

CHAPTER I

INTRODUCTION

This chapter discusses the introduction of this research. It includes the research background, problem identification, research limitation, research questions, research objectives, and research significances.

1.1 Background of the Research

Art is one of the elements of Balinese culture, which is part of the life of the community or a characteristic that marks a region. Art is an element that builds the formation of traditions for the Balinese community. In line with the opinion by Zora (2010, in Ike, 2020), that art is one of the elements of culture, where art is inseparable from human activity within the scope of its culture, which is nurtured by the community that owns the art. One of the arts in Bali is Balinese dance.

There is one historical dance in Bali, namely *Cendrawasih* dance at Buleleng. According to Wahyuni et al. (2020), *Cendrawasih* dance was created by a master of dance and percussion named I Gede Manik in 1956 on North Bali, precisely at the village of Jagaraga, Buleleng. The story of this dance was the Paradise birds were making love (Argamayasa, 2016). There were two types of *Cendrawasih* dance. The *Cendrawasih* dance by I Gde Manik was significantly different to the *Cendrawasih* dance (1988) by Swasthi Widjaja Bandem (Suartaya, 2011). *Cendrawasih* dance that is known today was a type of *Cendrawasih* dance

that has been arranged by Swasthi Widjaja Bandem. This research focused on *Cendrawasih* Dance at Buleleng by I Gede Manik (1956).

Balinese dance was inextricably linked to people's lives in Bali (Iryanti, 2000). It can be show that Balinese dance can be divided into several functions in social activities in bali. Djayus (1980), clarifies that balinese dance can be distinguished in terms of its function, there are: *wali* dance, *bebali* dance, and *balih-balihan* dance. *wali* dance is the art of dance performed in places that have to do with religious ceremonies, *bebali* dance is a dance that functions as an accompaniment ceremony inside or outside the temple, *balih-balihan* dance is a dance that has a function as a serious art and an entertainment art that has the elements and foundations of the noble art of dance. Therefore, *Cendrawasih* dance is a *bali-balihan* dance, which is a dance as entertainment or a dance that was not sacred (Argamayasa, 2016).

Suartaya (2011), states *Cendawasih* Dance at Buleleng belongs to the category of *bebancihan* dance which is a dance that wears men's costume but performed by female dancer, while in the visual arrangement of the costume there is a view appearance of the property of *Cendrawasih* bird, but in the system of movement, the characteristics of the lively bird seem to be accentuated so that the idea artistically quite communicative.

In learning Balinese dance, understanding and having knowledge about the terms of Balinese dance is very important to demonstrate dance movement correctly and steady (Suandi, 2020). In line with the explanation, when giving directions during Balinese dance practice, Balinese dancers used the terms of the

dance. This is done sequentially to make it easier for dancers to communicate with one another in directing the dancers' movements. According to Lihawa (2013), lexicon is use of words or richness of words in certain fields. In addition, the terms that have been mentioned are known as the lexicons found in Balinese dance. Furthermore, dancers must be familiar with the lexicons in dance. The lexicons used in Balinese dance was the most crucial element for instructors to understand when practice their students and to assist dancers in effectively managed their time during practice.

According to Wahyuni et al. (2020), *Cendrawasih* dance was less developed, both in the studios and in Tejakula Village because the dance given in schools as well as dance to be presented in hotels and public entertainment were new dances creation that was developing at now day. Based on the preliminary observation the dancers of Sanggar Seni Anglocita Suara that had been interviewed said that they forgot the terms of movement. In addition, during practice *Cendrawasih* Dance at Buleleng, they translated the terms into Indonesian. Therefore, from the absence of this dance, the generations no longer feel they have and were responsible in preserving the artistic and cultural heritage of previous art. It was really concern that the dance which had the identity/characteristic of the North Bali Region does not develop in North Bali itself, so that it can no longer be enjoyed by the next generation.

It can be concluded *Cendrawasih* Dance at Buleleng has undergone shift from other new dance creations so this dance was not used as a dance teaching material in the studios and this dance also be forgotten. When this dance is rarely performed, the terms or lexicons used by dancers are also rarely used in in

directing the dancers' movements while practicing. Thus, if the generations in Buleleng do not preserve their culture, it will be lost.

In line with Dewi et al., (2020), a lot of people can dance Balinese dance but they do not know the correct terms used in the movement of the Balinese dance, sometimes Balinese dancers also forgot these terms until they deliberately changed Balinese to their national language which is Indonesian, this case will impact of the loss of the lexicons in Balinese dance movements.

As well as what was argued by Muhammad (2018), some speakers are reluctant to use regional languages, whether because of interference from other languages, or the behavior of speakers who are considered conservative if they communicate the language itself, or the development of science and technology, or in other reasons. Based on existing assumptions from Groningen (1989), when the speaker of a language no longer exists, the language can be said to be dead. Moreover, there is an issue raised by Giri (2017), that Balinese language will die in 2041 because of the ongoing phenomenon of forgetting Balinese as a mother tongue. Thus, if people do not speak the regional language (Balinese language) or the language that exist in the dance or in social activity in a long time, the language and culture in that dance will be increasingly extinct or it can be called death.

In addition, to avoid the extinction of Buleleng's language and culture especially *Cendrawasih* Dance at Buleleng, it is necessary to maintain the language by documented and captured, it does not become extinct or die and contuniuing for a long time. Coulumas (2005), states language maintenance

describes a situation in which a speech community maintains its use of a language despite circumstances that would seem to promote language change.

There were several previous studies which discussed lexicons, however one study by Dewi, et al., (2020), has a closely similar topic with this research which discussed lexicons in dance. This research entitled “lexicons in *Legong Keraton* dance”. This research conducted at Warini Dance Studio in Denpasar. The result of the observation was that dance instructor rarely use the terms that exist in *Legong Keraton* dance. The result of the data there were some lexicons that used in this dance. Therefore, this study only described the lexicons related to movements in this dance.

Based on the empirical study above, this research was very important to be researched. This research was expected to become a cultural heritage that will never be lost through writing. This research focused on the lexicons related to movements and costumes that exist in *Cendrawasih* Dance at Buleleng, as well as cultural meanings in each lexicon. In Balinese dance there were movements and costumes that have cultural meanings contained in them. Liliweri (2002) state cultural meaning can be interpreted as the meaning that exists in society in the form of symbols and is used as a benchmark in everyday life. This research will be applied in Buleleng regency.

According to Suktiningsih (2016), the relationship between humans and the environment produces a variety of languages. Particularly in the cultural environment can also associate with quality and condition linguistic environment. As proof, there were lexicons that exists in the *Cendrawasih* Dance at Buleleng.

According to Haugen (1972), the paradigm of "language ecology" means the study of language interactions with the environment. As a result, in Buleleng, there is a dance for which the lexicon will be sought, where the lexicon is one element of language, this dance is Cendrawasih dance. In addition, this dance is also related to natural environment because it tells a story of birds of Paradise making love. Furthermore, dancers are people who use the lexicons and perform the dance. Therefore, ecolinguistics theory is related to this study because there is a relationship between environment, language, and human.

This research conducted in preventing the occurrence of language death in the lexicons of movements and costumes and its cultural meaning in each lexicon in *Cendrawasih* Dance at Buleleng. Thus, this study preserved the language and culture of Bali. This research can be useful for making the *Cendrawasih* Dance at Buleleng more widely known and viewed by the public in the era of globalization. Therefore, the dancer expected have knowlede the lexicons and the cultural meanings of movements and costumes in the *Cendrawasih* Dance. Hopefully the reader can preserve and introduce the Balinese lexicons in *Cendrawasih* Dance at Buleleng. Besides that, dancers can motivate people to love and understand our culture especially *Cendrawasih* dance and the lexicons in Balinese language used.

1.2 Problem Identification

The dancer of *Cendrawasih* Dance at Buleleng did not know and often forget the Balinese terms in this dance. In addition, *Cendrawasih* Dance at Buleleng is rarely learned in studios in Buleleng and it was very concerning if this Buleleng culture becomes extinct. Furthermore, it will make Balinese people lose

Balinese language and culture. In understanding, maintaining and introducing the culture, this research was conducted to analyze the lexicons contained in the movements and costumes of *Cendrawasih* Dance at Buleleng and the cultural meaning contained in lexicons.

1.3 Limitation Of the Research

This research was limited on the lexicons of *Cendrawasih* Dance at Buleleng, especially on its movements and costumes as well as the cultural meaning in each lexicon.

1.4 Research Questions

Based on the background of the study above, the research questions that can be formulated are:

- a. What are the lexicons related to movements that exist in *Cendrawasih* dance at Buleleng?
- b. What is the cultural meaning of each lexicon related to movements that exist in *Cendrawasih* dance at Buleleng?
- c. What are the lexicons related to costumes that exist in *Cendrawasih* dance at Buleleng?
- d. What is the cultural meaning of each lexicon related to costumes that exist in *Cendrawasih* dance at Buleleng?

1.5 Purpose of the Research

Based on the research questions above, the purpose of the study can be

seen as follows:

- a. To analyze the lexicons related to movements that exist in *Cendrawasih* dance at Buleleng.
- b. To analyze the cultural meaning of each lexicon related to movements that exist in *Cendrawasih* dance at Buleleng.
- c. To analyze the lexicons related to costumes that exist in *Cendrawasih* dance at Buleleng.
- d. To analyze the cultural meaning of each lexicon related to costumes that exist in *Cendrawasih* dance at Buleleng.

1.6 Significance of the Research

The study's significance was classified into two categories: theoretical significance and practical significance, which were explained as follows:

a. Theoretical Significance:

The results of this study are expected to be useful for society, especially in the field of linguistics or people who are interested in learning the language and culture from Buleleng, especially *Cendrawasih* Dance at Buleleng. This study can enrich people's knowledge about the lexicons in the *Cendrawasih* Dance at Buleleng and its cultural meaning in each lexicon. So, it can introduce language and culture and continuing in this era and in the future. Furthermore, it can maintain the language and culture so that it will not become extinct.

b. Practical Significance

a. For the Government

The result of this study hopefully be used as a documentary of the *Cendrawasih* dance, particularly in the linguistics fields.

b. For Balinese Dancer

The result of this study is expected to be significant for Balinese dancers, especially for their knowledge about lexicons in movements and costumes of *Cendrawasih* Dance at Buleleng to keep its existence. In addition, the results of this study were expected to provide knowledge for balinese dancers and the people who want to learn more about the *Cendrawasih* Dance at Buleleng and motivate other dancers to preserve the *Cendrawasih* dance at Buleleng through performing this dance.

c. For other Researchers

The result of this study is expected to be a reference and valuable insight for other researchers who will conduct study in the same field, especially in *Cendrawasih* Dance at Buleleng.