

Ecolexicon of Kaghati Shape in Muna Speech Community

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ABSTRACT

This article describes the ecolexicon of kaghati shapes in Muna Speech Community (MSC) through ecolinguistic perspective. The kite 'kaghati' is one of the traditional games and a tribal cultural product in MSC. The aims of this article are to: 1) find and describe the ecolexicon of kaghati shape; and 2) analyze the dynamics of intergenerational understanding of ecolexicon. The method used in this research is qualitative and supported by quantitative method. The data needed were obtained by observation, interview, and questionnaire methods. Thereafter, the data is reduced and classified based on its ecolexicon. Then, the questionnaire test is conducted upon 150 respondents who were born and lived in Muna regency, Lia Ngkabori and Wali villages. The range of the respondents' ages was from 15 to 65 years (young, middle, and old generation). Based on data analysis, there were two findings found: (1) the ecolexicon of kaghati shape consist of ten lexicons as nominal and abiotic category, such as bhate gusi, sala bhate, bhate burungo/kura-kura fotu, bhate dhangkonu, bhate dhalebha, bhate tombolai, bhate mboreranga, bhate kamanu-manu, bhate kaensewoka and bhate todo pani. Those lexicons are dilated by the three dimensions of social praxis. (2) There is a different level of understanding about the ecolexicon of kaghati shape. The old generation (46-65 years) has high level of understanding with an average of 88% (very good); the middle generation (25-45 years) with an average of 48% (less); and the young generation (15-24 years) with an average of 11% (very less).

1- INTRODUCTION

The relationship between language and environment sparked the concept of language environment and environment language. The language of the environment is the language that describes the environment. The language environment is recording and constructing the reality of the language environment, while the environment language is the environment or the place where the language is alive. The environment language consists of the human element, the natural environment, and the socio-cultural environment, including the language element which is the reality of the environment language (Mbete, 2011). Humans and the environment, both the natural environment and the socio-cultural environment are interrelated systems. Humans in their life will not be separated from social influence, culture, and the natural environment. These three aspects build the mindset or idea of every human being towards its existence in its surrounding environment (Tangkas, 2013).

Edward Sapir wrote 'Language and Environment' in 1912, the early part of linguists to go beyond the description of language in terms of sound systems, word meanings, structure and like to build a relation between nature and language. For Sapir, there are many elements of human culture are ascribed to the influences of physical environments in which culture is placed. Hence the interrelationship between the inhabitants of the ecology is governed by a number of factors, among others; tribes that live close to nature will speak their natural language. It means a language is influenced by the environment. So, different community might have different language and culture, and different languages will possess different lexicons, for they share different cultures which evoke distinct types of interpretations.

Language of human being surroundings is language describing the surrounding. It records and constructs language surroundings reality, whereas a language

surroundings is the circle of place where a language exists, such as huamn being, nature, and language social circle (Desiani, 2016:2). Discussion of human language living potential must be always concerned with behaviour and attitudes, particularly the level of culture and language proficiency of generations according to its functional space and circumstances for life. The existed language is, in this case, not only existed one in cognition but also in communicative, productive, and creative performance acted, both oral and written. This means that any language of a certain society can give description about culture, social community, and natural circumstance of the speaker, and so does Muna language. Thus, ecolinguistic is used as a bridge to reveal eclexicon realized in *Kaghati Shape* of Muna so that it will be easier to understand and maintain the existence of those lexicon for an utterance.

The Muna Speech Community (MSC) realizes that the socio-cultural environment is closely related to the natural environment so that there is a sense of responsibility to preserve the natural environment and socio-cultural environment around the speech community. The living and sustainable natural environment and social-cultural environment of MSC is an ancestral heritage. The existence of MSC is influenced by the interaction among individuals in Muna Language (ML) speech and the natural environment and socio-cultural environment (Marafad, 2013).

One form of interaction, interrelation, and interdependence of MSC with the natural environment and socio-cultural environment is recorded in the ecolexicon of *kaghati*, especially on the *kaghati* shapes. *Kaghati* is one type of the traditional games and a tribal cultural product in MSC which still exists today. Bieck (2003) said that *kaghati* was estimated to have grown since 4000 years ago. *Kaghati* was used as a game of farmers in the past where it was carried out while guarding the garden and the farmers also played it after the harvest. The preservation of the wealth of *kaghati* in MSC is very important, both for the sustainability of the Muna language and for the conservation of *kaghati* with its traditions and culture, which is preserved in the meaning and cultural values of the past heritage as part of his personal identity, especially for the younger generation. Therefore, this article aims to: (1) find and describe the ecolexicon of *kaghati*, especially in *kaghati* shapes; (2) analyze the dynamics of of intergenerational understanding on ecolexicon of *kaghati* shape.

2- THEORETICAL FRAMEWORK

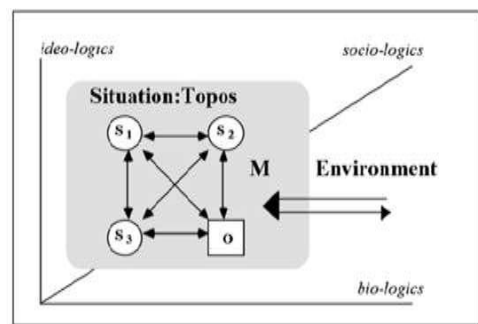
Ecolinguistics studies about language interaction to ecology. Basically ecology is the study of mutual interrelated to a system. Ecology of language and ecology integrate between interaction, conservation, circumstances, and language system. Bang and Døør (1993:2) explained that ecolinguistics is the part of critical, applied linguistics concerned with the ways in which language and linguistics is involved in the ecological crisis. In line with this, Bundsgaard (2000:11) explained ecolinguistics or dialectical ecolinguistics on the view of ELI Research Group, research group of circumstance, ideology and language developed by Bang and Døør. He explained that ecolinguistics is a study that investigates mutual correlation between language dimension, ideological dimension, sociological dimension, and biological dimension of language.

Bundsgaard dan Steffensen (2000: 7) said that language is a part of social activity containing social praxis. Social praxis is included as a concept referring to as all society behaviours, attitudes, and action among the member of society and natural surroundings. In this case, social praxis is included as dominant aspect, whereas language the object of it. This indicates that social praxis changes (change of human activities and attitudes to the member of society and to natural surroundings) cause changes to language. In other words, the most easily observable social praxis change result on language change is on lexicon level.

There are three dimensions of social praxis, namely (1) ideological dimension, related ideology to individual or group mental order, cognitive, psychological clung to a certain utterance; (2) sociological dimension, he interrelated dimension to the way how utterances organize and control interactional process among the society yielding the act of showing mutual respect to each other, worth of one to another in gatherings; and (3) biological dimension, concerning biological human existence in relation to other species, as well as diversities to plants or animals equally toward verbally recorded ecosystem in language (particularly Muna language) until those such entities are identified, recognized, and comprehended. Furthermore, the three dimensions are constructed into language and then constructing language itself, and they are mutually interactional (dialectical). Hence ecolinguistics is the study of interrelations of ideo-, socio-, bio-logical dimensions of language. The ecology and mental and social well-being of mankind go hand in hand, check (Lindo and Jeppe 2000:10-11). In relation to the linguistic environment, Bang & Door (in Bundsgaard

and Steffensen, 2000:10) describe the linguistic environment with the following Logical Dimension Model.

Picture:



Picture 1: Logical Dimension Model

3- METHODOLOGY

This research was the field one which was taken place in Muna, Southeast Sulawesi, in two sub-districts namely Lohia, *Lia ngkobori* village; and Watopute, *Wali* village. The method employed was qualitative and quantitative approach, and data was obtained from 150 respondents (young, middle, and old generation) through observation, interview, and questionnaire method. In this study, the research instrument used was a questionnaire. The questionnaire is unstructured and structured, and lists of lexicon. The range of the respondents' ages was from 15 to 65 years (15-24 years as young generation; 25-45 years as middle generation; and 46-65 years as old generation). The respondents came from a variety of educational and social backgrounds, such as students, farmers, employees, community leaders, entrepreneurs, housewives, and traders.

Data analysis is carried out by sorting the data to be used and excluded. This is done because not all responses are very important for this study, so the reduction process is done. After that, the selected data are classified according to their linguistic and ecology forms and categories. Then, each lexicon that has been sorted is explained descriptively to provide linguistic information and the dimension of social praxis from the *kaghati* lexicon. The next data analysis is to calculate the level of intergenerational understanding of the ecollexicon of *kaghati* shape with the following formulate.

Number of respondents' answers per item	X 100% = ...%.
Number of respondents per age category	

Table:

NO.	SCORE (%)	PREDICATE
1	85-100	Very Good
2	70-84	Good
3	55-69	Good Enough
4	45-55	Less
5	0-44	Very Less

Table 1: Assesment Scores

Source: Book of *Pengantar Statistik Pendidikan* By Sudjono 2005

4- RESULTS AND DSICUSSION

MSC recognizes some shapes or *bhate* of *kaghati* as a result of the creativity of the maker or *pandeghati*. The shape art of *kaghati* is determined by the size of the wing frame and middle frame. It also depends on the flexibility or not on the end of the wing frames' *kaghati*. In naming the shapes of *kaghati*, MSC gives it based on the characteristics that are present in the *kaghati* itself and the similarity of the objects that resemble it. Ecollexicon of *kaghati* is a language component that contains a wealth of words and information about the meaning of language units. The meaning is describes and reflects the character of speech community, the character of the natural environment, and the socio-cultural environment in *kaghati* environment. Ecollexicon of *kaghati* is a wealth of abiotic lexicons found in *kaghati* environment and is used in making of *kaghati*. Ecollexicon has meaningful and referential functions, namely lexicons whose references can be seen, proven, both empirically and in plain view because they are found in the field or are still remembered by the speech community, but in fact their existence is threatened with extinction, some even extinct.

The discussion is initially started from the group of ecollexicon of *kaghati* shape, and the dynamic of intergenerational understanding of lexicon will be after in discussion. The result of data analysis shows that ecollexicon of *kaghati* shapes consists of nominal and inanimate lexicon. Ecollexicon of *kaghati* is a set of terms in the ke-*kaghati*-an environment that reflects the character of its speech, the natural environment, and the socio-cultural environment.

A. The Ecollexicon of *Kaghati* Shapes

The analysis consists of the categorization of the word class of each lexicon, the word form of the lexicon, the semantic meaning and the dimension of

social praxis from the body parts lexicon in the making of *kaghati* shapes.

Table:

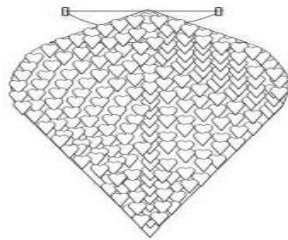
Ecolexicon of <i>kaghati</i> shapes 'bhate'		Linguistic Category		Ecology Category
Language		Morphology	Semantic	Abiotic
Muna	English			
<i>bhate gusi</i>	resembles a jar for storing objects	compound	inanimate	+
<i>sala bhate</i>	free shape/wrong shape	compound	inanimate	+
<i>bhate burungo/kura-kura fotu</i>	related to the shape of sea shells	compound	inanimate	+
<i>bhate dhangkonu</i>	half round down which resembles a sweet potato plant	compound	inanimate	+
<i>bhate dhalebha</i>	resembles the shape of a fruit from a pumpkin plant	compound	inanimate	+
<i>bhate tombolai</i>	resembles the shape of the front part of the house	compound	inanimate	+
<i>bhate mboreranga</i>	taper head shape	compound	inanimate	+
<i>bhate kamanu-manu</i>	small size of <i>kaghati</i>	compound	inanimate	+
<i>bhate kaensewoka</i>	one leaf of ferns 'roo kakumboka'	compound	inanimate	+
<i>bhate todo pani</i>	diamond or rhombus or parallelogram shape	compound	inanimate	+

Table 2 : Ecolexicon of Kaghati Shapes

1) *Bhate Gusi* 'Jars Shape'

Bhate gusi has a different length of wing frame about 10 cm from the length of the middle frame. The end of the wing frame is stretched to about 180 degrees. Consider the following illustration.

Illustrate:



Illustrate 1: *Bhate Gusi*

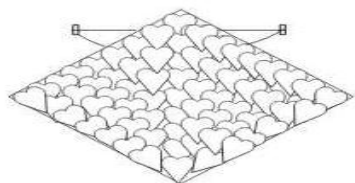
Source: Documentation by Nirmala, 2016

This shape is related to human life at home. *Gusi* is one of the jars that are favored and sacred by some speech communities. There are jars that are used for water; there are jars for storing valuables, such as silver/copper and gold. In the past, people did not know about a bank. At that time the safe place to store their valuables was a jar. When the money has a lot of jars, the money is then planted into the ground to be safe from thieves or robbers. The money jars are generally no longer found today. In addition, there are also jars used to store rice. The rice that has been stored in the jar has never been stale for several days. Therefore, the kite or *kaghati* shaped like a jar actually has a connection with the life above. That is why the community of *kaghati* fans is very interested in such shape because it has its own impression.

2) *Sala Bhate* 'Free or Wrong Shape'

Sala bhate or 'free or wrong shape' has the same length between the wing frame and the middle frame. The end of the wing frame is stretched without bending. Here's the illustration.

Illustration:



Illustrate 2: *Sala Bhate*

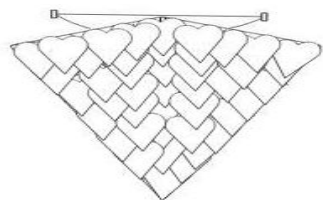
Source: Documentation by Nirmala, 2016

Sala bhate's shape is not common. The shape of *sala bhate* 'free or wrong shape' means that the shape is out of the usual shape that made by the maker of *kaghati* or *pande ghati*. Actually, this shape was deliberately created by the owner. The owner has another ideology in making of *sala bhate*, namely to describe the behavior of people who are impolite. Incidentally there are people in the community who are often embarrassed. The person who is embarrassed is depicted in the character of this *kaghati* shape. *Sala bhate* has no calm in the sky.

3) *Bhate Burungo/Kura-Kura Fotu* 'Sea shells Shape'

The shape of *burungo/kura-kura fotu* has a different length of wing frame about 7 cm compared to the length of the middle frame. The end of the wing frame is stretched to about 20 degrees. Consider the following illustration.

Illustration:



Illustrate 3: *Bhate Burungo/Kura-Kura Fotu*

Source : Documentation by Nirmala, 2016

Bhate Burungo/Kura-Kura Fotu 'sea shell shape' is a shape related to the sea shells. The type of shellfish that is described through the shape of *kaghati* is one of the shellfish that is loved by MSC and is considered as one of the delicious foods. Taking this shape, *pande ghati* 'kaghati maker' has ideology so that fans of *kaghati* are more interested in seeing it and will be impressed with the delicious taste of *burungo*.

4) *Bhate Dhangkonu* 'Sweet Potato Shape'

Bhate dhangkonu has a different length of wing frame around 25-30 cm longer than the length of the middle frame. The end of the wing frame is stretched to about 180 degrees. Look at the following illustration.

Illustration:



Illustrate 4: *Bhate Dhangkonu*

Source: Documentation by Nirmala, 2016

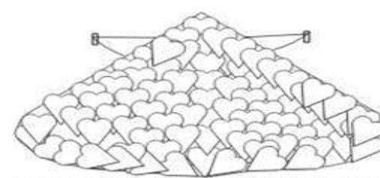
Bhate dhangkonu 'half round shape' is a shape related to sweet potato plants. The lexicon of *dhangkonu* is only found in the sweet potato environment (i.e. *midawa dhangkonu* 'round sweet potato'). This is evidenced by the number of plants with round/semi-round fruit shape, such as pumpkin, gourd, and others, but no appears of *dhangkonu* lexicon.

For MSC, sweet potato is one of the staple foods other than corn or *kahitela* and cassava or *mafusau*. From the side of *kaghati*, the shape of *dhangkonu* is a type of calm *kaghati* in the sky, not much shake or movement. This is caused by the flexible bones of the frame. Besides that, the pull is not too tight. In connection with this shape of *dhangkonu* the maker of *kaghati* has an ideology so that the staple food is maintained. The hovering of *kaghati* as look as the shape of sweet potato when is floating. His dignity became high, which had been in the ground, now in the sky.

5) *Bhate Dhalebha* 'Pumpkin Fruit Shape'

This *kaghati* shape has a taper top and rounded, flat, and wide on bottom. This shape is called *dhalebha* in Muna. *Bhate dhalebha* has a length size of the wing frame about 30-35 cm which is different from the length of the middle frame. The end of the wing frame is stretched to about 180 degrees. Consider the following illustration.

Illustration:



Illustrate 5: *Bhate Dhalebha*

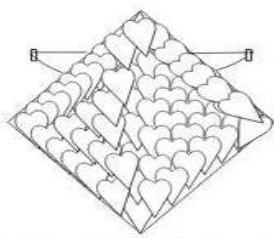
Source: Documentation by Nirmala, 2016

Bhate dhalebha 'round shape' is a shape that imitates of the shape of a fruit from a pumpkin plant. The plant is known by MSC as *kasopa*. The fruit is large, round, and tastes bitter. *Kasopa* is not eaten. Its contents are seeded like pumpkin seeds. The skin is hard when it's ripe. This fruit skin, at the bottom is used as a dinner plate for MSC who have respectable social strata. In connection with this shape, the owner of *kaghathi* has the ideology that each kite fans were interested and impressed after seeing *kaghathi dhalebha* fly away in the sky.

6) *Bhate Tombolai* 'Taper Angle Shape'

Kaghathi tombolai has a length of wing frame about 20 cm shorter than the length of the middle frame. The end of the wing frame is stretched without bending. Consider the following illustration.

Illustration:



Illustrate 6: *Bhate Tombolai*

Source: Documentation by Nirmala, 2016

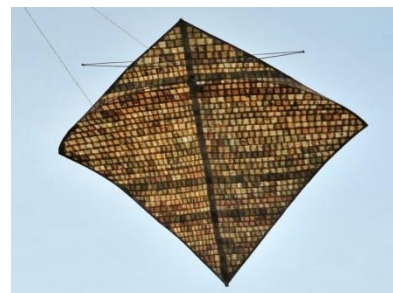
Bhate tombolai 'taper angle shape' is a related with the shape of the front part of the house. MSC used to inhabit caves on Muna Island. However, along with the times, they were able to make a simple house as a place to live and be very valuable for MSC. Therefore, as an award, the maker of *kaghathi* imitated the shape of the house to be used as one of *bhate kaghathi*. That is the idiology contained in *pande ghati* cognition. *Bhate tombolai* has a calm character in the sky. This shape is sometimes easy to spin if the measurement is not symmetrical, but has an advantage on the rope or *ghurame* that is tight and capable of floating high.

7) *Bhate Mboreranga* 'Taper Head Shape'

Bhate mboreranga or 'taper head shape' is a shape between *bhate burongo/kura-kura fotu* with *gusi*. The shape is symmetrical so it is called *kaghathi mboreranga*. Symmetrical means that have the same shape between taper at the top end and lower end. The smoothness of the two ends of the *kaghathi* is not too flexed. The process of making is vertical poles or *kaindere* shorter than horizontal pole or *pani*. Mid of horizontal poles are tied approximately 5/4 of the top of the vertical pole.

This shape is the creativity of the maker. The makers of *kaghathi* or '*pande ghati*' who make this *bhate mboreranga* are charismatic people in the life of MSC. This is caused by character of *bhate mboreranga* in the air is never tall, calm, but not easy to fall, and looks like someone sitting. Consider the following illustration.

Illustration:



Illustrate 7: *Bhate Mboreranga*

Source : https://images.kontan.co.id/photo_story/149/Saat-Khagati-Kolope-terbesar-mengudara.

8) *Bhate Kamanu-manu* 'Small Size Shape'

Bhate kamanu-manu 'small size shape' is a small shape of *kaghathi*. This shape is only made from a dry leaf of gadung or *kolope* in Muna language. *Bhate kamanu-manu* has a balancing tail called *kopu-kopunda*. This tail is made from a blade of grass or a piece of quill so that it can move. In general, *bhate kamanu-manu* is played by children. Consider the following illustration.

Illustration:



Illustrate 8: *Bhate Kamanu-manu*

Source: <https://www.youtube-nocookie.com/embed/5xcnJNyhs2A>

9) *Bhate Kaensewoka* 'One Leaf Fern Shape'

Bhate kaensewoka 'one leaf fern shape' is a shape of *kaghathi* which is the same size as *kaghathi kamanu-manu*. The difference is about the material of *kaensewoka*. *Bhate kaensewoka* is made from a sheet of *roo kakumboka* 'leaf of ferns'. The selection of leaves is dried leaves. *Bhate kaensewoka* also uses a blade of grass as a tool of balance. The grass is placed on the tail of the *kaensewoka*. Consider the following illustration.

Illustration:

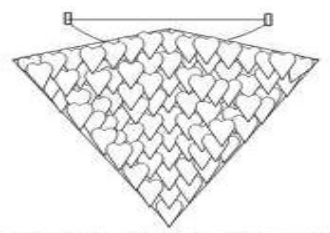


Illustrate 9: *Bhate Kaensewoka*
Source: Documentation by Nirmala, 2016

10) *Bhate Todo Pani* **Diamond/Rhombus/Parallelogram Shape'**

Bhate todo pani or 'diamond/rhombus/parallelogram shape' is a shape of *kaghati* with upright wing bones which is tied closer to the end of the middle pole of *kaghati*. The two ends of the wing frame are not curved. *Bhate todo pani* has a calm character when in the air so it can lift high. Consider the following illustration.

Illustration:



Illustrate 10: *Bhate Todo Pani*
Source: Documentation by Nirmala, 2016

B. The Dynamics of Ecolexicon Understanding in the Ke-Kaghati-an Environment of Intergenerational Speech Community of Muna Language

The form presents the level of lexicon understanding intergenerational of the Muna speech community. From the result of questionnaire, there were 10 lexical items of ke-*kaghati*-an tested in the speech community of Muna language at *Lia Ngkobori* village and *Wali* village. Those ecolexicons which were tested to 150 respondents consist of 50 respondents aged 15-24 years, 50 respondents aged 25-45 years, and 50 respondents aged 46-65 years. The levels of understanding of ML ecolexicon by the three groups of respondents are shown in percentage form. The different in the percentage level of intergenerational understanding of the ecolexicon is used as an aspect parameter. To get a whole

description, the following is the speech community understands of the ke-*kaghati*-an ecolexicon.

Table:

Ecolexicon of <i>Kaghati</i> Shape	Aged 15-24 years (%)	Aged 25-45 years (%)	Aged 46-65 years (%)
<i>bhate gusi</i>	2	22	37
<i>sala bhate</i>	9	25	45
<i>bhate burungo/kura-kura fotu</i>	5	18	47
<i>bhate dhangkonu</i>	3	21	46
<i>bhate dhalebha</i>	0	19	40
<i>bhate tombolai</i>	0	15	42
<i>bhate mboreranga</i>	0	14	39
<i>bhate kamanu-manu</i>	19	39	50
<i>bhate kaensewoka</i>	7	31	42
<i>bhate todo pani</i>	9	36	50

Table 3: Ecolexicon Understanding Levels (%)

Chart:

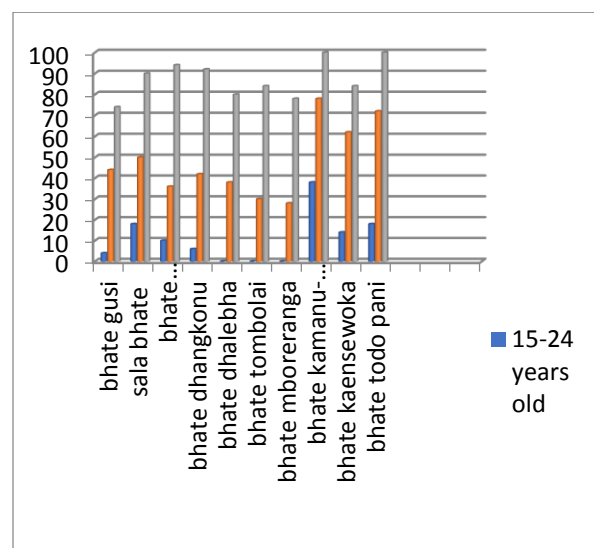


Chart 1: Ecolexicon Understanding Levels (%)

Based on the chart above it can be seen that respondents aged 46-65 years have the highest understanding with an average of 88% (very good) for each lexical tested, then followed by respondents

aged 25-45 years with an average of 48% (less), and then the lowest understanding with an average of 11% (very less) by the respondents aged 15-24 years. In addition, we can also find out the level of understanding inter-respondent. The average understanding of the respondents 46-65 years with the respondents 25-45 years is 40%; the average understanding of the respondents 25-45 years with the respondents 15-25 years is 37%, and the average understanding of respondents 46-65 years with the respondents of 15-24 years is 77%. Therefore, it can be seen that there is a decrease in lexicon understanding by $\pm 77\%$ which is seen from the understanding of respondents who have the highest knowledge with respondents who have the lowest understanding.

The result shows that the old generation has more complete knowledge of *kaghati* body parts lexicon than the middle and young generation. The high level is caused by the intense community interaction, interrelation, interdependency with the entity that characterized the *kaghati* ecology. The old generation is highest awareness of making *kaghati kolope* in kite's festival.

5- CONCLUSSION

All shapes of *kaghati* that have been described above are closely related to the tight or not of the rope 'or *ghurame* of *kaghati* itself. The size of the shape of *kaghati* is also depends on the size of the middle frame and wing frame. The standard size of the middle frame length is as tall as an adult. This size is classified as large *kaghati*. Besides the size, the tight of *ghurameno kaghati* 'rope of kite' is also decisive. Therefore, the hardness of the wing frame also determines the tightness of the 'rope of kite' when in the sky. Ecollexicon test shows that there is a different level of understanding in each of age group. The old generation has high level; followed by the middle age; and the lowest level is the young generation. The causes of this phenomenon include the absence of interaction, no transfer of knowledge from the previous generation to the next generation. Only the older generation and a small of the middle generation are still able to make *kaghati* with the above shapes. Today, the younger generation is spending more time with entertainment or other games that are more modern than playing *kaghati*. Therefore, conservation of the wealth of *kaghati kolope* in MSC is very important, both for the sustainability of the Muna language and for the conservation of *kaghati* with its traditions and culture, which is preserved in the meaning and cultural values of the past heritage as part of the personal identity, especially for the young generation.

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