

Between Ecology and Economics: A Critical Discourse Analysis of Putri Mandalika Folklore

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Abstract—The purpose of this article is to discuss the positioning of the Mandalika folklore, between ecology and economics. This folklore text is described by combining Norman Fairclough's theory and methods of critical discourse analysis (CDA) with an ecocritical perspective. In his analysis, Norman Fairclough uses a three-dimensional CDA model, namely text analysis, discursive practice, and socio-cultural practice. The results showed that in text analysis related to the analysis of language features in the form of vocabulary analysis (words and meanings) that represent the nobility, women, and the ecological system, the analysis of discursive practice interpreting the story text of Putri Mandalika is interpreted as a story text that produces tradition *bau nyale*. Furthermore, socio-cultural practices are related to the social relations of the people in relation to the *bau nyale* event being a cultural event, tourism event, and ecological event. The folklore text of Putri Mandalika presents the *bau nyale* festival. This celebration has an ecological and economic impact. Economically, the *bau nyale* festival is able to improve the people's economy, but ecologically, the *bau nyale* festival can damage environmental sustainability due to the lack of public awareness of environmental care, as evidenced by leaving trash everywhere.

Index Terms—critical discourse analysis, folklore, Lombok, ecology, and economics

I. INTRODUCTION

The study of Lombok is built through three discourses: tradition, modernity, and Islam (Dharma Satrya, 2018). In Lombok, there are two traditional discourses, specifically the discourse of folk traditions and the discourse of noble traditions. Discourse on noble traditions is well preserved through written traditions. Folk traditions developed orally. The discourse of nobility is represented in the *sorong serah aji krame* tradition (Zakaria, 2018; Zain & Muhaimi, 2021). The folk tradition that still survives today and is developing in its preservation is the *bau nyale* tradition.

The tradition of *bau nyale* comes from the myth of Putri (Princess) Mandalika. Myths produce the tradition of *bau nyale*. *Bau* means catch and *nyale* means sea worm. The people of Lombok construct *nyale* as the incarnation of Princess Mandalika who throws herself into the sea (Saharudin, 2016). As a tradition, she was able to be a dogma of people. This tradition is a form of embodiment of syncretism that produces traditions as a form of consolidation of people (Purna, 2018). Furthermore, is the name of a tribe living in Lombok, West Nusa Tenggara, Indonesia (Krulfeld, 1966).

Bachtar and Bachtar (2019) explain that the tradition of *bau nyale* has been carried out since the 1990s. *Nyale* is known as the incarnation of the folklore of Putri Mandalika. In this folklore, Putri Mandalika is the daughter of King Tonjeng Beru of the Sekar Kuning Kingdom. Mandalika led the kingdom in place of his dead father. She was known as the figure of a wise woman king and close to the people. Meanwhile, there were two princes who wanted to marry her, who were kings of two kingdoms near her kingdom. In making a decision, Mandalika asked all the people of the Sekar Kuning kingdom, the Lipur, and Sawing kingdoms to gather on the Seger beach. It was on the beach that she conveyed her decision not to choose one of the two princes who proposed to her (Bahri, 2017).

After conveying her decision, Mandalika was thrown into the middle of the sea. Mandalika was lost in the waves. The loss of Mandalika then caused the appearance of a sea worm that looked flaming (*nyale*: in language). The appearance of this sea worm was then believed to be the incarnation of Putri Mandalika who was lost at sea. Every 19th and 20th of every 10th month of the calendar, the people catch *nyale* as her incarnation. *Nyale* is a creature that is believed to bring prosperity to those who catch it (Fazalani, 2018).

The appearance of *nyale* is closely related to the changing of the seasons and the movement of the constellations. In celebration of the annual *nyale* agenda, it is usually accompanied by rain (Zulhadi, 2018). This annual agenda is then organized by the people in collaboration with the local government, namely in the Seger beach area and Kuta Mandalika beach, Central Lombok regency. Now, this agenda is known by most people locally and globally and has become an annual government event in Lombok. The people call it the *bau nyale* festival. The *bau nyale* festival has an impact on the economy of the people and the environmental conditions around the coast. This festival is the government's main source of income derived from local people's income (Ratianingsih et al., 2020). There are three research questions used as a guide for this research:

1. How is the analysis of the text on the folklore of Putri Mandalika Lombok?
2. How is the analysis of discursive practice in the folklore text of Putri Mandalika Lombok?
3. How is the analysis of socio-cultural practice in the folklore text of Putri Mandalika Lombok?

II. LITERATURE REVIEW

A. Folklore

Folklore is a literary work that lives among the people and the story is passed down orally from one generation to the next (Propp, 1984; Danandjaja, 1991, p. 1; Liaw Yock Fang, 2011, p. 1). The folklore of Putri Mandalika is a folk prose story that is purely oral because it is included in folk prose stories called legends (Hutomo, 1991, p. 64; Brunvand, 1996; Danandjaja, 1991, p. 66; Dorson, 1978). The development of this story is very rapid among the people until now. Supported by technological developments, this story has its own space in conveying its message. To meet the needs of its readers, oral literature has been widely distributed in cyberspace through the internet, blogs, and social networks and is no longer an oral-based people tradition (Radzi et al., 2016).

As oral traditions, some of them can even appear in their new forms (drip in new packaging) through cross-cultural, cross-language, and cross-form transformations (Pudentia, 2015). In fact, according to (Teeuw, 1984, p. 303–304) oral literature is very functioning as a method of direct communication in society. Folklore can be used to communicate wishes and hopes. Folklore serves society by (a) educating people about supernatural forces, (b) assuring people of the present, and (c) imparting information to the rest of the world. Furthermore, Hasanuddin WS (2003, p. 191) identifies folklore's social purpose as to develop people's integrity, a tool of social control, combining the power of divided togetherness for social solidarity, group identity, and communal harmonization.

Folklore is oral literature as a product of the past, which is thicker with the tendency of collective life. Oral literature was born on the basis of the functions it carries. This function is what makes folklore born, develops, and passed down from generation to generation. So, folklore is old literature that lives in a society that provides a function for that society. As for the function of old literature for the people, it was for the purposes of religious ceremonies, to increase the power or greatness of the king, to educate readers to be virtuous, and to entertain the heart. As a social function, literature has a close relationship with social values contained in social life and reciprocity between the two. This also proves that literature has a relationship with society, although not directly but through various mediations (Faruk, 2018, p. 61).

To understand it, Norman Fairclough's critical discourse analysis with a literary ecocritic perspective is used. Fairclough (1995, p. 98) three-dimensional critical discourse analysis model, namely: analysis of textual practice (description), analysis of discursive practice (interpretation), and analysis of socio-cultural practice (explanation). Next, ecocritic studies are used as a perspective to interpret story texts that represent ideologies that contain ecological systems.

B. Ecocriticism

Ecocriticism is the study of literature that has a relationship with the physical environment (Glottfelty & Fromm, 1996). Harsono (2008, p. 33) asserts that ecocriticism has a basic paradigm that every object can be seen in an ecological network and ecology can be used as a science to assist in this criticism. As a science, ecocriticism is a logical consequence of the existence and environmental conditions that increasingly require human attention (Uniawati, 2014, p. 249). Ecocriticism which examines the relationship between literature and nature is an alternative theory used to understand Indonesian literature (Dewi, 2017).

Humans must maintain the harmony of life with the environment so that the realization of a harmonious life between nature and itself, although humans have the right to use it, must not damage and destroy it (Abdillah, 2001, p. 132). Naes (Keraf, 2010) explains that environmental damage can be sourced from the philosophy or perspective of humans about themselves, the environment or nature, and precisely in the whole ecosystem. For this reason, ecocriticism provides space and awareness in the literary world to integrate the environment into something interesting to read and discuss. So, environmental problems that cause concern for various parties can lead to the goal of overcoming the survival of humans and all creatures on this earth.

Ecocritical theory can be traced to the mimetic theory paradigm which has the basic assumption that literature is related to reality (Ratna, 2006, p. 70). Literary ecocriticism is a critical theory in the latest approach to literature (Sukmawan, 2015, p. 7). The emergence of ecocriticism can trace to the notion of the environment and its representation (Kerridge, 1998). Furthermore, Garrard (2004) asserts that ecocriticism can be used as a medium to

provide an assessment of ecological problems in a broader form. Thus, ecocriticism is a science that studies the relationship between literary studies and the environment that can trace the ideology about the environment and its representation. (Glottfelty & Fromm, 1996, p. ix; Harsono, 2008, p. 31; Endaswara, 2016, p. 1).

III. METHODOLOGY

A. Research Design

This article is qualitative in nature using an ecocritical perspective with Norman Fairclough's critical discourse analysis method, where the analysis emphasizes how language is formed and shaped by social relations and certain social contexts. To find out the economic and ecological ideology of the Putri Mandalika folklore text which has implications for the *bau nyale* tradition and socio-cultural practices of the people of Lombok, Norman Fairclough's theory and methods of critical discourse analysis are used. In data analysis, Fairclough uses a three-dimensional model, namely an analytical framework in empirical research on communication and community. These three dimensions must be used in a particular discourse analysis of a text. The analysis must focus on (1) the linguistic features of the text, (2) the processes related to the creation and use of the text (discursive practice); and (3) the broader socio-cultural practice in which the text resides (Jorgensen & Phillips, 2002, p. 68). Furthermore, an ecocritical perspective is used to analyze data containing ideologies related to ecological systems based on text analysis and analysis of socio-cultural practices in the Putri Mandalika folklore text.

B. Data Source

The source of data in this research is folklore entitled Putri Mandalika which is included in the original folklore written by Syaiful Bahri. This folklore was published by the West Nusa Tenggara Language Office in collaboration with the Language Development and Development Agency of the Ministry of Education and Culture in 2017.

C. Research Procedure

Before the data was collected, the researcher first read carefully the text of the Putri Mandalika folklore and then determined the data related to the research needs by following the steps used to collect and analyze the data as follows:

1. The analysis of textual practice follows the classification made by Norman Fairclough, namely the analysis of vocabulary, grammar, cohesion, text structure, force, and coherence (Fairclough, 1992, p. 137). Textual analysis is limited to vocabulary (words and meanings) analysis.
2. Discursive practice (discourse practice) is a combination of textual practice analysis (micro) and socio-cultural practice analysis (macro). At this stage, the analytical method formulated by Norman Fairclough is an interpretation of the text and context of the data corpus. Furthermore, the analysis is carried out by connecting the textual aspects of Putri Mandalika with the production and consumption processes (Faruk, 2018, p. 336).
3. Furthermore, the analysis of this socio-cultural practice is related to the contextual relationship outside the text. This research analyzes the ecological ideologies in the story text and analyzes the discourse related to socio-cultural practices, namely the relationship between the story text and the context outside the text. This means that the context intended for building folklore is based on situations related to the people or culture that affect the text of the Putri Mandalika folklore.

IV. FINDINGS AND DISCUSSION

A. Analysis of the Folklore of Putri Mandalika Lombok

Text analysis is related to the analysis of language features in the folklore text of Putri Mandalika related to the people. The folklore text of Putri Mandalika represents the nobility, women, and the ecological system. The table below shows words related to the nobility:

TABLE 1
WORDS RELATED TO NOBILITY

Number	Word	Frequency
1	kingdom	63
2	governor	41
3	king	117
4	people	39
5	reign	3
6	<i>ampure</i> (sorry; language)	7
7	sir	27
8	inhabitant	2
9	led by	1
10	lead	3
11	retainer	2
12	soldier	2
13	leader	2
14	throne	2
15	order	4
16	horns	4

The words in the table above can be categorized as the opposition of the people's nobility. The nobility is the king, while the people are the subjects. Opposition is equivalent to the opposition of master to slave, the ruler to the led. The nobility of the people is a social category of the people, both in the historical context and in the present context. The aristocratic opposition of the people built the story of Putri Mandalika. Therefore, the story of Putri Mandalika is a story of nobility, not a story about the people.

Furthermore, the folklore text of Putri Mandalika represents the existence of women. Women are represented by the central figure in this text. The female character is named Putri Mandalika. The word 'mandalika' has the highest frequency than the word 'Putri' or princess. That is, the word 'mandalika' has an attachment of meaning. Mandalika is interpreted as a person's designation or position in the form of a regent or governor, while 'Putri' or princess is interpreted as a daughter of the king. Thus, Putri Madalika is interpreted as the daughter of a king who has a position. In this folklore text, Putri Mandalika is the female king of the Sekar Kuning kingdom. The following are words related to Putri Mandalika or female kings who represent women in Table 2 below:

TABLE 2
WORDS RELATED TO WOMEN

Number	Word	Frequency
1	Putri (princess)	30
2	Mandalika	46
3	girl	1
4	beautiful	1
5	lovely	1
6	beauty	1
7	face	1
8	graceful	1

Based on the table above, the story of Putri Mandalika is a story of the nobility of a Putri Mandalika, not the story of the nobility of a son, a male noble. Putri Mandalika became a symbol of the beauty of a noble, a symbol of noble women. Putri Mandalika is used to mark the grace of a noble, noble woman. In this story, women represent, as Dewi Anjani as a symbol of life.

In addition, in the text of Putri Mandalika, there are ecological words, this word is the ecological ideology of the people in the story text. The words '*nyale*' and 'beach' have a higher frequency than the phrases 'sea worms' and 'big stone'. The word '*nyale*' is a species of marine worm that has many colors. Because it looks lit, this sea worm is called *nyale* (*nyala*/flaming in Indonesian). Furthermore, the word 'beach' has a frequency below the word '*nyale*'. The word 'beach' is the setting of the story which includes ecological words in the folklore of Putri Mandalika. Further explanation is depicted in the table below.

TABLE 3
WORDS RELATED TO ECOLOGICAL SYSTEMS

Number	Word	Frequency
1	beach	4
2	<i>nyale</i> (sea worm)	12
3	sea	3
4	stone	2

The word beach denotes a marine ecological system. The word beach marks the character of the people who live and live near the coast. People who live by the coast, who are better known as coastal people, tend to have a tough character, as the harsh conditions of nature on the beach and the sea are harsh, especially with the waves. The people who live on the coast tend to prefer to contest, rather than negotiate. That is, in the view of the people of the coast, life is only about winning and losing. That is, to survive is the same as winning.

In the table above, critical discourse analysis (CDA) does not focus on frequency which means it indicates the majority, but the high frequency of occurrence in the text needs to be interpreted as an indication of the importance of certain words for text producers. Because of their ideological significance or content, certain words will appear many times in one text. These words will ultimately support the construction of the meaning of a particular word or theme. In table 1, the word 'raja' (king) has the highest frequency compared to the word 'kingdom' and governor. These words represent the author's ideological message in the text producer. The word 'king' has the meaning of designation for the highest ruler of a kingdom. The word 'king' and the word 'kingdom' have a related meaning. The word 'king' is interpreted as ruler/leader of the kingdom, while 'kingdom' is things related to a 'king'. This word indicates that in the text of the Putri Mandalika folklore there is a king who leads a kingdom. The occurrence of the words 'raja' and 'kingdom' has the highest frequency in table 1. This means that there is an ideological message that the text producer wants to convey to the reader. The words 'king' and 'kingdom' are two words that want to emphasize their meaning because they have the highest frequency compared to other words. These two words represent the nobility.

B. Analysis of the Discursive Practice of Putri Mandalika's Text

The text of Putri Mandalika produces the tradition of *bau nyale*. In the language in Lombok, *bau* means to catch while *nyale* means sea worm, so *bau nyale* means to catch sea worm. *Nyale* is believed by the people to be the incarnation of Putri Mandalika (Fazalani, 2018; Nursaptini et al., 2020). The incarnation of Mandalika into *nyale* is a practice of producing meaning. Mandalika as *Nyale* is believed to be present every year, as *nyale* appears every year at the change of seasons. The people interpret the story of Putri Mandalika as a tradition that develops in the midst of the people in Lombok. If Mandalika is a beautiful princess who turns into a *nyale*, a sea worm, then Mandalika is symbolized by a *Nyale*. That is, *nyale* is used to mark the presence of Putri Mandalika.

Mandalika is not only an ideal woman but also an ideal leader. As a woman, Mandalika is the source of life for her people, just as Dewi Anjani is the source of life for the people, as the origin. As a woman, Mandalika does not want to be owned by a man. Mandalika belongs to the people. If she is owned by a prince, then she no longer belongs to her people. However, if it remains the property of the people, the princes will fight for it. In fact, Mandalika still belongs to the people but has transformed into a sea worm (*nyale*).

Traditional people, especially in the southern part of Lombok, make sea worms as food that has high protein. In the Mandalika context, a sea worm is used to mark a marriage. *Nyale* is used to mark the change of seasons, from the dry season to the rainy season. The change of seasons marks the reproductive events of the worms. *Nyale* is a symbol of marriage. *Nyale* appears to perform the marriage. Mandalika drowned to avoid marriage. *Nyale* belongs to the people because it is enjoyed by the people. Mandalika belongs to the people and her wisdom is for the people. However, if she is owned by a prince, then she no longer belongs to the people but belongs to a person, a noble. The choice to sink into the sea is a symbol of returning to the people as the *nyale* belongs to the people. *Nyale* is a symbol of sovereignty to the people.

Nyale in the language is understood as a condition of light. In Indonesian, the flame is interpreted as a light that comes out of a fire, from a lamp. *Nyale* is understood not only as a worm but also as light. Thus, the *bau nyale* can be produced into two meanings. First, *bau nyale* is the act of catching worms. Second, *bau nyale* is the act of capturing light. The tradition of *bau nyale* is the tradition of catching worms as well as capturing light. Light is a symbol of life. Without light the world becomes dark. Thus, *bau nyale* means capturing life. In this second sense, *bau nyale* is a tradition that sustains the people.

Bau nyale discourse is a tradition that can give life to the people. *Bau nyale* discourse is a tradition that improves the welfare of the people, as the Putri Mandalika wants prosperity for her people, not war. Fazalani (2018) and Zulhadi (2018) produce discourses on *bau nyale* as a tradition that brings prosperity. Welfare is meant economic welfare. In this context, welfare is through the *bau nyale* event in relation to tourism. Samsuria et al. (2017) mention *bau nyale* tradition as a tradition that can increase immunity to local lifestyles and festivals with extra value for local tour packages supported by affirmers and aptamers of contemporary technology based on mapping of bacterial epitopes and *nyale* worms. In addition, the *bau nyale* tradition is used as a model in making stories for tourism areas (Ardhiati, 2019).

Bau nyale tradition is also discussed as an effort to preserve culture (Nursaptini et al., 2020). Nursaptini interprets the *bau nyale* tradition from a cultural perspective. Hurmatisa et al. (2020) sees *bau nyale* from an educational perspective. It shows educational cultural values in that tradition. Sujidin et al. (2019) clarify Hurmatisa's opinion, that the *bau nyale* tradition has didactic values in the curriculum and syllabus of teaching culture. Bahri (2019) uses the *bau nyale* tradition to train students in teaching writing. Teaching is a strategy for maintaining oral tradition.

Therefore, the *bau nyale* tradition contains social criticism. Judith L. Ecklund Against (1977) reads *bau nyale* tradition as a critique of the closed tradition in the relationship between men and women. The tradition becomes emancipation for the existence of women.

C. Analysis of Socio-Cultural Practice in the Folklore Text of Putri Mandalika

In this discussion, the text of the Putri Mandalika folklore is analyzed based on socio-cultural practices related to the social relations of the people in relation to the *bau nyale* event being a cultural, tourism, and ecological event.

(a). Cultural Events

As a cultural event, the folklore of Putri Mandalika produces a tradition of *bau nyale* (catching *nyale*). *Bau nyale* tradition is momentum for cultural preservation. This is because cultural preservation is the duty of all elements of society for the preservation of cultural heritage (Priatna, 2017). Based on the researcher's experience as a person, the *bau nyale* tradition constructs two other cultures, namely the *gupung/agèq* culture (the culture of gathering with friends or relatives while enjoying food together) and the culture of looking for a mate. In the *gupung* culture, the people of Lombok usually take the moment to release fatigue and tiredness from working all day. This is where they interact, such as casual communication with any theme that can be a topic of conversation. In this interaction, the people enjoy it while consuming snacks or snacks to accompany their interactions with others.

Furthermore, the *bau nyale* tradition is to create a mate-finding culture for the young people of the Lombok people. The arrival of *bau nyale* season is a free space to release the rigidity of the relationship between the young people of the Lombok people who are ensnared by patriarchal culture (Saharudin, 2016). Young people are very enthusiastic about following this tradition because in this tradition they can use it by getting to know and building communication to meet young men/women and widowers/widows. It is in the tradition of *bau nyale* that they build communication to get to know each other more closely. If they match, they move on to marriage, otherwise, they just become friends.

(b). Tourism Events

As a celebration, the *bau nyale* tradition is held with a more modern term, namely the *bau nyale* festival. The *bau nyale* festival aims to introduce the *bau nyale* tradition widely (Nursaptini et al., 2020). The *bau nyale* festival is celebrated once a year and is an annual agenda for the people in Lombok, especially in the Central Lombok regency. *Bau nyale* festival involves many parties in its celebration. Local people, local government as well as local and foreign tourists participated in celebrating this event. Through this festival, the people are invited to reminisce about the events that happened to Putri Mandalika who was willing to sacrifice for the prosperity of her people. *Nyale* is a marine animal/sea worm that can be consumed by the public at large. Because it appears once a year, the people are very enthusiastic about participating in the *bau nyale* festival.

Bau nyale festival is able to revive the economy of the people of Lombok. This tradition is unique because it involves the people together looking for sea worms/*nyale*. This tradition is very attractive to domestic and foreign tourists, so it can increase tourist visits and this area of *bau nyale* tradition is much of their choice in traveling. The increase in tourist visits can be noticed in the following table:

TABLE 4
LIST OF TOURIST VISITS IN CENTRAL LOMBOK REGENCY

Tourist Visits to Central Lombok Regency in 2015-2019			
Year	Type of Tourist		Total
	Domestic	Foreign	
2015	53,820	49,908	100,728
2016	59,148	49,769	108,917
2017	113,959	86,524	200,483
2018	83,176	70,539	153,715
2019	66,581	80,982	147,563

Source: Lombok Tengah in 2020 data, p. 297.

<https://lomboktengahkab.go.id/halaman/lombok-tengah-dalam-angka-tahun-2020>

This condition is certainly a breath of fresh air for the economic growth of the local people. The tradition of *bau nyale* being a tourism potential of Central Lombok regency has been felt by the arrival of visiting tourists so that it has a significant impact on the economic income of the people (Siti Reuni Inayati & Wirasandi, 2020; Ramadhany & Ridlwan, 2018; Utama, 2018). Creative economic growth, job opportunities, increasing people's welfare and poverty alleviation are also influenced by the increasing number of tourists in Central Lombok.

With the rapid increase in tourist arrivals at this traditional celebration place, the Government of West Nusa Tenggara in collaboration with the Government of the Republic of Indonesia has built a national strategic project located in the Seger beach area, Kuta Mandalika Beach, and the surrounding beaches in Central Lombok regency, which is named the Mandalika Special Economic Zone (SEZ). This project aims to accelerate the growth of the tourism sector in West Nusa Tenggara Province, especially the Central Lombok district (Hartono, 2018). Through this project, it is hoped that the tourism sector of West Nusa Tenggara Province will be able to potentially accelerate the tourism sector so as to improve the economy of the people in Lombok (Rahayu & Andini, 2020).

SEZ Mandalika is an environmentally friendly tourism development area with a basic reference to the concept of tourism development that prioritizes value and is environmentally friendly to the people (National Council for Special

Economic Zones of the Republic of Indonesia, 2018). Lombok's natural potential naturally adds to the list of Indonesia's natural charms, which consists of thousands of islands from the city of Sabang to the city of Merauke. Countries that have a wider ocean area than the land. Beaches that offer natural potential are often used as tourist attractions. Indonesia with its diversity and natural wealth is surrounded by thousands of beaches throughout the archipelago (Fani, 2018). So that the beaches can be used as an alternative for tourist visits.

(c). *Ecological Events*

Nyale is believed to be an ecological resource capable of providing welfare for the people in Lombok. *Nyale* is an ecological symbol that idealizes Putri Mandalika to build the solidarity of the people in preserving the sea every year. This action cannot be separated from the people's respect for Putri Mandalika who had sacrificed for her people. *Bau nyale* is a sacred moment to meet the daughter of Mandalika who has become *nyale*. The success of catching *nyale* is a matter of pride for the people. That is, *bau nyale* means meeting the princess of Mandalika.

The tradition of *bau nyale* is an ecological event of the people of Lombok which is continuously carried out. The catch of *nyale* that is still fresh is collected to be cooked, made into peppers, or fried, the rest is used as medicine and used as fertilizer for fields and rice fields (Suyasa, 2020, p. 12). In addition, people can use *nyale* for other ecological behaviors, namely sprinkling *nyale* on people's agricultural land. *Nyale* is believed to provide fertility for agricultural land. After returning from the *nyale* catching place, the farmers wash all the used equipment to catch *nyale* in the rice fields in the hope that the remnants of the *nyale* will bring benefits to rice fertility (Saharudin, 2016).

As an ecological event, the *bau nyale* tradition is actually a nature/sea preservation tradition. To preserve nature, the myth of Putri Mandalika was made (Purna, 2018). Purna's statement is not in line with the researcher's observations, this tradition is not actually the preservation of nature or the sea. After the celebration of *bau nyale*, the ecosystem is even more damaged. Garbage is scattered everywhere and has an impact on seawater pollution. People actually leave the celebration by leaving their own trash.

V. CONCLUSION

Norman Fairclough's critical discourse analysis provides a way to reveal the ideology of the people of Lombok in the folklore text of Putri Mandalika. The text of the story of Putri Mandalika is a text that reveals the nobility of women. In this text, the nobility of woman has an ideal role in the power she led. The text of the folklore of Putri Mandalika interprets a tradition that developed in the midst of the people in Lombok. This tradition is known as the *bau nyale* tradition. *Nyale* or sea worms are believed to be the incarnation of Putri Mandalika who sacrificed herself to avoid conflict and war from all the people. This tradition develops, the folklore text of Putri Mandalika is analyzed through the three-dimensional analysis expressed by the first Fairclough, the analysis of textual practice through the linguistic features of the text, the analysis represents the nobility, women, and the ecological system. Second, the analysis of discursive practice (discourse analysis), the analysis focuses on the Putri Mandalika text being interpreted as a story text that produces *bau nyale* tradition. Third, the analysis of socio-cultural practices related to the social relations of the people in relation to the *bau nyale* event being a cultural event, tourism event, and ecological event.

The *bau nyale* tradition is momentum for cultural preservation. Based on the researcher's experience as a person, the *bau nyale* tradition constructs two other cultures, namely the *gupung/ag àq* culture (the culture of gathering with friends or relatives while enjoying food together) and the culture of looking for a mate. The *bau nyale* festival is able to revive the economy of the people of Lombok because this tradition attracts the attention of domestic and foreign tourists traveling to Lombok. As an ecological event, the *bau nyale* tradition is actually a nature/sea preservation tradition. To preserve nature, the myth of Putri Mandalika was made (Purna, 2018). Purna's statement is not in line with the researcher's observations, this tradition is not actually the preservation of nature or the sea. After the celebration of the *bau nyale*, the ecosystem and the environment are even more damaged due to improper waste disposal.

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