

Oral Text of *Genjek* in Karangasem Regency

¹Ida Bagus Nyoman Mantra, ²I Nym Weda Kusuma, ³I Nym Suarka, ⁴IB Rai Putra

^{1.} bagusmantra@hotmail.com Mahasaraswati University of Denpasar

^{2.} wedakusuma@yahoo.com Faculty of Arts, Udayana University

^{3.} tuarik4@yahoo.com Faculty of Arts, Udayana University

^{4.} ps_linguistik@yahoo.com Faculty of Arts, Udayana University

Abstract: This study examines the oral text of *genjek* in Karangasem regency with the main focus was analyzing the structure, function and meaning of oral text of *genjek* by using the theory of structure, theory of function and theory of semiotics. The theory of structure was used to analyze the structure of oral text of *genjek*. The theory of function was used to analyze the function of the oral text of *genjek* and the theory of semiotics was used to analyze the meaning of the oral text of *genjek*. The present study was a qualitative study with systematic study that departs from theory to observation on the availability of data for further analysis and data validation. The approach used in this study was a phenomenological approach that moved from the phenomenon of language used in *genjek*. The implication of this study is expected to provide benefits to the linguistic approach in studying the structure, function and meaning of the other texts and other literary works. In this study, it was found that oral text of *genjek* is literary work which has macro structure, super structure and micro structure. The function of *genjek* includes: entertainment function, education function, function of remembering the past, solidarity function, social control function, social protest and criticism function, and religious function. Meanings of *genjek* includes: meaning of love, meaning of the collective consciousness, meaning of ritual, existence of social stratification recognition. Creation process of *genjek* text is done together spontaneously by a group of people who are gathered together. Inheritance process of *genjek* is done naturally and non-naturally so that *genjek* can thrive in Karangasem society.

Keywords: Structure, Function, Meaning, Genjek, Karangasem

1. Introduction

The development of modern era nowadays burgeoning rapidly has affected the existence of oral tradition in Bali. The oral tradition will survive if such tradition can still be actualized in the life of society at the present time. Many oral traditions that embody meaningful values and high culture are no longer to grow in the community because of lack efforts to preserve in the germane. One of the oral tradition forms that still burgeons and survives in the society is oral literature.



Oral literature is also a culture which is spread out inherently or ‘mouth to mouth’ (Hutomo, 1990: 1). Oral literature is part of the culture which is preserved by the societal community from generation-to-generation. In other words, it is admittedly that oral literature is a part of the culture of people which needs to maintain and preserve. One of oral literary form which is still maintained for its existence is *genjek* tradition. *Genjek* effectuates Balinese oral literature, art and culture activities become vivacious and alive. *Genjek* as a culture of community has permeated the system of the Balinese who lives in groups and is kept on, inherited from generation to generation.

A riveting performance of *genjek* is adored by either local people or foreign tourists. It is caused by the elements of humor, entertainment, education and the values of local noble culture which attach in it. *Genjek* has already become a social identity and pride for the Balinese, particularly the people of Karangasem. The burgeoning of *genjek* in the society is not only used as a means of religious performance, but also as a medium to maintain the moral values of humanity. In line with the economic development and tourism in Bali, *genjek* is also used as a commodity for tourism favored by domestic and foreign travelers. In a societal system, *genjek* indirectly affects its lover to behave as social and civilized beings.

In responding to the globalization era, *genjek* has witnessed the shifts in terms of its performance form, function, and meaning. Such changes occur as a result of the conformation of the time. *Genjek* life as an oral tradition would not be alive unless it was changed. Oral tradition undergoing changes owns innovations adapted to the context of the times. The ability to adjust with modernization or context of the times is the dynamism of an oral tradition (Sibarani, 2012:3).

Although *genjek* has been burgeoning rapidly in Bali, the text of *genjek* is not in written form yet. It is likely caused by *genjek* artists who tend to apply any existing discourse directly prior to writing the text. As an oral discourse, the text of *genjek* denotes an oral text which is natural and direct, as well as constitutes situational contexts such as religious, social, economic, political, legal and cultural background. In its performance, *genjek* is conveyed in a monologue and dialogue discourse. Monologue discourse is discourse that is spoken from one side. Generally monologue discourse does not entail and provide time application to the audience respond. The delivery is in one-way, that is from the speaker, while the dialogue discourse is



discourse that is spoken within the two sides, the speaker (*addressees*), i.e., someone who speaks, and the listeners, i.e., someone who listens (Mulyana, 2005: 53).

The rationales to conduct the study of oral text of *genjek* in Karangasem are based on some reasons. *Firstly*, the orality in Bali is being abandoned by the Balinese; thus, it is necessary to make the documentation in written texts. *Secondly*, *genjek* is performed spontaneously and orally in which the creativity adapts the changes of time. *Thirdly*, the shifts of the *Genjek* performance which was originally noncommercial becomes commercial performance. *Fourth*, *genjek* contains noble values of societal life and has a variety of uniqueness and distinction that is *genjek* (1) is performed by communal-agrarian society; (2) is an oral tradition favored by the people; (4) is beneficial to the community due to the noble values: social, cultural, economic, political, moral, ethical, religious values; (5) is a tradition which is able to maintain the existence of the Balinese language; (6) is able to develop the Balinese language; (7) is used to preserve the language and literature of the Balinese; (8) creates new possibilities, both in language and literature terms; and (9) develops a positive and creative mindset.

Problems examined in this research are directed to investigate the oral text of *genjek* as a literary style text which exists and burgeons in a social reality in Karangasem. In this study, three research problems are discussed, namely: (1) how are the process of creation and the structure of oral text of *genjek* in Karangasem regency?, (2) what are the functions of the oral text of *genjek* in Karangasem regency?, and (3) what are the meanings of the oral text of *genjek* in Karangasem regency?.

In accordance with the character of the problems studied, the purpose of this study is comprised into two broad of purposes namely general and specific purposes. Regarding general purpose, the present study is conducted to actualize the theory in accordance with the problems studied. In addition, the study is conducted generally with the aim to explore, maintain, understand the social and cultural values contained in the oral text of *genjek*, due to the fact that *genjek* is a cultural heritage of nation which is useful for society, notably the youth generation. In addition to general purpose, this study also yields the specific purposes those are (1) to figure out the process of creation and structure of the oral text of *genjek* in Karangasem regency; (2) to determine the functions of oral text of *genjek* in Karangasem regency; and (3) to postulate the meanings of oral text of *genjek* in Karangasem regency.



The results of this study will not only benefit theoretically, but also practically. In addition, the present study is expected to provide benefits for the sake of a wider range of nations, states, and mankind and can support the sustainability of community life with local culture base. The significances of this research can be subsumed into two, namely the theoretical and practical benefits. Theoretically, the study of oral text of *genjek* in Karangasem regency is expected to shed more light on the development of science broadly as well as beneficial to the nation, the state, and mankind. The theoretical benefits which can be attained from this research are: (1) as an additional reference to the body of research which contains an objective description of structure, functions and meaning of oral text of *genjek*. as a symbol of the internal and external identity of the people of Karangasem; (2) as an additional reference to buttress the position of oral discourse as one of the theoretical perspectives and methodological orientation in the analysis of oral discourse; (3) as an addition to the repertoire resulted in the research by using theory of folklore and oral tradition in studying the cultural ethnography with the local-ideography base.

Practically, the results of this study can be used as a guidance for the societal community and *genjek* groups in Bali, or even outside Bali. The present study can also be used as a reference in terms of improvement, enhancement, and preservation of societal culture. In addition to the benefits that are already mentioned above, the results of this study are also expected to have positive effects on: (1) the acceptance of local people to the existence of oral literature that are already marginalized; (2) the protection to marginalized role of oral literature in various aspects of community life; (3) one of the source of reference for the local government of Karangasem regency to build a society with culture base; (4) the source of reference for the local government of Karangasem regency to develop tourism with cultural base; (5) the establishment of harmony and solidarity, particularly between the people of Karangasem and generally among The Balinese; (6) the source of reference for other researchers of oral tradition of *genjek* who have willingness to design research model of function and meaning or other aspects associated with the oral tradition of *genjek*; (7) one of the efforts to preserve and maintain for the oral traditions that exist in the society of Karangasem which is still useful to the welfare of the society; (8) one of the attempts to document the oral texts of *genjek* so that the next generations are aware of and knows their early oral tradition of *genjek*; (9) the noble values contained in oral text of *genjek*



can be extracted, so that it can be used as guidelines to get the truth and better and more meaningful life; and (10) the attraction of interest of other researchers to examine more intensively the oral texts in Bali.

2. Theoretical Basis

The present study employs structuralism, functional, and semiotics theory. Structuralism theory is basically a way of thinking about the world, notably dealing with the respond and description of the structure. In this vantage point, a literary work is assumed as a phenomenon having a structure which is linked to one another. According to Jonah (cited in Endraswara, 2008: 49), structuralism is often understood as a form in which a literary work is a form.

Van Dijk (1985a: 1-8) postulates that the formal structure of a text can be studied in depth by examining the macro-structure, superstructure, and micro-structure. The macro-structure is to reveal the global meaning of text that can be studied based on the topic/theme contained within the text. The superstructure is a text frame covering introduction, contents, and closing. The microstructure is a text structure based on the linguistic units, such as: sound, words, phrases, clauses/phrases and syntactical relationship, discourse cohesion, system of formula and style.

The functional theory used as a reference is the theory adapted from William R. Bascom. Bascom's theory (cited in Sukatman, 2011: 11) generally denotes four important functions of the oral tradition. Firstly, the oral tradition serves as a projection system (reflection) of a collective delusion. Secondly, oral tradition serves as a tool of cultural legitimacy of institutions. Thirdly, the oral tradition serves as an educational tool. Fourthly, the oral tradition serves as a means of coercion or control so that the norms of the community are always adhered by their collective members.

The semiotics theory used in analyzing the oral text of *genjek* aims to figure out the meanings contained in the oral text of *genjek* which entails a system of signs. It is based on the assumption that the oral text of *genjek* denotes a meaningful structure. Oral text of *genjek* can be subsumed into the works of art for using language as a medium to convey. The language used in the oral tradition of *genjek* has a different language-use level from ordinary communication because it entails beautiful and meaningful elements.



3. Research Methodology

The approach used in the present study is a *qualitative approach*. *Qualitative* approach can reveal various qualitative information on the problems examined. Moleong (1988:17) contends that qualitative research is defined as a process of seeking a better understanding regarding the complexities involved in human interaction. This research was conducted in a village of Seraya, as the main location, and other villages in Karangasem regency as genealogical community deployment of Seraya village. This was done due to the villagers taking *genjek* tradition into their migrating villages. The selected key informants are practitioners of *genjek* or persons directly involved in the *genjek* oral tradition in Karangasem regency. These key informants are used as source of primary data of the research. At the stage of exploration, the data was received from respondents by using *snowball* technique. The data used in this study are subsumed into primary data and secondary data. The primary data were data gained from field observation involving oral text of *genjek* in Karangasem obtained from the direct recording of *genjek* performances and the recordings of *genjek* in the form of audio and video gathered from the key informants. The key informants are chairpersons or coordinators witnessing a direct experience of oral text of *genjek* in Karangasem regency. While, secondary data are audio-taped gained from *Bali Records* which constitutes audio cassette-recorded of *genjek* Karangasem.

Data collection employed in this study was observation, interview, recording, and documentation. In line with the use of multiple data collection above, data collection techniques applied were recording, listening, and note-taking techniques. The process of data analysis in this study began with reviewing of all data collected from observations, interviews, and documentation. The data were analyzed qualitatively by describing the data in detail and completed with argumentation. Data analysis procedures carried out gradually using the sequence system of activities: data selection, transcription of data, selection of corpus data, translation, and data analysis.

4. Discussion

Genjek creation process happens naturally in which a group of people gathered and then singing words in Balinese language. Gradually, these words were formed into a lyric that was sung together. The lyrics which was sung together and then recorded using a simple tape

recorder. In a subsequent meeting the lyrics was sung again and improvements were added if there are lyrics that are less precise to make it perfect to be performed to the public.

The process of creation is naturally done due to the creation of the *genjek* lyrics are not done in a planned way. The players gathered together after working all day and then making jokes while singing and eventually *genjek* lyrics are created together. There was no writing activities were conducted before the lyrics of *genjek* were created.

The inheritance process of *genjek* oral tradition happens naturally and non-naturally. The natural inheritance goes naturally from generation to generation. Non-natural process is a process of inheritance of *genjek* oral tradition by doing *genjek* training programs for youth in art studios, in youth groups, and also in formal institutions. Inheritance process is also done by holding competitions and *genjek* activities in artistic collaborations with other performing arts, and colossal performance of *genjek*. Both forms of inheritance are already running in Karangasem regency. That is why *genjek* oral tradition still exist in Karangasem regency.

Genjek oral text was obtained from the *genjek* performances in Karangasem and then in depth study was conducted to get a true *genjek* text structure. *Genjek* text structure consist of the opening part, the main core part and the closing part. The *genjek* text structure was analyzed using the theory of Van Dijk. The result of analysis based on Van Dijk's theory indicated that the text structure of *genjek* has three levels: the macro-structure, superstructure and microstructure. The macro-structure is the global meaning of a text that can be observed from the topic/theme raised by a text , The superstructure is the narrative composition or framework of a text, such as the introduction, contents, and closing. The microstructure is a local meaning of a text that can be observed from words selection, sentences, and style used in the text.

The macro structure of *genjek* text analysis is focused on the analysis of themes and mandate of *genjek* texts. The discussion of theme of *genjek* text is only done on the core lyrics of *genjek* and not utterances delivered by the player of *cipak*. This is done because the core lyrics of can only be understood in relation to sentences of every lyric of *genjek* section.

The thematic analysis of *genjek* was done by looking at all the existing events on the *genjek* text. Each event was written in the lyrics associated with the rules and norms to understand the main ideas of the text. Lyrics of *genjek* contains a reflection of the society that is delivered in the form of performing art, so the theme is too diverse, for example, the theme of



love, despair, failure, resignation, surrender, education, remorse, evil, unity, and politics. *genjek* Karangasem spreads its presence in some areas in the district of Karangasem.

The microstructure of *genjek* text covers, sound, style, and diction. Analysis of sound in *genjek* text only done on the lyrics of *genjek*. This is done because the *toreng* and *cipak* just in the form of vocal strains that makes up a tone. In general, the sound analysis varies in each lyrics of *genjek*. Rhymes in the lyrics of *genjek* also vary in their forms. Rhymes are in several sentences in the lyrics of *genjek* formed of the same words with the same sound as well. There are several sentences contained repetition of words. This forms a rhyme. The resulting sound is wonderful. In addition, the utilization of glottal sounds are also found in a few sentences. It is caused by the nature of the glottal sound in *genjek* is powerful and prominent. The dominant glottal sound / t / would be weakened if followed by a vowel / a /, / i /, / u /, / o /. In addition, there are also a couple sounds that make up the rhythm started by rhyme sound [j], [m], [l] and [ng].

Choice of words in the lyrics of *genjek* very varied. The words used are representations of real life of the community, so it is easily understood by the listener. There are words that have denotative and connotative used by players in *genjek*. In addition to the use of words with denotative and connotative, figurative uses of words also give beauty to the lyrics of *genjek*. Selection of diction on the text of *genjek* is an interesting phenomenon. There is a tendency to use words that are not loaded with the burden of meaning, but only utilizing sound, so the lyrics sounded interesting, for example, contains lyrics that parable sentences. The parable in Balinese language is often used in public life. Most people use the term to convey a specific meaning. Having a high sense of value of meaningful connotations words choices also make *genjek* more acceptable in society.

The number of sentences and the relationship among sentences in oral text of *genjek* also a thing to consider in looking at the structure of *genjek* Karangasem. Sentence relations in the lyrics of *genjek* placed on linking the meaning of the sentence, as well as the way of presenting the thoughts contained in each sentence in the text. Sentences in the text of *genjek* are diverse in their number. The number of sentences in the lyrics of *genjek* are ranging from four to 15 sentences. However, Lyrics of *genjek* which consist of four sentences are very rare. Types of sentences are usually positive from, either in the form of statement, comparison, and



prerequisite. Besides the positive sentences, interrogative sentences often appear in *genjek* text. Interrogative sentences are usually used to get information about a case.

Parallelism in *genjek* can be classified into three, namely: (1) structure parallelism, (2) parallelism by looping the same word or phrase in a particular position, and (3) intermittent parallelism. The use of figure of speech varies in their forms; this makes *genjek* attractive for the listener because it provides a good imagination. Figures of speech contained in the text of *genjek* can be classified into: (1) comparison symbolic; (2) simile; (3) allusion; (4) paraphrasing; (5) antonomasia; (6) exclamation; (7) antithesis.

The superstructure is a schematic of *genjek* text or narrative composition comprising the introduction, content and closing. The schematic composition of *genjek* text shows how the text was arranged and sorted in order to be unified form as a whole. Oral text of *genjek* which has a superstructure consists of lyrics of *genjek* arranged as an opening, content and closing. Based on the analysis of the structure of the oral text of *genjek*, it was found that the oral text of *genjek* has a macro structure, microstructure and superstructure, therefore *genjek* text can be considered as one piece of literary text.

Based on the analysis of function of *genjek text*, it was found that it contains various aspects of community life. The functions of *genjek* text are closely link between integral aspects and components of community mainly dealing with social rights and obligations. The function of *genjek* text consists of the function of entertainment, education, remembering the past, solidarity, social control, protest and social criticism, and religiosity. These functions are really closed to real life of *genjek* lovers and Karangasem society. On the other words those functions are reflections of what happen in social context of community life.

Oral text of *genjek* implies educational function. *Genjek* text contains values of education which are very useful for the community so that people in their community grow and develop their good moral and character. *Genjek* as part of cultural expression contains the values that serve to educate the community. Educational values embodied in oral text of *genjek* are living teachings that leads individuals to be able to put themselves in harmony, both in the context of human relationships, as well as the human relationship with the Almighty God. The function of education is found implicitly in oral text of *genjek* which is often used as advice and teachings of life for members of the community. The function of education is implied in the *text of genjek* can

be seen in the example of the lyrics entitled *Pitutur* (Advice) This text gives advice to the *genjek* lovers and the community to act and behave in accordance with the norms, customs and good moral behavior to be noble beings.

Remembering the past is as a mirror to face the present life is a function contained in the oral text of *genjek*. This is understandable because of a past life is a reflection of life which can be compared with the present life and can be used as a reference for dealing with the problems that exist at the moment to make our life better. Remembering the past can be found in *genjek* entitled *Taman Ujung* (Ujung Garden). This lyric discusses the genuine love remembrance of young couple during their trip to the beautiful and panoramic place near Seraya which is known as Taman Ujung. This place is a garden of the King Karangasem who ruled eastern part of Bali during the kingdom era.

The function of solidarity and togetherness can be found in every performance of *genjek*. Since the early days of its development, *genjek* has demonstrated the properties of togetherness, which is inherited orally from generation to generation. Oral text of *genjek* contains various advices to foster integrity of the community to respect their fellow community members and develop a sense of mutual understanding and belonging. The function of solidarity and togetherness found in *genjek* text entitled *mekumpul* (getting together). This *genjek* fosters togetherness and solidarity among the community members to be jointly together to enjoy life with full happiness and help each other to be able to live in harmony.

The oral text of *genjek* contains expressions that can control the social conditions to be in the appropriate direction, norms and order. The oral text of *genjek* contains not only the function of social control related to religious norms, but also social control which involves various parts of public life, such as: real legal norms, customs, and political matters. Besides functioning as a social controller, *genjek* also has a function as a social critic. Social control function can be found in *genjek* entitled *Reformasi* (reformation) and *genjek* entitled *Pak Gubernur* (Mr. Governor). Both of these *genjek* lyrics are clearly used to control the existing social condition to be a better condition. In addition, social protests and criticism function are found in *genjek* titled *Korupsi* (Corruption). This *genjek* indicates social protest to the growing numbers of corruption in all walk of life. Corruption is clearly harmful for the development of the society; therefore, a



protest is considered to be necessary. *Genjek* players realized this protest in the form of *genjek* lyrics which significantly effective to artistically protest to the corruption.

The oral text of *genjek* implies a religious function. The nature of spirituality of *genjek* gives enlightenment to a phenomenon in society. Oral text of *genjek* contains the teachings of ethics, philosophy and teachings about good and bad, right and wrong, the philosophy of balance and harmony of life, as well as advises and cultural customs. Religiosity is an education that teaches a person to believe in the existence of supreme power beyond human capacity. Oral text of *genjek* makes the community realized the existence of God power which continually leads our life. The existence of God' power is realized in the lyric entitled *Karma Phala* (Fruits of Actions). This *genjek* is used controlling guidance for the society to behave in line with God's power. The concept of *Karma phala* recognizes the power of God to evenly distribute our actions and our life during reincarnation.

An effort to discover the actual meanings of *genjek* text is done by the actualization of *genjek* with socio-cultural context and reality. The meanings of the oral text of *genjek* in Karangasem community is the meanings of which are incorporated between the oral tradition of *genjek* and the context of people's lives in the community. There are some inherent meanings of the oral text of *genjek*, they are the meaning of compassion, collective consciousness, ritual, and the recognition of social stratification.

Developing the concept of compassion and mutual respect in society Karangasem been conducted continuously by utilizing all forms of communications media, both traditional and modern. In this case, *genjek* has a prominent role compared with other traditional arts in Bali, especially in the area of Karangasem. The embodiment of compassion can be found in the opening or the beginning of *genjek* text which alyways shows expression of gratitude for what has been achieved in life. In addition, *genjek* as a performing art is usually performance to express compassion and happiness to enlighten the community life.

Meaning of awareness of collectivity is also found in *genjek* text. Collectivity is one of the characteristic of both coastal and on inland agrarian communities. Geographically, most of *genjek* players live in coastal areas of Seraya and Jasri, therefore, the sense of togetherness and collectivity are strongly embodied in the community. This condition is presented in various lyrics of *genjek* text. The community philosophy in regard to consciousness collectivity is often called



in a motto *beriuik Siyu* or 'being together'. This philosophy of life is then used widely by the people of Bali. The concept of togetherness in Karangasem community is reflected in the concept of *megibung* or 'eating together'.

Religious ritual is highly important for *genjek* players and Karangasem community. This can be seen clearly in various ritual activities carry out by the *genjek* players and the community to get happiness in life. Oral text of *genjek* has several ritual significance for example the *genjek* text entitled *Gebug Seraya* which indicates meaning of ritual to invite rainy days to come. This ritual is usually conducted in a temple during the full moon of the fourth month of Balinese lunar calendar.

Meaning of social stratification recognition is one of meaning found in *genjek* text. The text entitled *pengaksama* and *puputang* are examples of *genjek* lyrics which reflect the existence of social stratification in Balinese society. Balinese in general still appreciate the social stratification in society. This can be found that Balinese recognize different levels of society life and different level language use. There are three levels of language used by the people of Bali, they are: *Alus sor*, *alus Mider*, and *Alus singgih*. *Alus sor* is the level of language used by ordinary people when talking to people in the same level or those who are already familiar with them. *Alus Mider* is used for those who are talking to new people, or people who are older. *Alus singgih* is the level of language that is usually used when talking to the noble persons such as priest (*pemangku*), and high priest (*peranda*). In addition, social stratification is also caused by the differences of caste, class, age, occupation and social position.

5. CONCLUSION

Based on the analysis of the historical development, structure, function, meaning of oral text of *genjek* in Karangasem regency, some conclusion can be summed up as the following: (1) Oral text of is a text of lyrics used to express ideas, messages, advice, instructions to be conveyed by the players to the audience. The words in the lyrics of *genjek* text were structurally arranged to express specific meanings depending on the context, (2) Judging from the perspectives of formal linguistics, linguistics discourse of *genjek* oral tradition is in the form of poem composed of lines and stanzas that utilizes the choice of words in conveying the idea. Oral text of *genjek* is created based on three main themes, namely: past life, present life, and future life. Past life is associated with the present life, that is why *genjek* text reflects memories and



longing for the past. Oral text of *genjek* which has a theme of today life is associated with the state of life today and *genjek* which has a theme of the future expresses expectation for a better life. Expectations are often addressed to the ruler or the government, (3) Text *genjek* in Karangasem has three main parts: the opening part, the main part, and the closing part. The opening part includes greeting, introduction, and apology for the shortcomings of the performance to be shown. The main part of *genjek* text consists of some lyrics that are thematically varied. The themes raised in the main *genjek* text are: education, romance, politics, and social place in society. Closing part of *genjek* text contained expressions of farewell, apology and a hope of meeting again on another occasion, (4) Oral text of *genjek* text in Karangasem has several functions including: entertainment function, education function, the function of the past, the function of solidarity, social control function, protest and social criticism, as well as religious functions. Meaning contained in the oral text of *genjek* is the conception of form values valuable and useful for the wearer. There are several meanings contained in the spoken text *Genjek* some of them: the meaning of compassion, collective consciousness, ritual, and the recognition of social stratification.

There are several novelty of this study, such as (1) *genjek* oral text is created together by the players based on the concept of solidarity and togetherness. *Genjek* oral text denotes the words which are tied by *toreng* tone or tune. Dictions used are very closely related to the contemporary which illustrates the current issues in the community. The number of words and the length of sentences in each stanza rely on the length and the shortness of *toreng* tone, (2) oral text of *genjek* has macro structure, super structure and micro-structure. Macro-structure of oral text of *genjek* contains topics/themes relating to the everyday life of the community. Superstructure of *genjek* oral text is the narrative framework or composition of *genjek* oral text which consists of introduction, contents, and closing. Microstructure of oral text of *genjek* is local meaning of the *genjek* text which consists of the selection of words, sentences, and styles used in the oral text of *genjek*, (3) *genjek* oral text is a popular culture media which have positive values for society which can maintain a better system of the community, and *genjek* oral text can be used as a medium of national character building.

References



- Agung, Anak Agung Ktut, 1992. *Kupu-Kupu Kuning yang Terbang di Selat Lombok: Lintasan Sejarah Karangasem, 1661-1950*. Denpasar: Upada Sastra
- Bascom, William, R. 1965. "Four Function of Folklore" in the Study of Folklore Alan Dundes (Ed). London – Sydney – Toronto – New Delhi – Tokyo: Prentice Hall Inc., Engliwood Cliffs, N.J.
- Bauman, Richard. 1992. "Performance". Dalam Richard Bauman (Ed). 1992. *Foklore. Cultural performance and Popular Entertainments*. New York: Oxford University Press.
- Berger, Athur Asa. 2010. *Pengantar Semiotika:Tanda-Tanda dalam Kebudayaan Kontemporer*. Yogyakarta: Tiara Wacana.
- Cook, Guy. 1994. *Discourse and Literature: The Interplay and Mind*. Oxford: Oxford University Press
- Danandjaja, James. (1991). *Folklore Indonesia: Ilmu Gosip, Dongeng, dan lain-lain*. Jakarta: Grafiti.
- Dundes, Alan. 1980. *Interpreting Folklore*. Bloomington: Indiana University Press.
- Endraswara, Suwardi. 2008. *Metodologi Penelitian Sastra: Epistemologi, Model, Teori dan Aplikasinya*. Yogyakarta: Medpress.
- Gunayasa, Ida Bagus Kade. 2010. "Cepung Sasak": Tradisi Lisan di Lombok Nusa Tenggara Barat. Disertasi. Program Pascasarjana Universitas Udayana, Denpasar
- Halliday, M.A.K. dan Hasan Ruquya. 1994. *Bahasa, Konteks, dan Teks: Aspek-aspek Bahasa Dalam Pandangan Semiotik Sosial*. Yogyakarta: Gajah Mada University Press
- Herbst, Edward.1997. *Voice in Bali: Energies and Perceptions in Vocal Music and Dance Theater*. Wesley University Press.
- Koentjaraningrat. 1987. *Sejarah Teori Antropologi*. Jakarta: Penerbit Universitas Indonesia.
- Koentjaraningrat. 2011. *Pengantar Antropologi*. Jakarta: Rineka Cipta.
- Mandey, Steven. 2013. *Teks Syair Lagu dalam Tarian Maengket Etnik Tombulu: Analisis Wacana Naratif*. Tesis. Program Pascasarjana Universitas Udayana, Denpasar
- Mantra, Ida Bagus Nyoman. 2015. *Functions and Meanings of Genjek Kadong Iseng in Keeping Social Life Sustainability*. Denpasar: Universitas Mahasaraswati Press
- Meinindartato Wel. 2009. *Gambang Rancang Teori Formula dalam Tradisi Lisan Pantun Betawi*. Jurnal Aswara.
- Mulyana. 2005. *Kajian Wacana: Teori, Metode, dan Aplikasi Prinsip-Prinsip Analisis Wacana*. Yogyakarta : Tiara Wacana.
- Novia Purnama Dewi, Komang. 2015. "Persepsi dan Partisipasi Masyarakat Dalam Pengembangan Pariwisata Seni "Pertunjukkan Genjek Sebagai Sumber Perekonomian Masyarakat di Desa Kalibukbuk Lovina". Singaraja: Journal Pendidikan Ekonomi Universitas Pendidikan Ganesha Singaraja
- Ong, Walter.J. 1988. *Orality and Literacy*. London: Routledge
- Pudentia, M.P.P.S. 1998. *Metodologi Kajian Tradisi Lisan*. Jakarta: Yayasan Obor Indonesia
- Sari, Darwan. 2011. *Revitalisasi Tradisi Lisan Kantola Masyarakat Muna*



- Sulawesi Tenggara Pada Era Globalisasi. Tesis. Program Pascasarjana.
Universitas Udayana.
- Sendratari, Luh Putu dan Margi, I Ketut. 2015. *Pertarungan Wacana Ngamaduang (Poligami) Dalam Seni Genjek. Singaraja: Pustaka Larasan*
- Sibarani, Robert. 2012. *Kearifan Lokal. Hakikat, Peran, dan Metode Tradisi Lisan*. Jakarta: Asosiasi Tradisi Lisan (ATL).
- Sudirga, I Komang. 2005. *Cekeprung Musik Vocal Bali*. Yogyakarta: Kalika.
- Tinggen, I Nengah. 1994. *Tata Basa Bali Ringkes*. Singaraja: Sekolah Pendidikan Guru
- Van Dijk, Teun. A. 1985 a. *Handbook of Discourse Analysis Volume 1. Disciplines of Discourse*. London: Academic Press
- Van Dijk, Teun. A. 1985 b. *Handbook of Discourse Analysis Volume 2. Dimensions of Discourse*. London: Academic Press
- Van Dijk, Teun. A. 1985 c. *Handbook of Discourse Analysis Volume 3. Discourse and Dialogue*. London: Academic Press
- Van Dijk, Teun. A. 1985 d. *Handbook of Discourse Analysis Volume 4. Discourse Analysis in Society*. London: Academic Press
- Wellek, Rene. dan Austin, Warren. 1977. *Theory of Literature*. Diterjemahkan oleh Melani Budianta dengan judul *Teori Kesusastraan*. Jakarta: PT Gramedia Pustaka Utama
- Wellek, Rene dan Austin, Warren. 1989. *Theory of Literature*. Diterjemakan oleh Melani Budianta. Jakarta: Pt Garamedia Pustaka Utama
- Widiasta, IBW Keniten. 2014. *Genjek: Persepsi Sosio-Kontekstual*. Tabanan: Pustaka Ekspresi.
- Zoest, Aart Van. 1993. *Semiotika: Tentang Tanda, Cara Kerjanya, dan Apa Kita Lakukan Dengannya* (Ani Sukwati. Penerjemah. Jakarta: Yayasan Sumber Agung