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ANALYZING LEXICONS OF MOVEMENTS IN *WIRANJAYA* DANCE

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ABSTRACT

Wiranjaya dance belongs to bebancihan dance that has many lexicons to identify. Culturally, there are some lexicons in *Wiranjaya* dance used normally, but time by time the lexicons are less frequently used while doing the dance practices. This study was designed in the form of a descriptive qualitative method and aimed to find the lexicons and their cultural meaning. The obtained data were collected from observation and interview techniques. The result of the research showed that there were thirty-eight lexicons of movements that exist in *Wiranjaya* dance, classified into seven types of movements, such as stage movements (4 lexicons), hand movements (8 lexicons), leg movements (9 lexicons), body movements (8 lexicons), head movements (4 lexicons), eye movements (4 lexicons), fan movements (1 lexicon). Both of those lexicons and their cultural meaning were given benefit for the education fields. The dance teachers can easily give information to the foreigners who want to know the costume of *Wiranjaya* dance. In addition, it will help the students who are interested in learning lexicons and their cultural meaning. In other words, this study can help preserve local languages and avoid language death.

Keywords: lexicons, cultural meaning, movement, *Wiranjaya* dance

INTRODUCTION

Language and culture have an inseparable relationship. This is supported by Lumempouw et al. (2021) which stated that language has a role in determining culture because language is the basis of culture. Therefore, humans will not understand the meaning between language and culture. In addition, based on Atifnigar et al. (2021) stated that culture plays an important role in the continuity of the identity of a nation, especially its language. The development of the current globalization has a significant impact on regional culture, especially Balinese culture. One of the elements of Balinese culture that is experiencing the impact of the flow of globalization is the language. In line with Devi & Kasni (2018), the use of local languages, especially Balinese, in the middle of globalization in Balinese life affects the use of Balinese. If further eroded by the impact of globalization, the Balinese language will be threatened. The position of the Balinese language as the mother language has been displaced by the Indonesian language. It is supported by Kusuma et al. (2020) that some Balinese individuals have begun to give up their native speech and frequently speak Indonesian in daily

interactions. There is an even more extreme one that the Balinese language as an ethnic language will die in 2041, which is stated by (Dewi et al., 2019).

One way to maintain the Balinese language is through a lexicon in Balinese culture such as Balinese dance. Balinese dancing is one of the cultures connected to the language (Heryadi et al., 2012). According to Marjanto et al. (2020) there are three types of Balinese dance based on their function: wali dance, bebali dance, and balih-balihan dance. Wali dance is a sacred dance and is part of the ceremony. *Wali* dance is typically performed at sacred ceremonies such as *Rejang* dance, *Sanghyang* dance, *Pendet* dance, and *Baris* dance. Then, as the arts of *Pewayangan*, *Topeng*, and *Gambuh* belong to the *Bebali* dance which is usually used for a play. Meanwhile, *Oleg* dance, *Joged* dance, *Janger* dance, *Kecak* dance, *Legong Keraton* dance, *Wiranjaya* dance and other dances that only entertain the audience or people who watch them are examples of *Balih- Balihan* dance. Those types of Balinese dance have their local language and contain cultural characteristics that must be preserved.

Wiranjaya dance refers to *balih-balihan* dance which was created by Mr. I Putu sumiasa with his uncle named I Ketut Merdana. The *Wiranjaya* dance tells the story of two scout sons, Nakula and Sahadewa, who are learning archery at the Pasraman which is managed by Bhagawan Tamba Petra. Actually, Balinese people have their own lexicons that they use in their community to interact with others. According to Adityarini (2016), lexicons and culture are closely related because studying lexicons can help preserve the language. Kusuma et al. (2020) defined lexicons as a list of words used by a society that includes their meaning and usage. Balinese people undertake daily and cultural activities in their environment using lexicons that are based on their language. In connection with this, several Balinese lexicons are in danger of dying out due to a lack of knowledge about their meanings. Ecolinguistically, the language will be alive in that environment if people around there mention the lexicons continuously. Thus, studying the lexicons and their cultural meaning in *Wiranjaya* dance is essential to prevent the local language from death.

Moreover, no study conducted lexicons related to costumes of *Wiranjaya* dance. For example, Dewi et al. (2020) studied the lexicons related to *Legong Keraton* at *Sanggar Tari Warini*, Denpasar. The lexicons found in *Legong Keraton* are forty-eight. Kusuma et al. (2020) conducted a study about lexicons related to *Tabuh Rah* in Menyali village, and there are seventy-one lexicons found. Budhiono (2017) studied the lexemes and their semantic meaning. The lexicons found in that study were twenty lexicons. The studies mentioned

previously were used to preserve the culture but have a different object of research. There is no study whose object is *Wiranjaya* dance.

The research questions of this study are “*What are the lexicons of movements that exist in Wiranjaya dance?*” and “*What are the cultural meanings of lexicons related to the movements of Wiranjaya dance?*”. From those research questions, this study aimed to find out the lexicons of costumes that exist in *Wiranjaya* dance and the cultural meaning lexicons related to the movements of *Wiranjaya* dance. However, this study believes that the result can help preserve the local language related to *Wiranjaya* dance.

METHODOLOGY

The study was designed in the form of descriptive qualitative research. This qualitative research will describe the meaning of certain processes or events and how the purpose relates to the social world. Therefore, this study used the descriptive qualitative method to describe and discover the lexicons and the cultural meaning of movements that exist in *Wiranjaya* dance. Thus, the object of this study is the lexicons and their cultural meaning related to the movements of *Wiranjaya* dance.

The data were collected through observation and interview. Observation was conducted by observing the dancers in preparation for performing *Wiranjaya* dance. The instrument that is used in doing observation is observation sheets which to write down some information that the researcher got during observation. While, interview was conducted by asking questions to the three informants about the lexicon movements which exist in *Wiranjaya* dance. Those three informants are selected based on the characteristics of the ideal informant suggested by Samarin (1967). Then, the instrument that is used in doing interviews is the interview guide. Moreover, the interview technique was conducted in Indonesian because Indonesian is a language mastered by the informants.

After doing the observations, the data were also collected through interviewing the informants. The interviews were done to complete the data. After the data of lexicons were collected completely, the data were collected, the data were analyzed using an interactive model by Miles and Huberman (2014). There were three steps of data analysis: data reduction, data display, and conclusion/drawing verification. In the data reduction, the researcher transcribed and removed some unnecessary data. In the data display, the researcher changes the form of the data into tables along with their description. In the conclusion/drawing verification, the data were concluded by the researcher.

FINDINGS AND DISCUSSION

Findings

There are thirty-eight (38) lexicons of movements that were found through the interview. The informants divided the movements into seven types of movements, such as stage movements (4 lexicons), hand movements (8 lexicons), leg movements (9 lexicons), body movements (8 lexicons), head movements (4 lexicons), eye movements (4 lexicons), fan movements (1 lexicon).

Table 1. Lexicons of Movement in Wiranjaya Dance Based on Stages Movement

No.	Lexicon	Description
1.	<i>pepeseon</i>	The first part of a dance. Thus, this part is an opening part of <i>Wiranjaya</i> dance.
2.	<i>pengawak</i>	A part of the composition that features slow dance movements.
3.	<i>pengecet</i>	A part of the composition that features dance movements with medium to fast tempo.
4.	<i>pekaad</i>	A part of a composition that is colored with dance moves with a fast tempo then slower to end the dance. Thus, this is the last part of <i>Wiranjaya</i> dance.

Referring to table 1 through the interview, Based on the stages, there are four lexicons, such as *pepeson*, *pengawak*, *pengecet* and *pekaad*. First, *Pepeson* is the first part of the dance. Thus, this part is the opening or beginning part of the *Wiranjaya* dance with the *nayog* movement in which the right hand is beside the chest and the left hand is in front of the chest with the fingers bent down. This section shows the characters of *Nakula* and *Sahadeva*. Second, *pengawak* is the part of the composition that features slow dance movements. Then, *pengecet* is the part of the composition that features dance movements with medium to fast tempo. Last, *pekaad* is part of a composition that is colored with dance moves with a fast tempo then slower to end the dance. This part is a dance part that tells the story of the *Wiranjaya* dance. Thus, this is the last part of *Wiranjaya* dance.

Table 2. Lexicons of Movements in Wiranjaya Dance Based on Hand Movement

No.	Lexicon	Description
1.	<i>gandang-gandang</i>	A movement of the hands that compensates for the movement of the feet.
2.	<i>manah</i>	Hand movement like doing archery.
3.	<i>mungkah lawang</i>	Hand movement in which both hands are pulled to the side slowly until aligned with eyes and aligned with breasts.

4.	<i>nabdab gelung</i>	Hand movement such as fixing the gelungan (the position of one hand which left or right touching the gelungan).
5.	<i>ngepik</i>	Wrists moved back and forth.
6.	<i>nyalud</i>	Hand movements performed in multiples.
7.	<i>ombak angel</i>	The position of the hands on the side of the breast.
8.	<i>ulap-ulap</i>	The position of the arm that is slightly angled with variations in hand gestures.

Then, referring to table 2 There are ten lexicons in *Wiranjaya* dance based on hand movements. They are *mungkah lawang*, *nabdab gelung*, *ulap-ulap*, *nyalud*, *ngepik*, *ombak angel*, *manah*, *ngelo*, *gandang-gandang*. First, *mungkah lawang* is the first movement as the dance's opening, and it serves to open the curtain. *Mungkah lawang* is a hand action in which both hands are progressively dragged to the side until they are aligned with the eyes and the breasts. Second, *nabdab gelung* is a movement that involves touching an item that is positioned on the head. In general, the two hands are involved in the *nabdab gelung* movement. The right hand is touching the head, but only the forefinger is in contact with the head or the accessory. The left hand then takes a posture equivalent to the breast, as in the *agem*. Third, *ulap-ulap* is hand movements where the hands are waved in front of the face with the position of the arms in like elbow angled position and the fingers bouncy. Fourth, *nyalud* is a hand motion in which the fingers are pointed downward and the palms are facing one another. The second position has the fingers touching and the palms down. The third position has the palms facing up and all of the fingers touching. Therefore, this movement, which appears to be folded hands, results from those stages. Then, *ngepik* is wrists moved back and forth with the body position (*ngaed*) and the head movement follows the hand movement. Next, *ombak angel* is hand movements in which both hands are beside the chest and push the body to the right or left. Ninth, *manah* is hand movements like archery which is done by the right hand are bent by pulling the arrow and the left hand is holding the bow of the arrow which is symbolized by holding a fan. Last, *gandang-gandang* is when the hands and feet move at the same pace while the hands compensate for the movement of the feet.

Table 3. Lexicons of Movements in Wiranjaya Dance Based on Leg Movement

No.	Lexicon	Description
1.	<i>piles kanan</i>	A leg movement in which the right leg heel is turned slightly forward while the right leg toes remain on the stage.
2.	<i>piles kiri</i>	An opposite of <i>piles kanan</i> .
3.	<i>nyigcig</i>	The movement of walking with small steps forward with the heel position raises the upright body position.
4.	<i>nayog</i>	<i>Nayog</i> is a movement that begins with the movement of the right hand in line with the chest and the left hand in front of the chest with the finger pointing like an <i>agem kanan</i> movement. And, the head movement follows the stomping of the feet.
5.	<i>ngumbang</i>	The movement of walking performed with the body slightly lowered (<i>ngaed</i>).
6.	<i>ngunda kanan</i>	A leg movement performed while walking in the <i>agem kanan</i> position.
7.	<i>ngunda kiri</i>	An opposite movement of <i>ngunda kanan</i> .
8.	<i>angkat kanan</i>	A leg movement where the initial position of this movement is <i>ngaed</i> and performs the <i>piles kanan</i> . After that the heel and toes of the right foot are raised to the level of the left knee with a pedestal on the left foot.
9.	<i>angkat kiri</i>	An opposite of the <i>angkat kanan</i> which is a leg movement where the initial position of this movement is <i>ngaed</i> and performs the <i>piles kiri</i> . After that the heel and toes of the left foot are raised to the level of the right knee with a pedestal on the right foot.

The table above shows the lexicons found in *Wiranjaya* dance based on leg movements. Those lexicons are *piles kanan*, *piles kiri*, *nyigcig*, *nayog*, *ngumbang*, *ngunda kanan*, *angkat kanan*, and *angkat kiri*. First, *piles kanan* is a leg movement which starts with the *ngaed* movement. After that, the body is pushed to the left. After that, the heel of the right foot is rotated slightly towards the front but the right toe still touches the floor. Second, in contrast to *piles kanan* is *piles kiri*. The body is pushed to the right in this action, unlike the *piles kanan*, which starts with a *ngaed* movement. After that, the left leg heel is rotated slightly toward the stage while the toes remain pressed against it. Third, *nyigcig* is a walking movement that involves taking tiny steps forward with the heel lifted and the body upright. Fourth, *nayog* is a movement that begins with the *agem* movement with the right hand in line with the breasts and the left hand in front of the chest, after which the body is slowly pushed to the left accompanied by up and down body movements as if it were tempo. Then do the opposite, the body is pushed to the right slowly accompanied by the movement of the

body up and down as if in tempo. The movement is repeated in such a way that it forms a movement called *nayog*. Fifth, *ngumbang* is the movement of walking performed with the body slightly lowered (*ngaed*), the level does not change and is accompanied by head movements left and right in accordance with the pounding movements of the foot. Then, the right hand in line with the breasts by holding the fan and the left hand straight to the side with a slight bend. Sixth, *ngunda kanan* is a leg movement performed while walking in the *agem kanan* position. With the position of both hands the same as the *agem kanan*, but the wrist rotated down and up alternately. Then, *ngunda kiri* is an opposite movement with *ngunda kanan*. That *ngunda kiri* is a leg movement performed while walking in the *agem kiri* position. With the position of both hands the same as the *agem kiri*, but the wrist rotated down and up alternately. Next, *angkat kanan* is a leg movement where the initial position of this movement is *ngaed* and performs the *piles kanan*. After that the heel and toes of the right foot are raised to the level of the left knee with a pedestal on the left foot. Last, *angkat kiri* is an opposite of the *angkat kiri* which is a leg movement where the initial position of this movement is *ngaed* and performs the *piles kiri*. After that the heel and toes of the left foot are raised to the level of the right knee with a pedestal on the right foot.

Table 4. Lexicons of Movements in Wiranjaya Dance Based on Body Movement

No.	Lexicon	Description
1.	<i>agem kanan</i>	A body movement where the body is leaning to the right. The right hand is parallel to the eye and the left hand is parallel to the chest.
2.	<i>agem kanan tinggi</i>	A body movement where the weight on the right foot. The right hand is above the head and the left hand is parallel to the chest.
3.	<i>agem kiri</i>	An opposite of <i>agem kanan</i> .
4.	<i>agem kiri tinggi</i>	An opposite of <i>agem kanan tinggi</i> .
5.	<i>ngeseh</i>	A body movement in which the base of the arm vibrates quickly.
6.	<i>dorong kanan</i>	A body movement that is pushed to the left where the shape of the hand pattern is the same as <i>agem kanan</i> , but the right palm is rotated to the left.
7.	<i>dorong kiri</i>	An opposite of <i>dorong kanan</i>
8.	<i>ngelo</i>	A body movement which in turns (right and left) followed by hand movements

Referring to table 4, Afterwards, *Wiranjaya* dance also has lexicons based on body movements. Those lexicons are *agem kanan*, *agem kanan tinggi*, *agem kiri*, *agem kiri tinggi*, *ngeseh*, *dorong kanan* and *dorong kiri*. First, *agem kanan* is body movement where the weight is on the right foot, the distance between ankles is about one hand and the body is leaning to the right. The right hand is parallel to the eye and the left hand is parallel to the chest. Second, *agem kanan tinggi* is a body movement where the weight on the right foot, the distance between ankles is about one hand and the body is leaning to the right. The right hand is above the head and the left hand is parallel to the chest. Third, *agem kiri* is body movement where the weight is on the left foot, the distance between ankles is about one hand and the body is leaning to the left. The left hand is parallel to the eye and the right hand is parallel to the chest. Then, *agem kiri tinggi* is a body movement where the weight on the right foot, the distance between ankles is about one hand and the body is leaning to the right. The left hand is above the head and the right hand is parallel to the chest. Next, *ngeseh* is a body movement in which the base of the arm vibrates quickly. Then, *dorong kanan* is a body movement that is pushed to the left where the shape of the hand pattern is the same as *agem kanan*, but the right palm is rotated to the left. The left heel leg is turned inside with the leg on tiptoe. The head is slightly tilted to the left, and the eyes focused forward with the chest in a flexed position (*cengked*), then the body is lowered half of its height (*ngaed*). In contrast, there is *dorong kiri* is a body movement that is pushed to the left where the shape of the hand pattern is the same as *agem kiri*, but the right palm is rotated to the right. The right heel leg is turned inside with the leg on tiptoe. The head is slightly tilted to the right, and the eyes focused forward with the chest in a flexed position (*cengked*), then the body is lowered half of its height (*ngaed*). Last, *ngelo* is a body movement that arches to the right before reversing to the left. This is followed by the hands moving in the opposite direction of the body. *Ngelo* is typically performed in a sit position, with the dancer occupying her/his feet already barred to the backs.

Table 5. Lexicons of Movements in *Wiranjaya* Dance Based on Lower Head Movement

No.	Lexicon	Description
1.	<i>kipek kanan</i>	A movement of the head that is rotated towards the left and right corners.
2.	<i>kipek kiri</i>	An opposite of <i>kipek kanan</i>

3.	<i>cegut</i>	A movement by moving the backward neck, eyes looking down with a frown.
4.	<i>ngontel</i>	Head movements that lie down to the right and to the left with the rhythm of footsteps.

There are three lexicons of *Wiranjaya* dance found based on head movements. Those lexicons are *kipek kanan*, *kipek kiri*, *cegut* and *ngontel*. First, *kipek kanan* is the movement of the head that is rotated towards the left and right corners. While, *kipek kiri* is opposite to *kipek kanan*, *kipek kiri* is the movement of the head that is rotated towards the right and left corners. Then, *nyegut* literally means "biting," but in terms of Balinese dance, it refers to a movement of the neck and chin in which the chin is drawn close to the neck while the eyes gaze down and the brows wrinkle instinctively. Last, *ngontel* is head movements that lie down to the right and to the left with the rhythm of footsteps.

Table 6. Lexicons of Movements in *Wiranjaya* Dance Based on Lower Eye Movement

No.	Lexicon	Description
1.	<i>seledet/nyeledet kanan</i>	Eye movement towards the right side.
2.	<i>seledet/nyeledet kiri</i>	Eye movement towards the left side.
3.	<i>ngelier kanan</i>	A movement of the head towards the right which is accompanied by closing the right eye and the left eye following the movement of the head.
4.	<i>ngelier kiri</i>	A movement of the head towards the left which is accompanied by closing the left eye and the right eye following the movement of the head.

There are also lexicons found in *Wiranjaya* dance. In this case, the movements are based on eye movements. They are *seledet/nyeledet kanan*, *seledet/nyeiledet kiri*, *ngelier kanan*, *ngelier kiri*. First, *seledet/nyeledet kanan* movement is an eye movement where the core movement begins with the eye gaze towards the middle then the view is moved towards the right side and the view is shifted back towards the middle. Second, *seledet/nyeiledet kiri* movement is an eye movement where the core movement begins with the eye gaze towards the middle then the view is moved towards the left side and the view is shifted back towards the middle. Third, *ngelier kanan* is a movement of the head towards the right which is accompanied by closing the right eye and the left eye following the movement of the head.

Last, *ngelier kiri* is a movement of the head towards the left which is accompanied by closing the left eye and the right eye following the movement of the head.

Table 7. Lexicons of Movements in Wiranjaya Dance Based on Lower Fan Movement

No.	Lexicon	Description
1.	<i>ngeliput kipas</i>	The fan's handle at the end of the hand that is moved by the wrist in a rotating motion, this movement is found in the <i>ngumbang</i> or changing position.

Last, there is also a lexicon based on fan movements found in *Wiranjaya* dance, namely *ngeliput kipas*. *Ngeliput kipas* is the fan's handle at the end of the hand that is moved by the wrist in a rotating motion, this movement is found in the *ngumbang* or changing position.

Based on the data found through the interview mentioned above. In total, there are thirty-eight (38) lexicons related to movement of *Wiranjaya* dance. Based on the lexicons found, those lexicons have their cultural meaning. The cultural meaning in the movement of *Wiranjaya* dance relates to the *Nakula* and *Sahadewa* who practice archery. The cultural meaning of lexicons in the movement of *Wiranjaya* dance can be seen in the tables below:

Table 8. Cultural Meaning of Lexicons in Wiranjaya Dance Based on Hand Movement

No.	Lexicon	Cultural Meaning
1.	<i>nabdab gelung</i>	It symbolizes the character's courage in a dance performed by the dancers.
2.	<i>ulap-ulap</i>	It symbolizes that the dancer sees something at an angle but from afar.
3.	<i>manah</i>	It symbolizes a characteristic of the <i>Wiranjaya</i> dance.

Based on table 8 above, there are two lexicons that have cultural meanings based on hand movement in *Wiranjaya* dance. First, *nabdab gelung* is hand movements such as fixing the *gelungan* (the position of one hand which left or right touching the *gelungan*), which is supported by the expression of opening the eyes and smiling (*manis rengu*). This gesture symbolizes the character's courage in a dance performed by dancers. Second, *ulap-ulap* is a movement of both wrists that are rotated inward but done at left or right angle. The meaning of this movement is that the dancer sees something at an angle but from afar. The dancer

tries to pay attention to the details of the object she sees so that she can use her hands to help her see the object more clearly or to avoid the glare of light. This movement represents the vigilance and introspection of people watching us from afar. Last, *manah* is a hand movement that is characteristic of the *Wiranjaya* dance. The *Wiranjaya* dance tells the story of twin brothers namely, *Nakula* and *Sahadewa* who are practicing archery. Thus, the story of the *Wiranjaya* dance is interpreted through this movement.

Table 9. Cultural Meaning of Lexicons in *Wiranjaya* Dance Based on Leg Movement

No.	Lexicon	Description
1.	<i>ngunda kanan</i> and <i>ngunda kiri</i>	It symbolizes the authority and courage character played by the dancer.
2.	<i>nyigcig</i>	It symbolizes agility and speed which describes the agile <i>Nakula</i> and <i>Sahadewa</i> during archery practice.
3.	<i>nayog</i>	It symbolizes the characters of <i>Nakula</i> and <i>Sahadewa</i> when walking.

Referring to table 9, There are four lexicons that have cultural meanings based on leg movement in *Wiranjaya* dance. First, *ngunda kanan* and *ngunda kiri* are movements to walk forward but with a hand pattern to form an *agem kanan* or *agem kiri*. The meaning of this movement is to reflect the authority and courage character played by the dancer. *Ngunda* movement is used in *Wiranjaya* dance to reflect that the two brothers, *Nakula* and *Sahadewa*, are dignified and dashing figures when practicing archery. Then, *nyigcig* is the movement of the foot to walk fast but in little steps. When performing this technique, both legs should be slightly bent at the knees and on tiptoes. This movement represents agility and speed which describes the agile *Nakula* and *Sahadewa* during archery practice. Last, *nayog* symbolizes the characters of *Nakula* and *Sahadewa* when walking. It is because *nayog* is a movement of dashing walking.

Table 10. Cultural Meaning of Lexicons in *Wiranjaya* Dance Based on Body Movement

No.	Lexicon	Description
1.	<i>agem kanan</i> and <i>agem kiri</i>	It symbolizes as a marker that the dance that is performed is a Balinese dance. This movement is a characteristic of Balinese dance that appears in all Balinese dance.

2.	<i>ngeseh</i>	It symbolizes providing artistic value to the dance being performed.
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Furthermore, based on table 10 there are three lexicons that have cultural meanings based on body movement in *Wiranjaya* dance. First, *Agem kanan* and *agem kiri* are basic movements in Balinese dance. The meaning of this movement is as a marker that the dance that is performed is a Balinese dance. This movement is a characteristic of Balinese dance that appears in all Balinese dance. Then, *ngeseh* is a fast-paced movement of both shoulders. This is a transitional movement from one motion to another. The purpose of this movement is to provide artistic value to the dance being performed.

Table 11. Cultural Meaning of Lexicons in *Wiranjaya* Dance Based on Head Movement

No.	Lexicon	Description
1.	<i>kipek kanan</i> and <i>kipek kiri</i>	It symbolizes awareness of bad things that might happen around <i>Nakula</i> and <i>Sahadewa</i> while practicing archery.
2.	<i>cegut</i>	It symbolizes the awareness of circumstances because in shooting <i>Nakula</i> and <i>Sahadewa</i> must be aware of the circumstances under them.

Furthermore, there are three lexicons that have cultural meanings based on neck movement in *Wiranjaya* dance. First, *Kipek kanan* and *kipek kiri* are movements of the head that are rotated towards the right and left corners as if they are looking at something from a distance. The meaning of this head movement is to symbolize awareness of bad things that might happen around *Nakula* and *Sahadewa* while practicing archery. Then, *cegut* is a movement of the head that is bowed downwards followed by the furrowing of the eyebrows as if paying attention to something below. The meaning of this movement is the awareness of circumstances because in shooting *Nakula* and *Sahadewa* must be aware of the circumstances under them.

Table 12. Cultural Meaning of Lexicons in *Wiranjaya* Dance Based on Eye Movement

No.	Lexicon	Description
1.	<i>nglier kanan</i> and <i>ngelier kiri</i>	It symbolizes as if the characters are looking at the target that should squint one eye to get the focus in archery.

2.	<i>nyeledet kanan</i> and <i>nyeledet kiri</i>	It symbolizes <i>Nakula</i> and <i>Sahadewa</i> who are glancing at their prey or target.
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Last but not least, referring to table 12, there are four lexicons that have cultural meanings based on eye movement in *Wiranjaya* dance. First, *nglier kanan* and *Ngelier kiri* are movements to close one eyelid (left or right) while the other eyelid remains wide open. The meaning of this movement is as if you are looking at the target that should squint one eye to get the focus in archery. Last, *Nyeledet kanan* and *nyeledet kiri*; the meaning of this eye movement is as if you were glancing at anyone around ourselves, and can make sure of self safety. And in *Wiranjaya* dance, this movement also depicts Nakula and Sahadewa who are glancing at their prey or target.

Discussion

Furthermore, based on the data finding, this research is successfully finding and analyzing the lexicons and their cultural meaning of costumes in *Wiranjaya* dance. There are thirty-eight (38) lexicons of costumes that were found through the interview. The informants divided the movement into seven types; stage movements (4 lexicons), hand movements (8 lexicons), leg movements (9 lexicons), body movements (8 lexicons), head movements (4 lexicons), eye movements (4 lexicons), fan movements (1 lexicon).

Those lexicons are listed along with the description meaning. As Suktiningsih (2016) stated, a lexicon is a list of words that includes information or description. Therefore, this study supports the theory that the lexicons found in this dance were also listed and contained a description of each lexicon. In addition, Sustiwati, et al (2011) stated that there are two movements such as *murni* movements and *maknawi* movements. *Murni* movement is a dance movement that is the result of processing wantah motion in a dance. The disclosure does not contain meaning but contains beauty value. While, *maknawi* movement is a wantah movement that has been processed into a dance movement which in its expression contains the meaning and value of beauty such as, *ulap-ulap*, *seledet*, *kipekan*, *nuding*, *malpal*, *ngegol*, *nyregseg* and others. The data found in this dance support the theory that not all movements in this dance have their cultural meaning. As liliweri (2002) argued, cultural meaning is influenced by the existence of culture. According to Yilmaz et al. (2020) stated that cultural background always affects how people understand everything in this environment. The theory of cultural meaning supported the foundation in this study which represents the characteristics of *Wiranjaya* dance through the movements.

In relation to ecolinguistics, based on Tarigan and Sofyan (2018), ecolinguistics studies the relationship between language and environment. Culture is a part of the identity of Balinese society. Culture is very attached to their daily lives. Ecolinguistics theory is related to this research since this research has one of Balinese culture as a research object, namely the *Wiranjaya* dance. In addition, this dance tells about the situation of the two brothers who are practicing archery. Lexicon itself is related to language users and their functions for users. It also plays an important role related to preserving language and culture. Therefore, it is true that the existence of the language occurs when there is a relationship between the language and its environment, including human life.

It also plays an important role related to preserving language and culture. The finding data in this study can be used as a way to preserve local language which is related to language maintenance. As stated by Widiyanto (2018), language maintenance is closely related to language death. Because, a dead language is a language that is no longer used by its users. As a result, this study supports the notion of language maintenance, which suggests that language maintenance can prevent a language from being extinct or dying. Because local people can employ lexicons and cultural meanings when performing this dance, and the dance teacher can simply explain to tourists who want to learn and know more about the costume of *Wiranjaya* dance.

CONCLUSION

Based on the data, the conclusion of this research is the result of the research showed that there were fifteen lexicons of costumes that exist in *Wiranjaya* dance, classified into thirty-eight (38) lexicons, such as; stage movements (4 lexicons) such as: *pepeson*, *pengawak*, *pengecet*, and *pekaad*, hand movements (8 lexicons) such as; *gandang-gandang*, *manah*, *mungkah lawang*, *nabdab gelung*, *ngepik*, *nyalud*, *ombak angel* and *ulap-ulap*, leg movements (9 lexicons) such as; *piles kanan*, *piles kiri*, *nyigcig*, *nayog*, *ngumbang*, *ngunda kanan*, *ngunda kiri*, *angkat kanan* and *angkat kiri*, body movements (8 lexicons) such as; *agem kanan*, *agem kanan tinggi*, *agem kiri*, *agem kiri tinggi*, *ngeseh*, *dorong kanan*, *dorong kiri* and *ngelo*, head movements (4 lexicons) such as; *kipek kanan*, *kipek kiri*, *cegut* and *ngontel*, eye movements (4 lexicons) such as; *seledet/nyeledet kanan*, *seledet/nyeledet kiri*, *ngelier kanan* and *ngelier kiri*, fan movements (1 lexicon) that is *ngeliput kipas*. However, There are only seventeen (17) of thirty-eight (38) lexicons of movements in *Wiranjaya* dance that have cultural meanings. Those lexicons are *nabdab gelung*, *ulap-ulap*, *manah*,

ngunda kanan, ngunda kiri, nyigcig, nayog, agem kanan, agem kiri, ngeseh, kipek kanan, kipek kiri, cegut, nglier kanan, ngelir kiri, nyeledet kanan, and nyeledet kiri.

Both of those lexicons and their cultural meaning were given benefit for the education fields. Because, this study can be one of the ways to preserve local language and their cultural meaning. It is because the language and culture are closely related. Then, this study also gives suggestions to the teachers who teach in art and culture subjects. It is beneficial to introduce the lexicons of *Wiranjaya* dance to the students, at least use the lexicons in explaining the costumes of the dance. Therefore, the lexicons will be known by the students and train them to use the lexicons while practicing the dance, especially for students who are in dance art major. Besides, the teacher who also teaches tourists who have an interest in learning *Wiranjaya* dance will be easy in teaching them. Otherwise, those tourists can easily understand the cultural meaning that exists in the lexicon costumes in *Wiranjaya* dance. Therefore, the lexicons of costume in this dance will be maintained and far from extinction.

The researcher realized that the result of this research showed a limitation in that the focus of the study was only on the costume of *Wiranjaya* dance. Thus, this study suggested that other people interested in the linguistic field can find out the lexicons and cultural meaning of the movement that exist in *Wiranjaya* dance.

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