

“Sheep” Concept in the Life View of Sundanese

(Anthropolinguistic study in Garut and Bandung Regency)

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Abstract—Life views related to mastery of the concept of *domba* (sheep) ‘sheep’ can be found in Sundanese, namely in Garut and Bandung Regency. Linguistically, the mastery of the concept of *domba* (sheep) is recorded in a number of lexicons about *domba* (sheep) that are used in everyday life, which consist of (1) *seni ketangkasan* ‘art of agility’ and (2) *art raja dogar* ‘the king of Garut sheep’. In this study, the research context is inheritance and a shift in local knowledge found in local communities. The formulation of the problem in this study includes (1) a reflection of local wisdom with vertical dimensions and (2) a reflection of local wisdom with horizontal dimensions. This study uses a communication ethnographic research model and a qualitative descriptive method that can answer the problems above. Data collection uses participatory observation techniques, in-dept interviews, and documentation. The concept of *domba* (sheep) which is reflected in local wisdom with horizontal dimensions includes (1) wise Sundanese using nature, (2) Sundanese uphold moral education for generations young, (3) creative Sundanese, (4) the Sundanese share their substance, and (5) the Sundanese maintain friendship with each other.

Keywords—anthropolinguistics; sheep concept; sheep lexicon; Sundanese society

I. INTRODUCTION

Language and culture have an interrelated role. That is, language acts as a means of investing and cultural documentation. The relationship between language and culture produces views, which includes (1) language as a tools of culture and (2) language is the result of culture [1]. As the tools of culture, language is used as a tools for expressing the cultural values. Meanwhile, language is the result of culture, where the different culture will produce different words because every culture has different concept. Therefore, in a language there are many lexicons that reflect the concept of harmony because words can reflect and tell the characteristics of the way of life, the way of thinking of the speakers, and can provide valuable guidance in understanding the culture of speakers [2]. Furthermore, language can reflect the experience of people in a community that can be transmitted. The experience that has been transmitted will last as long as the community exists [3].

Sundanese in Garut and Bandung still maintained the arts, including the *seni ketangkasan* and *art raja dogar*. The art produces a lexicon that reflects the concept of harmony or local

wisdom. The concept of harmony owned by the Sundanese is known as the triangle of harmony, which is the philosophy of the Sundanese people. This philosophy is recorded in the language, namely *silih asih* ‘human relations with God’, *silih asah* ‘human relations with nature’, and *silih asuh* ‘human relations with humans’.

The activity in the form of art is an artifact in using the *domba* (sheep) by the Sundanese. The community took the concept of the art of agility as a new art, namely the art of *art raja dogar* which was used as the local identity of the people of Garut and Bandung. The community expressed the idea in utilizing the natural surroundings, that is wisely utilizing *domba* (sheep). As for utilization, it is the Sundanese’s gratitude for the God (vertical relationship). Furthermore, activities of utilizing the nature are a form of culture as a patterned action of humans in Sundanese society in Garut and Bandung (horizontal relationship).

Aspects of language and culture that contained in the lexicon of the art of *seni ketangkasan* and the art of *art raja dogar* can be studied with anthropolinguistic studies. Anthropolinguistic is a branch of linguistics that explores the diversity and language application that relating to time, difference places, kinship systems, the impact of ethnic habits, the faith, ethics of language, tradition, and other branches of the culture of an ethnic group [1].

Before this research, there was a study that described the art of *art raja dogar* only in terms of aesthetics and as reading material for reading class XII [4]. The study did not touch on the concept of *domba* (sheep), especially in terms of language. Meanwhile, this research specifically examines the concept of sheep based on linguistic point of view. The analysis includes two problems: (1) a reflection of local wisdom with vertical dimensions and (2) a reflection of local wisdom with horizontal dimensions.

II. METHOD

A. Research Design

This study uses an ethnographic communication model that places a high value on normality of the examined indication [5]. As for the use of ethnographic communication models in this study involving two methods, that is descriptive and qualitative methods. This study uses the descriptive method it

can perform the factual, accurate, and systematic description of the facts of events or situations in a particular area. Furthermore, this study method uses qualitative research to support the descriptive study. This study qualitatively aims to understand social phenomena from the perspective of participants. Describe the result of research on sheep concept of *seni ketangkasan* and the art *raja dogar*. And then, this study uses an anthropolinguistic approach [6].

B. Data

The data of this study include various lexicons about the *seni ketangkasan* and the art *raja dogar* in various speech events (oral speech) conducted by the community in Wanaraja Subdistrict, Garut Regency and Ibum Subdistrict, Bandung Regency. Oral speech is a speech that is more widely used and occurs in almost all speech events that occur in the communities of Garut and Bandung. The narrative that forms the basis of this research data is more clearly visible if the utterance appears alongside the context of the situation that accompanies it. This context includes (1) cultural context, (2) social context, and (3) situational context.

1) *Data source*: This research comes from the use of oral Sundanese spoken by the people of Garut and Bandung who still use and maintain the lexicon about *domba* (sheep) which is related to the *seni ketangkasan* and art *raja dogar*. Data sources use primary data sources and secondary data sources. Primary data is data in the form of verbal, gesture, or behavior carried out by a trusted subject. Meanwhile, secondary data is data obtained from graphic documents (tables, notes, SMS, etc.), photographs, films, video recordings, objects, etc. that can enrich primary data [7].

Primary data obtained from the utterances of the main informant who works as a cadre of the art *raja dogar* is Mr. Entis (62 years) and cadre of the *seni ketangkasan* is Mr. Rukmana Sukeri (63 years). The secondary data sources were obtained from various writing that raised the theme of *seni ketangkasan* and art *raja dogar*.

2) *Data display*: This study uses three data-acquisition methods, namely participatory observation, in-depth interviews, and documentation. The researcher was not involved in the demonstration during the observation, but the researcher focused more on making notes and recording. Furthermore, researcher actively engage in conversations in interview activities.

3) *Data analysis*: Data analysis begins with reviewing all data obtained by observation, interviews, field notes, documentation, etc. Then, classification of sheep lexicon data was carried out into the classification of *seni ketangkasan* and art of *raja dogar*. After that, the classification of the data is described and analyzed into anthropolinguistic analysis, that is finding the concept of sheep which is reflected in local wisdom.

The results of data analysis in the study are presented using formal and informal methods of courage. Therefore, this study uses informal method to support and obtain data analysis. Informal methods are used in describing the results

of data analysis such as descriptions or ordinary words without formal technical symbols [8]. For example, lexicon *nyawèr* classified into *seni ketangkasan* and the art of *raja dogar*. After that, the lexicon identifies the concept contained therein.

III. FINDINGS AND DISCUSSION

Community group that still maintains the knowledge and use of *domba* (sheep), namely the community of Wanaraja Sub-district, Regency of Garut and Ibum Sub-district, Regency of Bandung. The knowledge and utilization of the *domba* (sheep) are integrated by the local community so that the concept of local wisdom that contains perceptions, conceptualizations, and perspectives on the lexicon about *domba* (sheep) is a policy that has been approved and passed from generation to generation in conservation of the *domba* (sheep) lexicon.

The lexicon of *domba* (sheep) provides for the integration of knowledge and forces it to have a perspective on the *domba* (sheep) utilization. This can be proven by the lexicon of *seni ketangkasan* and the art of *raja dogar* as the performing arts. Therefore, it can prove that the people of Wanaraja and Ibum Sub-districts have used *domba* (sheep) in creative, productive, and innovative ways. The lexicons related to *domba* (sheep) reflect a local wisdom that begins with the Sundanese perspective based on two dimensions of life. These dimensions are vertical dimensions (human relations with God) and horizontal dimensions (human relations with nature and humans). Both dimensions certainly have a close connection with the concept of harmony of Sundanese harmony, namely *silih asih*, *silih asah*, and *silih asuh*. As for the presentation of the two dimensions are as follows.

A. A Reflection of Local Wisdom with Vertical Dimensions

A reflection of the local wisdom of Sundanese with vertical dimensions is a reflection that humans as God's creatures must obey his prohibition. This can be reflected in the lexicon of *domba* (sheep) which includes the *seni ketangkasan* and the art of *raja dogar*. The majority of people in Garut and Bandung are Muslims so that they always carry out his commands and prohibitions. They try to always practice worship as a form of self-approach to Allah SWT. One form of worship that is still carried out by them is by continuing to establish friendship with others and share sustenance to others. It's a form of gratitude for the blessings that Allah SWT has given to his people.

Based on the concept, on the lexicon about *domba* (sheep) which reflects the view of life on the Sundanese. Sundanese's view of life is reflected in the lexicon of *ngabenkeun* 'compete' and *nyawèr* 'spread money, rice, and so on to the audience'. The activities of *ngabenkeun* reflect that the Ibum District community, Bandung Regency is still establishing good relations between people by gathering when the *seni ketangkasan* takes place. moreover, the *nyawèr* activity reflects that the people in Ibum Sub-district, Bandung Regency are always grateful by sharing the fortune if the *domba* (sheep) agile wins the match. Besides in Ibum Sub-district, Wanaraja Sub-district community is still doing *nyawèr* activities as a

form of gratitude to God for the sustenance that the community has had in daily life.

B. A Reflection of Local Wisdom with Horizontal Dimensions

A reflection of local wisdom with a horizontal dimension reflects the relationship between the concept of harmony *silih asah* and *silih asuh*. Using nature wisely is an effort to carry out one of the concept of harmony, namely the relationship of *silih asah*. The communities of Wanaraja Sub-district and Ibum Sub-district still maintain this policy by utilizing nature, such as plants as an effort to preserve and protect the surrounding environment. Life necessities can be fulfilled if local people wisely utilize nature by not damaging the environment, having high creativity, and innovating.

Furthermore, the horizontal dimension is also closely related to the *silih asuh* relationship, namely the relationship between humans and humans in living life, humans have very diverse needs. These needs include personal needs to the needs of others who can meet all problems in daily life. For example, almost all arts can be used by humans. Likewise, with humans who must be able to benefit others. A good human being is a human being which is able to give examples of good behavior to future generations so that they can be mutually beneficial and not feel harmed by another one. Sundanese in Wanaraja Sub-district have a view that life is not only lived in the world. Life must also be lived and accounted for after leaving the world and returning to facing the creator. All that is inside belongs to God so that humans need to be aware of all their behavior in the world and can be accounted for late in the eternity. Because of this, humans are required to be able to use nature with wisely.

The harmony triangle related to the relationship of *silih asah* and *silih asuh* is a horizontal dimension that is closely related to the people of Wanaraja Sub-district and Ibum Sub-district which represent the views of the Sundanese community in general.

1) Sundanese using nature with wisely: Wanaraja sub-district community uses daun hanjuang ‘hanjuang leaves’ as accessories used by kembang dèsa ‘female dancer’ on their heads. This shows that the people of Wanaraja Sub-district still maintain the surrounding environment by using natural resources as needed and using them wisely as needed. This reflects the local wisdom of the Sundanese associated with *silih asah*, namely the relationship between humans and nature can be reflected in the behavior of Wanaraja Sub-district and Ibum Sub-district communities that still use nature in their daily lives.

Besides, there are also *lebu* ‘ashes’ and *cai honjè* ‘ingredients made from kecombrang plants’ which are still used as special ingredients to massage through *domba (sheep)* livestock by the Ibum District community. If usually the general public uses *lebu* only as an ingredient for washing pans or other kitchen utensils. Different from the Ibum Sub-district community that uses ‘ashes’ as a mixture of ingredients to massage *domba (sheep)* in daily treatment or when competing. Moreover, another mixture of the massage medicine is *cai honjè*. *Cai honjè* produce a feeling of warmth when distributed

while doing massages. This shows that the Ibum Sub-district community still maintain natural uses and pays attention to the health of their livestock. *Cai honjè* are used with the intention that the *domba (sheep)* muscles are not tense.

2) Sundanese uphold moral education for young generations: The view that the Sundanese, especially the Wanaraja District community, Garut Regency upholds ethical education for the younger generation is shown in the lexicon of the *dodomba (sheep)an* ‘sheep costume’. Moral education given to children is an advice that we as humans cannot exploit animals for personal pleasure without having a specific purpose. Furthermore, as a human we cannot harm anyone. Then, humans must be able to take advantage of nature and protect the environment by utilizing the materials that available in nature as carefully as possible. This shows that the Sundanese, especially the people of Wanaraja Sub-district, Garut Regency cares about the survival of living things. *Dodomba (sheep)an* also symbolizes a situation that exists in everyday life. *Dodomba (sheep)an* symbolize that in life there are good and bad sides that must be considered by every human being. The goodness and badness shouldn't harm humans themselves. This shows that the people of Wanaraja Sub-district have a view of life of something they want to achieve and some are avoided to create a better life.

3) Creative Sundanese: The view that Sundanese is creative can be reflected in the lexicon of *dodomba (sheep)an*. The *dodomba (sheep)an* has an inventiveness, taste, and intention in it [4]. It is from creativities that shows that the Sundanese has a purpose to shows the ability to create an art. The art can be symbolized by the *domba (sheep)* animal which is a characteristic of the West Javanese society, especially the Garut people.

Dodomba (sheep)an was created as a typical art of Garut Regency in order to introduce livestock that is superior in its area as an entertainment venue for children or future generations. This creativity is able to attract the attention of the local community and even the international community. This *dodomba (sheep)an* is used in the art of *raja dogar* which was created from the inspiration of its creators utilizing the potential that exists in the area.

4) The Sundanese share their sustenance: The view that Sundanese always share their sustenance can be reflected in the lexicon of *nyawèr*. This activities is implemented at the time of *ngibing* ‘dance’ taking place in seni ketangkasan and in the art of *raja dogar*. This reflects that the Sundanese use the saweran as a way to make a living. It means the lexicon *nyawèr* there is a concept of an important role for the economy or income of the people there.

Nyawèr activities is one of the activities that is often carried out by the Sundanese as a form of gratitude to God for giving more sustenance to each individual. The person sincerely gives some money to others to meet the needs of the lives of those around us. This reflects that as human beings we must share and help each other if our brothers are in need of material for the fulfillment of their daily lives.

5) *The Sundanese maintain friendship with each other:*

The view that Sundanese always maintain friendship with each other is shown in the lexicon of *ngabenkeun*. When the activities of *ngabenkeun* take place or will be held, the local community and the surrounding community who hear the news will have the desire to participate in the activity. This is usually motivated by people who want to fulfill personal satisfaction by getting entertainment. In addition, the community usually wants to meet with breeders of *domba* (sheep) and with the wider community who just watch the show.

This shows that the Sundanese think that the activities of *ngabenkeun* are as a means of establishing friendship. It is also influenced by the faith of the Sundanese who believe that by establishing friendship will provide a long life.

IV. CONCLUSION

The results showed that the lexicon about *domba* (sheep) related to the *seni ketangkasan* and the art of *raja dogar* could have a concept that could be demonstrated by the reflection of local wisdom with vertical and horizontal dimensions contained in the Garut and Bandung. The concept is shown by a reflection of Sundanese who try to always practice worship as a form of self-approach to Allah SWT (vertical dimension). Furthermore, a reflection of local wisdom can be demonstrated by humans who maintain relationships with their neighbors and the surrounding environment. As for local wisdom that has a horizontal dimension in the lexicon about 'sheep' can be

reflected in the values consisting of (1) Sundanese using nature with wisely, (2) Sundanese uphold moral education for young generations (3) creative Sundanese, (4) The Sundanese share their sustenance, and (5) the Sundanese maintain friendship with each other. The local wisdom can be seen in the concepts of entertainment, culture, education, social identity, and economics contained in the lexicon about *domba* (sheep).

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