Language policy:
Reinforcing the identity of using community in Banyuwangi

Novi Anoegrajekti[*], Sudartomo Macaryus[§] and Asrumi Asrumi[◊]

[*◊]Universitas Negeri Jakarta, [§]Universitas Sarjanawiyata Tamansiswa

The Using language is one of the vernaculars that is spoken by the Using people in Banyuwangi. The Indonesian Constitution or UUD 1945 stated that "vernaculars that are still used by the community to communicate should be respected and preserved by the nation for the vernaculars are the part of Indonesian culture". Preserving the traditional languages requires certain efforts. In Banyuwangi, one way to preserve the Using language, Using people use language for the two most popular traditional arts, namely Gandrung and Seblang rituals. This paper aims to explain the preservation of Using language through the Seblang Bakungan by exploring the narrative development. The result shows that youths are speaking the Using language very well. The language is still mixed by adapting lexical items and other features from other vernaculars, Indonesian, and other foreign languages to fit into the criteria of modern communication media.

1. Introduction[1]

Using people in Banyuwangi identify themselves as the natives to the region that inherited the culture and traditions of the Blambangan Kingdom. The Blambangan Kingdom was known for its fertile land that became a granary in the eastern part of Java. Because of this, the kingdom became the target of expansion by other kingdoms in Bali and West Java (*Jawa Kulonan*). The Badung Kingdom from Bali, Demak Kingdom, and Mataram Kingdom had tried to overtake the Blambangan Kingdom. Besides those local kingdoms, Blambangan also became the target of Dutch colonialism. Despite all attempts of conquering the Kingdom of Blambangan, the people of Blambangan were still looking for ways to maintain their identity as a community. The traditional art called Gandrung dance was one of the things used by the people to connect with one another whilst fighting against a common enemy. The dance tells about the heroism of the Blambangan people in a form of Banyuwangi traditional rhymes (*basanan*) and Javanese short rhymes (*parikan*), and some traditional songs (*tembang*) used to accompany Gandrung dance.

In cultural studies, the lyrics of *tembang* are defined as an ethnic cultural product. This means the lyrics of *tembang* in Banyuwangi are also the cultural product of Using people for they are written in the Using language and tell about the Using people as an ethnicity through its lexicon. The research done by Suyitno (2008:190) said that *tembang* from Banyuwangi has its own characteristics such that it tells about the daily life of the people, it is ancient, and it is the adaptation of both Indonesian and Javanese. The variation in the lexicon shows that Using people have been living in contact with other ethnicities throughout their history, like the West Javanese (*kulonan*). Other than the story of the people, the old *tembang* mainly talk about people's traditions, heroism, jobs, social criticism, and developments. On the other hand, the new *tembang* are more about the environment, love, and regret.

Some of the lyrics of *tembang* used in the Gandrung dance are actually similar to the ones used in the Seblang Bakungan ritual, though some are different. Both share the similarity of the old style *tembang* which also leads one to believe that the lyrics used in Seblang Bakungan have the potential to be a tool of language preservation, just like Gandrung (Anoegrajekti et al. 2019). The language preservation of the lyrics of *tembang* in the Seblang Bakungan ritual make it possible to preserve elements of the lexicon and grammatical aspects.

This paper focuses on the discussion of cultural policies that are both directly and indirectly related to the linguistic field. Language policy is one of the determinants of language resilience, as stated by Grenoble and Whaley (2005:18). The novelty of this research can be seen in the synergy between policies at the central level (UUD, UU, Government Regulation), the province (Governor Regulation), and the district (Regent Regulation, and Regent's work program). The community response, especially to the Seblang Bakungan ritual activities that have taken place since in 2019, formulate the narrative in three languages, namely Indonesian, English, and Using. The formulation in the Using language was carried out by young Bakungan who were part of the Using community. The translations were done in consultation with humanists, speakers of the Using languages and Using language teachers. The analysis presented in the current paper, focuses on the level of discourse and its meaning, determined contextually and culturally.

1.1 Language policy

Language policy is necessary for the maintenance of languages which are in dire condition. The endangeredness of languages by Grenoble and Whaley (2005:18) are grouped into six categories, namely: (1) safe, (2) at risk, (3) disappearing, (4) moribund, (5) nearly extinct, and (6) extinct. Furthermore, the determinants of language safety are divided into eight, namely: (1) globalization, (2) language and education policies, (3) government policies, (4) attitudes of language speakers, (5) human resources, (6) religion, (7) literacy, and (8) financial support (2005:19–48). Particularly in terms of the policy, it is deemed necessary to collaborate between the central and regional governments so that efforts to socialize the national language do not reduce efforts to develop regional languages and speaker's competence, as happened in Brunei (Coluzzi 2010:119). Another determinant of language safety is the diverse domains of language use, especially in prestigious public activities that have the potential to increase the prestige of the language.

The threat of language extinction is answered by efforts of documentary linguistics as an effort to save various domains of language use. Language documentation includes

the creation of a corpus of audio, video and textual recordings that can be archived, and translated and annotated, taking into account relevant contextual metadata (Austin and Sallabank 2017:1; Grenoble et al. 2019:6). Corpora and analyses are made available and accessible to various users. These targets have been facilitated by advances in technology and digital media, as well as with massive funding support.

At present, global communication networks tend to narrow the use of various languages, and there is a process of homogenization and language polarization. In education, for example, Elmiligi et al. (2016) highlight the limitations of learning resources, primarily cellular-based, for students learning in Aboriginal languages. Using is a language under pressure from the national language, Indonesian, and other, more prestigious forms of Javanese.

1.2 Ritual narrative and language as identity

Theoretically, a narrative is a set of statements that tells a story from a certain point of view (Anoegrajekti et al. 2020:2). Whereas ritual as an adjective came from the word *ritus*, based on the Indonesian Dictionary, it means procedure in a religious ceremony (Amalia 2018:1410). In other words, a ritual is an activity that has the nature of religion or religious activity. In a 'traditional' society, before the era of monotheism, a ritual was an activity that praised the spiritual power for its ability that was believed to be beyond what humans have.

Rituals commonly show a mix of actions and statements that have been formalised based on certain requirements, time, and locations. During a ritual, people as the practitioners place themselves as supra temporal creatures or mortals. People tend to not understand or not want to understand when a ritual is first held. However, they see a ritual as something they have done in the past that will always be a part of their life forever (Wils 2007:258). Even though rituals are done for various reasons, rituals will always be a significant experience for an individual as the collective experience that is inherited or affected by what has happened in the past. The inheritance of a ritual is also related to the myths and legends that are passed down through generations and live as the public memory.

The relations between the narrative and the ritual itself were stated by Smart (1998) who then said that there are seven elements of ritual, those are (1) doctrine, (2) narrative and mythology, (3) ethics and legality, (4) *ritus*, (5) experience and emotion, (6) social and institution, and (7) material. Usually, narrative and methodology are verbally formulated using a certain language as a medium that is categorised as a language for a special use (Gálová 2007; Gläser 1998; Widdowson 1997). Culturally, rituals are part of a culture as the expression of admiration and respect of the people to the spiritual forces that are beyond human nature. Admiration and respect are the roots of people's religious values before monotheism. People in Indonesia often refer to the forces in many names, such as *danyang*, *indang*, *sing mbaureksa*, *roh leluhur*, and other similar names.

In its relation to narrative, the responsibility of linguists is to explore the concept that is stated in a language by considering that language is a medium to represent the purpose of a word by the subject of the word itself based on cultural ideas on how it applies to a concept (Baydaka et al. 2015:18). Furthermore, it is also said that there is a correspondence between logical, philosophical, and semantic understanding. Ritual

narrative is one of the practices of natural language use that is utilised as the source of this research. The continuous practice of a ritual makes it internalised as an identity of the people who practice rituals.

The reinforcement of the identity is show in the independency and authority of the people upon the practice of a ritual. Philosophically, identity is a quality that is owned by an entity without referring to any other intrinsic one. Analogically, a stone does not need another stone to be itself. Sociologically, identity is a quality that comes from or is linked to someone by someone else (Riley 2007:86). Identity is a special characteristic that shows on the determination of the people to preserve the ritual. Intervention that goes against the ritual will be seen as resistance and interference that must not happen. However, it is also recognized that in power relations, discourse supported by power can be used to impose identity (2007:244), including the unwanted stereotype.

Verbal narrative as a discourse assumes that the spoken and written language is an integral part of a culture. Though Saville-Troike (2003:30) said that assuming cultural experience and rules of behaviour will always be correlated with certain language skills is a naive simplification of the relation between a language and a culture. Furthermore, Saville-Troike said that the relation between a language and a culture is a problem that includes the ethnography of communication. Language reflects people's cognition and shows the data of ethno-linguistics in the study of comparison between language and culture, as found by Kim-Maloneya & Baydak (2015:162). Apart from the problem of the quality of the relationship between language and culture, the explanation above shows that language has become a medium for storing values and cultural wisdom of the supporting communities. The potential of language as a set of values and cultural wisdom gives a universal imperative to the community to carry out conservation and development of local languages, especially those in an alarming state.

The preservation and documentation of endangered languages needs the attention of the state and the people. The extinction of a single language is the loss of valuable cultural assets for the nation and the global community. Language is the cultural reality of its speakers (Tondo 2009:292). The disappearance of a vernacular means that cultural values stored in it are "buried". Documentation of a language has the potential to be a medium of transmission and inheritance of cultural values in it. Transmission and inheritance of cultural values have the potential to become a medium for the universal development of cultural values across space and time.

1.3 Contextual and cultural meaning

To understand the meaning of something is a semiotic field of study that focuses on the relationship between signs and references that are material or conceptual. In Parikh's view (2006:371) semantic studies are related to the meaning of expressions that are determined by the application of conventional rules, and pragmatics relating to the speaker and determined by the recognition of the speaker's intentions. Both expressive and pragmatic meanings can be the same or different, depending on what the speaker means by the example being conveyed. In terms of processes, Neuman (2006:1438) defines meaning as a system-specific response to a signal and the creation of meaning as a process that results in a system-specific response to an uncertain signal. The use of the term response is related to behavioristic theories regarding stimulus-response relationships which in pragmatic studies are understood as context. The creation of

meaning is the procedure of extracting information conveyed by a message, while information is a value that defines a meaning for an uncertain signal or sign.

When it comes to the context of a language, it can depart from the speaker, the partner, and subjects that they are discussing and anything that follows along. Kiesling (2004:95) determined concepts of the language explicitly as: (1) the more comprehensive community consisting of large groups; (2) institutions such as companies, clubs, families, universities; and (3) memorable speeches (for example lectures, casual conversations, business meetings, visits to the doctor's office) with each speaker. Duranti (2004:28) elaborated it by placing the order of communication, which starts with a conversation, the interactions that shape it, and speaking as a part of some of the reality that has already happened for participants or creating something new. In a cultural dialogue forum such as art appreciation, as noted by Adipa (2019), there are symbolic boundaries between experts and laity that do not appear when ordinary viewers evaluate a work of art. Boundary permeability is not an inevitable end because cultural talk has the potential to reproduce status-based boundaries (Lizardo 2016). A gap seems symptomatic in language. Art experts seem different from the layman when art professionals use terms that are unfamiliar and not understood by lay participants.

The relations between a language and a culture based on the rhetorical perspective were studied by Kachru (1997:337). The characteristics that are talked about and given as an example show the difference between Indian rhetoric and American/Western pattern. The comparison is shown as the norms of contrastive rhetoric (CR). Both rhetorical patterns are the product of cultures within certain groups of speech. On the larger scale there is a difference between the internal, external, and extended speakers because each has their own culture that affects them as speakers. Through conflicts and creativity, individual actors innovate, negotiate, and change the discourse for those who are also motivated, encouraged, empowered, and guided by them. Creativity is a recursive process that continues and never ends. The recursive process is illustrated in the case of movements, motivation, cultural imagery, and the effects of social movements (and actions in general). Everything is better understood through exploration of the construction of meaning by using contemporary cultural discourse analysis at the micro level (Magnuson 2005:395).

2. Methods

This qualitative research was done by using the ethno-linguistic perspective. The data accumulation process was started by collecting data from printed sources such as news articles, articles, papers, books, policies, and reports. The literature was complemented by field data obtained by using independent engagements and competent engagements. Independent engagement was done by listening to the use of narratives that have been transcribed. The technique of competent engagement was done to dig up data by conducting interviews with selected informants, namely: the chief of the tribe of Seblang, Banyuwangi cultural experts, and Bakungan village authorities.

Library data in the form of prosodic units of words, phrases and clauses were supplemented by field data obtained through observation, participation, and in-depth interviews with selected informants. Field data was used to develop taxonomy and understand people's attitudes towards the Using language. Data analysis was performed by classifying data according to each domain based on the meaning contained in the

pronunciation units of words, phrases and clauses.

3. Result and discussion

Vernaculars are one of the characteristics of the Using community. The name of the vernacular in the eastern part of Java follows the name of the ethnic speakers, just like Using. Language policy, as a political policy affecting cultural practices, is related to other cultural policies. In addition to the internal policies of the Banyuwangi Regency Government, policies at the provincial level when it comes to language are also influencing the better preservation of vernaculars, including Using.

The process of language preservation is related to community activities, especially in the rituals, which in this article focus on the Seblang Bakungan. Seblang Bakungan is held every year after the Sacrifice Day or Eid al-Adha. Since it was first witnessed, in the early 2000s, Bakungan has used a narration that is read each time before the event takes place. The narration serves to explain the purpose of each scene. The narration underwent a narrative innovation in 2018, using two languages, namely Indonesian and English. Innovations in 2019 were written in three languages, namely Indonesian, English and, notably, Using.

3.1 Cultural policies

Language policy interacts with cultural policy. Each Regent of Banyuwangi from Djoko Supaat Slamet, T. Purnomo Sidik, Samsul Hadi, Ratna Ani Lestari, to Abdullah Azwar Anas had a significant interest in investing in cultural policies. The current paper presents a discussion on cultural policies from a linguistic perspective. Thus, the macro cultural policies are placed and associated with language preservation, as stated in the explanation of the 1945 Indonesian Constitution. At the national level, article 36 of the 1945 Constitution and its explanations have been complemented by a more operational legal product, namely Law Number 24/2009 concerning the flag, language and state symbols, as well as the national anthem. Further strengthening of the position of regional languages was issued by the Government of the Republic of Indonesia Regulation Number 57/2014 concerning Development, Development and Protection of Languages and Literature, as well as Improving the Function of Indonesian Language.

The provisions in the 1945 Constitution, Laws, and Government Regulations above are the legal umbrella for the maintenance of regional languages that exist throughout Indonesia. The regions responded to this regulation at the national level by issuing legal products to provinces and regencies, such as West Sumatra Province, Bandung City, Central Java Province, Bali Province and East Java Province. For East Java, it is stated in Governor's Regulation Number 19/2014. In terms of local content, the Banyuwangi Regency Government has issued a Regent Regulation Number 69/2003 which requires local content material for the Using language at the basic education level. Other supporting regulations are shown in the following explanation.

Djoko Supaat Slamet (1966–1978) who ruled during the New Order had a bold policy, which was to revive all artists who were members of the People's Cultural Institute (Lekra) organization. This policy had a positive impact on the preservation and development of Using language because some music artists had the opportunity to create traditional songs using the Using lyrics. This included Mohammad Arif and his

fellow artists like Andang C. Y., Nasikin, B. S. Nurdian, Mahfud Hariyanto, and Endro Wilis. As the creators of *tembang* in Using language, they left their legacy that still can be enjoyed by the Banyuwangi community. One of their creations titled "Umbul-Umbul Belambangan" is a theme song for the encouragement for the Banyuwangi people.

When he was the regent of Banyuwangi, Djoko Supaat Slamet created a monumental policy that supported the artists and their works that are still being developed and favoured by the Banyuwangi community. Antariksawan Jusuf and Hani Z. Noor are a pair of editors who put together the work of Andang CY, BS. Noerdian, and MF. Hariyanto in a book titled *Gending Banyuwangi* (2017) published by Sengker Kuwung Belambangan. The book contains the lyrics of 50 *tembang* in Using language that are a legacy that has the potential to be material for the study and development of Banyuwangi music and art in the future. Djoko Supaat Slamet responded to the prescriptive New Order government against the communist party by issuing a regent's decree number um/1698/50, dated May 19, 1970. The decree regulates the registration of arts organizations in Banyuwangi to the arts section of the Banyuwangi District Education and Culture Office (Anoegrajekti 2015; 2016).

The reign of T. Purnomo Sidik (1995–2000) as a regent left a set of policies that support the establishment of Kemiren as an Using Tourism Village. The policy was outlined in Decree number 401 of 1996. Kemiren was known as an average inhabited village but was considered of high potential value due to its culture and various traditions. In relation to the Using language, Kemiren Village has arts and traditions that contain elements of verbal narratives, such as *tembang gandrung*, *kuntulan*, *barong*, and *mocoan*. Until now Kemiren has become more creative in developing itself as a cultural tourism destination. The tour packages offered and managed by the Kemiren community help to mobilize and strengthen the Using language through songs that are sung in the *gandrung*, *barong*, and *kuntulan* which commonly become part of cultural tourism packages

The determination of the Using Tourism Village triggered the development of the Using language through traditional art shows and the implementation of rituals using verbal elements of the Using language. Regent Samsul Hadi (2000–2005), during his administration, with the motto *Njengirat tangi* 'immediately waking up' enacted four Regent's Decrees that strengthen the status of the Using language. Three decree letters are indirect (addressing specific art forms) and one decree is direct (addressing the Using language), as shown in Table 1.

The abovementioned Decrees are not directly related to the Using language but affect the preservation of the language. Gandrung (points 1 and 2) which practice involves *tembang* in the Using language became an internalization of the Using language to the audience. The message contained in it has the potential to provide education to the audience. The use of the Using language in traditional arts that attract many audience members increased the image and prestige of the Using language. The song "Umbul-Umbul Belambangan" has its lyrics in the Using language. The song contains authentic information about characters, events, legends, cultural richness, and the natural wealth of Banyuwangi.

Table 1. Cultural and Using language-related policies

No	Number/ year	About	Contribution Using language preservation
1	173/2002	*Gandrung* to become the mascot of Banguwangi tourism.	It is enhancing the use of Using language in the art of *gandrung* through its music
2	147/2003	*Jejer Gandrung* to become the welcoming dance of Banyuwangi.	It is enhancing the use of Using language in the art of *jejer gandrung* through its music and narrative
3	148/2003	*Tembang* titled Umbul-Umbul Belambangan to become the song about the spirit of Banyuwangi people.	It is enhancing the use of Using language in musical art through lyrics and enhancing the image of Using language as the identity of Banyuwangi
4	69/2003	Using language to become the required local content lesson for the elementary school in Banyuwangi	It is enhancing the internalization of Using language within the youths to ensure the prevention of the language

The song "Umbul-Umbul Belambangan" was created because of the courage of Regent Djoko Supaat Slamet who gave space for artists and members of Lekra to express themselves. Andang CY composed the lyrics of the *tembang* in 1974. The lyrics tell about the spirit to build Banyuwangi. Therefore, Regent Samsul Hadi made it the theme song of Banyuwangi in the form of a Regent's Decree. The lyrics of *tembang* are the expression as well as a medium to internalize the values and lexicon of the Using language to listeners as connoisseurs.

The fourth decree is directly related to the preservation of the Using language. Making it compulsory for students to learn the Using language as a local content lesson at the Basic Education level in Banyuwangi Regency is written in Regent's Decree number 69 of 2003. Thus, the Regent Samsul Hadi during his administration issued four decree that directly and indirectly support the use of the language of Using in Banyuwangi.

Figure 1. Banyuwangi Festival Calendar for the year of 2020 with 123 cultural activities (Source: Culture and Tourism Office of Banyuwangi Regency)

During the administration of Abdullah Azwar Anas (2010–2020) who is now in his second term put together the development program in a more systematic way. In this policy, cultural activities in Banyuwangi are listed in an integrated tourism calendar of the Banyuwangi Festival Calendar which began in 2012 (Anoegrajekti 2016). Cultural activities originating from and practiced by the community continue to be held at the place where the culture comes from, such as the *Kebo-keboan Alasmalang*, *Petik Laut Muncar*, and *Seblang Bakungan*. Some others, mainly those that are creations and innovations of artists, are held in the center of Banyuwangi City, such as BEC, *Gandrung Sewu,* and *Kuwung*. With the integrated tourism calendar, all local, national, regional, and international communities can choose activities of interest and plan their trip to Banyuwangi better.

In connection with the Using language, preservation is carried out indirectly as the result of a large festival in Banyuwangi known as the BEC. In every major activity, especially the BEC, during the show of *Gandrung Sewu,* and *Kuwung*, the people deliver information and the show in three languages; Indonesian, English, and Using language as the language used in *tembang*. The use of Using language in the traditional art shows increases the image of Using language as a local language in cultural activities that are known internationally. In addition, the use of *tembang* lyrics accompanying international events socializes and promotes the Using language to the international community.

Specifically, in the Seblang Bakungan ritual activities that use narration to convey information about the purpose of each scene, in 2019 it was delivered using three languages, namely Indonesian, English and Using. In 2018, the narration uses two languages: Indonesian and English. The use of English is to accommodate the expectations of the Bakungan village government, so that foreign tourists can enjoy and understand every scene that takes place. The Using language in the Seblang Bakungan narration was made by youths and reviewed to the Using language culturists and teachers. The review is an attempt to minimize the level of cross-meaning between the terms and cultural values of the story.

In the development of tourism as one of the leading development initiatives of Banyuwangi, Regent Abdullah Azwar Anas issued Regent Regulation Number 22 Year 2015 concerning the Village/Village-Based Foreign Language Course Program Banyuwangi Regency. The effort is a step so that the Banyuwangi community will also enjoy the development of Banyuwangi tourism. Through these courses the community has the ability to welcome foreign tourists so that they are comfortable living in Banyuwangi. The convenience of staying is part of the development of tourism in Banyuwangi. The long duration of stay has a positive impact on the economic movement of Banyuwangi and also affects the productivity, income and welfare of the community.

The discussion above shows that the policy of preservation and development of the Using language has been carried out since the administration of Djoko Supaat Slamet during the New Order era and was continued during the period of Regent T. Purnomo Sidik. During the administration of Regent Samsul Hadi, there were two types of policies, namely direct and indirect policies. Regent Abdullah Azwar Anas's policy is in line with efforts to develop tourism as a leading development in Banyuwangi, a direct policy in the field of language is the arrangement of the implementation of village-based foreign language courses. Policies related to Using language conservation are indirect which are directly implemented in festival and ritual activities, one of which is the Seblang Bakungan ritual.

3.2 Seblang Bakungan ritual narration

Ritual is a part of religion, according to Grenoble & Whaley (2005:41), that influences language preservation efforts, including for the Using language. Since 2014, the implementation of the Seblang Bakungan ritual has been broadcast live streaming so that the global community can follow it. Furthermore, every ritual performance can be reviewed through the YouTube channel, thereby providing opportunities for the socialization of rituals and language to the broader community, which is beneficial for increasing the resistance of the Using language. The Seblang Bakungan ritual narration consists of 15 narratives for each scene during the ritual which starts in the evening, around 20:00 to 23:00. This paper limits the discussion quantitatively by taking three scenes the beginning, middle, and end. The initial scene was taken as the opening part, which is when the procession of Seblang dancers entered the arena. The middle part taken is Scene Seven which demonstrates a plowing scene. In the last part, Scene Fifteen is taken which shows the war of the kris [ceremonial sword].

Most of the sentences in the narrative start with declarative sentences and end with soft imperatives in the form of an invitation to watch the next scene that will take place.

Therefore, the discussion of narration is focused on the content and diversity of the lexicon used in it. The entire section that is the focus of the discussion in this paper appears in the following description.

3.2.1 Opening

The opening narrative starts when the dancers are on their ways to the stage from where they have their makeup done. The narration contains information about the general intentions of Seblang ritual, the age of Seblang ritual, and the aims and objectives of the Seblang ritual as an agrarian culture-based ritual. The lexicon used in the opening section includes greetings, nouns, verbs, and various task words, as shown in the following table.

Table 2. The Opening Narrative

The opening of Seblang Bakungan narrative	
(1) Emak, apak, lan dulur-dulur kabeh hang isun hormati. (2) Seblang, sedelo ngkas arepe melebu nyang arena pentas. (3) Seblang Bakungan, yaiku tradisi wong Bakungan hang wes berlangsung mulai tahun 1639 (sewu nematus telungpuluh songo).	(1) Ladies and Gentlemen. (2) Seblang will enter the stage in a moment. (3) Seblang Bakungan is a tradition that has been going on since 1639 as a village cleansing ritual in an agrarian society. (4) The community is grateful for the abundance of harvests that have been obtained. (5) Furthermore, the community asked to gain an abundance of harvest. (6) Also, to avoid various kinds of disasters, diseases, and pests.
(4) Seblang Bakungan iki dinggo ritual bersih deso nong masyarakat tani. (5) Masyarakat bersyukur kerono hasil panen hang melimpah. (6) Selanjute masyarakat njaluk supoyo tahun ngarep diweni kelimpahan hasil panen maning, diadohno teko belai, penyakit lan omo'.	

The opening narration tells the following four things. (1) Information that the Seblang stage will start soon. (2) Seblang Bakungan has been going on since 1639. (3) Seblang is an agrarian, culture-based village cleansing ritual. (4) Seblang as an expression of gratitude for the gifts throughout the years and the hope that in the coming year the blessing of safety and health will always bless the people

Agricultural culture is verbally and nonverbally stated. Verbally, agrarian culture is expressed in the narration and *tembang* lyrics of each scene. Nonverbally, agrarian culture can be seen in the use of accessories which consist of various agricultural products in the Bakungan Village, such as lily, cassava, coconut, *petai* [a kind of legume], mango, durian, beans, and papaya. Other nonverbal actions of the culture are shown on some scenes such as selling flowers and worms. The flowers sold in the Bakungan Seblang scene are agricultural products too. The next scene, which is the *nyingkal* scene or plowing scene, is about the land plowing process in agricultural culture.

3.2.2. *Nyingkal* Scene

The verb *Nyingkal* means 'to plow'. *Nyingkal* is part of farmers' activities in working on agricultural land. Traditional society utilizes buffalo or ox power. This *nyingkal* scene demonstrates the farmer when working on the land by using *singkal* or plough as farming tools. In Javanese society, there are two types of *singkal* called luku 'plough' which function to turn and mix the soil, such as hoes. The other type is a harrow, that is also an agricultural tool that functions to level the soil before planting.

Table 3: The Narrative of *Nyingkal* Scene

The Narrative Seblang Bakungan of Scene 7: Plowing

(7) Seblang asale teko tradisi tani. (8) Hal iki dadi kewajiban wong Bakungan lan Banyuwangi dinggo mertahano tradisi nandur. (9) Saiki singkal hang di tarik ambi sapi utowo kebo diganti ambi traktor. (10) Upoyo mekanisasi iki dadi salah siji prestasi pengembangan teknologi hang modern. (11) Tapi masyarakat, khususe lare-lare enom kudu ngerti sejarah teknologi iku. (12) Gendhing lan syair tembang "Ratu Sabrang" arepe meragakno kelendi masyarakat tani nggarap sawah, nyingkal ditarik ambi sapi utowo kebo. (13) Ayo ndeleng bareng-bareng	(7) Seblang comes from the agrarian tradition. (8) This became the obligation of the Bakungan community in particular and also Banyuwangi in general to maintain the tradition of farming. (9) At present, cattle or buffalo-drawn ploughs are being replaced by tractors. (10) This mechanization effort is one of the achievements of the development of modern technology. (11) However, the central community of the young generation needs to have a history and roots of technology. (12) Gendhing and the song of "Ratu Sabrang" will demonstrate how the peasant community cultivates the rice fields, ploughing using the power of cows or buffaloes. (13) We follow this scene.

Nyingkal or 'plowing' is one of the stages in working on agricultural land before planting. The scene narrative conveys the following: (1) Seblang originates from an agrarian tradition; (2) The community must maintain an agrarian tradition; (3) *Singkal* is currently being replaced by a tractor as a mechanization effort; and (4) *Nyingkal* is part of the history of agriculture that must be known to young people.

Nyingkal is a traditional technology used to cultivate land. Currently in some areas tractors have been replaced using engine power, an achievement in technological development that needs to be appreciated positively. However, the traditional way as part of history needs to be stored as part of the civilization and culture of society. Another challenge is maintaining the agrarian culture in the Bakungan Kelurahan, considering that some agricultural land tends to convert to housing and for other businesses, such as lodging, shops, and housing. This tendency is reinforced by the tendency of the younger generation who are no longer interested in entering agricultural employment by cultivating agricultural land.

Figure 2. Narrators ready to read the narration of Seblang Bakungan in 2019 (left). The *nyingkal* scene that pictures how farmers were mowing the rice field (right).

3.2.3 Keris War Scene

The Keris War accompanied by the *tembang* titled "*Erang-Erang*" tells about the people fighting against all enemies from all directions of the wind. Seblang dancers put up a fight against the threat by using two keris blades in their hands. The Keris War is the last scene of the Seblang Bakungan ritual. The Keris War represents the holy spirit of the village as a ritual that relies on the intentions of gratitude for safety and yields that have been given throughout the year. Ritual is also about a request and hope that in the coming year the community will be protected from all kinds of disasters, hazards, and the abundance of harvest.

The Keris War is the last scene of the Seblang Bakungan ritual. The narration in this scene informs the following three things. (1) *Seblang* acts to block the threats coming from the four cardinal directions to return to their respective directions. (2) An invitation to be vigilant and maintain the safety of the people of Banyuwangi. (3) Expectations of the community to live in prosperity physically and mentally as well as the natural, social and cultural environment.

Table 4. The Narrative of Keris War Scenes

The Narrative Seblang Bakungan of Scene 15: Keris War

(13) Erang utowo semut rang-rang biso kasebut kambi semut abang. (14) Erang-erang yoiku adegan perang keris pelaku seblang kanggo ngadangi macem ancaman hang teko ring kabeh moto angin. (15) Hang teko lor balik nong lor, hang teko kidul balik nong kidul, hang teko kulon balik nong kulon, hang teko wetan balik nong wetan. (16) Erang-erang ngadangi kabeh ancaman lan pengaruh jahat hang teko kabeh penjuru moto angin. (17) Waspada, siaga lan njogo kabeh rakyat Banyuwangi, myakne diadohno teko macam ancaman, musibah lan belai. (18) Urip sejahtera, lahir batin, lan sosial. (19) Tambah peduli nong lingkungan alam, sosial lan budoyo myakne kabeh dadi sumber kahuripan hang menyejaterakaken lan memandirikaken.	(13) Erang or weaver ants are also called red ant. (14) Erang-erang is a battle scene of a seblang keris (ceremonial knife) to ward off various threats that come from all the directions. (15) Those from the north, must back to the north, the south goes back south, the west returns west, and the east returns east. (16) Erang-erang, obstructing all threats and evil influences that come from all corners of the wind directions. (17) All people in Banyuwangi are always wary, alert, and stand guard to avoid all kinds of threats, calamities, and disasters. (18) To gain a prosperous life, physically, mentally and socially. (19) Increasingly concerned about the natural, social and cultural environment so that all become a source of livelihood that is prosperous and self-sufficient.

The Keris War scene that was accompanied by the song "*Erang-Erang*" shows *Seblang* that resisted threats coming from the north, south, east, and west. The threat was prevented so that those from the north returned to the north, likewise those from the south, east, and west also returned to their respective directions. Banyuwangi people have a variety of jobs as their main income source for their livelihood. Therefore, in the *seblang* ritual, it also contains a message to care for nature and protect the natural, social, and cultural environment, for the three also support businesses in agriculture. For example, the *Gandrung Sewu* performance as a cultural event has the potential to increase the number of tourists present in Banyuwangi. Increasing the number of tourists will increase the number of hotel guests, souvenir orders, transportation, tour guides, and general consumption (agricultural products, livestock, and fisheries).

3.2.4 language

As a unit of discourse, the Seblang Bakungan narrative is a collection of interrelated sentences which together form an idea. The contents of the three narratives above and each section contain information about the purpose of each scene. Sentences that construct theoretical discourse present a variety of categories according to the function of each linguistic unit that is part of the sentence, namely words or phrases.

(1) *Emak, apak, lan dulur-dulur kabeh hang isun hormati.*

(2) *Seblang, sedelo ngkas arepe melebu nyang arena pentas.*

(7) *Seblang asale teko tradisi tani.*

(8) *Hal iki dadi kewajiban wong Bakungan lan Banyuwangi dinggo mertahano tradisi nandur.*

(13) *Ayo ndeleng bareng-bareng.*

(14) *Erang utowo semut rang-rang biso kasebut kambi semut abang.*

(15) *Erang-erang yoiku adegan perang keris pelaku seblang kanggo ngadangi macem ancaman hang teko ring kabeh moto angin.*

The data above show the use of language in the Seblang Bakungan narrative that indicates the characteristics of formal sentence arrangement. Example (1) as a greeting to the audience is properly arranged and well-mannered. Likewise, example (13) as an invitation to watch a *nyingkal* or plowing scene is also delivered with ease and begins with a declarative sentence containing information about the purpose of the *nyingkal* scene. Other data shows the proper and complete sentence characteristics with the core elements of subject (S) and predicates (P) as shown in the following example.

Table 5. The comprehensive elements of sentences in the seblang Bakungan narrative

(2) seblang	sedela ngkas	arepe	mlebu	nyang arena pentas
seblang	in a moment	will	enter	to the stage
(S)ubject	(A)djunct of (T)ime	(Asp)ect	(P)redicate	(A)djunct of (P)lace

<center>Seblang will enter the stage in a moment.</center>

Sentence (2) shows the complete sentence characteristic with the elements of Seblang (S) and *mlebu* (P) and non-nucleus elements of *sadela ngkas* (AT), *arepe* (Asp), and nyang arena (AP). Sentences with complete elements are one of the hallmarks of formal variety. The comprehensiveness is also supported by common word choice and formal usage contexts. Thus the use of language in the Bakungan narrative shows the use of standard Using language model and at the same time strengthens the identity of the Using Banyuwangi community.

Various lexical items used in terms of categories include nouns, verbs, adjectives, prepositions, and conjunctions. These various categories show the characteristics of formal variety. Therefore, it has the potential to be developed and utilized as one of the models and references on how to use the Using standard language. A discussion of the Using lexicon is seen in the following table.

Table 6: Word categories in the Seblang Bakungan narrative

No	Category	Example
1	Pronouns	*emak*, *apak*, *dulur*, *isun*, *iki*
2	Verbs	*mertahano*, *melebu*, *ndeleng*, *kasebut*, *ngadhangi*, *nandur*, *asale*, *diadohno*, *dinggo*
3	Adjectives	*sedela*, *abang*, *modern*, *jahat*, *waspada*, *sejahtera*, *peduli*
4	Prepositions	*hang*, *nyang*, *nong*, *teka*, *ambi*
5	Conjunctions	*lan*, *kerana*, *utowo*, *kanggo*

The table above shows the second singular pronoun *emak* 'mother' and *apak* 'father', the second plural pronoun *dulur* 'brothers', the first pronoun singular *isun* or 'I', and demonstrative proximal pronoun *iki* 'this'. The categories of pronouns used in the Seblang Bakungan narrative are still limited, but there are distinct types of pronouns demonstrated.

The verbs shown in the above examples are active verbs, such as *mertahano* meaning 'retain', *melebu* meaning 'enter', *ndeleng* meaning 'see', *ngadhangi* meaning 'stop', and *nandur* means 'plant'; the active intransitive verb *asale* meaning 'originate', and the passive verbs *diadohno* meaning 'being kept', *dingo* meaning 'used', and *kasebut* means 'called'.

The verbs used in the Bakungan narrative shows a polymorphemic form.

Table 7: Polymorphemic verb in the seblang Bakungan narrative

No	Polymorphemic Verb	Basic Form	Affix	Verb type
1	mertahano	tahan	mer-no	Active transitive
2	melebu	lebu	N-	Active transitive
3	ndeleng	deleng	N-	Active transitive
4	ngadhangi	adhang	N-i	Active transitive
5	nandur	tandur	N-	Active transitive
6	asale	asal	-e	Active transitive
7	diadohno	adoh	di-no	Passive
8	dinggo	anggo	di-	Passive
9	kasebut	sebut	ka-	Passive

The table above shows the limited use of affixes. However, this proper use has the

potential to be a model and reference to the standard affixation process in Using Banyuwangi.

The adjective category shows types related to time, *sadela* 'awhile', *warna abang* 'red', *moderen* 'modern', character, *jahat* 'evil', quality of attention, *waspada* 'alert', and *peduli* 'caring', quality of life, *sejahtera* 'prosperous'. These adjectival subcategories show the diversity of adjective types. The adjective category shows that Using language can adapt foreign borrowings. For example, the word *moderen* or modern, which is likely adapted from English via Indonesian, although in Indonesian the writing has been adjusted to the syllable patterns of Indonesian, to be *moderen*.

The Seblang Bakungan narrative also contains prepositions and conjunctions. The prepositions *hang* 'to-be', *nyang* 'to', *nong* 'at', *teko* 'until', and *ambi* 'with' are monomorphemic forms. The conjunctions *lan* 'and', *kerana* 'because', and *utowo* 'or' show the characteristics of monomorphemic forms, while the conjunction *kanggo* exhibit polymorphemic characteristics that originate from the basic form of *anggo* '*use*' and the prefix *ka-*. The form shows vowel simplification because there are double ka-anggo vowels.

Furthermore, the following methods of writing need attention because they do not fit with one of the available reference sources, namely the Using-Indonesian Regional Language Dictionary (2002) written by Hasan Ali. The difference is mainly in writing words that are pronounced with [ɔ] in open syllables as in the word *sanga* 'nine' which is pronounced [sɔŋɔ]. The Using-Indonesian dictionary writes these forms with an orthographic /a/, which then has two different realizations. Several similar lexical items appear in the following chart.

Table 8. Writing of Seblang Bakungan narrative and Using-Indonesian dictionary

No	Seblang Bakungan Narrative	Using-Indonesia Dictionary (2002)	Page
1	budoyo	budaya	45
2	kerono	kerana	210
3	omo	ama	5
4	songo	sanga	363
5	supoyo	supaya	406
6	teko	teka	421
7	upoyo	upaya	456
8	utowo	utawa	457

The label above shows the difference in pronunciation in the Seblang Bakungan Narrative and the orthography found in the Using-Indonesian Dictionary. If it is assumed that the Using-Indonesian dictionary is a standard writing reference, writing on the Seblang narrative needs to be adjusted to the Dictionary to more accurately represent its pronunciation. On the other hand, if the results of the study are both

historical and descriptive, then the narrative writing maintains the historical pronunciation, which certainly makes it imperative that the Using-Indonesian dictionary should be immediately revised so that the Using language community can refer to it.

The narration of Seblang also pays attention to specific lexical items that are different from other local languages from other cities or regions in Indonesia. Notably, they are different from Javanese in Surabaya, Malang, and Yogyakarta. The differences are detailed in the table down below:

Table 9 Unique Lexicons of Using Language

No	Lexicon	Category	Affix	Meaning
1	mertahano	verbal active transitive	mer-no	maintain
2	kelendi	adverb	–	how
3	sing	adverb	–	no
4	apak	pronominal 2 singular	–	father
5	dulur	pronominal 2 singular	–	sibling
6	isun	pronominal 1 singular	–	me
7	singkal	noun	–	plow machine
8	erang	noun	–	fire ants
9	ambi	preposition	–	with
10	ring	preposition	–	in
11	hang	particle	–	which

The table above shows various group of words, whether it is verb, adverb, pronoun or pronominal, noun, preposition, and particle that each has its own forms in local languages like Balinese, Madurese, and other kinds of Javanese dialects from Surabaya, Malang, and Yogyakarta. The uniqueness of the lexicon of Using language detailed in the table, shows that Using language stands out compared to other local languages.

The uniqueness of Using is further shown within the pronunciation of the vowels next to certain consonants, which is detailed on the table below.

Table 10. The Uniqueness of Using Language Pronunciation

Vowel	Vowel pronunciation	Position	Examples	Word Pronunciation	Meaning
u	au	open end	*biru*	[birau]	blue
i	ai	open end	*kopi*	[kopai]	coffee
a	ⁱa	following the consonant of /b, ḍ, j, r/	*kembang*	[kəmbʸaŋ]	flower
			andhang	*[aḍʸaŋ]*	cooking rice
			jahat	*[j̍ʸahat]*	mean
			berangas	*[bərʸaŋas]*	burnt

The table above shows the variation of vowel pronunciation in Using Banyuwangi. The difference in pronunciation occurs due to differences of distribution of vowels like /u/ is pronounced [au] and /i/ pronounced [ai] when distributed in a word-final open syllable. Meanwhile, the vowel /a/ gets a slide sound [ʸa] when it precedes the consonants /b/, /ḍ/, /j/, and /r/. The distinguishing feature of the pronunciation is not phonemic. Thus, the difference in speech as pronounced by Javanese speakers in the Surabaya, Malang, and Javanese dialects Yogyakarta will still be understood by the Using people.

4. Conclusion

The results of the discussion above show that the cultural policy since the reign of Djoko Supaat Slamet has a positive impact on the Using language as the identity of the Using community. Artists during the New Order era left their legacy of songs with lyrics in the Using language that became the favourite of the Banyuwangi community, including the song "Umbul-umbul Belambangan" which was set by Regent Samsul Hadi as the theme song of Banyuwangi in the spirit of development. Regent Abdullah Azwar Anas with his systematic approach brought together various cultural activities in the Banyuwangi Festival Calender which significantly increased the number of tourists coming to Banyuwangi to enjoy each cultural activity. Major activities such like the BEC festival, Gandrung Sewu and the Kuwung Festival became a medium for the Using language to be presented in prestigious international forums. This has helped to strengthen the dignity of the Using language as the identity of the Using Banyuwangi community.

The language policy regarding the local content of the Using language and other supporting policies, which have been issued since the reign of Djoko Supaat Slamet, have made the realm of using the Using language more diverse. The diversity of the domains of use is one indicator of the resilience of the Using language. Moreover, the narration in Using language was prepared and written by young children. The involvement of these young people shows that Using language is still used equally by people with an age from young people to the elderly. In addition to the community initiative policy of creating Seblang Bakungan narratives in three languages, it also adds to the realm of using the Using language, which is increasingly strengthening.

The Seblang Bakungan narration informs the following points. First, the continuity of the Seblang that began in 1639. Second, the Seblang as a holy village ritual and an expression of gratitude for the harvest and safety that have been blessed in the current year and the hope that in the coming year, people would still be blessed with an abundance of crops and safety. Third, it tells each scene in accordance with the background and purpose of each scene. Fourth, pointing out the future challenges of the Seblang ritual based on an agrarian culture, given the increasingly narrow agricultural land as the result of changing its function to become business and residential areas. In addition, there is a tendency for the younger generation to no longer be interested in engaging in the field of agricultural business by cultivating agricultural land.

The language used in the Bakungan narrative shows the characteristics of formal language. Formality appears lexically and grammatically. Lexically, the Seblang Bakungan narrative uses standard words in the Using language. Grammatically, the construction of phrases, clauses, and sentences shows the characteristics of standard language construction. In terms of the categories and processes of affixation contained in the Seblang Bakungan narrative in quantitative terms is still limited. But in terms of quality, it shows the characteristics of the use of language with a formal variety or a variety of standards that can be one of the models and references for using Using language.

The thing that needs to be corrected is writing which, when compared with the way of writing in the Using-Indonesian Vernacular Dictionary, shows the differences in some phonemes that are systematic. Therefore, in the future the method of writing needs to use the existing dictionary reference to conform to standard rules of writing.

References

Adipa, Priscilla. 2019. Talking events: How social interaction and discourse shape cultural participation, aesthetic evaluation, and meaning-making. *Poetics*. https://doi.org/10.1016/j.poetic.2019.101381.

Ali, Hasan. 2002. *Kamus bahasa daerah: Using-Indonesia*. Banyuwangi: Dewan Kesenian Blambangan.

Amalia, Dora (Pemimpin Redaksi). 2018. *Kamus Besar Bahasa Indonesia*. Jakarta: Badan Pengembangan dan Pembinaan Bahasa Kementerian Pendidikan dan Kebudayaan.

Anoegrajekti, Novi. 2015. *Podo nonton: politik kebudayaan dan representasi identitas Using*. Yogyakarta: Jogja Bangkit Publisher.

Anoegrajekti, Novi. 2016. *Optimalisasi seni pertunjukan: Kontestasi negara, pasar, dan agama*. Yogyakarta: Ombak.

Anoegrajekti, Novi et al. 2018. *Potensi budaya Using dan industri kreatif*. Yogyakarta: Ombak.

Anoegrajekti, Novi, Sudartomo Macaryus, Asrumi Asrumi, M. Zamroni, A. Latif Bustami, Latifatul Izzah, Rendra Wirawan & Aekanu dan Hariyono. 2020. *Modul narasi seblang*. Yogyakarta: LP2M Universitas Jember dan LPDP bekerja sama dengan Kepel Press.

Anoegrajekti, Novi, Sudartomo Macaryus, Agus Trihartono & Chairun Nisya. 2019. Beyond the rituals: Using on the social economics context. International Conference on Environmental Geography and Geography Education, FKIP Universitas Jember, 28–29 September 2019. IOP Conf. Series: Earth and Environmental Science 485 (2020) 012013 doi: 10.1088/1755-1315/485/1/012013

Austin, Peter K. & Sallabank, Julia. 2017. Language documentation and language revitalization – some methodological considerations. MS. Linguistics Department, SOAS.

Baydaka, Alexandra V., Claudia Scharioth & Irina A. Il'yashenko. 2015. Interaction of language and culture in the process of international education. International Conference for International Education and Cross-cultural Communication. Problems and Solutions (IECC-2015), 9–11 June 2015, Tomsk Polytechnic University, Tomsk, Russia. *Procedia –Social and Behavioral Sciences* 215. 14–18. doi: 10.1016/j.sbspro.2015.11.567.

Coluzzi, Paolo. 2010. Endangered Languages in Borneo: A Survey among the Iban and Murut (Lun Bawang) in Temburong, Brunei. *Oceanic Linguistics* 49 (1). 119–143. http://www.jstor.org/stable/40783587.

Duranti, Alessandro. 2004. Ethnography of speaking: Toward a linguistics of the praxis. In Scott F. Kiesling & Christina Bratt Paulston (eds.), *Intercultural discourse and communication: The essential readings*. Malden: Blackwell Publishing.

Elmiligi, Haytham, Gloria Ramirez & Patrick dan Walton. 2016. Using NFC-based Apps to Revitalize an Aboriginal Language. *WCCCE* '16, 6–7 May 2016, Kamloops, BC, Canada. DOI: http://dx.doi.org/10.1145/2910925.2910940.

Gálová, Dita (ed.). 2007. *Languages for specific purposes: Searching for common solutions*. Cambridge: Cambridge Scholars Publishing.

Gläser, R. 1998. Language for spescific purposes. In Jacob L. Mey (ed.), *Concise encyclopedia of pragmatics*. Great Britain: BPC Wheatons Ltd. 469–474.

Grenoble, Lenore A. & Lindsay J. dan Whaley. 2005. *Saving Languages: An Introduction to Language Revitalization*. Cambridge: Cambridge University Press.

Grenoble, Lenore A., Hilary McMahan & Alliaq Kleist dan Petrussen. 2019. An Ontology of Landscape and Seascape in Greenland: The Linguistic Encoding of Land in Kalaallisut. *IJAL* 85 (1). 1–43. DOI 10.1086/700317.

Kachru, Yamuna. 1997. Cultural meaning and contrastive rhetoric in English education. *World Englishes* 16 (3). 337–350.

Kiesling, Scott F. 2004. Norms of sociocultural meaning in language: Indexicality, stance, and cultural models. In Scott F. Kiesling & Christina Bratt Paulston (eds.), *Intercultural discourse and communication: The essential readings*. Malden: Blackwell Publishing.

Kim-Maloneya, Alexandra A. & Alexandra V. Baydak. 2015. Ethnolinguistic data on human origin. In Selkup. The XXVI Annual International Academic Conference, Language and Culture, 27–30 October 2015. *Procedia - social and behavioral sciences* 200. 162–166. doi: 10.1016/j.sbspro.2015.08.038.

Lizardo, O. (2016). Why "cultural matters" matter: Culture talk as the mobilization of cultural capital in interaction. *Poetics* 58. 1–17. https://doi.org/10.1016/j.poetic.2016.09.002.

Magnuson, Eric. 2005. Cultural discourse in action: Interactional dynamics and symbolic meaning. *Qualitative sociology* 28 (4). 371–398. DOI: 10.1007/s11133-005-8364-3.

Neuman, Yair. 2006. A theory of meaning. *Information sciences* 176. 1435–1449. doi:10.1016/j.ins.2005.03.006.

Parikh, Prashant. 2006. Radical Semantics: A New Theory of Meaning. *Journal of Philosophical Logic* 35. 349–391. DOI: 10.1007/s10992-005-9017-4.

Peraturan. 2012. Peraturan Daerah Kota Bandung Nomor 09 Tahun 2012 tentang Penggunaan, Pemeliharaan dan Pengembangan Bahasa, Sastra dan Aksara Sunda. Bandung: Pemerintah Daerah Kota Bandung.

Peraturan. 2013. Peraturan Gubernur Jawa Tengah Nomor 57 Tahun 2013 tentang Petunjuk Pelaksanaan Peraturan Daerah Provinsi Jawa Tengah Nomor 9 Tahun 2012 tentang Bahasa, Sastra, dan Aksara Jawa. Semarang: Pemerintah Provinsi Jawa Tengah.

Peraturan. 2014. Peraturan Daerah Provinsi Sumatera Barat Nomor 6 Tahun 2014 tentang Penguatan Lembaga Adat dan Pelestarian Nilai Budaya Minangkabau. Padang: Pemerintah Provinsi Sumatera Barat.

Peraturan. 2018. Peraturan Gubernur Bali Nomor 80 tahun 2018 tentang Perlindungan dan Penggunaan Bahasa, Aksara, dan Sastra Bali serta Penyelenggaraan Bulan Bahasa Bali. Bali: Pemerintah Provinsi Bali.

Pine, Aidan dan Turin, Mark. 2017. Language Revitalization. *Oxford Research Encyclopedia of Linguistics*. 1–16. DOI: 10.1093/acrefore/9780199384655.013.8.

Riley, Philip. 2007. *Language, culture and identity: An ethnolinguistic perspective*. London: Continuum.

Saville-Troike, Muriel. 2003. *The ethnography of communication: An introduction*. Oxford: Blackwell Publishing.

Smart, Roderick Ninian. 1998. *Dimensions of the sacred: An anatomy of the world's beliefs.* Berkeley, CA: University of California Press.

Suyitno, Imam. 2008. Kosakata lagu daerah Banyuwangi: Kajian etnolinguistik etnik Using. *Humaniora* 20 (2). 179–190.

Tondo, Fanny Henry. 2009. Kepunahan bahasa-bahasa daerah: faktor penyebab dan implikasi etnolinguistis. *Jurnal Masyarakat & Budaya* 11. 277–296.

Widdowson, Henry G. 1997. EIL, ESL, EFL: Global issues and local interests. *World Englishes* 16. 146–153.

Wils, Jean-Pierre. 2007. From ritual to hermeneutics an exploration with ethical intent. In Hans Schilderman (ed.), *Discourse in ritual studies*. Leiden-Boston: Brill. 55–70.