Ritual as a conservation space for using language

N Anoegrajekti 1*, S Macaryus 2, A L Bustami 3, R Wirawan 4, and N Masyithoh 5
1 Faculty of Humanities, Universitas Jember, Jalan Kalimantan 37 Jember, East Java, Indonesia
2 Faculty of Education, Universitas Sarjanawiyata Tamansiswa Yogyakarta, Jalan Batikan, Tahunan, Umbulharjo, Yogyakarta, Indonesia
3 Graduate School, Universitas Negeri Malang, Jalan Semarang, Malang, East Java, Indonesia
4 Sekolah Tinggi Ilmu Ekonomi Widyadharma, Lumajang, Lumajang, East Java, Indonesia
5 Faculty of Social Science and Politics, Universitas Jember, Jalan Kalimantan 37 Jember, East Java, Indonesia

* novianoegrajekti.sastra@unej.ac.id

Abstract. This paper aims to explain the role of ritual as a conservation space for language Using in Banyuwangi Regency, East Java Province, Indonesia. Using Banyuwangi community that identifies itself as a native of Blambangan is currently concentrated in several fertile agricultural areas, such as Glagah, Licin, and Singojuruh. They live side by side with various ethnic groups, such as Bali, Bugis, Chinese, Javanese, Madurese, Mandar, and Sundanese. The hegemony of people living in Banyuwangi, on the one hand, makes Using communities still eager to maintain their identity. On the other hand, they must adapt, relate, and cooperate with communities across ethnic groups that make Using society face two realities, namely adapting and maintaining the identity inherited from their ancestors. Previous studies have found that to preserve the Using language people can use the traditional arts of Gandrung and Seblang Olehsari and Bakungan Rituals in which the classical lyrics are sung as one of the conservation media of Using language. By using the qualitative method on the ethnology analysis this article specifically describes the potential of traditional arts of Gandrung and Seblang rituals as a conservation medium for Using languages. This potential has become an opportunity to realize the use of language as a means of identifying the community while strengthening the identity of Using community in Banyuwangi.

1. Introduction
Language has the potential to be a representation of the identity of a society. Indonesia is a fortunate country because it has Indonesian as a united language that unites all Indonesian people. Nevertheless, it must also be acknowledged that Indonesian originating from the Malay language has undergone changes, additions and subtractions in accordance with the dynamics and needs of the user community. In this case, the Indonesian people, especially the current generation, deserve to be grateful and grateful to the fighters and nationalists who fought for the realization of Indonesian as a language of unity. Ki Hadjar Dewantara was one of the nationalist figures who proposed and fought for one language in the Indies (at that time) to be used as the language of instruction in the field of education.

In addition to Indonesian which originates from the Malay language, Indonesia also has 746 (seven hundred and forty-six) languages that are spread and used by the local community. One of the languages that the supporting community still lives is the Using language in Banyuwangi Regency, East Java. On the efforts of Banyuwangi cultural figure, Hasan Ali’s The Using Language Dictionary [1] was successfully compiled and became one of the references regarding Using language. In addition, Using language is also a local content material in elementary schools. Using language textbooks are provided for student learning material.
Furthermore, Using language that continues to experience language contact with the languages of ethnic communities living in Banyuwangi continue to influence each other. Social contacts of Using communities with various ethnic groups in Banyuwangi affect the purity of Using language in Banyuwangi. In this situation, Using community will be increasingly difficult to maintain the purity of the language. The development of tourism reaching the villages which are the concentration of the Using community makes them continue to get outside influence. One of the opportunities that have the potential to maintain Using language is the art of tradition and ritual that has been inherited by their ancestors. This paper focuses on the study of Using language used in the traditional arts of Gandrung and Seblang Rituals (Olehsari and Bakungan).

1.1. Rituals and Language Conservation

Rituals are part of a culture that expresses society’s respect for supernatural forces. This respect became the basic of people’s religiosity in the archipelago who at that time did not know religion. These forces are personified by various designations, such as danyang, sing mbaureksa, and other similar terms. Rituals as expressions of religiosity in Smart’s view [6] contain seven dimensions, namely: (1) doctrine and philosophy, (2) narration and mythology, (3) ethics and legality, (4) rites, (5) experience and emotions, (6) social and institutional, and (7) material. Narratives and mythology are formulated using language media. Language in ritual includes language for special purposes [3].

In China, the results of research conducted by Yonghua Liu show the impact of village community meetings with Confucian rituals and mechanisms that bring together the two cultures. Promotion of Confucian rituals in the countryside changed the rural social structure and local popular culture. These changes created lineages and territorial organizations and modified the local temple system and previous ritual traditions. These modifications were not top-down because local cultural elites chose and used Confucian ritual as a symbol of nobility and noble culture. Their distinctive attitude towards ritual was more syncretic than fundamentalist. The cultural meeting was mediated by groups who had a strong interest in promoting palace and noble culture as well as preserving local ritual traditions. They facilitated the mixing of Confucian rituals and local ritual traditions and moved the process of hybridization culture.

In Banyuwangi, hybridization occurs throughout the history of Using. The meeting with Islam gave rise to hybridization in terms of prayer and the timing of the implementation of the Seblang Bakungan ritual. Who used the Maghrib prayer time to initiate the "Ider Bumi" ritual by calling for Allah's nobleness. At the time of the feast, prayer was also delivered in Islam. The technology is used in the hybridization process as it is used to do the live stream of the ritual that has been done since 2014 so that it can be accessed by the global community. Hybridity in terms of language is evident in the use of narratives in Indonesian and English which began in 2018. In the implementation of the 2014 National Seminar, this was designed using the language of Using, Indonesian, and English. This was an effort to improve the domain of using language in a prestigious forum that has parallels in Indonesian and English. The use of these three languages has already been used in organizing festivals in Banyuwangi, specifically the Banyuwangi Ethno Carnival and the "Gandrung Sewu" Festival.

In the view of Rappaport [5], rituals are performative and as events that refer to something and enforce it. Thus, rituals cause things to happen and tend to be invariant. Thus, rituals are recurring and fulfil the conditions set and valid since the past. Therefore, rituals tend to be resistant to intervention in the sequence of events and their beauty.

The ritual contents consist of actions and sayings formalized according to requirements, time and location. In many ritual events, the community as the perpetrator places it as supra temporal. The community does not know and tends not wanting to know, since when the first ritual was held. The community practice the ritual continuously for as long as they live. The reasons for making rituals can be varied, but it is always a significant experience that involves individuals as part of a collective who has the same experience or is influenced by those who have experienced [8]. In modern society, as Baker points out, rituals are based on social tragedies that give rise to emotional bonds and shared moral awareness. Barker explained the phenomenon by outlining the tragedy of Princess Diana, French soccer player Zinédine Zidane, and the social tragedies that occurred in various countries (political crisis, power struggles, mass murder). In these social symptoms, rituals can be traced from the causes and when they begin.
Furthermore, the narrative’s element as stated by Smart and the words conveyed by Wils [8], both are formulated in the form of lingual language units. With its infarian nature, resistance to intervention, and ongoing routine, ritual has the potential to be a language conservation space that will maintain its continuity.

2. Methods
This study uses an ethnographic method that begins with collecting data from library sources in the form of news, articles, papers, books, and research reports. Library data is in the form of lingual units of words, phrases, and clauses completed with field data obtained through observation, participation, and in-depth interviews with selected informants. Selected informants who are designated as data sources are ritual actors, cultural figures, and leaders of the Bakungan community. Data analysis is done by classifying data according to each domain based on the meaning contained in linguistic units of words, phrases, and clauses.

3. Results and Discussion
After being traced in the community, three versions of the story of the emergence of the Seblang Bakungan ritual were found. First, the story as a family vow whose children are sick and do not go away. The family vowed if the child recovered it would be made a Seblang. Finally, the child gradually recovered because it was later made Seblang. Using classical songs was sung to accompany the motion of the Seblang dance.

Secondly, the name Bakungan comes from the word bakung,a kind of plant (Crynum asiaticum. L). The word bakungan comes from the word bakung getting affix -an which means 'place of lilies'. The ancestors of Bakungan village when cleaning the area from large trees and daffodils experienced difficulties because of the large trees inhabited by danyang. The village elders negotiate with the people and then trees can be cut down and the people who will leave on condition that they have to hold a Seblang ritual every year to bring danyang in Bakungan village. The presence of danyang in the Raung, Sembulungan and Bali Strait mountains occurs when dancers are in trance.

Thirdly, Sayu Wiwit was a Srikandi of Belambangan who fought against the Company. When she was chased by the Company, she and her troops moved eastward. With her supernatural power, she can fool the company into a group of Gandrung dancers, when she arrived in Bakungan she transformed into a Seblang dancer, and finally after she arrived at the Ilang Sukma water source she experienced moksa. By Sang Hyang Widi, she was permitted to enter the afterlife with all her soul and body.

The song poetry used to accompany rituals as clear as using Using languages that have closeness to Javanese. The data in this study were obtained from written sources in the form of song poems which were used to accompany the Seblang ritual. Lauin data in the form of utterances used in some Seblang ritual scenes. As in 2018, the use of language of Using occurs during the cockfighting scene, when the message is delivered to the public through the handler, so that the Boyolangu people make a pilgrimage to Baluran, and when there are people who are possessed by the spirit of Buyut Kento who ask for a complete offer in the form of big flower.

Lexicon as a wealth of vocabulary in local languages reflects the views, attitudes, and reasoning of society in dealing with and responding to their environment. Various things (objects, animals, plants, colors, natural phenomena) that are close, familiar, and have benefits will be lived, thought about, and maintained. One representation of closeness is expressed by giving a name to various things and symptoms around it. Therefore, agrarian societies will have a wealth of lexicons to accommodate various symptoms related to farming, while maritime communities are rich in terms related to maritime affairs.

The research results and perceptions of the community of Bakungan place Seblang as an agrarian culture-based ritual is shown in the use of accessories (such as various fruits, tubers, vegetables and grains), offerings (such as various openings, sugar cane, young coconut, and market snacks), and dishes in salvation festivities (like rice, pecel pitik, and urap) [2]. The results of the study that focused on the verbal elements of Seblang rituals, especially song poetry that accompanied each scene Seblang showing symptoms that varied in terms of language, as shown in the following findings:

3.1. Lexicon Conservation
Seblang Bakungan song accompaniment verses have variations in terms of content, namely place names, characters, activities, word assignments, circumstances, animals, nature, plants, body parts, cultural
objects, and numbers. The diversity of lexicons in terms of these meanings shows that there are various kinds of phenomena that are the center of attention of the community and are meaningful to the lives of the supporting communities. The various lexicons contained in the accompaniment song are as clear as shown in Table 1 below:

| No | Contents          | Data Examples                                                                 |
|----|-------------------|-----------------------------------------------------------------------------|
| 1  | Place             | (1) Banyuwangi 'name of city dan regency', (2) Cina 'ethnicity', (3) Jawa 'ethnicity', (4) Using 'ethnicity in Banyuwangi', (5) Temenggungan 'the abode of tumenggung', (6) sabrang 'place across the water or ocean' |
| 2  | Characters and Alias | (7) Sri Tanjung, (8) Sidopekso, (9) Jaka Kuwung, (10) embok (mbok), (11) kang, (12) patih, (13) tumenggungan, (14) dayoh, (15) lare |
| 3  | Activity          | (16) adang 'menanak', (17) adol 'menjual', (18) angon 'menggembala', (19) ayan 'mengayak', (20) ayo 'mengajak', (21) lili 'bangunlah', (22) liwat 'lewat', (23) bentur 'tumbur', (24) dadari 'mekar' |
| 4  | Task Word         | (25) ring 'preposisi, di', (26) sing 'negator, tidak' |
| 5  | Circumstances     | (27) agung 'besar', (28) alit 'kecil', (29) cilik 'kecil', (30) aji 'berharga', (31) lancih 'remaja', (32) larang 'mahal', (33) murah 'murah', (34) tuwek 'tua' |
| 6  | Animals           | (35) iwak 'ikan', (36) kebo 'kerbau', (37) kodhok 'katak' |
| 7  | Nature and Locations | (38) alun 'gelombang laut', (39) segara 'laut', (40) banyu 'air', (41) kali 'sungai', (42) sawah 'sawah', (43) gumuk 'tanah yang menonjol ke atas', (44) kutha 'kota' |
| 8  | Plants and Their Parts | (45) gadhung 'nama tanaman umbi akar', (46) kakang 'nama tanaman sayuran', (47) pari 'padi', (48) tebu 'nama tanaman umbi batang', (49) mawar 'nama bunga', (50) melati 'nama bunga', (51) menur 'nama bunga', (52) kembang 'bunga' |
| 9  | Body Parts        | (53) dhadha 'dada', (54) pundhak 'babu' |
| 10 | Cultural Artifacts | (55) batik 'batik', (56) cindhe 'selendang', (57) sutro 'sutra', (58) gelang 'gelang', (59) payung 'payung', (60) kiling 'baling-baling', (61) jaring 'jala', (62) jenang 'nama makanan', (63) kereta 'kereta' |
| 11 | Numerals          | (64) sewu 'seribu' |

Eleven data types identified have in common that all lexicons show characteristics as names. Lexicon is used by language users to name symptoms that exist in their environment. The name of each lexicon shows certain specifications. This naming logic puts the name as a representation of the symptoms around human life.

First, the name as an identity that shows the characteristics of something that is single. The name as identity appears in place and person. The name Banyuwangi, as the name of the place, is the city and district administrative area. The name Banyuwangi is classified as an identity feature because it only refers to an area located on the eastern tip of Java. The identity of the person's name has the potential to be expanded by placing positions or other personal characteristics, such as Patih Sidopekso. The name of the governor was part of the identity when attached to Sidopekso's personal name, while the three stand-alone patih lexicons showed a characteristic group name, which would be explained in the second description. Word of duty, like sing 'tidak' (negator) and ring 'di' (preposition) were showing identity traits due to single symptoms.

Second, the name as a grouping, shows the characteristics of something or a condition that is plural. The name of the Patih as a single lexicon that stands alone shows the characteristic of grouping, namely the position in the royal organizational structure whose power is under the king. The position of governor has the authority to replace the king if the king is unable to take the role. The name of the governor includes the name of the grouping because it applies in various kingdoms with different personal identities. The name of the grouping can apply to positions, activities, circumstances, animals, nature, plants and their parts, body parts, cultural objects, and numbers.
Based on these groupings, the lexicon presented in the Seblang Bakungan ritual accompaniment poetry is complete. However, there are subgroups that need to be completed, such as the state of color, state of degree, base number, and activities carried out by each body part. Thus, as a language conservation space, Seblang Bakungan song accompaniment can be said to be comprehensive and complete, in any sense there is, but not all of them. If it is used as learning material, it needs to be equipped with other lexicons that are familiar and used frequently in the Using language speaking community.

The lexicon is the richness vocabulary of a language that expresses people’s reasoning of their environment. Thereby, conserving the lexicon means also conserving people’s logic about the environment they live in. Language in the Seblang ritual is a special language that uses local lexicon and shows the influence of Western culture with the emergence of the song “Dongsrok” which in Dutch and English means dance, from Dutch and Chinese culture with the emergence of the song “Ing Ing”. The word ing is commonly used as a part of the name in ethnic Chinese, such as Kwan Ing, Lingling, Jingjing, and Mingming. Seblang Ritual Language as a tribute to the strength of Adikodrati before recognizing the view of monotheism. Thus the use of Using language for the purposes of the Seblang Bakungan Ritual enhances the pride of the people of Using language. While the influx of Dutch and Chinese influences the Using people’s openness to foreign cultures which has the potential to enrich local culture.

3.2. Grammatical Conseration
The Seblang song accompaniment morphologically has several types of words. Dichotomically there is a single word form or monomorphemic and a complex or polymorphic word form. Complex or polymorphemic forms are formed through morphological affixation and reduplication processes, as shown in Table 2 below.

| No | Morphologic | Form | Data Examples |
|----|-------------|------|---------------|
| 1 | Affixes     | D+-ne/e | banyune ‘airnya’, kayune ‘kayunya’, segarane ‘lautnya’, polae ‘tingkah lakunya’, barise ‘barisnya’, pucuke ‘ujungnya’ |
|    |             | D+-aken/nen | dhukanaken ‘didukukan’, dhunaken ‘turukan’, sapanen ‘sapalah’ |
|    |             | D+dii | diriring ‘diring’, disepura ‘dimaafkan’, ditandur ‘ditanam’, ditawa ‘ditawar’ |
|    |             | D+a | ilinga ‘ingatlah’, milua ‘ikutlah’, mudhuna ‘turunlah’, ngelilira ‘jagalah’, paculana ‘cangkulah’, petika ‘petiklah’ |
|    |             | D+se- | sedhompol ‘satu tangkai’, segulung ‘satu gulung’ |
|    |             | D+an | lanjara ‘tiang tambahan’, selamberan ‘beterbangan’ |
| 2 | Reduplication | Full | emping-emping ‘nama makanan’, erang-erang ‘nama jenis semut’, uga-uga ‘kata untuk menidurkan anak’, mancing-mancing ‘menangkap ikan dengan pancing’, sekar-sekar ‘beragam sekat, bunga’, Seblang-Seblang ‘menyibak’ |

1 Any statement exists but not all of them exist, analogous to a department store. Everything shows that the store provides various needs such as buckets, glasses and clothes, but the buckets available are only limited to one or two sizes. Only one size glass is available and clothes are available only for teenagers.
The data in diagram 1 above shows the characteristic diversity of the lexicon used in song poetry which is used to accompany the Seblang Bakungan ritual. Thus, the ritual accompaniment poems are as potent as conserving various lexicons as well. In terms of grammatical conservation, as shown in diagram 2, there are two formation variations, namely affixation (prefix and suffix) and reduplication (full, affixed, and changing sound). In more detail, the lexicon and grammatical processes found in the accompanying song poetry appear in the following description.

Grammar is a set of rules that are adhered to by language-speaking communities, so that speech can be understood by the people. In this paper, grammar is limited to the symptoms of word formation which in linguistic theory is part of morphology. The process of forming words or morphological processes used in Seblang Bakungan ritual accompaniment poetry shows two symptoms, namely affixation and reduplication as shown in diagram 2. The two morphological processes assume the existence of a basic form that underlies a new formation or which undergoes a process of affixation and reduplication.

The affixes are in the form of affixes at the beginning of the basic form or prefix (D + prefix), as in the following lexicon.

1. diriring
2. disepura
3. sedhompol
4. segulung

Lexicon diriring comes from the word riring receiving prefix di-, disepura comes from the word sepura receiving prefix di-, sedhompol comes from the word dhompol receiving prefix se-, and segulung comes from the word gulung receiving prefix se-.

Affix the form of a particle that follows the basic shape (D + suffix, can be seen in the examples below.

5. banyune
6. segarane
7. dhukanaken
8. ilinga
9. lanjaran

Lexicon banyune comes from the word banyu receiving suffix-ne, segarane comes from the word segara receiving suffix-ne, dhukanaken comes from the word dhukan receiving suffix-aken, ilinga comes from the word iling receiving suffix-a, and lanjaran comes from the word lanjar receiving suffix-an.

The morphological process of reduplication shows three types, those are full, partial, and reduplication, as shown in the following sample data.

10. emping-emping
11. erang-erang
12. ilang-ilangan
13. pinayun-ayun
14. awang-awung
15. liya-liyu

The form of emping-emping anderang-erang shows the characteristics of full reduplication originating from the basic form emping dan erang. The form of ilang-ilangan shows the characteristics of partial reduplication originating from the basic form ilangan. The form pinayun-ayun shows the
characteristics of partial reduplication originating from the basic form pinayun. The form of awang-
awung shows the characteristics of reduplication changing vocal sounds from /a/ to /u/ on the second
syllable. While, the form liya-liyu shows the characteristic of false reduplication because it cannot be
traced to its basic form. On Kamus Bahasa Daerah Using-Indonesia [1] compiled by Hasan Ali is said
to be 'the name of a gending from Banyuwangi traditional art (gandrung)'.

The description of grammatical conservation, especially the morphological process shows the
existence of diverse morphological processes and more in the process of affixation and reduplication.
Thus, conservation of the word formation process can be said to be adequate. Symptoms commonly
referred to as compound words commonly appear in expression studies that study words and
combinations of idiomatic words. Enrichment of the necessary morphological processes is the
development of sub-affixation in the form of prefixes, suffixation, infixation, and a combination of
affixes found in Using language. Enrichment is also in the case of reduplication processes along with
sub-reduplications that exist in Using languages.

The conservation of grammar at the level of phrases and clauses is not the focus of this study,
considering the poetry has characteristics that deviate more from the rules of clause. The cause of the
song is composed by prioritizing the tone and rhymes and each tone usually shows the characteristics of
the sound of one syllable.

3.3. The Completeness of Conservation
The limitations of sub-lexicon, morphological, and other sub-grammatical subprocesses, especially at
the level of phrases and clauses are potentially represented through dialogue, remarks, and innovation
using Seblang narration. The use of narration since 2018 has been using two languages, namely
Indonesian and English. Arranging a more systematic narrative in terms of grammar has the potential to
make it to be more comprehensive and more comprehensive space for language conservation, in the
field of lexicon and grammar.

The Seblang narrative held in 2019 was also designed using 3 (three) languages, namely
Indonesian, Using, and English. Nonetheless, given the consideration of the duration so that the narrative
does not extend the time, what will be delivered during the Seblang ritual is deemed sufficient to use 2
(two) languages. Using language translated that was formed from Indonesian language is provided in
the text, to enrich expressions and for reference mainly students and researchers who want to do Seblang
ritual study and Using language as narrative media.

4. Conclusions
The description of the results of the research and discussion shows that the accompanying poems of
Seblang Bakungan scenes have completeness and diversity in terms of lexicons and grammar which are
specifically focused on the word formation process. The lexicon, dichotomically shows the existence of
two types of names. First, the name as an identity that has a single reference and name as a grouping
that has multiple references. The name of the identity appears in the name of the country China, name
of city or administrative area Banyuwangi, name of people Sri Tanjung and Sidopexo, and task word
ring and sing. Grouping names are more varied, ranging from symptoms and nature, activities,
circumstances, animals, plants and their parts, cultural objects, and numbers.

The grammatical elements that can be identified from the Seblang accompaniment are the
formation of affixation (prefixation and suffixation) and reduplication (whole, partial), and changing
sounds. Of the two types of conservation, development is needed to complete sub-lexicon and sub-
morphology, such as words that state the state of colour and temperature. The sub-morphological
required is the process of compounding or combining idiomatic words.

The conservation of grammar at the level of phrases and clauses that are not the focus of the study
of song poetry has the potential to be presented in the Seblang narrative which, since 2018, has been
formulated in two languages, namely Indonesian and English. The potential for conservation of Using
language will occur when the narrative is also translated into Using language which will be conducted
in 2019. In addition to conserving lexicons, narratives have the potential to conserve levels of phrases
and clauses because structuring is more lingual in terms of sentences and paragraphs. Therefore,
narrative is a set of interrelated sentences to support the formation of cohesive and coherent paragraphs.
Narrative study as conservation of Using language needs a separate study after being practiced in the
implementation of the Seblang Bakungan in 2019.
Acknowledgments
We would like to acknowledge the Education Fund Management Institute, the Ministry of Finance for funding the research on "Optimizing the Potential of Using Culture and the Creative Industry of Banyuwangi to Increase Productivity and Well-Being" Year II.

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