kulkul* (a drum made from either bamboo or wood), as exemplified in sentence (03).

(03) *Krama sareng sami tunas titiang benjang idadané mangda ngayah mareresik ring Pura Taman Beji, galah pitu semeng sampun ngedig kulkul.*

(Everybody is kindly requested to clean the environment where Taman Beji temple is located; the *kulkul* (the wooden drum) will be hit at 7 in the morning).

Sentence (03) contains the expression *ngedig kulkul* (hitting the wooden drum). The tool used for hitting the *kulkul* is also referred to as *panggul*. However, it is different from the *panggul* used for hitting the gamelan instruments; the former is always made of wood. Based on the two examples above, it can be concluded that the action of ‘*ngedig*’ is done using the tool referred to *panggul*; repeatedly hitting the object, which is usually rather wide and flat, is the way of doing the action of *ngedig*.

c. *Nigtig*

Nigtig is an action done by repeatedly hitting something or someone using a wooden tool, broom, duster, and broom of split coconut midribs ‘*sapu lidi*’, as illustrated in the following example:

(04) *Sing buungan Méméné nigtig panakné sawiréh bes kalu.*

(The child is too naughty for his/her mother not to hit him/her)

Sentence (04) contains the verbal phrase *nigtig panak* (hitting the child). The action of hitting the child cannot be separated from emotion. When someone who is angry hits another using a broom or wooden tool repeatedly on the waist, the action he/she does is referred to as *nigtig*. In sentence (04) what is hit is the human body. The verb *nigtig* is also used to express the action of hitting a mattress and a bucket, as illustrated in sentence (5) and sentence (6).

(05) *Dé, tigtigan jep kasuré majemuh pang ilang bukné.*

(Dé (term of address)), hit the mattress which is exposed to the sun in order not to be dusty any longer)

(06) *Telanan nigtig ember, empeng kupingé medingehang.*

(You’re kindly requested to hit the bucket slowly, it’s too noisy)

Sentence (05) contains the verbal phrase *tigtigan kasure* (hit the mattress) and sentence (06) contains the verbal phrase *nigtig ember* (hit the bucket). In sentence (05) what is hit is a mattress and in sentence (06) what is hit is a bucket. The action of *nigtig kasur* (hit the mattress) is done to make the mattress clean from the dust using *sapu lidi* (a broom of split coconut midribs), the action of *nigtig ember* (hit the bucket) is usually done by a child as a game. Based on the explanation above, the verb *nigtig* is used to express the action of hitting the object with a wide surface repeatedly using either a wooden tool or a broom.

d. *Ngupek*

Ngupek refers to an action when someone plays a gamelan instrument referred to as *kendang* (a small drum covered with leather at each end). This action is done using the palms of hands instead of a tool. The way of doing it is that the left end is hit using the palm of the left hand and the right hand is hit using the palm of the right hand, and the object which is hit is *kendang*. Someone who observes the *kendang* player will utter:

(7) *Lemuh pesan liman tukang kendangé ngupek kendang.*

(The *kendang* player plays the *kendang* gracefully)

e. *Megambel*

The verb *megambel* is used to express an action of playing a set of gamelan instruments such as *kendang* (a drum covered with leather at each end), *gender* (metallophone with keys suspended on thongs or cords over sounding tubes), *cengceng* (cymbals), *gangsa* (brass), *kempur* (gong) and so forth which are hit at the same time by a group of people, guided by what is referred to as *ding-dong*. The subjects are the group of people who do the action and the object is a set of gamelan instruments, as illustrated by the following sentence.

(08) *Odalané suba paek, sekeha gong cerik-ceriké seleg pesan mauruk megambel.*

(The temple festival will be performed soon; the children who belong to the group of the gamelan players are busy learning to play the gamelan instruments).

f. *Mugpugin*

The verb *mugpugin* is used to express an action of hitting someone and is often uttered when someone or a group of people fights against another or another group repeatedly.

(09) *Anak cerik ento mugpugin méméné sawiréh tusing baanga meli plalianan.*

(The child hits his/her mother as he/she is not allowed to buy the toy he/she wants)

(10) *Truna-trunané jani liu ané demen mugpugin timpal ngaé mamusuh.*

(Now many young men like hitting others, causing them to have enemies)

In sentence (09), the verbal phrase *mugpugin méméne* (hitting his/her mother) is used to express the action of hitting someone in which the object is the mother and the subject is the child. The action expressed using the verb *mugpugin* is done using the clenched fist from the back and is focused on the waist or the back part of the body. In the action done in sentence (10) '*mugpugin timpal*' (hitting another), the subject, the object and the way of doing it are almost the same as the subject, the object and the way of doing the action expressed in sentence (09). It can be concluded, therefore, that the action expressed using the verbal phrase *mugpugin* shows that the action is repeatedly done using the clenched fist from the back especially when the subject is emotional.

g. *Mukpukin*

The verb *mukpukin* is uttered only when someone hits a fruit such as a jackfruit or watermelon to know whether it is already mature or not. It is done using the palm of one hand on the fruit from the upper part to the lower part.

h. *Ngukul*

The action expressed using this verb cannot be separated from the society's programs. It is the action of hitting what is locally referred to as *kulkul* (wooden drum). The sounds produced by hitting the wooden drum are used to call the society's members to come to the village hall. The action of hitting the wooden drum 'ngukul' can be divided into four; depending on how many times the wooden drum is hit. One sound, which is produced by hitting the wooden drum one time, means that there is someone who is married; three sounds, which are produced by hitting the wooden drum three times, means that there is someone who is dead; more than three sounds, which are produced by regularly and repeatedly hitting the wooden drum, mean that the society's members are supposed to gather at the village hall; more than three sounds, which are produced by irregularly and repeatedly hitting the wooden drum, mean that there is a danger or a disaster at the village. The action of 'ngukul' is only done by someone who has been appointed for that; in other words, not everybody can do it. The reason is that in Bali the wooden drum 'kulkul' is sacred. The action is done using a wooden tool locally referred to as 'panggul'. The object is a wooden drum which is repeatedly hit, depending on what it is hit for. How the verb *ngukul* is used is illustrated in the following sentences:

(11) *Énggalin ka Pura Jero Mangku ba tuni ngukul!*

Go to the temple quickly; the Priest hit the wooden drum a few minutes ago.

(12) *Jero Bendésa ba kel ka jeroan ngukul, énggalin dik manjus.*

(Head of the traditional village will go to the inner yard of the temple to hit the wooden drum).

(13) *Mai énggalin ka balé banajaré nak ba ngukul.*

(Let's go to the village hall, the wooden drum has been hit)

i. *Nungting*

The verb *nungting* is often uttered by a traditional leader when a religious ceremony is performed at the temple to ask what is referred to as 'saya' (staff member of the traditional leader) to hit two wooden drums; one is hit after the other. The verb 'nunting' means causing a wooden drum to sound. However, the wooden drum which is hit is different from the one when the action of 'ngukul' is hit. The type of the wooden drum hit when the action of 'nungting' is done is referred to as *kulkul pejenengan*. The way of doing the action of 'ngukul' is similar to the way of doing the action of 'nunting'; however, in the action of doing the action of 'nungting' there are two wooden drums which are hit; one is hit after the other. Apart from that, the action of 'nungting' is usually done when the God who is believed to reside at the temple is descended from where He is usually worshipped. The event for which the action of *nunting* is done is usually more sacred than that for which the action of *ngukul* is done. Sentence (14) exemplifies how the verb 'nungting' is used.

(14) *Majeng Jero saya mangda gelis nungting duaning Ida Bhatara jadi medal.*

(It is addressed to Jero Saya (a staff member of a traditional leader) that he should hit the two wooden drums quickly as the God who is believed to reside at the temple is about to be descended).

j. *Ngempug*

The verb 'ngempug' means hitting something in such a way that its inner part is still intact. It is usually uttered when someone, as the subject, hits a big limber using a sharp tool locally referred to as 'kapak' (ax). The limber is laid down before it is cut in such a way that it will become firewood. How the verb 'ngempug' is used is illustrated in the following sentence:

(15) *Binmani semengan tulungin jeb ngempug saang ditegalé daja.*

(Help me hit the log in the north unirrigated agricultural field tomorrow morning).

k. *Nyakcak*

The action of *nyakcak* is done by repeatedly hitting an object such as ginger, betel vine and the other spices used for medicine. It is done using a tool made of stone. The object is repeatedly hit until it becomes soft and fine, as illustrated in the following sentences:

(16) *I dadong nyakcak jahé lakar boréh nganggoan batu boréhan.*

(Grandmother hits the ginger to make ‘boreh’ (medicinal powder mixed with water used as ointment or liniment) using stone specifically designed for that)

(17) *Suud nyakcak jahé umbah malu batu boréhé suud to mara nyakcak base.*

(After hitting the ginger, the stone used for making the *boreh* is cleaned before it is used for hitting the betel vine)

l. *Noktok*

The verb *noktok* is used to express what a carver does when creating a statue using wood. The action of *noktok* is done using two types of tools; one is referred to as ‘*peet*’ (chisel) and the other is referred to as ‘*pengotok*’ (wooden hammer). It is done by hitting repeatedly the chisel using the hammer. The subject, that is, the carver is in a sitting position before the wood which is carved, as exemplified by sentence 18).

(18) *Kanti bungker tunduné Pak Wayan sabilang wai noktok kayu.*

(Mr. Wayan is hunchbacked as he hits wood every day).

m. *Ngeplokin*

The action of *ngeplokan* is done by hitting something repeatedly using a hammer. The subject is human and the object is a coconut of which the peel is already removed. One hand is used for holding the coconut and the other is used for hitting it in such a way that it gets broken. The action is done quickly and strongly. When what is hit is either a dog or a thief, this is also referred to as ‘*ngeplokin*’; however, the difference is that the object is either an animal or human. The tool is the same, namely a hammer but what is hit is the back part of the object.

n. *Nebuk, ngaasin, nepung, ngintuk and ngelocok*

The action of hitting expressed using these verbs are done by repeatedly hitting two tools, one is referred to as ‘*lu*’ (something which looks like a big and long stick) and the other is referred to as ‘*lesung*’ (mortar) with an up-down motion. The tools used are almost the same, but what is produced by the action of *nebuk* is different from what is produced by the actions of *ngaasin*, *nepung*, *ngituk* and *ngelocok*. In the action of *nebuk* the object is either the unhulled paddy before being separated from the stalks or dry coffee seeds which are pounded to make them hulled. The action of *ngaasin* is done using wooden ‘*lu*’ (something which looks like a big and long stick) and mortar. The object is the newly-harvested paddy to make it separated from the stalks. In the action of ‘*nepung*’ the tools used are also ‘*lu*’ and stone mortar. The object is the wet rice which is pounded to make flour. In the action of *ngintuk*, the object is either meat or spices which are pounded until they become fine. In the action of *ngalocok*, the tools used are also ‘*lu*’ and mortar; however, the object is the newly-harvested coffee beans which are pounded to them unhulled before they are exposed to the sun.

o. *Namplak and Nyemes*

The action of *namplak* is done using the palm of one hand. It is uttered when someone hits mosquitoes, flies and him/herself. Therefore, the expressions ‘*namplak legu*’ (hitting mosquitoes), ‘*nampak lalat*’ (hitting flies), and ‘*namplak gidat*’ (hitting one’s forehead) are common. It can be seen that the object is much smaller than the subject. In so far as the parts of the human body are concerned, the action of ‘*namplak*’ is not only uttered when someone hits his/her head, it is also uttered when someone hits his/her face, hands, feet, and shoulders. The action of ‘*nyemes*’ is only uttered in the volley ball game. It is a loan word from a foreign language which is often heard in the volley ball game. It is done using the palm of one hand and the volley ball is the object. Look at the following example.

- (19) *Tusing dadi gigisan **namplak** pipin panakne kanti balan.*
(The child’s cheek is hit so hard that it becomes red)

p. *Nempeleng*

The verb ‘*nempeleng*’ is used to express the action of hitting someone using one of the hands from the side, and the object is the temple.

q. *Nyagur*

The action of *nyagur* is done using the clenched fist, usually when there is a fight, and the object is the face.

r. *Nyepedin, Nglamet and Ngamplongin*

The ways of doing the actions expressed using these verbs are slightly the same; however, the size of the tool used for doing the action of *nyepedin* is different from that used for doing the action of *nglamet* and that used for doing the action of *ngamplongin*. The action of *nyepedin* is usually done using a tool like a whip, a palm leaf rib or a small wooden stick. It is done by hitting the object just one time. The action of *ngelambet* is done using a wooden stick or bamboo; however, it is bigger than that used for doing the action of *nyepedin*. The action of *ngemplongin* is done using a big wooden stick or bamboo, and the object is the head.

s. *Ngamplengin, Ngemplangin, Nglentangin and Nyontok*

These verbs are used to express the action of hitting someone on the head. However, the way of doing the action of *ngamplengin* is different from that of doing the action of *ngemplangin*, which is different from the way of doing the action of *nglentangin*, which is also different from the way of doing the action of *nyontok*. *Ngamplengan* refers to the action of hitting someone from the side using the palm of one hand, *ngemplangin* refers to the action of hitting someone’s head using the palm of one hand in an up-down motion, *nglentangin* refers to the action of hitting someone’s head using one of the fingers which is folded in such a way that it can be used to hit the head hard, and *nyontok* is used to express the action of hitting the forehead; however, the position of the hands is the same as that when the action of *nglentangin* is done. The folded fingers used to do it are slightly attached to the forehead.

t. *Ngaplekin and Nylimed*

The action of *ngaplekin* is done using the hands from the back of the object, and the action of *nylimed* is done using cloth which is gentle and hit on the back of the object.

u. *Mentil*

The action of *mentil* is used using the index finger and thumb, which are united before they are released, and the object includes all parts of the body.

3.2 The Meaning of the Verb “Memukul’ (hit) in the Balinese Language from the Perspective of Natural Semantic Metalanguage

The meaning of every verb is obtained from the combination of the original meaning and non-compositional polysemy using the explication technique. The verb ‘*memukul*’ has two meanings; namely doing something and occurring. In the explanation below, the verbs are classified based on whether the actions expressed using the verbs employ tools or not.

The Meaning of the Verb Using Tools

1. *Ngebug, Ngedig, Ngukul, Nungting*

The components of these verbs can be mapped as follows: “X (the subject) does something on Y (the object)” using a tool referred to as ‘*panggul*’ and hitting Y repeatedly using it is the way of doing the action, causing Y to sound”. This can be explicated as follows:

At the same time, X does something on Y

As a result, something occurs to Y, X does the action using a tool referred to as ‘*panggul*’; X does it repeatedly, causing X to be happy; Y sounds; X wants this, and X does this.

2. *Nebuk, Ngaasin, Nepung, Ngintuk, Ngalocok*

The components of these verbs can be mapped as follows: “X (the subject) does something on Y (the object)” using tools referred to as ‘*lu*’ (a wooden big and long stick) and ‘*lesung*’ (mortar). Pounding something in the ‘*lesung*’ (mortar) using the ‘*lu*’ repeatedly is the way of doing the action, meaning that the action is done in an up-down motion. This can be explicated as follows:

At the same time, X does something on Y

Therefore, something occurs to Y; X does the action using tools referred to as ‘*lu*’ and ‘*lesung*’; X does it repeatedly in an up-down motion; X feels happy; X wants this; X does something like this.

3. *Noktok*

The components of this verb can be mapped as follows: “X (the subject) does something on Y (the object)” using two tools, one is locally referred to as ‘*peet*’ and the other is referred to as ‘*pengotok*’ (wooden small hammer). The action is done repeatedly in an up-down motion. This can be explicated as follows:

At the same time, X does something on Y

Therefore, something happens to Y; X does the action using two tools; one is referred to as ‘*peet*’ and the other is referred to as ‘*pengotok*’ (small wooden hammer); X does the action repeatedly in an up-down motion; X wants this; X does something like this.

4. *Ngempug, Ngeplokin*

The components of these verbs can be mapped as follows: “X (the subject) does something on Y (the object)” using two tools, namely a hammer and an ax). The action is done repeatedly in an up-down motion. This can be explicated as follows:

At the same time, X does something on Y

As a result, something happens to Y; X does the action using a hammer and an ax; X does it repeatedly in an up-down motion; X wants this; X does something like this.

5. *Nigtig*

The components of this verb can be mapped as follows: “X (the subject) does something on Y (the object) using a wooden tool; X does this by hitting the back of the object repeatedly using the wooden tool. This can be explicated as follows:

At the same time, X does something on Y

As a consequence, something happens to Y; X does the action using a wooden tool; X does the action repeatedly on the back of the object; X is emotional; X wants this; X does something like this.

6. *Nyepédin, Nglamet, Ngamplongin*

The components of these verbs can be mapped as follows: “X (the subject) does something on Y (the object)” using a tool made of either bamboo or wood; X does the action one time on the back of the object. This can be explicated as follows:

At the same time, X does something on Y

As a consequence, something happens to Y; X does the action using a tool made of either wood or bamboo; X does the action one time on the back of the object; X is emotional; X wants this; X does something like this.

7. *Nylimed*

The components of the verb ‘*nylimed*’ can be mapped as follows: “X (the subject) does something on Y (the object)” using cloth; the action is done by hitting the back of the object using cloth. This can be explicated as follows:

At the same time, X does something on Y

As a result, something happens to Y; X does the action using cloth; X does the action one time on the back of the object; X wants this; X does something like this.

8. *Magambel*

The components of the verb can be mapped as follows: “X (the subject) does something on Y (the object)” using a tool referred to as ‘*panggul*’ (a tool used for hitting the gamelan instrument); X hits the object, namely gamelan instrument repeatedly using ‘*panggul*’. This can be explicated as follows:

At the same time, X does something on Y

Therefore, something happens to Y; Y is a gamelan instrument; X does the action using what is referred to as ‘*panggul*’; X does this repeatedly; X wants this; X does something like this.

The Meaning of the Verbs Used to Express the Actions without Using Tools

1. *Mukpukin*

The components of the verb ‘*mukpukin*’ can be mapped as follows: “X (the subject) does something on Y (the object) using the palm of one hand; this action is done repeatedly on the object, namely a jackfruit. This can be explicated as follows:

At the same time, X does something on Y

Therefore, something happens to Y; Y is in the form of a jackfruit; X does the action using the palm of one hand; X does the action repeatedly; X wants this; X does something like this.

2. *Mugpugin*

The components of the verb ‘*mugpugin*’ can be mapped as follows: “X (the subject) does something on Y (the object)” using a clenched fist which is used for hitting the human body as the object repeatedly. This action can be explicated as follows:

At the same time, X does something on Y

As a result, something happens to Y that is a human being; X does the action using a clenched fist repeatedly; X is emotional; X wants this; X does this action like this.

3. *Namplak, Nyemés*

The components of the verbs *namplak* and *nyemés* can be mapped as follows: “X (the subject) does something on Y (the object)” using the palm of one hand, which is used for hitting the object, namely a volley ball. This action can be explicated as follows:

At the same time, X does something on Y

As a result, something happens to Y, which is a volley ball; X does the action using the palm of one hand; X does the action one time; X wants this; X does something like this.

4. *Nyagur*

The components of the verb ‘*nyagur*’ can be mapped as follows: “X (the subject does something on Y (the object) using a clenched hand which is used for hitting the face of Y as the object repeatedly. This action can be explicated as follows:

At the same time, X does something on Y

As a consequence, something happens to Y; X does the action using a clinched hand which is used for hitting the Y’s face; X does the action one time; X wants this; X does something like this.

5. *Nempéléng*

The components of the verb ‘*nempeléng*’ can be mapped as follows: “X (the subject does something on Y (the object)” using the palm of one hand which is used for hitting the lower part of the Y’s face one time. This action can be explicated as follows:

At the same time, X does something on Y

Therefore, something happens to the lower part of Y’s face; X does the action using the palm of one hand; X does the action one time; X wants this; X does something like this.

6. *Ngampelin, Ngemplangin, Nglentangin, Nyontok*

The components of the verbs ‘*ngampeling*’, ‘*ngemplangin*’, ‘*nglentangin*’, and ‘*nyontok*’ can be mapped as follows: “X (the subject) does something on Y (the object)” using the palm of one hand which is used for hitting the object’s head.

This action can be explicated as follows:

At the same time, X does something on Y

As a result, something happens to the lower part of the object’s face; X does the action using the palm of one hand; X does the action one time; X wants this; X does something like this.

7. *Ngaplekin*

The components of the verb ‘*ngaplekin*’ can be mapped as follows: “X (the subject does something on Y (the object)” using the palm of one hand, which is used for hitting the object’s back, shoulder, and head. This can be explicated as follows:

At the same time, X does something on Y

As a result, something happens to the back, shoulder, and the upper part of the object's head; X does the action using the palm of one hand; X does the action one time; X wants this; X does something like this.

8. *Mentil*

The components of the verb '*mentil*' can be mapped as follows: "X (the subject) does something on Y (the object)" using the index finger and thumb for hitting any part of the object's body one time. The action can be mapped as follows:

At the same time, X does something on Y

Therefore, something can happen to any part of the object's body; X does the action using the index finger and thumb; X does the action one time; X wants this; X does something like this.

9. *Ngupek*

The components of the verb '*ngupek*' can be mapped as follows: "X (the subject) does something on Y (the object)" using the two palms of hands for hitting repeatedly the object from the side. The action can be explicated as follows:

At the same time, something happens to Y, namely what is referred to as 'kendang' (the drum covered with leather at each end); X does the action using the palms of the two hands; X does the action repeatedly; X wants this; X does something like this.

4. **Novelties**

The approach used is the MSA (Natural Semantic Metabahasa). In the analysis it is reflected that the MSA approach means completely every lexicon of the verb 'hit' with the technique of application even though each of the above lexicons has a very close relationship in one field of the same meaning which is 'hit'.

5. **Conclusion**

5.1 The form of one verb used to express the action 'memukul' (hit) in the Balinese language is different from that of another, depending on how the action is done, the tool used, and what the subject and object are.

5.2 The meanings of the verbs used to express the action 'memukul' (hit) can be differentiated into two; they are doing something and occurring. The subject does something on the undergoer (the object), causing something to happen to the object.

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