

CHAPTER I

INTRODUCTION

1.1 Background of the research

Language cannot be separated from culture. Kuo and Lai, (2006) said that although language and culture are two different things, they have an interrelated and influencing relationship. Jiang (2000) made the parable that language and culture make living organisms with language is flesh, and culture is blood. Therefore, it can be said that without culture, language will die and without language, culture will have no form. Further, Gleason (1961) explained that language is a cultural product, as well as a cultural symbol because culture is influenced by the development of language in a society. As evidence, cultural patterns and customs are often reflected in language. Language is often the identity of communities and regions because usually every community has its own characteristics in its language. Therefore, to preserve culture and keep the language alive, people must use their local language continuously (Saussure, in Umiyati, 2015). Because it is not impossible for a society to lose its language or it may be replaced with a new language, if they do not use their language in this era of globalization (MPhil, 2004).

In accordance to the above's case, language extinction is an interesting phenomenon to study because its presence illustrates the concerns of various parties. Chaer (2004) said that language shifts to language extinction occur as a result of language use problems by speakers who rarely use their language or tend to prefer another language to use. This is inseparable from the

influence of the environment because environmental influences can erode the existence of the use of several lexicons which lead to the whole language, especially the language of minorities in society (Putri & Nurita, 2021). As a minority language, Balinese is one of the languages that has the possibility of experiencing extinction.

Being an area that is very much visited by people from other regions and even abroad, Balinese culture has become much influenced by outside cultures, including in its language (Giri, 2017). This is further strengthened by Setia's statement (as quoted in Giri, 2017) who stated that the Balinese language as an ethnic language is also likely to "die" in 2041. In fact, as an area that is very famous for its culture, Bali should not make its language extinct. Therefore, Balinese culture needs to be preserved so that the worst thing won't be happen. One of the things that cannot be separated from the word culture in Bali is art. Soedarso (2006) stated art as beauty can be heard and seen by someone through the creation of all things or objects. One of the most famous arts in Bali is Balinese Dance.

Balinese dance has a very important role in spiritual, social and cultural activities in Bali (Dewi & Gunawan, 2021). Balinese dance has a very important role in spiritual, social and cultural activities in Bali. According to Pandji (as cited in Pastika & Sugita, 2021), Balinese dance based on the criteria and groups can be categorized into three groups, namely: (1) *Tari Wali* (sacred, religious dance) is a dance that is associated with religious ceremonies and does not perform *lakon*, (2) *Tari Bebali* (ceremonial dance) is a semi-religious dance that acts as an accompaniment to religious

ceremonies but still brings a *lakon* or there is an element of entertainment, and (3) *Tari Bali-Balihan* (secular dance) is a dance for entertainment. From these three types of dances, the *wali* dance is the type of tradition that cannot be absent in Bali. One of the types of *wali* dance which is often being a must to be performed in every religious ceremony is the *Rejang* dance.

Rejang dance is a type of religious dance with simple movements that are only performed by female dancers as a form of offering to God and their ancestors (Dibia, in Pastika & Sugita, 2021). Dibia also stated that there are several types of Rejang dance, either inherited from generation to generation or newly created. Some Rejang dances the most widely known by the Balinese are; *Rejang Dewa*, *Rejang Onying*, *Rejang Kuningan*, *Rejang Oyodpadi*, *Rejang Renteng*, *Rejang Sari*, etc. Furthermore, Pastika and Sugita add that the most popular Rejang dance today is the *Rejang Sari* dance.

Rejang Sari dance was created by I Ketut Rena, SST., M.Si in 2017 (Pastika & Sugita, 2021). Ketut Rena created this dance based on his desire as an artist to present a work in the field of dance as a sincere offering to *Betara-Betari* associated with *Odalan Pujawali* at the Pande Sumerta Village Temple, the village where Ketut Rena was born. Simplicity that adapts to contemporary phenomena is the key that is implemented in the creation of the *Rejang Sari* dance movement. Pastika & Sugita (2021) said that although *Rejang Sari* dance is a dance that is categorized as newly created, this dance still has an element of reconstruction or excavation from old arts which makes this dance acceptable and popular among Balinese people recently.

In this era of globalization, the popularity of Balinese dance has no

shortage of devotees. Even many foreigners have a very high interest in Balinese dance (Hobart, 2007). However, it is very unfortunate that currently many dancers cannot explain the meaning of the dance or mention the names of the movements or the costumes of the dance. This is because most dancers tend to learn Balinese dance regardless of the language in the dance. The effect here is what then causes many dances lexicon that are threatened with extinction. Even though Balinese dance is one of Balinese culture which basically contains many Balinese languages. Thus, learning terms in Balinese dance can be used as an effort to preserve the Balinese language in the future (Dewi et al., 2020). Therefore, this study is important to be done immediately so that the lexicon in Balinese dance can be saved from extinction. Moreover, as this study focused on searching for lexicons and its cultural meaning in one of Balinese dance, it hoped that a Balinese dance dictionary, especially the lexicon in *Rejang Sari* dance, can be made as documentation or traces of written notes about Balinese culture. This study also expected to make people, both local and foreign, interested in knowing what terms are used in *Rejang Sari*, as well as expected to make readers use the terms contained in this *Rejang Sari* dance continuously so that the language won't be experience extinction in the future.

1.2 Problem identification

Based on the preliminary observation in Pande Sumerta Village Denpasar as the place where the *Rejang Sari* dance was created, there were several conditions found in the lexicon and language used in *Rejang Sari* dance. In the midst of many people who learn this dance, several things in

this *Rejang Sari* dance have changed. There were many modifications to the movement formation and dance costumes when this dance was performed. Cultural changes and social influences were the reasons why *Rejang Sari* dance changed since it was created. Furthermore, it found that word terms or lexicons in this dance are gradually forgotten considering the Balinese language which tends to be less attractive to people in this era. This had an impact on decreasing the use and knowledge of language, especially the lexicon used in the *Rejang Sari* dance. Which, if this is left to the extinction of the lexicon in the dance.

In the previous study, researcher found that there were writers that documented the *Rejang Sari* dance with the aim of knowing the existence and elements of this dance. The writers explained the factors that cause the *Rejang Sari* dance performance to exist in the community and also the elements that exist in this dance (Dewi & Gunawan, 2021). However, the writers did not mention the complete term exist in the dance and did not discuss about the meaning of each term found in this *Rejang Sari* dance. Furthermore, the researcher also found a book entitled “Tari Rejang Kini” by Pastika and Sugita (2021) which contains a study of the form and function of *Rejang Renteng* dance and *Rejang Sari* dance. However, like previous studies, this book also did not mention and explain the lexicon of dance movements and costumes in depth. Both of these studies only reveal the types of movements and mention the costumes used but did not explain what the lexicon of movements and costumes mean. So, it can be said that there is no study that examines the lexicon and cultural meaning in the *Rejang Sari*

dance yet. Therefore, this study is very important to be carried out in order to find out as well as to understand the cultural meaning of what lexicons that exist in the *Rejang Sari* dance, both in the costumes and the movements of the dance itself. At the same time, this study can act as an early action to prevent the extinction of the Balinese language, especially in Balinese dance, the *Rejang Sari* dance

1.3 Limitation of the research

Since in talking about Balinese dance, there are many types of Balinese dance and each dance is different according to the place and environment where the dance is performed, and the methods used in analyzing dance are also very diverse. This study is limited for finding and analyzing lexicons of movements and costumes and its cultural meaning exist in *Rejang Sari* dance in the form of descriptive qualitative study. The researcher conducted this study in Pande Sumerta Village, Denpasar.

1.4 Research questions

Based on the background of the study above, the research questions that raised are:

1. What are the lexicons' movements that exist in *Rejang Sari* dance?
2. What is the cultural meaning of each lexicons' movements that exist in *Rejang Sari* dance?
3. What are the lexicons' costumes that exist in *Rejang Sari* dance?
4. What is the cultural meaning of each lexicons' costumes that exist in *Rejang Sari* dance?

1.5 Purpose of the research

Based on the research questions above, the purpose of this study are as follows:

1. To analyze the lexicons' movements that exist in *Rejang Sari* dance.
2. To analyze the cultural meaning of each lexicons' movements that exist in *Rejang Sari* dance.
3. To analyze the lexicons' costumes that exist in *Rejang Sari* dance.
4. To analyze the cultural meaning of each lexicons' costumes that exist in *Rejang Sari* dance.

1.6 Significance of the research

In this study, there are two expected research significances, which are theoretical significance and practical meaning. The two significances of this research explained as follows:

1.6.1 Theoretical significance:

The results of this study expected to be significant for the community, especially in the field of linguistics. It hoped that the identification of the lexicon in the *Rejang Sari* dance can be used to add to the ecolinguistics lexicon that is currently developed. In addition, the information about the lexicon used in the *Rejang Sari* dance can also be used to increase public knowledge about the lexicon in the *Rejang Sari* dance, so that language extinction can be avoided and the language can still exist.

1.6.2 Practical significances:

a. For Government

The results of this study expected to be used as documentation of the *Rejang Sari* dance lexicons in Denpasar, especially in the field of linguistics.

b. For Language and Arts Faculty

The results of this study expected to be used as additional information about the Balinese cultural lexicons, especially in the *Rejang Sari* dance.

c. For English Language Education

The results of this study expected to increase knowledge and contribute to students and lecturers in the field of Linguistics.

d. For Other Researcher

The results of this study expected to be used by other researchers who wish to conduct research in the same field, especially in relation to the *Rejang Sari* Dance. Thus, this research can be used as a reference for other researchers in the future.