

# Semantic field of hand activities

*by Bahasa Upt*

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Original Research Article

## Semantic field of hand activities in manuping tradition of South Kalimantan Indonesia

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This research aims to find the semantic field of hand activities in the *manuping* tradition. It attempts to describe in detail, the existing structures showing the relationship between the meanings of inter-lexemes in the *manuping* tradition in Banjarmasin, South Kalimantan. The researchers used qualitative research method with some characteristics, as suggested by Bogdan and Biklen (1998). These characteristics are as follows: (1) it uses natural settings as data sources and the researchers as the main instrument, (2) it is descriptive, (3) it is more concerned with the process than the results, (4) it tends to analyze data inductively, and (5) the meaning is the primary concern. This method is feasibly used for researching the subject in the performance of *manuping* tradition. This method is very suitable to be used in this study as it examines the subject and is performed at a *manuping* tradition show. The result of the research is the meaning field of hand activities in the *manuping* tradition including, (1) holding, (2) touching, (3) taking, (4) carrying, (5) laying down, (6) throwing, (7) receiving, (8) giving, (9) opening, (10) withdrawing, (11) calling, and (12) pointing. A total of twenty-four lexemes refer to the hand activities of *manuping* tradition in Banjarese language. It is suggested that policymakers in the cultural field of the City Government of Banjarmasin should make use of the result as a design for determining the cultural policy. This result can also be used by the media to protect, maintain, develop, and preserve the existence of *manuping* tradition as a cultural wealth of Banjarese ethnicity.

**Keywords:** Hand activities, *manuping* tradition, semantic field

### INTRODUCTION

As one of the regions in the Indonesian archipelago, South Kalimantan also has a variety of masks known as the *Banjar* Mask. When held in the form of performance, it is known as *manuping*. This term is generally used by the community, both by those who witnessed it and by those who carried out the activity. *Manuping* in the *Banjar* mask is generally classified in the form of a Puppet Mask if we refer to the forms of mask performance that exist in the various regions in Indonesia. Each mask used by each dancer has a unique movement in accordance with the masks.

Performances of Banjar masks are long-standing performing arts. Based on this background, the *manuping* performance can be called a tradition. Traditions include knowledge, beliefs, skills, morals, law, customs, and others related to the abilities and habits of humans as members of the society. Esten (1992) states that traditions are the hereditary habits of a group of people based on the cultural values of the people concerned. Likewise, Rendra (1983) states that tradition can be referred to as a hereditary habit in the society. Based on its broad nature, tradition can

encompass all complexes of life, so it is not easily separated from, and must be similarly treated as, a living thing. This is because tradition is not a dead object, but a residing media to serve living humans as well.

Tradition shows how members of the society behave in both supernatural and religious life. It regulates relationships among people or groups of people. Tradition also governs how humans treat their environment and other natural surroundings. The tradition that develops into a system has patterns and norms, and at the same time, regulates sanctions and threats against violating and deviant behaviour. However, such has been destroyed, thrown away, or forgotten. Tradition means everything that is channeled or passed down from one generation to another. Tradition and globalization are presented by Pieterse (2019) as a culture. *In cognitive anthropology, culture is viewed as "a classificatory logic that creates meaning. Different cultures have different meaning systems.*

Tradition is a comprehensive system that consists of aspects and gives meanings to speech behaviour, ritual behaviour, and various other types of practices belonging to humans or some people who interact with each other. Tradition only means parts of special social inheritance (Sztompka, 2011); Wasid et al. (2011) states that tradition is still kept on. This kind of ritual is seen from the aspect of its material objects, namely those that show and remind links specifically with the past life. When viewed from the perspectives of ideas such as beliefs, symbols, norms, values, and ideology, the tradition must indeed influence the mind and behaviour that can describe the specific meaning of the past human experience. In the research of Rivkin et al. (2019), it is explained that participants discussed the importance of cultural traditions in coping, including subsistence, dancing and drumming, intergenerational transmission of knowledge, and reflective awareness of interconnections with others.

*Manuping* tradition is a tradition that is still practiced by about five generations in the Village of Banyuur Luar, Basirih, Banjarmasin, South Kalimantan. In this tradition, the performers wear Banjar masks and various types of performing equipment. For a family of the Village of Banyuur Luar, Basirih, Kota Banjarmasin, *manuping* tradition has been considered as adding values to one's existence. It is not only an art and bodily movement in general, but it also has a nature of trance that covers this dance, from its preparation, performance, and closing. This dance needs a long time ritual and has been conducted by a large family, from one generation to another.

Initially, this ritual is closely performed in the main house of the family. In the last ten years, this ritual was carried out openly in public. The ritual which is always held on Sunday (Monday night) begins the day before the peak event, in which 41 kinds of traditional cakes are served. Also, the stage of the Mask Dance equipped with traditional Banjarere *gamelan* is prepared for ritual purposes. The first offering is a chicken egg, the second is sticky rice, and the third is bitter coffee. These offerings are placed near the performance arena so that the spirit of the mask will not

interfere with the dancer during the performance. All these rituals are conducted by the extended family descendants of *Datu* Mahbud. The nature of trance surrounding the dance in the tradition of *manuping* is the use of the hands. Furthermore, this research is directed at the meaning field of hand activity in the *manuping* tradition, the part of the semantic field of the semantic study. Semantics is the study of how languages organize and express meanings.

The Indonesian nation consists of various ethnic groups. Each ethnic group has its local language. The local languages, which spread throughout the country, are the assets of the nation's wealth. Therefore, efforts should be made to maintain and sustain the local languages. Banjarese language is one of the local languages in South Kalimantan. The Banjarese language is used as a means of communication, as a means of showing identity, and as a means of expressing cultural activities for the Banjarese speech community.

Some studies on the Banjarese language have been carried out, but there are still many aspects that have not been explored. The results of the literature review show that research on the semantic field of hand activities in the Banjarese language has never been carried out. Meanwhile, research on meaning has been carried out on other regional languages in Indonesia. For example, research on the Components of the Meaning of Lexicons for hand Activities in the Sasak Language in Batu Mekar Village, West Lombok (Djuwarijah, 2018). A similar research was also conducted by Annisa (2019) with the title "The Semantic Field of Household Appliances in Padang City: A Semantic Review". In this study, the researchers focused on the semantic field in order to complete the research in the semantic perspective.

The Banjarese language is one of the social strengthening and cultural development ties in the South Kalimantan Province. As a form of social semiotics, the Banjarese language works in situational and cultural contexts, which are used both spoken and written forms. Banjar language is said to be a construct that is formed through functions and systems simultaneously, namely: a systematical use of language. That is, language is a discourse or text consisting of some linguistic sub-systems that hierarchically work simultaneously from lower ones: phonology/graphology, leading to higher sub-systems: lexicogrammar, text structure, and semantic discourse. Each level cannot be separated because each level has an interrelated role in realizing the meaning of a discourse holistically (Halliday and Hasan 1985; Halliday, 1994). Furthermore, the functional use of language is meant for expressing a goal or function of social processes in the situational and cultural context (Halliday, 1994; Butt et al., 2000). Referring to a review of social semiotics, language is some social semiosis that symbolize the reality of experience and logic, social reality, and semiotic / symbol reality. In this concept, language is the realm of expression and potential meaning. Meanwhile, the context of the situation and the cultural context are sources of meaning.

A semantic field is a part of the semantic study. In other

words, semantics includes the semantic field and the components of meaning. The meaning of language, especially the meaning of words, can be mapped according to its components. Semantics as the study of the meaning of words is an open field of research. That is, there are still many problems with semantics that have not been tilled. Semantic research is importantly conducted because it can contribute interesting results, especially concerning the cultural aspects of the community. Semantic studies are conducted to find out the meaning of words more specifically and to distinguish one word from another. A semantic field is a part of the semantic system of language that describes parts of the field of life that are realized by the word elements whose meanings are related (Kridalaksana, 2008). Research on the semantic field is beneficial for: (1) presenting the whole lexemes of a semantic field, (2) giving the appropriate construct of the meaning of the lexemes, (3) completing the hyponymy description of a language, and supporting the dictionary meaning. Starting from the benefits of research on the semantic field, the researchers aim to explore the semantic field of hand activities in the *Manuping* tradition.

There are three steps to applying the theory of semantic fields, namely, first, to associate the semantic fields of hand activities in the *manuping* tradition that are related meaningfully through the various activities including, (1) hold, (2) touching, (3) take, (4) bring, (5) lay down, (6) throw, (7) receive, (8) give, (9) open, (10) withdraw, (11) call, and (12) point; second, to analyze the meaning of words based on hand activities in order to examine the difference between one and another; and third, to use those words in communication activities based on the norms and values of the society which will be manifested in language through word choice, expression, and so on (Kartomihardjo, 1993). The advantage of the application of semantic in hand activities can broaden the insight about the scope of a word, increase understanding of the meaning of a word, improve accuracy in choosing a word, increase the ability to associate a word, and increase the critical power and reasoning of a word (Haryadi, 1992).

The object of this research is the semantic field of hand activity in the *manuping* tradition that uses lexemes to reveal hand activity. Kridalaksana (1993) states that lexemes are basic abstract lexical units that underlie various inflective forms of a word. In this relation, Mattheus (Nurlina, 1993) defines lexeme as a set of abstract units that underlies grammatical variation. Hand activity refers to the ability of parts of the body, from the shoulder to the fingertips, to carry out actions or reactions.

Pateda (1989) states that lexical meaning is the meaning of the lexeme when the lexeme stands alone. In line with Pateda's statement, Kridalaksana (1993) states that lexical meaning is the meaning of language elements that are free from their use or context. Alwasilah (1984) states that lexical meaning is an ordinary, objective meaning. Chaer (1994) states that lexical meaning is the meaning that is following the referent, the meaning that is pursuing the results of the observation of the senses, or meaning that is

real in our lives.

The semantic field is a set of meanings containing the general meaning components. Kridalaksana (1993) states that the semantic field is part of life or reality in a particular universe and which is realized by a set of lexical elements whose meanings are related. Lehrer (1974) states that a semantic field is a group of words closely related in meaning, which are generally covered in a lexeme that becomes its superordinate. The words subordinate to the common word are said to be its hyponym.

## MATERIALS AND METHODS

The study uses descriptive qualitative research methods, with the object being the semantic field of the activity of the hand, with the characteristics as suggested by Bogdan and Biklen (1998). The use of this method is based on the fact that: 1) the speech in the *manuping* tradition is seen as something natural, 2) the *manuping* tradition is seen as the primary data source where the researchers act as a human instrument that can hermeneutically understand the semantic field of hand activities, 3) presentation and discussion of the results of data analysis are descriptive-explanatory in nature, 4) this research prioritizes the process without ignoring the results, and 5) data analysis is done inductively.

The semantic field of the hand activities as the target of this research is described based on their appearance, according to the structures showing the intra-lexemic meaning relationship. *Manuping* tradition is held once a year, namely the month of Muharram. The data was collected five times as follows, 16 November, 2014, 30 October, 2016, 12 November, 2017, 7 October, 2018, and 22 September, 2019. The research data sources were two informants named Hj. SitiAsiah (85 years old) and Maspiaty (45 years old). Both of these informants are heirs to the tradition of *manuping*. Data were collected through, (1) participatory observation and (2) in-depth interviews guided by observation guidelines and interview guides. Interactive model analysis was carried out beginning from the stages of data collection, data reduction, data presentation, data inference, and data verification (Miles and Huberman, 1984).

## RESULTS AND DISCUSSION

Performing art of *manuping* tradition uses aesthetic objects as face covers (masks) in various forms and characters. Until now, the masks are still part of the tradition or aesthetic expression of the people of South Kalimantan. For people who believe in animism and dynamism, the masks have two functions: to cover the face and to be considered as having magical power. However, the *zuriat* descendant of the *Manuping* tradition, Maspiaty, confirmed that when he danced using the Banjar mask, he was always conscious. Until now, the descendants of the *Manuping* tradition in

**Table 1.** Hand Activity to hold

No	Functions
1. Lexeme <i>ingkut</i>	Holding offerings and holding masks
2. Lexeme <i>kacawai</i>	Taking offerings
3. Lexeme <i>kacak</i>	Holding offerings
4. Lexeme <i>tangkap</i>	Catching dancers when experiencing unconsciousness
5. Lexeme <i>ragap</i>	Catching dancers or spectators who lose consciousness and bring to the side of the stage
6. Lexeme <i>kuyak</i>	Peeling fruit or cakes that have a wrapper

Banyiur Village also view the sacredness of the masked pantomime, called 7 Angels.

Hand activity can be attributed to culture (Goldstein, 2019). Melville Herskovits (1948) proposed that the activity encourages us to explore the meaning of culture by applying several techniques. Semantic fields in the *manuping* tradition include: (1) hold, (2) touch, (3) take, (4) carry, (5) lay down, (6) throw, (7) receive, (8) give, (9) ) open, (10) draw, (11) call, and (12) point.

Analysis of the components of the semantic field is based on Chaer's idea (2009). According to Chaer, the semantic components (semantic feature, semantic property, or semantic marker) explains that each word or lexical element consists of one or several parts that simultaneously form the meaning of the word or meaning of the lexical element. Analysis of the semantic field in the *manuping* tradition is in accordance with the components and the combination of the components (Lobner (2002). Furthermore, the analysis also uses functions and types of words based on semantic features (O'Grady et al., 1996).

The following are the hand activities in the *manuping* tradition.

### Hand Activities for Holding

The semantic field of the hand activity to hold has six lexemes. These are as follows: *ingkut* 'hold,' *kacawai* 'reach by hand,' *kacak* 'fist,' *tangkap* 'catch,' *ragap* 'embrace,' and *kuyak* 'peel.' The semantic components possessed by these lexemes all have components of hand activities and semantic components of purposes: the target is that everything is held. Based on the characteristics of components of its generic meanings, the lexeme to be superordinated in this group is the lexeme of *ingkut* 'hold.'

Lexeme *ingkut* 'hold' has components of meaning, namely both hands conduct it, + target, + motivation to hold/carry. In general, lexeme *ingkut* means hand activity to hold and take the target using both hands in front of the chest. This target occurs in context when the dancer holds the offerings and holds the mask.

Lexeme *kacak* 'fist' has the components of meanings, which are, + fingers are pressed into the palm, and + coverage of the target in hand. Based on the components of its meanings, lexeme *kacak* means hand activity to hold with fingers pressing the target into the palm, and the target is covered in the grip. Lexeme *kacak* has the components of meanings, which are to stop the motion of

the target, and the target occurs in the context of dancers holding offerings.

Lexeme *tangkap* 'catch' has a component of meaning, namely: + motivation to stop the motion of the target, + capture the presence of the target, and + reflection of the movement. In general, lexeme *tangkap* means hand activity to hold with the specific purpose of obtaining because it accepts the presence of a target and stops the target's motion accompanied by a reflection of motion. This movement occurs in the context of capturing dancers when they experience unconsciousness.

Lexeme *ragap* 'embrace' has the components of meanings, namely: + a circular hand on target, and + both hands are carried out, and + target: human. In general, the lexeme *ragap* has the meaning of hand activity to hold the hand looped on the target. This movement occurs in the context of capturing when a dancer or audience experiences unconsciousness and brings it aside to the stage.

Lexeme *kuyak* 'peel' has the components of meanings, namely: + thumb and forefinger, + slightly held target, and + pull. In general, lexeme *kuyak* means the activity of the hand to hold the thumb and forefinger to keep the target a little and then pull it. This movement occurs in the context of the dancer peeling fruit or cakes that have a wrapper.

The semantic field of the hand activity to hold can be seen in the following Table 1.

The table above shows that the holding activity is depicted in the form of the verb *ingkut* 'hold.' The concept of '*ingkut*' is 'sticking by hand.' This concept appears in the semantic field of the hand activity to hold, such as *ingkut*, *kacawai*, *bubak*, *catch*, *ragap*, and *kuyak*. These six verbs are in the same semantic class, which contains the concept of taking by hand. Even though the components refer to the same meaning, which is hold, these six verbs still have additional semantic features. These features are distinguished by the characteristics of how to hold, the objects held, and the size of something held.

### Hand Activities for Touching

There are four lexemes in the Banjarese language that state the hand activity to touch, namely *japai* 'touch,' *hapus* 'wipe,' *gawil* 'poke,' and *kikih* 'reach into'. The four lexemes show similarities and differences in the components of their meanings. These similarities and differences can be seen in the following description.

**Table 2.** Hand Activity to tough

No	Lexeme	Functions
1.	Lexeme <i>japai</i>	Touching the masks
2.	Lexeme <i>hapus</i>	Wiping part of the face after the masks are removed
3.	Lexeme <i>gawil</i>	Providing the opportunity for the other dancers to go to the stage
4.	Lexeme <i>kikih</i>	Looking for the offerings

Lexeme *japai* 'touch' has the components of meanings, namely: + it is done by the hand gently / slowly, and + the target. In general, lexeme *japai* means hand activity to touch something. This movement occurs in the context of the dancer touching the mask.

Lexeme *hapus* 'wipe' has the components of meanings, namely + it involves the tip of the fingers or the palm, + it is done gently / slowly and repeatedly, and + it has the target. In general, lexeme *hapus* means hand activity to wipe something with the tips of the fingers or palms gently / slowly and repeatedly. This movement occurs in the context of a dancer who wipes the face after the mask is removed.

Lexeme *gawil* 'poke' has the semantic features, namely: + fingertip, + it is done gently, + it has the target, + it is conducted in a short time, and + motivation to be noticed. In general, lexeme *gawil* means the hand activity to touch without applying strength with the tip of the finger to attract the target's attention. The target occurs in the context of the dancer providing an opportunity for other dancers to go to the stage.

Lexeme *kikih* 'seek' has semantic features, namely: + fingers and palms, + target, and + motivation to know. In general, lexeme *kikih* means the activity of the hand touching with the fingers and palm to know something. The target occurs in the context of dancers looking for offerings.

The semantic field of the hand activities to touch can be seen in the following Table 2.

The table above shows that the touching activity is described in the form of the verb *sentuh* 'touch'. The concept of *sentuh* 'touch' is to 'offend slightly by hand.' This concept appears in the semantic field of hand activity to touch, such as *japai*, *hapus*, *gawil*, and *kikih*. The four verbs in Banjarese language are in the same semantic class in which there is a little bit of offending by hand. Even though the components are the same in the sense of touching, these four verbs still have additional semantic features. These features are distinguished by the characteristics of how to touch, the object touched, and the size of the something touched.

### Hand activities for taking

The hand activity to take has several lexemes, and the lexeme *ambil* 'take' is superordinate. The superordinate level of a lexeme is shown by the scope of its semantic components, which are only limited to the semantic features of the classifier. The semantic features of the classifier belong to the lexeme *ambil* that also became a

semantic feature of its subordinate lexeme, but not vice versa. The semantic features of the classifier are as follows: hand activity, and a goal: the target is taken. Lexemes in the Banjarese language, which states the hand-picking activities are found in a total of seven lexemes, these are: *buat* 'take', *kutuli* 'pick up', *jumput* 'pinch', *kaut* 'poke by hand', *raih* 'reach up', *cabut* 'pull out', and *putik* 'pick'. Lexeme *buat* 'take' has the components of meaning, namely: + hand activity, + hold, + there is a target, and it is carried or brought. In general, the lexeme *buat* has a meaning of hand activity to take everything or hold something for being carried or brought. The target that occurs is in the context of taking the offerings.

Lexeme *kutuli* 'pick up' has the components of meaning, namely: + the fingers, + take, and + the target that is placed below. In general, lexeme *kutuli* has the meaning of hand activity by using the finger to take something positioning below. These activities occur in the context of picking up the offerings.

Lexeme *jumput* 'pinch' has the components of meaning, namely: + fingertips, + there is a target, and + fingertips are closed. In general, lexeme *jumput* means the hand activity to take something with the fingertips in closing the condition. The activities take place in the context of picking up offerings.

Lexeme *raih* 'reach up' has the components of meaning, namely: + fingers and hand, + these are extended forward or upwards, and + there is a target. In general, lexeme *raih* means hand activity to pick something up by reaching up the hand. These activities of the hand are conducted by the dancer to reach up to the other dancers.

Lexeme *cabut* 'pull out' has the components of meaning, namely: + fingers and palm + the coverage of the grip + target something that is used + pull upwards. Generally, lexeme *cabut* means hand activity to take something by applying the fingers and the palm, and pulling it upward. These activities occur in the context of the handler that removes the mask of the unconscious dancer.

Lexeme *putik* 'pluck' has the components of meaning, namely: + hand and finger + bend or pull + relatively big or small targets. In general, Lexeme *putik* means hand activity to take something by using hands and fingers. These activities occur in the context of the dancer *mamutiksesaji* 'plucking the offerings' in form of a leaf.

The semantic field of the hand activities to take can be seen in the following Table 3.

The below above shows that the activity of taking is described in form of the verb *ambil* 'take.' The concept of 'take' is 'holding something by hand and then being

**Table 3.** Hand Activity To Take

No		Function
1.	Lexeme <i>buat</i>	Taking the cake offerings
2.	Lexeme <i>kutuli</i>	Picking up the offerings
3.	Lexeme <i>jumput</i>	Pinching the cake offerings
4.	Lexeme <i>kaut</i>	<i>mengaut</i> 'poking by hand' the offerings
5.	Lexeme <i>raih</i>	<i>maraih</i> 'reaching up' the other dancer
6.	Lexeme <i>cabut</i>	Pulling out the mask of the unconscious dancer
7.	Lexeme <i>putik</i>	<i>mamutik</i> 'plucking out' the offerings in form of a leaf

**Table 4.** Hand Activity to Carry

No		Function
1.	Lexeme <i>bawa</i>	Carrying the offerings
2.	Lexeme <i>jinjing</i>	Toting the offerings
3.	Lexeme <i>kapit</i>	Clasping the shawl

carried.' This concept appears in the semantic field of hand activity to take, such as *buat*, *kutuli*, *jumput*, *kaut*, *raih*, *cabut*, and *putik*. The seven verbs are in the same semantic class, which contains the concept of holding something by hand and then being carried. Although the components are the same in the sense of taking, these seven verbs still have additional semantic features. These features are distinguished by the characteristics of how to take, objects taken, and the size of something taken.

### Hand Activity for Carrying

The semantic field of hand activities to carry has three Lexemes, and the superordinate Lexeme is *bawa* 'carry'. The three Lexemes are *bawa* 'carry', *jinjing* 'tote', and *kapit* 'clasp' as can be seen in the following description.

Lexeme *bawa* 'carry' has the components of meaning, namely + hand + carrying activity + target. In general, Lexeme *bawa* means hand activity to carry something. These activities occur in the context of the dancers to bring the offerings.

Lexeme *jinjing* 'tote' has the components of meaning, namely fingers + part of the target held + hand stretched down. In general, Lexeme *jinjing* means hand activity to carry something with the fingers holding the tip of the target and hand-stretched down. These activities occur in the context of carrying the offerings.

Lexeme *kapit* 'clasp' has the components of meaning, namely + arm pressed to the body, and + target. In general, lexeme *kapit* means hand activity to carry something by putting the target between the arm and the body and then *dikapit* 'clasped.' These activities occur in the context of the dancer 'clasping' the shawl (*mangapit*).

The semantic field of hand activities to carry can be seen in the Table 4 below.

The table above shows that the activity of carrying is described in form of the verb *bawa* 'carry.' The concept of 'carry' means holding something, and 'taking' means 'lifting something by hand while walking.' This concept appears in

the semantic field of hand activities to carry, such as *bawa*, *jinjing*, and *kapit*. These three verbs belong to the same semantic class, which contains the concept of lifting something by hand while walking. Even though the components are the same in the sense of carrying, these three verbs still have additional semantic features. The features are distinguished by the characteristics of how to carry, object carried, and the size of something carried.

### Hand Activity for Laying Down

There are two Lexemes in Banjarese language that state hand activity to lay down, namely *simpan* 'save,' and *papai* 'sow.'

Lexeme *simpan* 'save' has components of meaning, namely + hand, + randomly placed objects+ target location. In general, Lexeme *simpan* means hand activity to lay down something somewhere. These activities take place in the context of saving the mask.

Lexeme *papai* 'sow' has components of meaning, namely + sowing activity, + target, and + targeted location. In general, Lexeme *papai* means hand activity to lay down something in a particular place. These activities occur in the context of *mamapai* 'sowing' the dancers or the offerings.

The semantic field of hand activities to lay down can be seen in the following Table 5.

The table below shows that the hand activity of laying down is illustrated in the form of a noun 'position'. The concept of 'position' means where things are, and the verb 'lay down' means 'place, put by hand.' This concept appears in the semantic field of hand activity to lay down, such as *simpan* and *papai*. Both of these verbs are in the same semantic class, which contains the concept of placing, putting by hand. Although the components are the same in the sense of laying down, both of these verbs still have additional semantic features. These features are distinguished by the characteristics of how to place, the objects placed, and the size of something set.

**Table 5.** Hand Activity to Lay Down

No	Function
1. Lexeme <i>simpan</i>	Lay down the mask in a particular place.
2. Lexeme <i>papai</i>	Sowing the dancers or the offerings

**Table 6.** Hand Activity to Throw

No	Function
1. Lexeme <i>tawak</i>	<i>Manawak</i> 'throwing' thing by the handler
2. Lexeme <i>buang</i>	Disposing thing by the handler

Table 7. Hand Activity to Give

No	Function
1. Lexeme <i>julung</i>	<i>manjulung</i> 'giving the offerings'
2. Lexeme <i>unjuk</i>	<i>maunjuk</i> 'offering the offerings'

### Hand Activity for Throwing

The hand activity to throw has two Lexemes, namely *tawak* 'throw' and *buang* 'to dispose'. Both of these Lexemes can be seen in the following description.

Lexeme *tawak* 'throw' has components of meaning, which are + hand + throwing activity+ target + form thrown + throw distance is relatively close. In general, Lexeme *tawak* means hand activity to throw something that is located relatively close. These activities occur in the context of '*manawak*' throwing things by the handler.

Lexeme *buang* 'dispose of' has components of meaning, namely + throwing activity or disposing of, + target, and + form that is thrown. In general, Lexeme *buang* means hand activity to throw something. These activities occur in the context of disposing of things by the handler.

The semantic field of hand activity to throw can be seen in the Table 6 above.

The table above shows that the hand activity of laying down is depicted in the form of the verb 'throw.' The concept of 'throw' means throwing things away by hand. This concept appears in the semantic field of hand activity to throw, such as *tawak* and *buang*. Both of these verbs belong to the same semantic class, which contains the concept of throwing something away by hand. Even though the components are the same in the sense of throwing, both of these verbs still have additional semantic features. These features are distinguished by the characteristics of how to throw, the objects thrown, and the size of something thrown.

### Hand Activity for Giving

The hand activity to give has two Lexemes, namely *julung* 'give' and *unjuk* 'offer.' Both of those Lexemes can be seen in the description below.

Lexeme *julung* 'give' has components of meaning, namely

hand + giving activity + target + form given. In general, Lexeme *julung* means hand activity to give something. These activities take place in the context of the dancer *manjulung* 'giving' the offerings.

Lexeme *unjuk* 'offer' has components of meaning, namely +hand, + giving activity, + target, and + form that is provided. In general, Lexeme *unjuk* means hand activity to give something. These activities occur in the context of the dancer *maunjuk* 'offering' the offerings.

The semantic field of hand activity to give can be seen in the Table 7 above.

The table above shows that the hand activity of laying down is depicted in the form of the verb 'give.' The concept of 'give' is to 'deliver (to share, to send) something by hand.' This concept appears in the semantic field of hand activity to give, such as *julung* and *unjuk*. Both of these verbs are in the same semantic class, which contains the concept of giving (sharing, sending) something by hand. Even though the components are the same in the sense of giving, both of these verbs still have additional semantic features. These features are distinguished by the characteristics of giving, the things that are given, and the size of something given.

### Hand Activity for Receiving

There is only one Lexeme found that describes the hand activity to receive in Banjarese language, which is *tarima* 'receive.' Lexeme *tarima* has components of meaning, namely hand + stretched + target + motivation to catch the target. In general, Lexeme *tarima* means hand activity to receive something by reaching out and catching the target. These activities occur in the context of the audience to receive the offerings.

The semantic field of hand activity to receive can be seen in the Table 8 below.

The table above shows that the activity of laying down is described in the form of the verb 'receive.' The concept of



**Table 8.** Hand Activity to Receive

		Function
Lexeme <i>tarima</i>		receiving the offerings

**Table 9.** Hand Activity to Open

No	Function	
1.	Lexeme <i>ungkap</i>	<i>maungkaptudung</i> 'revealing the lid' of the cake in the offerings
2.	Lexeme <i>buka</i>	<i>mambuka</i> 'unwrapping' the cake wrapper in the offerings

**Table 10.** Hand Activity to Withdraw

No	Function	
1.	Lexeme <i>tarik</i>	Drawing one of the seven female mask dancers to be their dance partner
2.	Lexeme <i>juhut</i>	<i>menjuhut</i> 'pulling' something

'receive' is 'to welcome, to take (to get, to accept) something given by hand.' This concept appears in the semantic field of hand activity to receive, such as *tarima*. This verb belongs to the same semantic class, which contains the concept of giving (sharing, sending) something by hand. Even though the components are the same in the sense of receiving, this verb still has additional semantic features. These features are distinguished by the characteristics of how to receive, the objects received, and the size of something received.

### Hand Activity for Opening

There are two Lexemes found in Banjarese language that describes hand activity to open, namely *ungkap* 'reveal,' and *buka* 'open' as can be seen in the following description.

Lexeme *ungkap* 'reveal' has components of meaning, namely + done by hand, + motivation to know, + target, and + lift up. In general, Lexeme *ungkap* means hand activity to open something by lifting it up. These activities occur in the context of the dancers 'revealing the lid' of the cake that is in the offerings (*maungkap tudung*).

Lexeme *buka* 'unwrap' has components of meaning, namely + done by hand + motivation to know + target. In general, Lexeme *buka* means hand activity to open something with the intention to know. These activities take place in the context of the dancers unwrapping the cake wrapper in the offerings.

The semantic field of hand activity to open can be viewed in the following Table 9.

The table above indicates that the activity of laying down is described in the verb of 'open.' The concept of 'open' is 'to reveal' 'make it not closed (reveal the lid) by hand.' This concept appears in the semantic field of hand activity to open, such as *ungkap* and *buka*. The two words are in the same semantic class, which contains the concept of not closing (revealing the lid) by hand. Although the components are the same in the sense of opening, both of

these verbs still have additional semantic features. These features are differentiated by the characteristics of how to open, the object opened, and the size of something opened.

### Hand Activity to Withdraw

There are two Lexemes found in Banjarese language that expresses hand activity to withdraw, namely *tarik* 'draw' and *juhut* 'pull.' Both of these Lexemes can be seen in the following description.

Lexeme *tarik* 'draw' has components of meaning, namely + hand + target + drawing activity. In general, Lexeme *Tarik* means hand activity to hold and draw something. These activities occur in the context of the male dancers pulling one of the seven female mask dancers to be their dance partner.

Lexeme *juhut* 'pull' has components of meaning, namely + done by the fingers + specific target + pull up. These activities take place in the context of the dancers 'pulling something' (*menjuhut*).

The semantic field of hand activity to withdraw can be seen in the Table 10 above.

The table above shows that the activity of laying down is described in the verb 'withdraw.' The concept of 'withdraw' means 'to pull (to be close, to move up, out) by hand.' This concept appears in the semantic field of hand activity to withdraw, such as *tarik* and *juhut*. Both of these verbs belong to the same semantic class, which contains the concept of removing (to be close, to move up, out) by hand. Even though the components are the same in the sense of withdrawing, both of these verbs still have additional semantic features. These features are distinguished by the characteristics of how to draw, the objects drawn, and the size of something drawn.

### Hand Activities for Calling

There are two Lexemes in Banjarese language that

**Table 11.** Hand Activities to Call

No	Lexeme	Function
1.	Lexeme <i>kiyau</i>	<i>mangiyau</i> 'calling' the other dancers to come upon the stage
2.	Lexeme <i>kawai</i>	<i>mangawai</i> 'waving' to the other dancers to come upon the stage

**Table 12.** Hand Activities to Point

Lexeme	Function
Lexeme <i>tunjuk</i>	Pointing the dancers who appear on the stage

describes hand activity to call, specifically *kiyau* 'call' and *kawai* 'wave.'

Lexeme *kiyau* 'call' has components of meaning, namely + front palm + target + movement of the palm up and down. In general, Lexeme *kiyau* means hand activity to call on someone with the palm facing the target and moving up and down. These activities occur in the context of *mangiyau* 'calling' the other dancers to come up on the stage.

Lexeme *kawai* 'wave' has components of meaning, namely + front palm, + target, and + movement of the palm up and down. In general, Lexeme *kiyau* implies hand activity to signal someone with the palm facing the target and moving up and down. These activities occur in the context of *mangawai* 'waving' the other dancers to come up on the stage.

The semantic field of hand activity to call can be seen in the following Table 11.

The table above shows that the activity of laying down is described in the verb 'call'. The concept of 'call' is to 'invite (request) to come (to return, to approach) by hand.' This concept appears in the semantic field of hand activity to call, such as *kiyau* and *kawai*. Both of these verbs are in the same semantic class, which contains the concept of inviting (requesting), coming (returning, approaching) by hand. Although the components are the same in the sense of calling, both of these verbs still have additional semantic features. These features are distinguished by the characteristics of how to call and who to call.

### Hand Activities to Point

There is only one Lexeme in Banjarese language that describes hand activity to point, which is *tunjuk* 'point.' Lexeme *tunjuk* has components of meaning, namely +index finger + hold up + target. In general, Lexeme *tunjuk* means hand activity to point by holding up the index finger to the target. These activities occur in the context of pointing the dancers who appear on the stage.

The semantic field of hand activity to point can be seen in the Table 12 above.

The table above indicates that the activity of laying down is described in the verb 'point.' The concept of 'point' is to assign (who is given the task, chosen) with the index finger.' This concept appears in the semantic field of hand activity to point, such as *tunjuk*. This verb is in the same semantic class, which contains the concept of assigning (who is given

the task, chosen) with the index finger. Even though the components are the same in the sense of pointing, the verb still has additional semantic features. These features are distinguished by the characteristics of how to point and the person appointed at.

### CONCLUSION

There are twenty-four lexemes of the Banjarese language stating the hand activities in *manuping* tradition. These lexemes are classified according to the components of meaning they have to form a group or more specific subfields of meaning. By this research, the researchers obtained 12 groups of sub semantic field based on the purpose of the activities, namely: (1) holding, (2) touching, (3) taking, (4) carrying, (5) laying down, (6) throwing, (7) receiving, (8) giving, (9) opening, (10) withdrawing, (11) calling, and (12) pointing. Several of these subfields of meaning only have one lexeme, while others have more than one Lexemes. The Subfields of meaning (1) receiving and (2) pointing only have one lexeme, while ten groups have two or even more lexemes. Two sub semantic fields did not have superordinate lexeme and subordinate lexeme. Meanwhile, ten other sub-semantic fields have two or more lexemes; usually, one of these lexemes becomes the superordinate, and the other becomes the subordinate lexeme.

### Recommendations

1. It is recommended that the policymakers in the field of culture of the City Government of Banjarmasin should use these results to design and to determine the cultural policy. The result of this research can also be used as a media to protect, maintain, develop, and preserve the existence of *manuping* as a cultural wealth of Banjar ethnicity.

2. It is further advised that other researchers should use ethnic culture as a medium to foster the understanding as well as true appreciation of the tradition of mask dance. The result of this study can also be used as a reference for further research, which examines the tradition of *manuping* at different focuses, such as the use of an interdisciplinary approach in the study of language and culture.

4

**Conflict of interests**

The authors declare that they have no conflict of interests.

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