

CHAPTER I

INTRODUCTION

This chapter discusses the phenomenon which becomes the fundamental of this research as well as the goals of the research. There are five subchapters contained in this chapter. The first subchapter discusses the phenomenon that will be the basis of research questions in the second subchapter. The third subchapter explicates the purposes that will be achieved in this research, while the fourth subchapter describes the contributions that this research might provide to the field of lexicography and to the wide community. Eventually, the fifth subchapter provides the definitions of the terms that become the main terms in this research.

1.1 Background of the Study

Sasak tribe of Lombok island owns the salient culture, which is demonstrated through traditional ceremonies, cuisines, proverbs, supernatural things, and so on. Although it is believed that Javanese and Balinese have the influence in Sasak culture, yet the culture of Sasak tribe has distinctive features and characteristics. Sasak culture can be seen through the traditions, ceremonies, rituals, and so on. Sasak culture is known by people outside Lombok island, even to the international community.

The most well-known Sasak ritual is *merariq*. *Merariq* is a marriage ritual in which the groom abducts the bride from the house of the bride's parents, and *merariq* is believed to acquire the influence from Balinese culture (Sarmini, Nadiroh, & Fahmi, 2018). Another world-famous Sasak tradition is *bau nyale*. *Bau*

nyale is an annual festival conducted in Lombok's beaches, where people come together to catch the sea worm, hence the name (*bau* = catch, *nyale* = sea worm) (Ministry of Tourism Republic of Indonesia, 2018). Beside the traditions and rituals that are well-known to the world, there are also the ones that are rarely known by people outside Lombok island, such as *peresean*. *Peresean* is a martial art in which the youngsters of Sasak test their agility and bravery by fighting each other with rattan as the weapon and complemented with *ende* (shield), *sapug* (headgear), and a typical Sasak *sarong* (Hadi, 2014). These traditions depict that Sasak culture is salient and unique, in that they become the identity of Sasak society to show to the people outside Lombok island.

These ceremonies and rituals are unique and specific to Sasak culture and they cannot be found elsewhere other than Lombok island. Each item of the culture has its own specific cultural term. The cultural terms are recorded in Sasak language to represent the culture. Sasak is an indigenous language that is mainly spoken in Lombok island, West Nusa Tenggara. Sasak language, together with Balinese and Sumbawa language, belongs to the subgroup of Malayo-Polynesian language, which is rooted from the Austronesian language (Ethnologue, 2018). By Ethnologue, Sasak language is labeled 5 or Developing, means that "the literature of this language is standardized but it is not widespread or sustainable yet" (Palupi, 2016:10). The language covers five dialects, that is Ngeno-Ngènè (Central East Sasak and Central West Sasak), Menó-Mené (Central Sasak), Meriak-Merikuk (Central South Sasak), Kuto-Kete (North Sasak), and Ngeto-Ngete (Northeast

Sasak), which literally means “here” and “there” in Sasak language (Yaqin & Shanmuganathan, 2018).

The cultural terms of Sasak language are fascinating to be acknowledged by public and language researchers. To be acknowledged by public, the distribution of these cultural terms will be exceptionally functional if they are arranged into a dictionary. Sasak language has been described in various dictionaries in many media, like paper and electronic dictionaries. The developers of the dictionaries are also diverse. The available Sasak paper dictionaries are *Aksara dan Kamus Bahasa Sasak Alus* arranged by Bahri (2018) and published by Pusat Studi dan Kajian Budaya Provinsi Nusa Tenggara Barat, *Kamus Bausastra: Sasak-Indonesia, Indonesia-Sasak* created by Azhar (1997) and published by Intan Pariwara, *Kamus Sasak Indonesia Inggris: A Dictionary of the Sasak Language of Lombok, with Indonesian and English* arranged by Staff (1995) and published by Mataram University Press, and *Kamus Bahasa Sasak - Indonesia* compiled by Thoir, et al. (1985) and published by Pusat Pembinaan dan Pengembangan Bahasa. This medium of dictionary is the only form which is officially arranged so far, and even several paper dictionaries are not easily accessible.

For the electronic dictionaries, there are two forms, that is online and mobile dictionaries. The available Indonesian - Sasak online dictionary is made by Glosbe, a Poland-based multilingual non-profit organization. This online dictionary has limited number of words translated based on Swadesh lists. Then, there are diverse mobile dictionaries for Sasak language, both paid and free dictionaries, which are made by individuals and not official. The examples of mobile dictionaries are

Kamus Sasak Lombok created by Fathoni (2018) and *Ensiklopedia Sasak* created by Sunaryo (2018). These dictionaries are created by individuals and can be downloaded freely in any platforms of smartphone.

Despite the dissimilar media, the similarity of these dictionaries is that they focus on the general words in Sasak language. For example, the word *ngurising* cannot be found in those dictionaries. This word refers to “cutting a newborn baby’s hair for the first time” in Sasak culture. Whereas, this word is considered essential in Sasak culture, specifically related to the celebration for baby. Although Sasak culture acquires the diverse and unique items and events, the dictionaries do not specifically focus on the words related to the culture, or cultural bound words. Kwary and Miller (2013:259) defined a cultural bound word as “a cultural entity that is unique to a particular language and culture in a country or has a unique meaning in that country among a certain cultural group.” It means that the cultural bound words are the terms that own the specifically unique meaning in them regarding the culture in a certain speech community, whether it is the symbols, events, cuisines, or anything specific to the culture of the community.

It is crucial for a speech community to have their own dictionaries which particularly contain the cultural bound words to reflect their uniqueness. As a linguistic evidence, the cultural bound words in Sasak language can be compiled into its own specific dictionary. The dictionary for the cultural bound words can be called a cultural dictionary. A cultural dictionary is a specific dictionary which comprises various information regarding cultural material and knowledge. Since a cultural dictionary belongs to the specific dictionary, the creation of such dictionary

is also specific. There are various aspects that should be considered before compiling the dictionary, such as “the principles of data collection and selection, the treatment of different types of information and parts of speech, the use of a specific metalanguage, the treatment of macro-, medio-, and microstructural elements, etc.” (Abel, 2012:84). The dictionary should also include various features for the entries rather than merely the term and its definition or equivalent, and the entries of the dictionary should also include “a series of navigational components and markers” (Abel, 2012:84).

The available Sasak dictionaries have a very simple internal structure, like a glossary. For example, in the available Sasak electronic dictionaries, the headword is merely complemented with a short definition (or equivalence) without any further information or even any attractive media like pictures or videos. In *Aksara dan Kamus Bahasa Sasak Alus* (Bahri, 2018), the headword is only accompanied with a very long definition to describe the headword in detail. *Kamus Bahasa Sasak - Indonesia* (Thoir, et al., 1985) has a better internal structure, which also includes idioms and examples along with the definition. Yet, the translation of Sasak cultural bound words found in the dictionaries is either inadequate or too detail so that the users might face difficulties in imagining the cultural bound words. For example, the word *pelalah* in *Kamus Bahasa Sasak - Indonesia* (Thoir, et al., 1985) is defined as “*santan pati untuk gula*” while most Sasak people refers *pelalah* as a specific dish made with coconut milk, not merely refers to the coconut milk itself. Therefore, it is important to consider how to represent the cultural bound words in a cultural dictionary.

A cultural dictionary should not only serve the communicative functions, but also accommodate the cognitive functions to facilitate the users in utilizing the dictionary. The cognitive functions, which is the meaning that is understood by the community, can be demonstrated through registers, video files, audio, or pictures regarding the terms. The utilization of these media can assist the dictionary users in comprehending the specific cultural terms, like events or cuisines, which exist in the community (Kwary & Miller, 2013). By providing media to depict the actual culture in the dictionary, the dictionary users will understand the culture the way the speakers in the speech community do. The media will assist the dictionary users in imagining the items of culture in the language.

There are various studies conducted regarding the cultural dictionary making. Agapova and Kartofeleva (2015) pursued to realize an electronic dictionary for depositing the folk *primety* (predictions, superstitions, and omens) in Russian language as the answer of the absence of electronic dictionaries in Russian linguo-culturology. The process of the dictionary arrangement involved three steps, that is the preparation and the technical implementation. The preparation included extracting the folk *primeta* keywords which comprised two stages, that is determining the structural characteristics and finding the fundamental semantic characteristics of the folk *primeta* keywords. In this step, the linguo-culturological analysis was conducted to examine the keywords. Then, the technical implementation focused on developing the dictionary. They employed SQLite software as the database management system to store the lemma. These steps

resulted in an online linguo-culturological dictionary consisting of 1,500 entries of Russian folk *primety*.

Another study was conducted by Lambert (2016) who sought to assess the ornithonyms regarding names for Indian bird species found in seven Indian English dictionaries. The ornithonyms were matched with nine selection criteria to see the factors which influenced the selection process. The criteria mostly focused on Indianism, that is the bird names should be originated in India, derived from an Indian language, taken from an Indian ornithologist or other prominent Indian, exclusively encountered in India (endemic or near-endemic), and so on. He discovered 96 bird names from the seven Indian English dictionaries and 81 of them matched the established criteria, which most of them fell to the second criteria, that is the bird names which were derived from an Indian language.

Then, Miller, Kwary, and Setiawan (2017) attempted to create an online cultural dictionary for Australia's learners of English as an Additional Language. In arranging the dictionary, they considered eleven elements to be included into the dictionary, that is dictionary medium, definition style, spelling variations, grammatical information, pronunciation guide, defining vocabulary, usage labels, example sentences, audiovisual material, language variety, and cultural context. In the process, they prepared four different questionnaires, the first contained the information of difficult terms obtained from 269 international students in Adelaide, the second contained the presentation of terms in three distinguished representations and definitions, the third was presented online for different students from the same course, and the fourth was formed to check the student

comprehension of 33 vocabulary items. The result was an online dictionary which comprises 119 terms regarding Australian culture in its first release.

However, there are several gaps that can be observed from the previous research. First, Sasak cultural bound words have not been included adequately into a specific dictionary, that is a cultural dictionary. Second, the definition and explanation of Sasak cultural bound words included in the available dictionaries are not comprehensive enough. Third, there has yet any research which focuses on integrating the dictionary of Sasak language into two different media. Thus, this study attempts to design the combination of the model of paper and online form of Sasak-English cultural dictionary. The theory of Miller, Kwary, and Setiawan (2017) is adapted as the reference in designing the models of Sasak-English cultural dictionary.

1.2 Research Questions

Based on the phenomenon explicated in the background of the study, there are several research problems that should be stated as the limitation for the scope of this study. The research problems which will restrict the scope of this study are stated as follows:

1. What words are considered as Sasak cultural bound words and what are the semantic domains of the cultural bound words?
2. What should be included in the internal structure of the entry for the paper and online dictionaries?

1.3 Research Objectives

Regarding the statement of the problems described in the previous section, this study possesses several objectives. The objectives of the study are determining the words that can be included as Sasak cultural bound words, figuring the semantic domains of the cultural bound words included in the dictionaries, and deciding the elements that should be included in the internal structure of the entry for the paper and online dictionaries. This study will refer to these objectives to answer the research questions.

1.4 Significance of the Study

This study is expected to make both theoretical and practical contributions. The theoretical contributions given by this study should be advantageous for the linguistics field, specifically to extend the researches of lexicography in Sasak language, specifically in developing the theory of Miller, Kwary, and Setiawan (2017) regarding the creation of cultural dictionary. Other researchers might find this study helpful in providing the specific way in designing a bilingual dictionary for local languages. The practical contributions made by this study should be beneficial for the wide community, including for lexicographers or non-lexicographers who attempt to create dictionaries for local languages. This study is expected to provide a valuable guide in establishing a proper dictionary specifically for local languages. This study is conducive in providing the comprehensive information of the appropriate elements that should be included into paper and online dictionaries, so that the intended dictionary will be fascinating and

sufficiently comprehensive to use both for local people and visitors who might require local languages in their communication.

1.5 Definition of Key Terms

1. Cultural bound word : A cultural entity that is unique to a particular language and culture in a country or has a unique meaning in that country among a certain cultural group (Kwary & Miller, 2013:259).
2. Cultural dictionary : The collective term for a range of reference works which are both the result of cultural practice and agents of its promotion (Hartmann & James, 1998:32).
3. Sasak language : The principal language of the island of Lombok, in the province of West Nusa Tenggara, Indonesia, spoken by perhaps 2 million speakers (Clynes & Ali, 1995:511).
4. Dictionary entry : The basic reference unit in a dictionary or other reference system such as a library catalogue (Hartmann & James, 1998:50).
5. Paper dictionary : The traditional printed dictionary, in contrast with the electronic dictionary or machine-readable dictionary (Hartmann & James, 1998:105).
6. Online dictionary : A dictionary which is using available technology, that is the Internet, with a view not only to providing quicker access or more data, but also to creating dynamic articles with dynamic data (Fuertes-Olivera & Tarp, 2014:233).