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ON THE EXAMINATION OF BALINESE CULTURES UPON ANIMAL AND PLANT LEXICONS IN BALINESE SONGS: AN ECO-LINGUISTICS STUDY

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Abstract

This study aims to know the relation of Balinese cultures with the animal and plant lexicons in Balinese songs from the perspective of eco-linguistics. The data from this study were collected from YouTube. Listening and documentation methods along with transcription techniques were applied to collect the data. The animal and plant lexicons found were subsequently analyzed using the method of descriptive-qualitative with the help of Bang and Døør's theory of dialectical eco-linguistics and the eco-linguistics parameters from Fill and Muhlhausler. The result of this study shows that the animal and plant lexicons used resulted from the co-existence of Balinese people and other species in their environment. The lexicons are inserted into the songs through the concept of metaphor. The co-existence makes Balinese people able to give meanings towards the animal and plant in the song based on their cultures and beliefs.

Keywords: animal, Balinese culture, eco-linguistics, lexicon, plant

Introduction

Balinese culture is closely related to the environment, including animals and plants. Every six months, Balinese people, who are Hindu, celebrate *Tumpek Wariga* (Sudarsana, 2017). It is a religious ceremony to show gratitude to God for his blessings of creating plants that can be utilized to support the lives of the people. According to the *Sundari Gama* (Suarka, 2014, p. 62), *Tumpek Wariga* is held every Saturday *Kliwon* during *Wariga* week, a week based on the traditional method of dating in Balinese culture. People celebrate it to praise *Sang Hyang Sangkara*, a manifestation of God, who creates all kinds of plants. Through this ceremony, Balinese people hope for the plants to be lush and beneficial for the people (Suandra, 1992, p. 15). There is also *Tumpek Kandang* that falls on Saturday *Kliwon* during *Uye* week. This religious day is similar to *Tumpek Wariga*, but it is celebrated to praise *Sang Hyang Siwa Pasupati*, the shepherd of all creatures in the world. During this day, Balinese people conduct a ceremony to praise God for creating animals that are instrumental for them. Both of the religious days are aimed as reminders for people to always behave well and preserve the environment, thus

harmony can be sustained. Realizing the existence of these beliefs and ceremonies, the people of Bali have shown their connection with the environment.

Going further on Balinese cultures, people have consistently used animals and plants in conducting ceremonies (Anom, 2019, p. 1). The animals and plants that they use represent certain symbols, therefore, not any animal nor plant can be incorporated freely into a ceremony. An example is the use of fully husked coconut in *daksina*, one of the offerings in Balinese ceremonies (Raras, 2006, p. 9). Fully husked coconut is the only allowed fruit to be placed in the offering. People are prohibited to use other kinds of coconut. Fully husked coconut is a symbol of the lower and upper world. Each layer of the coconut shell represents the seven levels of the world according to the Hindu belief of Balinese people. As stated in the *Yadnya Prakerti* Manuscript, *daksina* offering is presented as a symbol of gratitude and love to God, therefore, what is offered should be as clean as possible. The cleanest state is shown by the fully husked coconut because it represents the highest upper world, the world where a soul can be one with the God, the *Satya Loka*.

As time and people develop, the connection between Balinese people and the environment is not only seen in ceremonial activities but is reflected in the language of the people. Animals or plants that are written in Balinese manuscripts or Hindu religious texts, such as Bhagavad Gita, are taken as tools to conceptualize particular meanings. An example taken from an animal is a mythical animal-like creature called *garuda* or a giant eagle. *Garuda* is the mount of Vishnu (Wulandari & Untara, 2020), God's supreme manifestation as the protector of the lives and world. As an animal-like creature, the concept of *Garuda* has been translated into the Balinese people's minds as a divine and glorious creature. Therefore, it becomes a symbol of a higher-level entity. This is shown by one of the Balinese proverbs that says *awak beduda nagih madain garuda*. Balinese people believe that the proverb has the meaning of a poor man who is no one and has nothing tries to compete with a person from a higher level of social status who is wealthy or has an established job. This proverb is based on the concept given by *garuda*. The *beduda*, a ground beetle, is an animal used by Balinese people as a comparison to *garuda*. As *garuda* is a mount to Vishnu, it soars high in the sky and is glorious because it is related to God, whereas a *beduda* is only an insect which lives among rocks on earth, a dirty place full of dirt.

The culture of the Balinese people also develops as time evolves. People in Bali have been running a pig farm business. This business might be influenced by the belief of Balinese people that cows are considered holy because a cow is the mount of Siva (Kardika, 2020, p. 81). Therefore, the cow farm business is very rare in Bali compared to a pig farm. As pig farm becomes a livelihood of most of the rural Balinese people, it has been a culture. During working, the people get familiar with the characteristics of a pig. Balinese people then create a saying such as *care celeng*, or in English is translated as like a pig. The saying is intended for people whose activities are only eating and sleeping. This intention is based on how a pig behaves. This condition portrays the relationship of a culture that influences how people communicate.

The use of animal and plant lexicons in the language of Balinese people begins to enter the field of an artistic side. People have attempted to use them in their songs. One example of this is the song from a Balinese artist named Nanoe Biru whose song is called *Manusa Panak Manusa*. The song incorporates the

animal lexicon of *beduda*, the animal mentioned in the previous paragraph, to represent a poor man who does not receive blessings from his lover's parents. The representation of the animal is adapted from the concept given by the proverb. This shows how a culture of people touches the language. As belief and religion are components of a culture (Koentjaraningrat, 1990, p. 186) shown by the use of *garuda* as a mount of Vishnu, they activate the cognitive ability of Balinese people to use another animal, in this case, *beduda*, as a comparison. Therefore, it can be said that the language of the Balinese people is influenced by the culture they live and learn.

Balinese songs are products of the cognitive ability of Balinese people. They are products of creativity. Creativity is very much related to inspiration. What the songs tell, the words of the songs, and the melody of the songs, all can have inspirations by anything, including Balinese culture. Many songs in Balinese use animal and plant lexicons, but do not tell literal stories about animals and plants. Two examples of Balinese songs are *Punyan Biu* and *Bangkung Ngamah Gula* from Dek Ulik. Both of the songs are considered contemporary pop songs. Looking at the titles of the songs, the use of animal and plant lexicons is vividly seen. *Punyan Biu* is banana tree. *Bangkung* is a female pig. Although the titles are about animals and plants, the meaning of the songs is mainly about love and relationship. There must be a connection between the two species with the cognitive perspective of Balinese people related to love. Other Balinese songs may also have a similar situation. Some songs perhaps adapted the animal and plant lexicons from Balinese proverbs like the use of *beduda* in *Manusa Panak Manusa* song by Nanoe Biru and maybe some songs insert animal and plant lexicons based on pure cognitive creativity.

Based on the above background, this study is determined to find the relation between Balinese cultures and the animal and plant lexicons used in Balinese songs and their meaning representation from an eco-linguistics approach. Eco-linguistics, according to Stibbe (2015, p. 8), is a branch of linguistics that studies language interaction and diversity in the environment. The study of eco-linguistics involves how words in a language relate to objects in the local environment and the relationship of language with the physical environment to uphold the norm of preserving sustainable nature. Halliday (2001) in his writing entitled *New Ways of Meaning* stated that language in its relation to the environment can show or influence the speaker's behaviour or treatment towards the environment. Language and environment are two corresponding objects. Language is influenced by the condition and change of environment, either from a natural or cultural perspective. The environment can affect the lexicons and the grammatical structures of a language. Halliday further stated that the treatment of the environment exhibited by humans is also affected by the way they use language.

Related to Balinese lexicons, a study was written by Budiarta & Kasni (2017) entitled *The Concept of Animals in Balinese Proverbs*. The study was published in the *International Journal of Linguistics, Literature, and Culture* Volume 3(1). They analyzed the syntactic structure of Balinese proverbs, the relation of meaning between the name of the animals and the meaning of the proverbs, and how the meanings are constructed in a logical dimension. The result of the study showed that the use of animal lexicons is based on the characteristics of the animals. The characteristics are adapted and processed by humans' cognitive ability by

conceptualizing them into expressions thought by the Balinese speech community. This study used the theory of three dimensions of social praxis by Bang and Door and the semantic triangle by Odgen and Richard. The article from Budiarta & Kasni was able to provide information about the connection between animals and the Balinese proverbs based on the characteristics of animals. However, the analysis of each data is not consistent. Several data do not have the social praxis description. As the connection of animals and Balinese proverbs in this article is mainly based on how people perceive the characters of animals, the current study attempts to provide a different perspective of how animals are used in the Balinese speech community, which is from a cultural point of view. Based on this review, the current study provides a piece of new information.

Indriyanto (2021) and Isodarus (2022), and Nurdianto et al (2022) stated in their study that a word has a connection with the environment, a word contains certain meanings that refer to the environment. Indriyanto (2021) believed the environmental crisis was portrayed in the data source. These connections are analyzed by the theory of eco-linguistic stated by Stibbe. This study is used to see the interaction between culture and nature. In line with Yuniawan (2018) who used eco-linguistics as an idea to identify the relationships between words, nature, and environment that join forces with biotic and abiotic lexicons. A study by Mahayana et al (2019) and Yani et al (2022) found that eco-linguistic parameters made the formation of metaphorical lexicons contained in Language. The eco-linguistic study also found in *beblabadan* or Balinese metaphor (Rejitha, 2017) found flora and fauna lexicons who has a metaphorical meaning that correlated to an eco-linguistic lexicon. Thus, eco-linguistics also happened in metaphor.

This study is relevant to be conducted because the object in this study can provide a picture of how the environment around people contributes to the use of language. As this study is limited to discussing only Balinese culture represented through animal and plant lexicons, this study is essential as a record of Balinese people's lives. Furthermore, this study is expected to help people to understand the Balinese songs with animal and plant lexicons that may have different meanings from their literal use. Related to the cultural field, this study may give a contribution to knowing the value of certain Balinese cultures as represented by the lexicons.

Method

The data of this study were taken from Balinese songs that have animal and plant lexicons in their lyrics. The songs were taken from YouTube. The Balinese songs selected for this study were those with cultural themes because the use of animal and plant lexicons could be the media of cultural representation. Listening and documentation methods were used to collect the data along with transcription and note-taking techniques. The animal and plant lexicons found were highlighted and analyzed based on their connection with Balinese cultures.

After collecting the data, they were analyzed using a descriptive-qualitative method with the application of Bang and Døør's three dimensions of social praxis (1993). Bang and Døør (1993) developed a theory specifically designed for eco-linguistics called the dialectical eco-linguistics theory. This theory is based on the concept of social praxis in three different dimensions, namely ideological, sociological, and biological. According to this theory, language is a social product of human activities, but at the same time language changes or modifies human

activity and the social praxis. This means that there is a dialectical relation between language and social praxis. The concept of social praxis in this theory includes human activity in relation to the surrounding nature and environment. The ideological dimension is about the mental, cognitive, ideological and psychic systems of an individual or group of people. The sociological dimension is about the ways people organize their interrelations in order to maintain a social relationship of individuals. The biological dimension is about people's biological collectivity and their co-existence with other species, such as animals and plants.

This study incorporated the three dimensions of social praxis proposed by Bang and Door with three eco-linguistics parameters from Fill and Mühlhäusler (2001). The three parameters were interrelationship, environment, and diversity. The diversity parameter explains that the diversity of lexicons in a language is affected by the physical, social, and cultural environment of people (Fill & Mühlhäusler, 2001, p. 2). The environment contributes to shaping the perspective and behaviour of the people. The interrelationship parameter shows the connection between the natural environment and the people in terms of using the language. Fill and Mühlhäusler (2001, p. 104) stated that the connection can be seen from the use of metaphorical language that compares nature to another object based on the socio-cultural and cognitive aspects of the people. Environment parameter shows concern about how people perform activities based on their view of biotic objects surrounding them. An example is how people see animals affects how people treat them, like chickens, cows, and pigs.

The analysis of the data was performed by the following steps. First, the animal and plant lexicons were identified based on their biological dimension. The biological dimension provided the identification of the species' characteristics. The analysis of this dimension was also combined with the diversity parameter. Second, the meaning and the use of the lexicons were analyzed based on the context of the songs. In order to do this, an analysis of the ideological dimension was conducted as the dimension is closely related to how people perceive the lexicons. This part was combined with the interrelationship parameter. The last step was an analysis of the sociological dimension. In this dimension, this study tried to provide an analysis of how the lexicons of animals and plants in Balinese songs organize the way Balinese people treat the environment and others. This part of the analysis also applied environment parameters. The use of the lexicons was connected to Balinese cultures that correspond to each other to see the relation between the meaning of the lexicons with the existence of the animals and plants in Balinese cultures. The analysis presented an informal method. The description of the connection between Balinese cultures and the animal and plant lexicons and the meaning representations was provided in the form of sentences. The analysis was arranged in a sequence of data, biological dimension, ideological dimension, and sociological dimension.

Findings and Discussion

The study found that certain animal and plant lexicons in Balinese songs are used as representations of social messages. The message is constructed from the cultures of the Balinese people. The analysis below provides a further elaborated explanation concerning each animal and plant lexicon and its relation to Balinese cultures from an eco-linguistics perspective.

A Balinese song entitled *Tunjung Putih* sung by Lyra is a cultural song. The lyrics were written by Dr Netra. The song is about the environment of the white lotus. The use of the lexicon of *Tunjung Putih* or white lotus in this song resembles a message and a Balinese culture. The analysis below unpacks the message and the culture behind the lexicon.

Lotus is an aquatic flower. Having the scientific name *nelumbo nucifera*, lotus has broad floating leaves and bright fragrant flowers. Lotuses are generally seen in white and pink and they grow in shallow and murky waters. The leaves and flowers float and have long stems that contain air spaces. It has many petals overlapping in a symmetrical pattern. The root functions of the Lotus are carried out by rhizomes that fan out horizontally through the mud below the water. The round leaves are up to 50 cm in diameter.

According to Budiwati and Kriswiyanti (2014), there are 11 kinds of lotus in Bali based on their research in Sumampan village, Gianyar regency, Bali. They are *sudamala* lotus with white colour and smaller size petals compared to the others, yellow lotus, dark blue lotus, pink lotus, dark purple lotus, white lotus, light blue lotus, *tutur* lotus with dark red colour, *dedari* lotus that changes colour every week, and *brumbun* lotus with white petals.

Based on the above explanations, an analysis of the biological dimension of this song from the use of *tunjung putih* lexicon is that people of Bali acknowledge the existence of different kinds of lotus, including the white lotus. As proven from past research about lotus in Bali above, the naming system of lotus in Bali is mainly based on their colour. Therefore, the diversity of lexicons in the Balinese language regarding lotus is affected by the physical environment. The diverse kinds of lotus that affect the lexicons of the lotus plant in the Balinese language can also provide a portrayal that the people of Bali have close contact with the plant. The close contact makes them able to identify which is which and thus gives the naming system.

As a flower with bright petals, the white lotus is seen as beautiful in the mind of Balinese people. This is shown by the lyrics of *Tunjung Putih* song.

Bungan ipun putih mekenyih, sarin ipun kuning makenying
'The flower is shining white, the pistils are sparkling yellow'
Daun ipun kebat ngelebat, jegjeg mentik kembang ring toyane ening
'The leaves are wide, supporting flowers that bloom in clear water'
Bungane suci tur Nirmala
'The flower is pure and clean'

In addition to the beauty of the flower, Balinese people create a concept in their mind that shares similar characteristics with the white lotus. This song asks listeners to follow *tunjung putih*. Therefore, based on the ideological dimension and interrelationship parameter, this song exhibits the cognitive ability of Balinese people by applying the metaphorical expression of the white lotus as a leader.

Ngiring tulad I Tunjung Putih
'Let's take the example of the white lotus'

The lyric above is a conceptual metaphor with the source domain being the white lotus and the target domain being human behaviour. Through the characteristics of the white lotus described in the song, several behaviours of humans are conceptualized. The white petals symbolize a clean and kind heart. Although the habitat of the lotus is dirty, the flower is not affected. It still shines in its white colour. The habitat of the lotus represents the unkind environment that may give ill-treatment to people, however, such treatment shall not turn people to be unkind. Instead, be like the white lotus, be kind without a desire to revenge. The ideological dimension provides an explanation that the white lotus is not merely a flower in this song, it is a role model. Therefore, the lexicon of white lotus and its characteristics mentioned in the biological dimension have influenced the cognitive ability of Balinese people.

Not only using the white lotus lexicon as a source domain in metaphorical expression, but this song also provides another identity of the flower which is as an offering to God.

Ngiring margian petapan I Bungan Tunjung
'Let's take the white lotus'
Becik ke-anggen serana upakara
'Good to be used as a part of offering'
Bantang kayun bhakti ring Hyang Widhi
'To show devotion to God'

The lyrics above show the relationship between the people of Bali and the white lotus. The use of white lotus in this part provides the cultures of Balinese people of praying using flowers. This culture is written in Bhagavad Gita, chapter 9, verse 29. The verse tells that whoever devotes himself to God with the offering of leaves, flowers, fruits, and water will be accepted by God as a form of devotion from a sincere person. Furthermore, the exclusivity of using the lotus in this song as part of an offering to God is because the lotus symbolizes the place and the throne of the Nine Gods (*Dewata Nawa Sanga*) (Supartha, 1998). In *Kidung Aji Kembang*, a traditional song, the lexicon of lotus also appears to show which lotus resembles which God according to the directions. White lotus in *Aji Kembang* is used as an offering for Isvara who rules the east. According to the cultural scripts above, the white lotus as a flower is a medium for the cultural activity of Balinese people.

In relation to the cognitive ability of Balinese people displayed in the ideological dimension analysis above that interprets the white lotus as clean and holy, the selection of the white lotus as a plant to be exclusively used in this song perhaps is influenced by a ceremonial activity of Balinese people named *penglukatan*. The activity of *penglukatan* is believed to clean the energy of oneself. Based on the *penglukatan* tradition in *Dalem Pengembak* temple, the activity is performed by people to neutralize the energy of oneself in order to feel comfortable and serene (Seniwati & Ngurah, 2020, p. 169). Furthermore, in the offering of *penglukatan* ceremony, Balinese people use *tunjung putih* or white lotus. This is shown in the mantra of *penglukatan*.

Om Gangga muncar saking purwa, Tiningalana telaga noja
Jambangan nira selaka, Tinanceban tunjung petak

*Padyusan nira Bhatara Iswara, Pangilanganing papa klesa
Moksah hilang, Om sang ya namah.*

The mantra above has the phrase *tunjung petak* which means white lotus. *Petak* is white. Therefore, white lotus is a part of Balinese culture. Based on this culture of Balinese people, the relationship between the people and white lotus is very close. As the white lotus is used in the ceremonial offering, Balinese people treat the flower in a positive manner. This is the sociological dimension of this song. Through this positive manner and the use of white lotus, it is expected that Balinese people may cultivate white lotus in order to support ceremonial activities and perform a social relationship that is based on kindness.

Above analysis has discussed the lexicon of plants in Balinese songs. Below is provided the analysis of the animal lexicon related to Balinese culture. The song chosen is called *Crukuk Kuning* sung by Yan Mus, Yan Srikandi, Ngurah Adi, Dika Swara, and Putu Bejo. From the title itself, the animal lexicon is known. The song itself tells a famous short story of the Balinese people called *I Bawang taken I Kesuna*. The short story shares a few similarities to the Indonesian short story *Bawang Merah Bawang Putih* and the international story *Cinderella*.

Crukuk Kuning or in its scientific name called *Pycnonotus Goiavier Analis* is a yellow-vented bulbul in Southeast Asia. It is included as a songster bird. The body consists of brown feathers above and whitish with a bright yellow vent at below. There is a thick black line between its bill and eyes. The bird usually produces rolling, variable, and bubbly sounds.

Santoso et al. (2019), Sumardika et al. (2017), and Zuhra (2022) recorded that *crukuk kuning* or yellow-vented bulbul in Bali is a species of bird that can be found close to the community. Sumardika et al. (2017) stated that the bird is found near the city of Denpasar around Serangan island. He also showed that the habitats of the bird include beaches, mangroves, lagoons, plantation forests, and residential areas. Based on his research, he estimated around six to ten numbers yellow-vented bulbul were seen. Santoso et al. (2019) stated that the bird is also found in Buleleng regency. Around 20 numbers of birds are recorded. The numbers of these research on different locations show a significant point that *crukuk kuning* lives close to the Balinese community. Therefore, Balinese people acknowledge the existence of the bird. This is the biological dimension of the use of the animal lexicon in this song.

The ideological dimension of this song is shown by how the bird is used as a symbol of God as the saviour, thus *crukuk kuning* is metaphorical. As this song is adapted from the story *I Bawang taken I Kesuna*, the use of this lexicon in this song is closely related to the short story that tells about two girls with opposite personalities. From this song, it is known that *I Bawang* is a good and diligent girl, whereas *I Kesuna* is lazy and does not want to help with the housework. One time *I Bawang* felt the anger of her mother, so she ran to the forest and cried. There she said the following lyrics.

*Crukuk Kuning dong tulungin je titiang
'Yellow-vented bulbul, please help me'
Titiang lara hidupe sengsara
'I was miserable in life'
Katundungin tekening I Meme*

‘I got kicked out by my mother’
Ulian pisuna tekening I Kesuna
‘Because of the slander said by my sister I Kesuna’

I Bawang called *crukuk kuning* asking for help. The use of the bird may be derived from the myth that by having the bird as a pet, the owner will receive luck and wealth. The choice of colour is perhaps affected by the belief in the Hindu religion Balinese people. *Kuningan* is a religious day for Balinese people symbolising the winning of *Dharma* (goodness) from *Adharma* (evil) and praising the gods and goddesses. During *Kuningan* day, the colour yellow is mainly used. In *Sundarigama* manuscript, it is said that the gods and goddesses come to the earth to receive all the offerings from the people and give blessings before going back to heaven. Based on this belief, *crukuk kuning* is a metaphor for gods and goddesses as the saviours of people from evil.

The blessings from the *crukuk kuning* are shown from the lyrics below.

Gotol di limane melingker misi gelang
‘pecked her hands, there is a bracelet’
Gotol jerijine perjani misi bungkung
‘pecked her finger, there is a ring’
Gotol di kupingne ngelanting misi anting
‘pecked her ears, there are earrings’
Gotol di baongne mekilit misi kalung
‘pecked her neck, there is a necklace’

The blessings of the gods and goddesses are symbolized in gold and pieces of jewellery that are related to the colour yellow. Therefore, the animal lexicon is used because of the cognitive ability of the Balinese people to make *crukuk kuning* as the representation of gods and goddesses.

Aside from the bird, *Bawang* and *Kesuna* are included as plants. *Bawang* is a shallot in its literal translation, whereas *kesuna* is garlic. If in the story of *Bawang Merah Bawang Putih*, the antagonist is *Bawang Merah*, the shallot. However, in the Balinese version of *I Bawang teken I Kesuna*, *I Kesuna*, the garlic, is the antagonist. This different character is affected by the existence of the Balinese proverb, *mabawang putih*. The proverb means *pisuna*, a slander or a false statement that damages the reputation of a person. Because of the meaning of the verb that rhymes with the plant of garlic in the Balinese language, the characters of the story are different compared to the Indonesian version.

The sociological dimension of *crukuk kuning* in this song is derived from the ideological dimension. As the bird represents the deities, therefore people should always devote themselves and obey righteousness and goodness. Those who do so shall receive blessings from the deities. However, those who do not will receive punishment. This is how the lexicon functions to organize the relationship of Balinese people. Furthermore, related to the environmental parameter, the use of the animal lexicon in this song makes people aware of the existence of the bird and shall protect it to prevent extinction.

Conclusion

The use of animal and plant lexicons in Balinese songs is not merely an involvement of creativity, but it reflects the cultures of the Balinese people. The animal and plant lexicons in Balinese songs are used in literal and metaphorical manners. The animal and plant used in the songs have resulted from the awareness of the people of the surrounding environment, and the existence of the animal and plant. Their existence of them influences the cognition of the people. Balinese people connect their cultures and make them represented by the lexicons of animals and plants. The cultures represented by them are varied from religious beliefs, stories, legends, and proverbs. From the lexicons used in Balinese songs, the perspective of Balinese people towards animals and plants is known to be positive.

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