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LEXICON OF COSTUMES IN THE RANGDA DANCE

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ABSTRACT

Balinese culture has many traditions. One of the traditions in Bali is the Balinese dance that exists in Bali. Several dances have a sacred meaning for Balinese people. One of the dances is the Rangda dance. This dance contains many lexicons in the dance's costumes. This study aimed to discover the lexicons that exist in Rangda dance costumes. This study is designed as descriptive qualitative research using the ecolinguistics approach. The data were obtained through observation and interviews with selected informants. The study's result shows that twenty-seven lexicons exist in Rangda dance costumes. The data were categorized into the lexicons in the mask (ten lexicons) and lexicons on the costume (seventeen lexicons). Those lexicons including tapel Rangda, terang, kumba, petitis, lidah api, teteh api, jangar api, rambut, jebug, bungan jepun, jaler reringitan, baju reringitan, udeng, badong mute, badong kulit, angkeb baong, tapih, ampok ampok, kuku, basang basang, sabuk, baju pepontangan, jaler pepontangan, semayut, nyonyo, galeng, and kereb.

Keywords: *Lexicons, Ecolinguistics, Rangda, Costumes*

INTRODUCTION

In Indonesia, a lot of languages are spoken by people to communicate with each other. Indonesia itself is a pluralistic country that has so many languages. The Indonesian language is the country's primary language and local languages that spread across the country. In Bali, there is Balinese which is the local language that the Balinese people commonly use to communicate in their daily life. Giri (2017) mentioned that the use of Balinese language has decreased in its daily application both in quality and quantity this situation can lead to a language extinction.

From the situation above, local people in Bali need to maintain the local languages as their local and mother tongue language. To support this local language and keep this

language from extinction or commonly known as language death. Giri (2017) also mentioned that Balinese people should continuously use the language from one generation to the next generation.

Balinese dance is one of the traditional dances which is a part of the culture in Bali that have a lot of categories. According to Bandem (1979), Balinese dance has three categories from *Wali dance*, *Bebali dance*, and *Balih-balihan* dance. This statement supported by Yulianti et al. (2014) which stated that *Balinese Dance* has three categories according to their its sacredness. The first category is *Wali* dance. This category usually performed in Balinese temple in Bali. The second category is *Bebali* dance. This category is a dance which performed as an accompaniment to Balinese ceremonies. The third category is *Balih-Balihan* dance. This dance category usually perform a dance with a entertainment purposes.

Rangda is a noun that signifies 'widow' in ancient high Balinese and the old Javanese language, Kawi. *Rangda* is the divine negative energy's female incarnation. This is a well-known performance in Balinese Culture because this performance is sacred to Balinese people. According to Wirawan (2021), the *Rangda* dance is always performed with the Barong dance because it symbolizes dualism, which is called "Rwa Bhinneda" in Balinese culture. Then, as time progressed, several villages in Bali *Rangda* Dance performed without the Barong dance's performance. This happens because, in Balinese culture, there are several local rules called "*Desa, Kala, Patra*," which must be followed by the people in a village.

Wirawan (2021) mentioned that the performance of the *Rangda* dance can be found in many places in Bali as a sacred dance. However, many people did not know about the meaning of the dance itself. Specifically, many terminologies found in *Rangda* dance are closely related to the study of lexicons, in which the lexicons are lists of vocabularies tied to a culture and language. In order to prevent Balinese language from extinction. Dewi et al. (2020) stated that those who want to learn Balinese dance should also learn the Balinese language to prevent the extinction of the culture's language by preserving the technical terms in the dance from the dance's lexicons.

Several studies have been done to study Balinese Culture and Arts lexicons. Such as the lexicon in *Tabuh Rah* Ceremony and *Legong Keraton* Dance. These studies are conducted to maintain the local language, especially in Bali. However, the study of lexicons in Balinese traditional Dance, especially *Rangda* Dance, was never done by former researchers.

METHODOLOGY

The present study was designed in the form of a qualitative descriptive method. The data were collected through interviews with the informants about the *Rangda* dance. The data were collected by using observation sheets and an interview guide. The subjects of this study were Balinese people who usually perform a *Rangda* dance. The informants were selected as the study informant based on these criteria. (1) the informants can speak on behalf of their community, (2) the informants have positive connections with the members of their society, (3) there must be sufficient time to conduct the interviews with the informants, (4) the informants have never been away from their hometown for more than a few years at a time. (5) the informants use the Balinese language as their native language for everyday communication. (6) the informants' age range is at least 20 years old, (7) the informants have sufficient knowledge of their language and culture and are friendly, patient, and open-minded, (8) the informants can communicate effectively and do not have any issues with their speech organs. This study focused on dancers' knowledge of the costumes in *Rangda* dance.

The setting of this study was at Yayasan Santi Gita Umbara, Gianyar Regency, Bali. The researcher chose to conduct the research in this place because Gianyar Regency is mainly known for the Barong and *Rangda* dance in Bali. This research used the Miles and Huberman data analysis approach model (1994). Data analysis consisted of three stages: data reduction, data display, and conclusion drawing/verification. In data reduction, *Rangda* dance lexicons' data were categorized into several categories. In the data display, the data were shown by providing the lexicons and their meanings. The data were concluded in the conclusion-drawing stages.

FINDINGS AND DISCUSSION

There are several lexicons found on the costumes of the *Rangda* dance. In the *Rangda* dance performance, the performer uses a mask called *tapel Rangda*. Several lexicons can be found in the mask. Moreover, based on the interview, the lexicons of *Rangda* costumes are called *Reringitan*. The data of the lexicons of *Rangda* dance's costumes are shown in the description below.

Table 1 Lexicons Related to the mask on Rangda Dance

No	Lexicons	Description
1.	<i>tapel Rangda</i>	A mask that represents the <i>Rangda</i> character
2.	<i>lidah api</i>	A fabric with leather carving that represents the tongue of <i>Rangda</i> .
3.	<i>terang</i>	A carving above the eyebrow on the <i>Rangda</i> mask.
4.	<i>kumba</i>	A carving above <i>terang</i> (metal carving above the eyebrow of <i>Rangda</i>).
5.	<i>petitis</i>	A carving made from metal painted with gold colour placed above the <i>kumba</i> (an ornament in <i>Rangda</i> dance mask)
6.	<i>teteh api</i>	A leather carving in the form of fire that came out from the <i>Rangda</i> mask mouth.
7.	<i>jangar api</i>	A leather carving was placed on top of <i>Rangda's</i> mask. That represents the fire that came from the crown of <i>Rangda</i> .
8.	<i>rambut</i>	A part made from animal hairs or natural fiber that represents <i>Rangda's</i> hair.
9.	<i>jebug</i>	An ornament made from twisted cotton place in the ear of the <i>Rangda</i> dance mask.
10.	<i>bungan jepun</i>	A flower from plumeria plants that is usually used in a Balinese ceremony

From table 4.10, there are ten lexicons found in the *Rangda* dance mask. These lexicons include *tapel Rangda*, *terang*, *kumba*, *petitis*, *lidah api*, *teteh api*, *jangar api*, *rambut*, *jebug*, and *bungan jepun*. *tapel Rangda* is the whole mask of the *Rangda* dance. The mask itself is made from a sacred wood. Usually, the mask is made from Kayu Kepuh, Kayu Bingin, Kayu Jepun, and other kind of wood that has a spiritual energy in Balinese culture. the mask represents the characteristic of *Rangda*. *lidah api* lexicon is a representation of the tongue of *Rangda*. It is made from a fabric with a leather carving in a form of fire. This representing the tongue of *Rangda* which has a fire as her power. *teteh api* lexicons is a representation of the saliva from the *Rangda*. It is made from a leather carving that shaped as a fire. This represents the power and the anger of *Rangda*. *jangar api* lexicon is a representation of the crown of the *Rangda*. This *crown* is made from leather that shaped to a fire form. This represents the power and the anger of *Rangda*. The

lexicon *rambut* is represented the *Rangda's* hair. This hair can be made from *human* hair, horse hair, the fiber from *pandan bali* plants, and any other hair. Even in some places in Bali, this part is made from bird feathers. Lexicon *bungan jepun* is a flower from *plumeria* plants. This has a function as the decoration in *rambut* of the *Rangda*. This represents the beauty of the *Rangda* itself.

Table 2. Lexicons Related to Costumes in Rangda Dance

No	Lexicons	Description
1.	<i>jaler reringitan</i>	It's a part of <i>Rangda</i> dance costumes that used as pants with three colours schemes. These colours are black, red, and white. It has decoration which made from fabric that shaped into triangle shape.
2.	<i>baju reringitan</i>	It's a part of <i>Rangda</i> dance costumes that used as shirt with three colours schemes. These colours are black, red, and white. It has decoration which made from fabric that shaped into triangle shape.
3.	<i>udeng</i>	A cloth used to protect the head of dancer
4.	<i>badong mute</i>	Decorated fabric with prada and decorated with colourful beads.
5.	<i>badong kulit</i>	Decorated fabric with a leather addition
6.	<i>angkeb baong</i>	A piece of decorated fabric used on the top of <i>badong</i>
7.	<i>tapih</i>	A piece of fabric used on the waist on the dancer.
8.	<i>ampok ampok</i>	A decorated belt made from leather used on the waist of the dancer.
9.	<i>kuku</i>	A pair of gloves with addition of artificial nails and human hair.
10.	<i>basang basing</i>	A part of costumes that similar to human intestines.
11.	<i>sabuk</i>	A belt made from a piece of fabric.
12.	<i>baju pepontangan</i>	It's a part of <i>Rangda</i> dance costumes that used as a shirt with three colours schemes. These colours are black, red, and white.
13.	<i>jaler pepontangan</i>	It's a part of <i>Rangda</i> dance costumes that used as pants with three colours schemes. These colours are black, red, and white.
14.	<i>semayut</i>	A strap used on the dancer's chest
15.	<i>nyonyo</i>	A part that looks like human breast.
16.	<i>galeng</i>	A pillow that used by the dancer.
17.	<i>kereb</i>	A piece of fabric that has a sacred drawing called <i>rerajahan</i> .

Referring table 2, there are 17 data of costumes on the *Rangda* dance lexicons based on the interview with informants of this research. There are *jaler reringitan*, *baju reringitan*, *udeng*, *badong mute*, *badong kulit*, *angkeb baong*, *tapih*, *ampok ampok*, *kuku*, *basang basang*, *sabuk*, *baju pepontangan*, *jaler pepontangan*, *semayut*, *nyonyo*, *galeng*, and *kereb*. The lexicon *baju reringitan* and *jaler reringitan* refers to the part in *Rangda* dance costumes that made from fabric shaped into triangle. This represents the body hair of the *Rangda*. The *reringitan* used three colours' schemes, there are black, white, and red.

That represent *tridatu* in Balinese culture. The colour red representing *Dewa Brahma* who is the god of creation in Balinese culture. The colour Black representing *Dewa Wisnu* who is the guardian god in Balinese culture, and the colour white representing *Dewa Siwa who is the god of destruction* in Balinese culture. The lexicon *udeng* refers to the white fabric that used by the dancer on the head. This has a function to protect the head of the dancer from the bamboo basket that used in *Rangda* mask. In several places in Bali, *udeng* also included with the sacred drawing from Bali called *rerajahan*. The lexicon *badong mute* refers to the piece of fabric that used in the neck of the dancer. This fabric decorated with beads and *prada* which is the gold like painting in Balinese culture. the shape of *badong mute* is round and used in the neck of the dancer. The meaning of this costumes is as the protection for the neck and chest. This part is symbolizing as the position of a queen in the story. The lexicon *badong kulit* refers to a piece of fabric that used in the neck of the dancer with addition of leather and human hair. This represents the symbol that the *Rangda* is also use the part of human body as the part of the costumes. The lexicon *angkeb baong* is a piece of fabric decorated with *prada* and beads. Used on top of *badong mute* and *badong kulit*. The lexicon *tapih* refers to the fabric that used by the dancer of the *Rangda* on the chest. *Tapih* representing the fabric that used by the *Rangda* when she transforming from human into *Rangda*. The lexicon *ampok ampok* is the part of the costume of *Rangda* dance that used in the waist of the dancer. This part made from a leather and decorated with human hair. This represented the position of the *Rangda* who is the queen and she has a lot of followers. The lexicon *kuku* is the part of costume of *Rangda* dance used in the hand of the dancer. This part of costume is a pair of gloves that made from fabric and decorated with the artificial nails and human hair. This represents the anger of the *Rangda* and this show the final form of the transformation from human into *Rangda*. The lexicon *basang basang* is refers to the part of *Rangda* costumes with a shape like a human intestine. This part made from fabric and also has *tridatu* colours. This represents the human intestines that used by the *Rangda* as her decoration in her body. These intestines are coming from the dead body of the human. This represents the power of the *Rangda* as she is the ruler of the black magic. The lexicon *sabuk* is refers to a Balinese traditional belt that made from a

fabric. This part is used to secure the costumes of the *Rangda* dance. This also used as the protection from any sharp thing that used in the performance. Such as *keris*, *tombak*, or *klewang*. The lexicon *baju pepontangan* and *jaler pepontangan* refers to the part of *Rangda* dance costumes. This part is a shirt with tridatu colours. The colour red representing *Dewa Brahma* who is the god of creation in Balinese culture. The colour Black representing *Dewa Wisnu* who is the guardian god in Balinese culture, and the colour white representing *Dewa Siwa* who is the god of destruction in Balinese culture. this represents the circle of life in Balinese culture. *Sémayut* is the costume used on the dancer's chest. This costume has a shape similar to a backpack's straps. This part used as the base to attach the other costumes such as *basang basang*, *Nyonyo*, etc. The lexicon of *nyonyo* is refers to the part of *Rangda* costumes that looks like human breast. This part used on the chest of the dancer. This part of costume is representing the feminism since *Rangda* is representing the widow from Dirah who mastered the black magic. *Galeng* refers to the part of the costumes of the *Rangda* dance. *Galeng* is a pillow that used on the stomach from the dancer. This part used as the protection for the dancer when performing the dance. *Kereb* refers to the white fabric that used by *Rangda* on her hands. She usually flicking this fabric since this part has a magical power to defeat her enemies. In Bali, *kereb* is a sacred fabric since it has a sacred drawing called *rerajahan*.

This study identified and analyzed the lexicons associated with the costumes in the *Rangda* dance performance. This study also complemented with the cultural meaning of the lexicons related to the costume of *Rangda* dance. In this study, 27 lexicons are found in the *Rangda* dance costumes. On the costume lexicons, there are the mask (ten lexicons) and the costumes (seventeen lexicons).

Several similarities exist between this research and the work of Dewi et al. entitled "*Lexicons in Legong Keraton dance*" (2020). The research by Dewi et al. (2020) is a descriptive qualitative study utilizing ecolinguistics principles addressing the lexicons in Balinese dance. In this research uses a researcher, observation sheet, and an interview guide as the instrument to collect the data. However, the research purpose for this study and the work of Dewi et al. (2020) is different. This research focused on the lexicons of the

Rangda dance, while Dewi et al. (2020) investigated the lexicons of the *Legong Keraton* dance.

This study and the study named "Lexicons of *Tabuh Rah* used in *Menyali* Village" by Kusuma et al. (2020) have a number of similarities and differences. Similarity exists in terms of lexicons as the subject of research. Finding, describing, and documenting the lexicons of Balinese culture, both works employ qualitative descriptive research methods. Both instruments use the researcher as the primary instrument, the observation sheet, and the interview guide. The difference is to the study topic. This research focuses on the language of the *Rangda* dance, while Kusuma et al. (2020) examine the lexicons of the *Tabuh Rah* (Balinese cockfighting) ceremonial.

This study focuses on the language associated with the movements, costumes, and cultural meaning of the *Rangda* dance. Lexicons refers to a term with meaning that is often used by a certain cultural group (Suktiningsih, 2016). This research identified lexicons relating to the dance's movement and costumes. *Rangda* dance is a Balinese traditional dance that is classified as a Wali dance and is performed at the temple when the procession of *Napak Siti* or *Napak Pertiwi*. Usually, this performance is followed by the performance of *Calonarang* drama and *Barong* dance. (Bandem, 1979; Renawati, 2014; Sustiwati et al. 2011).

The grand theory of this research is ecolinguistics. As Alexander & Stibbe (2014) describe, the lexicons of the *Rangda* dance in the Balinese language are associated with the natural surroundings. There are lexicons in the Balinese language and an environment that encourages the usage of the language. Under the notion of ecolinguistics, the conclusion is that the Balinese language and the *Rangda* as the environment are connected. If lexicons are acknowledged and maintained, the language will not disappear. It is also used when the dance is often performed, indicating that the setting encourages the survival of the Balinese language.

According Pauwels (2016), the Balinese language may disappear if it is assimilated by the other dominant language and local people quit their mother tongue. Therefore, to prevent language death, it is necessary to preserve the language with language maintenance

which means that Balinese people should record and use the Balinese language more often than other languages. Documenting the lexicons of clothing and its cultural meaning is one way to conduct the language maintenance.

CONCLUSIONS

Maintaining the indigenous language is one of the Balinese people's obligations. Language and culture are deeply connected. When a language becomes extinct, the civilization will also disappear. As Balinese, they must recognize that conserving culture may be achieved through keeping the language. By doing language maintenance, the community will consistently utilize and comprehend the language. It can save a language from the extinction.

The lexicons that exist in *Rangda* dance costumes are 27 lexicons. Lexicons on the mask of the *Rangda* dance are; *tapel Rangda, terang, kumba, petitis, lidah api, teteh api, jangar api, rambut, jebug, and bungan jepun*. The lexicons in reringitan costumes are; *jaler reringitan, baju reringitan, udeng, badong mute, badong kulit, angkeb baong, tapih, ampok ampok, kuku, basang basang, sabuk, baju pepontangan, jaler pepontangan, semayut, nyonyo. galeng, kereb*.

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