

# CHAPTER I

## INTRODUCTION

### 1.1 Research Background

The relationship between language and the environment is very strong (Raharja & Purwaningsih, 2018). The existence of a complementary relationship between humans and humans, the language with the language, and the environment with the environment that produces language diversity is called ecolinguistics, (Suktiningsih, 2016). Certain languages function when used to connect speakers, and connect speakers with their environment, both the social environment and the natural environment. The relationship between humans and the surrounding nature has produced a diversity of languages. In particular, the cultural environment can be associated with the quality and conditions of the environment with language, (Suktiningsih, 2016). Therefore, the theory of ecolinguistics is needed in this research because it examines the reciprocal relationship between natural or environmental influences on the language. Humans cannot guarantee their survival properly without language. They cannot interact easily and well if they do not master the language between each other and in the absence of that continuity, they also cannot catch the psychological expressions and desires expressed by their interlocutors. As stated by Yuwanda & Yati (2017) language is a symbolic system contained in sounds and meanings that complement each other, which then allows humans to communicate, convey their feeling, and how they are at that time through the mouth. Language has a very

important role in human life. Language continues to evolve or at a certain time, a simple language can become a more complex language with various variations, modifications, and characteristics of a community group. Evolution is also assumed to be a form of continuous change of language from low, simple, unfavorable conditions to more complex or better conditions. However, this evolutionary process takes a long time or has several stages, (Bolbanabad & Hanifi, 2014). An important factor influencing language change is the rapid development of technology and the entry of foreign cultures into a country which sometimes makes it difficult for translators of a language to find synonyms that match the incoming foreign language, causing the language not to be translated, (Bolbanabad & Hanifi, 2014).

The extinction of a language, especially regional languages is a very important topic to discuss. If a language is rarely used or even not used anymore, this can lead to language death. According to Crystal (2003) language death is an expression of a language that is no longer used or dead. A procedure that affects speech groups where there is a decrease in certain language variations caused by a decrease in the frequency of the speaker's language competence level is called language death, (Jha, 2018). The death of a language is a process that takes a long time. There is no phenomenon where language simply dies. One of the efforts to save the language from the death of a language is that the whole community must pay attention to this heritage. If there is a will to save a dying language, the language will remain sustainable so that it does not die or become extinct. In Indonesia, regional languages are languages that are threatened with language

death. Whereas the regional language is a form of cultural diversity in Indonesia. One of the actions that can be taken to avoid language death, especially in regional languages is to preserve the lexicons contained in the language itself.

Language has a close relationship with culture. Language is involved in all aspects of culture, at least by having names or terms from elements from all aspects of that culture. More importantly, the culture that humans have will not be possible without language because language is the factor that determines the formation of culture. Astuti & Kasiyan (2019), mentions a complex unit or combination that includes art, belief, custom, knowledge, morals, law, and other habits that are part of society is called culture. Language is one of the media in caring for culture, (Hestiyana, 2017 as cited in Budasi & Suryasa, 2021). Language is a container and a reflection of the culture of the community that owns it. The closeness of culture and language is because humans mostly publish their culture through language. Therefore, maintaining and preserving the Balinese language is something that must be done by the Balinese people to maintain Balinese culture.

Bali is famous for its very diverse culture. This cultural diversity must be maintained so that it does not become extinct. The impact of globalization is currently one of the causes of threats to the extinction of a culture, one of which is the Balinese language which is one of the thousands of local languages in Indonesia. The position of the Balinese language as a mother tongue in the province of Bali has a function as the language of instruction in communicating, both in formal and informal situations. Today, the existence of the Balinese

language is not like it used to be, wherein the use of the Balinese language is no longer the main language of communication for the Balinese people. The younger generation of Bali, who should be the main character in preserving and maintaining the Balinese language even reluctant to use the Balinese language. The shift in the existence of the Balinese language does not make the younger generation pay more attention to the existence of the Balinese language itself. Devi & Kasni (2018) state that the application of regional languages, especially the Balinese language in the era of globalization that is attacking Balinese society today, has greatly impacted the existence of the Balinese language, if this continues, the Balinese language is threatened with extinction.

Bali is dubbed *Pulau Dewata* because of its diversity of arts and culture. One of the arts and cultures of Bali which is also threatened with extinction due to globalization is Balinese dance. Balinese dance is a variety of traditional dances typical of Balinese. Balinese dance is usually made based on the concept and theme of the dance itself, which is then created as the title of the dance that is made. The movements in Balinese dance tend to be inspired by love stories, flora and fauna, and heroic stories. In this study, the Balinese dance that was studied is one of the dances inspired by the use of flora and fauna in Buleleng Regency, namely the *Sampi Gerumbungan* dance. The elements in Balinese dance are *Agem, Tandang, and Tangkep*, (Seriati, 2019). Seriati (2019) states that *agem* is a body posture, where this element is the most basic element in Balinese dance that includes the head, hands, body, and legs, (Stuti, Ramendra, & Utami, 2018). The expertise of Balinese dancers in mastering movements and music is called

*Tandang*, (Seriati, 2019). In Balinese dance, the ability to animate the character with an expression in accordance with the character in the dance is called *Tangkep*, (Seriati, 2019). Sustiawati et al. (2011) states that Dibia (1999) in his book entitled *Selayang Pandang Seni Pertunjukan Bali*, and Bandem (1996) in his book entitled *Etnologi Tari Bali* grouping Balinese dance based on its function and nature into three namely, *Tari Wali* (sacred dance), *Tari Bebali* (dance for religious ceremonies), and *Tari Balih-Balihan* (dance that is performed for entertainment). The Balinese dance that was studied in this study is included in the Balih-balihan dance.

Many people can and learn Balinese dance but do not know the terms or names of movements which refer to certain movements and components of the dance costumes being studied, especially the Balinese people. Even the Balinese people who follow the dance community "*Sanggar Tari*" are not good at this. Based on preliminary observation, in *Sanggar Tari* they even change or translate terms in Balinese dance movements and costumes into languages that students often use, such as the Indonesian language. This is done to facilitate the learning process of Balinese dance and students can understand the instructions well. Even though many foreigners have a high interest in learning Balinese dance. However, Balinese dancers have difficulties in explaining the lexical and cultural understanding of the terms found in Balinese dance. Even many Balinese dancers do not know what are lexicons contained in Balinese dance. If this continues, over time the language or term will be forgotten by Balinese people, especially those who study Balinese dance. Even though Balinese dance is one of the cultural

heritages that must be preserved. This study can be used as a form of cultural preservation.

There are many types of Balinese dance. One of them is the *Sampi Gerumbungan* dance. This *Sampi Gerumbungan* dance comes from Buleleng Regency, Bali. This time there are so many new Balinese dances that have caused the existence of the *Sampi Gerumbungan* dance to decline drastically. This is because the “*Sanggar Tari*” or dance community in Bali, especially in Buleleng Regency, rarely teaches this dance. Therefore, the *Sampi Gerumbungan* dance is gradually fading away and rarely appears in art performances in Buleleng Regency. *Sampi Gerumbungan* dance is inspired by the *megerumbungan* tradition in Buleleng Regency which is held once a year and is a form of gratitude for the abundant harvest. The word “*Sampi*” means a cow which is usually used to plow the fields. While the word “*Gerumbungan*” in this tradition comes from the use of a large *gerumbungan* or bell which is usually worn around the neck of a cow who participates in the *megerumbungan* tradition. To be able to preserve this tradition, the *Sampi Gerumbungan* Dance was created. This dance is performed by three teenage girls or young men, who tell about the activities of the farmers when holding *megerumbungan* tradition. In this dance, it is told that two dancers act like cows, and one dancer is a farmer. This dance was first created in the 1980s. The *Sampi Gerumbungan* dance was created by two artists from Bali, namely I Nyoman Durpa who manages musical instruments and I Ketut Artika who manages the series of dance movements. The level of difficulty in the *Sampi Gerumbungan* dance is the dancer's ability to regulate breathing. This is because

this dance has a dominant jump movement which gives the impression of enthusiasm and joy.

There are many lexicons in this *Sampi Gerumbungan* dance. Budasi & Suryasa (2021), argues that the lexicon represents the meaning of culture, especially in terms of the social meaning of language-speaking groups. The language component that contains all the information about the meaning and use of a particular language that is structured and similar to a dictionary but has a short, precise, and easy to understand is a function of the lexicon. Based on this, it is very important for people, especially Balinese people in Buleleng Regency, to maintain the lexicons contained in the *Sampi Gerumbungan* dance. Crystal (2000) as cited in Dewi, Budasi, & Suarnajaya (2020) describes that when a language is never used again or people no longer use that language, therefore that language will die. Research on lexicon in Balinese dance has also been studied by Dewi, Budasi, & Suarnajaya (2020) namely Lexicon in *Legong Kraton* Dance. This study discusses about kinds of the lexicons in *Legong Kraton* dance exist at *Sanggar Tari Warini Denpasar* and the lexicons that still known and unknown to members of the *Sanggar Tari Warini Denpasar*.

This study is limited to the lexicons in movements and costumes used in the *Sampi Gerumbungan* dance, and the cultural meaning of lexicons in movements and costumes found in the *Sampi Gerumbungan* dance. Dewi, Budasi, & Suarnajaya (2020) state that the Balinese language is included in the Minority Language which is threatened with extinction. This can happen because Balinese people rarely use the Balinese language found in Balinese dance. Although there

are many researchers who study the lexicon, there are no researchers who have conducted research on the lexicons in the *Sampi Gerumbungan* dance. Based on this, the level of novelty of this research can help in maintaining and preserving the lexicons found in Balinese dance, especially in the *Sampi Gerumbungan* dance. The purpose of this study is to determine the amount of lexicons contained in movements and costumes of the *Sampi Gerumbungan* dance in Buleleng Regency, Bali, Indonesia. This study used three triangulation theories to check the accuracy and credibility of this study. The three triangulation theories used are methodological triangulation, theory triangulation, and data source triangulation. The relationship of these three theories with this study is to ensure that the data found by the researcher are indeed in accordance with the existing phenomena and realize the objectives of this study. The relationship between these triangulation methods and the phenomena that have been found by the researcher is to assist the researcher in identifying the data found that can help the Balinese people, especially in Buleleng, in tackling the phenomena that occur. Therefore, the researcher conducted this study descriptively.

## **1.2 Problem Identification**

*Sampi Gerumbungan* dance is one of Balinese Dance that has been studied from the past until now in Buleleng Regency. However, due to the influence of globalization today, this dance is rarely shown and studied. One of the causes of the decrease in people who learn this dance is the result of cultural changes. Currently, there are many teenagers, especially in Bali, who rarely use and understand the Balinese language well. This of course affects the continuity of the



Balinese language, especially the lexicons found in the *Sampi Gerumbungan* dance. The lexicons contained in the *Sampi Gerumbungan* dance, especially in the movements and costumes of the dance has been largely forgotten by those who study it. This happens as a result of the influence of the reduced use of the Balinese language. The reduced frequency of the use Balinese language has a major impact on the existence of the lexicons contained in the *Sampi Gerumbungan* dance. Not only that, some of the lexicons in the *Sampi Gerumbungan* dance has also been changed into Indonesian.

### 1.3 Limitation of the Research

Based on problem identification, this study focuses on one branch of linguistics, namely the lexicon. This study uses a descriptive qualitative design that focuses on the lexicons and their cultural meaning contained in the *Sampi Gerumbungan* dance, especially in its movements and costumes.

### 1.4 Research Questions

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

1. What are the lexicons used in the movements of *Sampi Gerumbungan* dance?
2. What are the lexicons used in the costumes of *Sampi Gerumbungan* dance?
3. What are the cultural meaning of lexicons used in movements in *Sampi Gerumbungan* dance?

4. What are the cultural meaning of lexicons used in costumes in *Sampi Gerumbungan* 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 used in the movements of *Sampi Gerumbungan* dance.
2. To analyze the lexicons used in the costumes of *Sampi Gerumbungan* dance.
3. To analyze the cultural meaning of lexicons used in movements of *Sampi Gerumbungan* dance.
4. To analyze the cultural meaning of lexicons used in costumes of *Sampi Gerumbungan* dance.

### 1.6 Significance of the Research

This study is expected to provide useful theoretical and practical contributions to readers, especially for people who are interested in and pursuing linguistics in studying the *Sampi Gerumbungan* dance. There are two research significant, namely theoretical significance and practical significance. The significance can be described as follows:

#### 1.6.1 Theoretical Significance

The researcher expected that this study can contribute to the development of the linguistic field, especially in the lexicon field. By identifying the lexicons in the *Sampi Gerumbungan* dance, it can provide information about the lexicons contained in the *Sampi Gerumbungan* dance. On the other hand, this study also

aims to enrich or increase people's knowledge about the lexicons in the *Sampi Gerumbungan* dance. Therefore, the lexicons contained in the *Sampi Gerumbungan* dance do not become extinct or forgotten, instead, it continues to be remembered and preserved.

### 1.6.2 Practical Significance

a. Researcher

This study is expected in order to increase the knowledge of the researcher related to linguistics, especially on the lexicons contained in the *Sampi Gerumbungan* dance.

b. Readers

This study is expected to be able to provide information and knowledge to the readers about the lexicons and meaning contained in the movements and costumes of the *Sampi Gerumbungan* dance.

c. Lecturers and Students

This study is expected to have a positive and useful impact on lecturers and students who are interested in studying linguistics, especially in the lexicon field. This study can be one of the sources and references for them.

d. Other Researcher

This study is expected to be a way for other researchers to understand more deeply related to the field of linguistics, especially the lexicons in the *Sampi Gerumbungan* dance. This study can be used as a reference for

other researchers with the aim of enriching their linguistic studies, especially among students at the Ganesha University of Education.

