

CHAPTER I

INTRODUCTION

1.0 Overview

This chapter discusses the study's introduction, which elaborates research background, problem identification, research limitation, research questions, research objectives, and research significance.

1.1 Research Background

The local language's existence is decreasing from time to time. It has become an essential concern in our society (Saussure, as cited in Umiyati, 2015). The existence of the Balinese language is also becoming extinct. It occurs due to society's neglect and infrequent use of several Balinese lexicons. Moreover, the current generation tends to give rise to a new culture with new words and abandon their Balinese lexicons (Nurita & Putri, 2021). The extinction of the Balinese language can be avoided by studying the Balinese lexicons through the culture (Kusuma et al., 2020). It is because language and culture are very closely related (Devianty, 2017). From that point, to prevent the extinction of the local or Balinese language, the current generation also needs to preserve the culture.

Balinese dance is a unique culture and contains various technical terms (Koten & Pramatha, 2020). According to Bandem (1996, as cited in Sustiwati et al., 2011), based on its function, Balinese dance could be divided into three, such as *wali* dance, *bebali* dance, and *balih-balihan* dance. *Wali* dance is usually

performed only for ritual purposes and is dedicated to God. Examples of *wali* dance are *Rejang* dance and *Sanghyang*. *Bebali* dance is a dance that is performed to complement the ceremonies in the temple. This dance also could be as entertainment. The examples of *Bebali* dance are *Topeng*, *Gambuh*, *Wayang Wong*. *Balih-balihan* dance is a dance that has a function for entertainment. There is no relation to a religious ceremony. The examples of *balih-balihan* dance are *Sendratari*, *Drama Gong* or *Arja*.

Unfortunately, based on the preliminary observation, many tourists who come to the Bali have interest in learning Balinese dance, but the Balinese dancers don't know about the lexicons that exist in their dance. Most of them tend to learn the movements without learning the lexicons related to movements and costumes in their dance. As time goes by, the cultural meaning of the lexicons also can be forgotten. Most Balinese dancers only know several lexicons and their cultural meaning. It is because the dance teacher rarely speaks the lexicons when teaching this dance. Sometimes, the dance teacher changes the Balinese lexicons into the Indonesian language to make their students understand easily. Related to this point, it will lead to the extinction of the Balinese language. One example of a Balinese dances whose lexicon and their cultural meaning are rarely used and almost extinct is *Sugriwa* dance in *Wayang Wong* at Tejakula village.

Wayang Wong Tejakula is categorized as *Bebali* dance. In Tejakula, the people used to perform this dance to complement religious ceremonies and as entertainment since many tourists can watch the dance performance in this temple (Bandem 2001, as cited in Sudibya et al., 2022). The appearance of this

dance in Tejakula began when one of the people in the temple got possessed. The trance occurs because the temple must have other dances for the ceremony in the village. Then, I Dewa Batan and I Gusti Ngurah Made Jelantik. That two-artist gathered and collected the masks or *tapel* for creating the *Wayang Wong* Tejakula, which represents the story of Ramayana (Dwipa, as cited in Sudibya et al., 2022). According to Kasih and Sustiawati (2009) Ramayana is a story by Mpu Valmiki. This story tells about the battle of Rama, who was assisted by Wanara or ape troops against Rahwana with the giants.

Sugriwa dance in *Wayang Wong* Tejakula has unique movements and costumes compared to other characters. *Sugriwa* is the name of one troop's Rama, the word *Sugriwa* comes from Sanskrit. *Sugriwa* means a good leader or a smart-brained leader. The dancers of *Wayang Wong* Tejakula are usually based on lineage and directly learn from their families. As time goes by, most of the dancers do not know the lexicons and their cultural meaning related to *Sugriwa* dance in *Wayang Wong* Tejakula, because they directly practice and perform without learning and knowing the lexicons of movements and costumes. It can make the Balinese lexicons in this dance extinct. Balinese dancers of *Sugriwa* dance in *Wayang Wong* Tejakula should also learn the lexicons and their cultural meaning in this dance because of its uniqueness and to prevent the language's death.

Concerning the point above, language is said to be dead if humans no longer use the language, or in other words, the language is lost (Crystal, 2002). In line with that Adityarini (2016) stated that studying lexicons can help preserve the terms and the meaning of the words because lexicons are a

collection of words from any language that contain meanings. From that point, the concept of ecolinguistic can be used to maintain lexicons, particularly in language preservation. Through ecolinguistic, the preservation of language or culture in the environment will affect the sustainability of the environment. The sustainability of the environment will help in language maintenance (Sibarani, 2014). Therefore, this study about the lexicons and their cultural meaning of *Sugriwa* dance in *Wayang Wong* Tejakula is necessary to be conducted to help maintain the term local language in that dance.

There were some previous studies about lexicons. First, Dewi et al. (2020) studied lexicons in *Legong Keraton* Dance at Sanggar Tari Warini and found that this dance contained forty-eight lexicons. Kusuma et al. (2020) studied the lexicons of *Tabuh Rah* in Menyali Village and found seventy-one lexicons in the *Tabuh Rah* ceremony in Menyali Village. Budhiono (2017) conducted a study to find the meaning of the lexemes and identify them in semantic fields. Then, he found twenty lexicons for farming tools and activities in this research. The previous study above showed that the study lexicon is used to preserve the culture or language that exists in certain regions.

Although several researchers have already studied lexicons, there was no study about lexicons and their cultural meaning related to *Sugriwa* dance movements and costumes in *Wayang Wong* Tejakula. Therefore, this study focused on the lexicons and their cultural meaning in *Sugriwa* dance movements and costumes. The results of this study can be used continuously by the dance teacher who wants to teach this dance to the tourist who comes to Bali, and the tourist who wants to learn this dance also can learn this dance easily by knowing

the lexicons and their cultural meaning. So that the lexicon, as well as the culture, can still be maintained.

1.2 Problem Identification

Based on the background of the research above, it is found that Balinese dance is one of the cultures in great demand by tourists. However, many dancers do not know the lexicons of *Sugriwa's* dance in *Wayang Wong* Tejakula, especially the lexicons' movements and costumes in this dance. Moreover, the cultural meaning of the lexicons is also forgotten. If the cultural meaning of the lexicons becomes extinct, it will be replaced by Indonesian or English languages, and the term or the lexicons related to the movements and costumes in this dance will become lost. It can lead to language death. And the tourist can get difficulties learning Balinese dance.

Based on the explanation above, it can be concluded that several problems are identified, such as many dancers do not know the following things:

1. Lexicons of movements in *Sugriwa* dance, *Wayang Wong* Tejakula.
2. Cultural meaning of lexicons related *Sugriwa* dance, *Wayang Wong* Tejakula.
3. Lexicons of costumes in *Sugriwa* dance, *Wayang Wong* Tejakula.
4. Cultural meaning of lexicons related *Sugriwa* dance, *Wayang Wong* Tejakula.

1.3 Limitation of The Research

This study was concerned with linguistics, especially finding the lexicons and their cultural meaning in *Wayang Wong* Tejakula. Moreover, the

lexicon focuses on the movements and costumes related to the *Sugriwa* characters in Wayang Wong that exist in Tejakula.

1.4 Research Questions

Based on the research background, the research question of this study can be arranged as follows:

1. What are the lexicons of *Sugriwa* dance movements in *Wayang Wong* Tejakula?
2. What are the cultural meanings of lexicons related to *Sugriwa* dance movements in *Wayang Wong* Tejakula?
3. What are the lexicons of *Sugriwa* dance movements in *Wayang Wong* Tejakula?
4. What are the cultural meanings of lexicons related to *Sugriwa* dance costumes in *Wayang Wong* Tejakula?

1.5 Purpose of The Research

Based on the research question, this study has four objectives that can be stated as follows:

1. To find out the lexicons of *Sugriwa* dance movements in *Wayang Wong* Tejakula.
2. To find out the cultural meanings of lexicons related to *Sugriwa* dance movements in *Wayang Wong* Tejakula.
3. To find out the lexicons of *Sugriwa* dance costumes in *Wayang Wong* Tejakula.

4. To find out the cultural meanings of lexicons related to *Sugriwa* dance costumes in *Wayang Wong* Tejakula.

1.6 Significance of The Research

This research can give the reader beneficial contributions theoretically and practically. Its significance is described as follows:

1.6.1 Theoretical significance

The researcher expects this study to contribute to the development of the linguistics field, especially in lexicons. The significance of this study can be used as information about lexicons in one traditional Balinese dance, especially about the lexicons of the *Sugriwa* dance in *Wayang Wong* Tejakula. The information in this study can be passed from generation to generation. So, the existence of the *Sugriwa* dance in *Wayang Wong* Tejakula cannot be lost by the changes of the era.

1.6.2 Practical significance

a. Researcher

This research can improve the researcher's knowledge in the linguistic field, especially the lexicons and their cultural meaning related to the *Sugriwa* dance in *Wayang Wong* Tejakula.

b. Readers

This research can help the reader to understand the lexicons' *Sugriwa* dance in *Wayang Wong* Tejakula, especially the lexicons' movements and costumes in this dance.

c. Lectures or Teachers

This research benefits the lecturers or teachers interested in linguistics, especially in lexicons. This research can become an additional source or reference to teach their students the cultural value of Balinese dance.

d. Other Researchers

This research can give more understanding in linguistics fields or as a reference or guideline to other researchers conducting similar topics on the lexicons.

