

Semantic Roles of The Verb “To See” in Javanese of Kertosono

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Received: 07/06/2019

Revised: 09/10/2019

Published: 15/10/2019

How to cite (in APA style):

Ningrat, A, A, A, N, A, W., Kardana, I, N., Umiyati, M. (2019). *Semantic Roles of The Verb “To See” in Javanese of Kertosono*. *RETORIKA: Jurnal Ilmu Bahasa*, 5(2), 122-129. doi: <http://dx.doi.org/10.22225/jr.5.2.1139.122-129>

Abstract—This study reveals the semantic fields from the "to see" verb in Javanese. The aims of this research is to describe the shape, function, meaning and role of semantic of each variant of the verb "to see". To realize this goal, qualitative research design was applied in this study and the semantic role theory of Vole and Van Valin (1984). Was also oriented in data analysis. Verbs that have semantic fields that are associated with the "to see" verb with intentional entities numbering 33. Each of them is *ndêlok*, *ndêlêng*, *ningali*, *mirsani*, *ndeleng sacleraman*, *ndêlêng ténanên*, *ningali saestu*, *mirsani saestu*, *ningali sekedhap*, *mirsani sekedhap*, *mlengos*, *ngwasi*, *ngêmatake*, *ngematakên*, *ndhangak*, *dingkluk*, *nginceng*, *ngêlirêk*, *mêntêlêngi*, *ndelok mburi*, and *maca*. The semantic roles of the arguments of each verb consist of agents and themes. This study only sheds light on the meaning field verb "to see" of the type of variant and a little about the general semantic role. For this reason, a more detailed study of the specific role of each variant of the verb is a topic that can be raised in the next study.

Keywords: Natural Semantic Metalanguage; Semantic Roles; Verb “To See”

I. INTRODUCTION

Various studies examining the phenomena of language have been carried out. One topic that has become an issue that is often debated among scholars, researchers, to experts in the field of language is the semantic aspect of every linguistic element. The importance of the discussion of the meaning of an utterance lies in the accuracy of the message that each writer or speaker wants to convey to others. Every element in speech has a role, both syntactic roles and semantic roles. Each verb determines the number of arguments that can be involved in the construction of the clause that is filled in. Because it is determined by a verb, each argument has a semantic role that is also not free from the semantic type the occupying verbs.

Each language has a distinctive cultural

characteristic from one another. This distinctive feature can be seen as a universal substance. One universal feature of language is meaning. Each element in each language has an original meaning, the so-called ‘semantic primitives’, inherited from the birth of each person (Goddard, 1996). The semantic primitives can be explained through explication. Explication is the only way that can be used to express meaning (Wierzbicka, 1996). The explication involves information about meaning. It is a process of reducing text without changing the meaning in the text (Crystal, 1985). Explication provision must at least have the same semantic field even though expressed in different words. The explication must be based on the same component. In addition, the meaning developed through the application differs from polysemy, in that, polysemy refers to a lexicon having two or more different meanings (Wierzbicka,

1996). This occurs because the grammatical framework in the lexicon is different, according to the purpose of taking action with the concept reflected in the lexicon. The meaning, in general, is a sign in linguistics. Signs in the linguistics can be divided into two, namely (1) *signified*, which means the meaning is linked with the sound sequences and components and (2) *signifier*, which is the meaning is related to understanding or concept.

The roles function as determinants of the order and number of arguments involved by each predicate. The argument that is categorized here is the verb argument. At a more common sense, semantic roles can be divided into two types, that is to say, *macroroles* and specific roles. The macroroles are divided between *actors* and *undergoers*. specific roles can be referred to as subordinate roles which are further divided into *agent*, *patient*, *theme*, *locative*, and *experiencer*. Agent is the *actor* (A) who performs an action and who controls and restrains the occurrence of an event. Then, the *patient* is the *undergoer* (U) who receives the action directly from the agent. The semantic role is a role played by the predicate argument so that it is said to offer a semantic relationship between the arguments and the predicates (Van Valin & LaPolla, 1997). (Booij, 2007) states that the semantic role refers to the verbs performed by general participants. Actors have a considerable influence, wherein, it acts to control, influence, and shape the situation and actions that affect the undergoer. On the other hand, the target undergoer is participant who is only affected by verb actions that are said to be unable to control, do not form or not affect the situation as the agent does. The types of subordinate roles (specific roles) include *agent*, *patient*, *theme*, and *locative*. An *agent* is a prototype of actors while *patient* is a prototype of undergoers. *Actor* can act as an *agent*, *effector*, *locative*, and *theme*.

In the context of the Javanese, a number of studies which examined different aspects and objects and with different theoretical perspectives, have been carried out. About event process verbs (EPVs) have been studied to determine the semantic structure and components of EPVs in the Javanese using the theory of natural semantic metalanguage (NSM) (Subiyanto, 2011). Regarding the affixes that form the Javanese dialect of Tegal dialect, studies have also been carried out to reveal the variety and variants of affixes that can function to form the verb of the language.

The meaning formed after the morphological formation process is also the goal of this previous study (Herawati, Hermintoyo, & Amin, 2012). In Sundanese, the verb "to carry" has also been studied with an approach to the theory of natural semantic metalanguage (Suktiningsih, 2017). At a more specific sphere, this previous study had a comprehensive goal towards its object, namely identifying the meaning of lexical verbs. At the syntactic and typological level, Javanese has also emerged in scientific studies (Suwartono, 2019). The study examines the passive verb construction system or rules in the language. The data of the study were in the form of oral which were then transcribed in written form.

As the condition of the phenomenon of the study of language, especially in the nature of the theory of natural semantic metalanguage and semantics, and studies carried out on Javanese, as described above, this study is conducted to present a scientific depiction of the verb "to see" in Javanese. At a more pointed level, this study reveals the semantic role of the arguments that can occupy the verb. The basic theory used as an analytical tool is the theory macroroles.

II. METHOD

Field survey method launched by (Ayatrohaedi, 1979) was applied to collect the data of the study. By this method, the collection of the data was performed with two methods that are, *simak* method and *cakap* method. The *simak* method is equivalent to the observation method and the *cakap* method to the interview method (Zaim, 2014). With the *simak* method, spoken data obtained from the informants in the field were scrutinized or observed directly. However, the data collection was also assisted with *sadap* technique, which means the informants' conversations in the field were extracted. Furthermore, the *cakap* method was applied by interviewing the informants. The application of the method was assisted with *elicitation technique*, that is, by provoking the informants to speak. The researcher also applied paraphrasing or explicating technique in analyzing the data. This technique tries to reiterate the same meanings or elements but with the different forms of words.

III. RESULT AND DISCUSSION

Semantic Roles of Arguments of the Verb "To See" in Javanese of Kertosono

In discussing the semantic role of

arguments contained in the verb 'see' Kertosono Regional Javanese, the author uses the Macroroles Theory introduced by (Foley & Van Valin, 1984). Speaking of semantic relationships which also include semantic roles, it is explained that verbs are a core part of a clause. This proposition refers to an argument from a clause that is born by the role of a verb. An argument like an agent, a patient, and the others is actually the role of a semantic verb determined by the relationship between the predicate (verb) and its arguments (Foley & Van Valin, 1984). Thus, the characteristics and types of arguments of a clause are determined by the characteristics of the occupying verb.

As explained in the previous description, in general the semantic role is divided into two, namely actor and undergoer. Both of these roles have special roles, namely agent, effector, locative, theme, and patient. It can be said that the semantic argument role of the verb "see" in Kertosono dialect of Javanese has a polysemy, namely DO, LIKE, THINK and FEEL. This shows that there are arguments that occupy specific roles like agent and theme and some that show the roles as locatives. An argument that occupies an agent is an actor to which an act of "To See" intentionally or unintentionally is performed, and the role as a theme is filled by a lexicon which is the role of an argument that is placed somewhere or the role of an argument that experiences a location shift while for a locative includes a role that explains or provides information about the location where the act of "seeing" occurs. In the following section, the semantic role of the verb argument of the verb "To See" with intentional entities presented.

The Verb 'to see' with Intentional Entity

This type of verb can be interpreted as an act of 'seeing' done by the actor consciously or planned to carry out the action. There are 23 verb 'to see' which according to the results of this analysis are done intentionally or consciously. Each of them is presented below.

Ndêlok/ndêlêng/ningali/mirsani

Jihan *pengin ndêlok omah anyare Mas Bawa*
A/Agent U/Theme

'Jihan wants to see Mas Bawa's new house'

The sentence (1) shows that the action with *ndêlok* is done purposefully. In addition to containing general roles which are *actor* and *undergoer*, the verb arguments contain specific roles that are *agent* and *theme*. In this context, the proper noun "Jihan" acts as an agent because it is the actor of the *ndêlok* and the phrase *omah anyare Mas Bawa* acts as a *theme*

because it is an argument that refers to the entity placed somewhere.

Aku ndelok akeh arek-arek podo dolanan layangan neng lapangan
A/Agent U/Theme

'I saw a lot of children playing kites in the field'

The sentence (2) states that the action of 'seeing' is done purposefully and there are two semantic roles involved, namely agent and theme. A role as *agent* is possessed by the pronoun *aku* 'I' because it acts as the actor who performs the action and the role as *theme* is owned by the clause *akeh arek-arek podo dolanan layangan neng lapangan* because it is an argument that describes an entity located somewhere.

Aku ndelok koncoku nggambar pemandangan neng arep omah

A/Agent U/theme
U/locative

'I saw my friend draw a scene in front of the house'

Sentence (3) is an act of 'seeing' intentionally done by the *agent*. In the sentence, there are three semantic roles which are *agent* that refers to the personal pronoun *aku* 'I' because it is actor of the action, *theme* addressed in the phrase *koncoku nggambar pemandangan*, and *locative* that is expressed by the phrase *neng arep Omah* and is included as the role that explains where the event of *ndelok konco nggambar pemandangan* takes place.

Putri ndelok adike sing lagi dolanan karo dimas neng pomahan omah

A/Agent U/theme

'Putri saw her sister who was playing with Dimas on the lawn'

Sentence (4) expresses the action of 'seeing' done purposefully. The semantic role of the argument contained consists of two types, *agent* and *theme*. The agent's role refers to the proper noun *Putri* because it is the actor of the action, the theme role refers to the phrase *adike sing lagi dolanan karo dimas ning pomahan omah*. This is because the phrase explains something that is being seen and is somewhere.

Ani pengen ndelok koncone sing wis suwe ora dhateng sekolah

A/agent U/theme

'Ani wants to see her friend who hasn't been to school for a long time'

The sentence (5) shows two semantic arguments, namely *agent* and *theme*. The data (5) states actions that are intentionally carried

out. In that context the agent is played by proper noun Ani and the theme is expressed with the phrase "*koncone sing wis suwe ora dhateng sekolah*" which literally can be translated into English as 'her friend who hasn't been to school for a long time' because this sentence explains that an argument is placed somewhere.

dheweke ndeleng aku agek olah raga esuk neng ngarep omah

A/Agent

U/Theme

'He saw me doing a morning exercise in front of the house'

There are two semantic roles in the argument (6), namely agent and theme. The agent is expressed with *dheweke* "he" as someone who does the act of *ndeleng*, and the theme is expressed the phrase "*aku agek olah raga esuk neng ngarep omah*" which is equivalent with the English phrase 'me doing a morning exercise in front of the house' because the argument described is lying somewhere and can explain the object seen by the actor.

Kulo ndêlêng wong cilik seng agek nglukis neng kebun

A/Agent

U/Theme

'I saw a little kid painting in the garden'

In (7) it is shown that the act of "seeing" is done on a purpose because there is an interest in seeing a little kid painting in the garden. In this sentence there are two semantic roles, namely agent and theme. The agent is shown by *kulo*, which refers to someone who does the act of *ndeleng*. The phrase "*wong cilik seng agek nglukis neng kebun*" expresses the role of the theme. It is so because this phrase is an argument located somewhere.

Mbak Siti ningali kelambi apik neng toko

A/Agent

U/Theme

U/Locative

'Mbak Siti saw a beautiful shirt in a shop'

In (8), it is shown that the act of seeing a beautiful shirt was done on a purpose. There are three semantic roles involved in the activity, namely agent, theme and locative. As the situation in sentence (7), one acting as an agent was Mbak Siti because she did the *ningali* 'seeing', while the theme role is expressed with the phrase "*kelambi apik*" "beautiful shirt". Why? In accordance with the role of the theme, the phrase indicates that the argument is placed in certain place. The ultimate role is locative. The role refers to the prepositional phrase "*neng toko*" 'in the shop'.

The phrase explains the location where the act of "seeing a beautiful dress" has taken place.

Bapakku ningali ibu engkang saweg sinau njoget neng balai dhusun

A/Agent

U/Theme

'My father saw a mother who was practicing to dance at the village hall'

In (9), there are two semantic roles. The first role is the agent referring to phrase *bapakku* phrase 'my father' because the phrase expresses the actor who has done *ningali* 'seeing'. Secondly, there is a theme role that refers to the phrase "*ibu engkang saweg sinau njoget neng balai dhusun*" 'a mother who was practicing to dance at the village hall'. Why? The phrase denotes that its reference, an object that is being seen, is somewhere.

Eyang kakung mirsani jawah saking lebet dalem

A/Agent

U/Theme

U/

Locative

'Grandpa saw rain from inside the house'

The Eyang Kakung 'grandpa' (10) acts as an agent because it expresses the actor who has done an act of "seeing" intentionally, which is expressed with *mirsani jawah* "saw rain". *Jawah* 'rain' here acts as a theme, and the prepositional phrase *saking lebet dalem* 'from inside the house' plays a locative role.

Ibu mirsani bocahipun wontên ing TV

A/Agent

U/

Theme

'Mother saw her kid on TV'

The act of "seeing" in (11) includes an action that is intentionally carried out because the *ibu* 'mother', the subject of the action, tries with a certain purpose to see her child on a TV show. In the sentence (11) there are two semantic roles involved, the agent referring to the proper noun, as one who performs *mirsani* 'seeing', and theme which is expressed by the phrase "*bocahipun wonten ing TV*" 'her child on TV'. The phrase is an argument located somewhere

Eyang Putri mirsani wontên wong akeh seng gedongipun Pak RT

Agent

U/Theme

'Eyang Putri saw a lot of people at the RT's house'

Data (12) shows that the act of "seeing" done the Eyang Putri is an intentional act because when the actor was sweeping in the yard of her house she also looked at Mr. RT's house and found there were many people there.

In this sentence there are two semantic roles. The phrase *Eyang Putri* acts as an agent of *mirsani* 'seeing' and the phrase "*wontên wong akeh seng gêdongipun Pak RT*" plays the theme role because it refers to an argument that explains that the action took place somewhere.

Ndeleng sacleraman

*Tak ndêlêng sacleraman, aku nate
kepentuk Ibu kuwi neng pasar*
A/Agent U/Theme U/

Locative

'At a glance, I once met the mother at the market'

The act of *ndêlêng sacleraman* 'saw at glance' in (13) is an action that is not intentionally carried out because as explained above, the agent bumped into the object somewhere. In the context of the sentence, *aku* 'I' categorized as an agent, the phrase "*nate kepenthuk Ibu kuwi*" 'once met the mother' is categorized as a theme, and the 'preposition phrase *neng pasar* the 'at the market' belongs to locative.

Ndêlêng tênganên/ningali saestu/ mirsani saestu

*Kulo ndêlêng tênganên koncoku sing lagi
ngukir neng Pameran iku*
A/Agent U/Theme

'I looked seriously at my friend who was carving out at the exhibition'

The sentence (14) explains that the action of 'seeing' is done intentionally because the agent is interested in the activities carried out by his friend and wants to be able to do the same. In this sentence there are two semantic roles namely agent and theme. The agent is expressed by *kulo* "me", which refers to the actor who performs the action of *ndêlêng tênganên* 'looked seriously at'. The theme role is expressed by the phrase *koncoku "sing lagi ngukir neng Pameran iku"* 'my friend who was carving out at the exhibition'. The phrase explains what this agent saw and the seen entity including argument located at a certain place.

*Sutini ndêlêng tênganên pak guru mulang neng
ngarep kelas*

A/Agent U/
Theme

'Sutini looked seriously at the teacher who was teaching in the classroom'

Data (15) explains that the action of 'seeing' is done intentionally because the agent wants something from the lesson given by *pak guru* 'the teacher'. In the sentence, it is explained that the role of the agent is played by

Sutini who performs the action of *ndêlêng tênganê* 'looked seriously. The phrase "*pak guru mulang neng ngarep kelas*" 'the teacher who was teaching in the classroom' plays the theme role because it includes the role of the argument located somewhere.

*Eyang Putri mirsani saestu ekspresi Om
Ramlan maringi Pungkasan*

A/Agent
/Theme
babagan kemalingan niku wau ndalu.

'Eyang Pyuri looked seriously at uncle Ramlan's expression when stating a confession about overnight theft

Data (3) explains that the action of 'seeing' is done intentionally. The semantic roles involved are the agent and theme. The agent is expressed with *Eyang Putri* the actor who carried out the action of *mirsani saestu* 'looked seriously'. The phrase "*ekspresi Om Ramlan maringi pungkasan babagan kemalingan niku wau ndalu*" plays the theme role because it expresses the role of an argument located somewhere.

Ningali sekedhap/mirsani sekedhap

*Pak Guru ningali sekedhap Ibu Siti sing iseh
nggawe origami neng Aula*
A/Agent U/Theme

'The teacher glanced at Mrs. Siti who was making origami in a hall'

In (17), it can be explained that *pak guru* 'the teacher' intentionally took action of 'looking at *bu Siti* 'Mrs. Siti' even it is just a glance. There are two semantic roles involved, namely agent and theme. The phrase *pak guru* 'the teacher' acts as an agent because he did the action of *ningali sekdhap* 'glancing at', and the phrase "*ibu Siti sing iseh nggawe origami neng aula*" 'Mrs. Siti who was making origami in a hall' played a theme role because it is the role of an argument located somewhere.

*Bapak ningali sekedhap asil karya mbak Lia sing
wonten neng Aula Kampus*

A/Agent U/Theme

'Father saw for a moment the work of mbak Lia at the campus hall'

The sentence (18) involves two semantic roles, namely an agent expressed with *bapak* 'father', because it refers to the actor carrying out the act of "seeing", and the phrase "*asil karya mbak Lia sing wonten neng Aula Kampus*" 'mbak Lia at the campus hall' plays theme role because the phrase explains that the action taken is located somewhere.

*Mbak Lia mirsani sekedhap jam tangan
enggang dipun agem Ibu kula*

A/Agent
U/Theme

'Mbak Lia briefly looked at the watch my mother was wearing'

The sentence (19) shows that the action of 'seeing' is done intentionally because of a sense of interest in the agent to the object seen. The sentence involves two semantic roles, namely the agent and theme. The agent is expressed by Mbak Lia's phrase because it describes the actor of the act of "seeing" and the theme is played by the phrase "*jam tangan engkang dipun agem Ibu Kulo*" 'the watch my mother was wearing'. The phrase includes the role of an argument placed somewhere.

Mlengos

Dheke mlengos pas kepethuk karo aku neng pasar

A/Agent
'He looked away when he passed me on the market'

Sentence (20) involves one semantic role, namely agent. The role of the agent is expressed by *dheke* "he" because it refers to an entity that intentionally has taken an action, namely *mlengos* "not wanting to see / throw away". The phrase "*pas kepethuk karo aku neng pasar*" 'when he passed me on the market' expresses a description of the place.

Putri mlengos amargo aku mangan karo Putra neng kantin sekolah

A/Agent
'Putri looked away because I ate with Putra in the school canteen'

The sentence (21) also only involves one semantic role, namely the agent. The role is expressed with proper noun *Putri* because the noun stated the actor that had taken the action of *mlengos* "looked away". The "*amargo aku mangan karo Putra neng kantin sekolah*" 'because I ate with Putra in the school canteen' expressed a reference of the reason.

Ngawasi

Aku ngawasi tukang baksono teko neng mburi Omah

A/Agent U/
Theme

'I keep the seller of meatballs coming from behind the house'

The sentence (22) describes that the action is taken intentionally because the actor wants something whose arrival is kept eyes on and taken care of. The sentence involves two semantic roles, namely agent and theme. The role of the agent is expressed with a personal pronoun *aku* 'I', which refers to the actor who

takes action of *ngawasi* 'keeping eyes'. Then there is the theme role which is expressed with the phrase "*tukang baksono teko neng mburi Omah*" 'the seller of meat balls coming from behind the house'. This phrase explains the reason for the action of *ngawasi* which states that the argument is located somewhere.

Bapak ngawasi tukang sing lagi nggawe ing wingking griyo

A/Agent U/Theme
'Father watched over the workman who was working behind the house'

Sentence (23) involves two semantic roles, namely agents and themes. The noun *bapak* 'father' acts as an agent because it describes the entity that carries out the act of *ngawasi* 'watching over' the worker who is working behind the house. The phrase "*tukang sing lagi nggawe ing wingking griyo*" 'he workman who was working behind the house' acts as a theme because it describes an entity which is an argument located somewhere.

Ngêmatate / ngematakên

Murid-muride ngêmatate gurune sing lagi nerangake neng arêp kelas

A/Agent U/Theme
'Students pay attention to the teacher who is explaining in front of the class'

In (24) there are two semantic roles involved, namely agent and theme. The agent is expressed with the *murid-muride* 'students' because the phrase states the actor of *ngematake* 'paying attention'. The theme is expressed with the phrase "*gurune sing lagi nerangake neng arep kelas*" 'the teacher who is explaining in front of the class'. Why? This phrase refers to the role of an argument located somewhere.

Eyang Putri ngamatakên Putune sing lagi dhahar neng dapur

A/Agent U/
Theme
'Grandma watched her granddaughter eating at the kitchen'

The sentence (25) involves two semantic roles, namely agent and theme. The agent is expressed with *Eyang Putri* because the phrase explains the actor of the act of *ngematakên* 'watching over'. The theme is expressed in the phrase "*putune sing lagi dhahar neng dapur*" 'her granddaughter eating at the kitchen' because the phrase is an argument put somewhere.

Ndhangak

The verb *ndhangak* describes an act of looking up done intentionally or unintentionally. The act of seeing intentionally refers to situations where there are other actions that require someone to look up. Referring to the act of looking up done inadvertently is when someone thinks that something action must have happened accidentally and someone's head is facing upwards.

Mas Jihan melu ndhangak pas adik dolanan layangan neng Lapangan
A/Agent

'Mas Jihan looked up when his little brother played kites in the field'

Sentence (26) involves a semantic role, namely an agent. The role is expressed in the phrase *Mas Jihan*, which describes the entity that carries out the action of 'looking up'. In this construction there is a phrase "*pas adik dolanan layangan neng lapangan*" 'when his little brother played kites in the field'. The phrase acts as a complement that explains the adverb of time and place. In the theory of Foley and Van Valin, an adverb has no semantic role.

Wong iku ndhangak mêrgo njupuk kelambine neng duwur lemari

A/Agent

'The person looked up because he took his shirt above the closet'

Sentence (27) involves two semantic roles namely agent and theme. The agent is expressed by the *wong iku* 'that person'. The phrase "*mêrgo njupuk kelambine neng nduwur lemari*" 'because he took his shirt above the closet' is a phrase that has no role because it does not include as object but adverb.

Dingkluk

Dheweke dingkluk wae pas liyat asil rapote elek

A/Agent

'He only looked down when he found he got a bad test result'

The semantic role contained in sentence (28) is only one, namely the agent. The role is expressed by the third personal pronoun *dheweke* "he". The personal pronoun explains the actor who does the action of 'looking down'. The phrase "*pas liyat asil rapote elek*" 'when he found he got a bad test result' includes an adverb that don't have semantic roles.

Nginceng

Putra nginceng adhike sing lagi nggawe lukisan neng jero kamar

A/Agent

U/

Theme

'Putra peeked at his little brother who was painting in the room'

The sentence (29) involves two semantic roles arguments, namely agent and theme. The proper noun *Putra* acts as the role of the agent because it describes the actor who has carried out the action of the *nginceng* 'peeked'. Furthermore, the theme's role is expressed by the noun phrase "*adhike sing lagi nggawe lukisan neng jero kamar*" 'his little brother who was painting in the room', because it includes an argument located somewhere.

Ngêlirêk

Bocah iku ngêlirêk dolanane adhikku seng lagi diperbaiki neng gudang

A/Agent

U/

Theme

'That person glances at my sister's toy that is being repaired in the warehouse'

In sentence (30) there are two semantic roles, namely agent and theme. The agent is enrolled with a *bocah iku* 'the person' because it refers to an entity that has carried out the action of *ngiceng* 'glance'. The phrase "*dolanane adhikku sing lagi diperbaiki neng gudang*" 'my sister's toy that is being repaired in the warehouse' plays a theme role because the phrase is an argument placed somewhere.

Mêntêlêngi

Mbak iku mêntêlêngi arek sing ngilangne sandale neng arep Masjid

A/Agent

U/

Theme

'That woman glared at the child who removed his sandals in front of the mosque'

Sentence (31) involves two semantic roles, namely agents and themes. It is said to play an agent because it states the actor of an act of *mêntêlêngi* 'glare' and is said to play a theme because it is an argument placed somewhere.

Ndelok mburi

Jarwo ndelok mburi amergo krungu enek tabrakan neng arep Masjid

A/Agent

'Jarwo looked back because he heard there was an accident in front of the mosque'

The sentence (2) involves a semantic role, namely an agent. The agent was expressed with proper noun *Jarwo*, because it stated the

actor from the action of *nbelok mburi* 'look back'. The phrase "*amergo krungu enek tabrakan neng arep masjid*" 'because he heard there was an accident in front of the mosque' including an adverb that has no semantic role.

Maca

Bapak moco Koran tiap isuk neng pamohan omah

A/Agent

U/Theme

'Father reads the newspaper every morning on the terrace of the house'

Sentences (33) involve two semantic roles, namely agent and theme. Each role is placed according to its function. The agent is expressed by the word *bapak* 'father' because the word expresses the actor of the action of the *maca* 'read', and the theme is expressed with the phrase "*koran tiap isuk neng pamohan omah*" 'the newspaper every morning on the terrace of the house' and is an adverb that states that the entity functions as the argument is located somewhere.

IV. CONCLUSION

Verbs that have semantic fields that are associated with the "to see" verb with intentional entities numbering 33. Each of them is *ndelok*, *ndeleng*, *ningali*, *mirsani*, *ndeleng sacleraman*, *ndeleng ténanên*, *ningali saestu*, *mirsani saestu*, *ningali sekedhap*, *mirsani sekedhap*, *mlengos*, *ngwasi*, *ngématake*, *ngematakên*, *ndhangak*, *dingkluk*, *nginceng*, *ngêlirék*, *méntélêngi*, *ndelok mburi*, and *maca*. The semantic roles of the arguments of each verb consist of agents and themes. This study only sheds light on the semantic field verb "to see" of the type of variant and a little about the general semantic role. For this reason, a more detailed study of the specific role of each variant of the verb is a topic that can be raised in the next study.

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