Analyzed Lexicon in *Legong Mahawidya* Dance Movement: *A Descriptive Qualitative Study*

Ni Made Wita Anggarawati[1*], I Gede Budasi[2] (iD)
[1,2]English Language Education, Universitas Pendidikan Ganesha, Singaraja, Indonesia
*Corresponding author: wita@undiksha.ac.id

Abstrak

Bahasa memiliki peran penting dalam penyesuaian budaya, karena bahasa merupakan kunci komunikasi. Penelitian dilakukan di Sanggar Seni Pancer Langit. Penelitian yang diusulkan akan berfokus pada leksikon yang terdapat pada gerak dan busana tari Legong Mahawidya. Informan dalam penelitian ini adalah orang yang dapat membawakan tarian ini dan koreografernya. Penelitian ini menggunakan pendekatan kualitatif deskriptif. Metode analisis data yang digunakan dalam penelitian ini untuk menganalisis data adalah analisis deskriptif. Penelitian ini bertujuan untuk mengidentifikasi leksikon dalam Tari Legong Mahawidya. Data akan diperoleh melalui wawancara dengan koreografer dan penari sebagai informan dalam penelitian ini. Leksikon yang terkandung dalam Gerakan Tari Legong Mahawidya sebanyak 33 leksikon. Tidak semua leksikon dalam gerak memiliki makna budaya. Melestarikan budaya Bali khususnya dalam bahasa dan seni merupakan tanggung jawab masyarakat Bali. Dengan menjaga bahasa, menggunakan bahasa secara terus menerus dan memahami bahasa, maka budaya Bali akan terjaga dan tidak punah..

Kata Kunci: Legong Mahawidya dance, Lexicon, Cultural Meaning.

Abstract

Language has an important role in preserving culture, because language is the key to communication. The research was conducted at the Pancer Langit Art Studio. The proposed research focus on the lexicons found in the motions and clothing of the Legong Mahawidya dance. Informants in this study are people who can perform this dance and the choreographer. This study used a descriptive qualitative approach. This study aims to identify the lexicon in Mahawidya Legong Dance. The data obtained through interviews with choreographers and dancers as informants in this study. Thirty-three (33) lexicon are found in the movemnet of Legong Mahawidya Dance. Not all lexicons in the movement have cultural meaning. Preserving Balinese culture, especially in language and art, is the responsibility of the Balinese people. By keeping the language, using the language continuously and understanding the language, the Balinese culture will be preserved and not extinct.

Keywords: Legong Mahawidya dance, Lexicon, Cultural Meaning.

1. INTRODUCTION

Language is essential to cultural preservation. According to Newmark (1988), a language is a mirror of the culture of the region in which it is spoken, and this culture has the ability to influence the beliefs and behaviors of the people who speak it. According to Kurniati (2014), language acts as a channel of exchange. For example, the Balinese language is recognized as the mother tongue in Bali. Giri (2020) stated that regional languages are in great danger of extinction as a result of globalization's unfettered spread. It is because youth from various locations tend to speak English and Indonesian instead of their local language. This condition could eventually lead to the extinction of the regional language. Culture can be used as the tool as an alternative to language preservation. Artistic expression is an essential component of every civilization (Dita, 2021). Keraf (2015) exemplified that culture can be used to protect a language. This indicates that individuals from all areas of life may appreciate art. Traditional dance is one of the most common performing arts in Bali, and its performances are always contains lots of meanings. Additionally, traditional dances can communicate the worth of life in an existing community. Traditional dance, Western classical

dance, and indigenous dance are all styles of dance in their own right (Sari, 2015). Choreography, costumes, music, and even spoken dialogue all add to the peculiar style of Balinese dance (Hobart, 2007). According to Hobart (2007), each Balinese dance has profound philosophical, cultural, and historical importance. Frequently, the dance is conducted for religious or spiritual reasons. For example, the sacred texts Baris Gede and Rejang Dewa are presented in the Balinese Hindu temple during the opening ritual. According to Dibia and Ballinger (2012), Balinese dances are methodically produced and have significant social roots. One of the most significant means through which core cultural values are conveyed from one generation to the next is through dance.

Lexicons are essential matter for a culture. Suwonsichon (2019) stated that a lexicon is a collection of vocabularies that define the characteristics of a language. The existence of a dance's lexicon can be determined by analyzing the significance of the names given to the various dance steps and the clothing worn throughout the dance. According to a number of scholars, in order to keep a culture alive, consistent and ongoing effort is essential (i.e., Majzuba & Rais, 2011; Perrault, Farrell, & Davies, 2017). Although there are still many dancers in Bali capable of performing the dances, not all of them understand the meaning of the dance's namesake movements or why they were often performed. Meanwhile, there has been an increase in the number of foreign tourists interested in Balinese dance training and performances.

In Bali there is a modern dance, named *Legong Mahawidya* dance. This dance was choreographed by Anak Agung Mas Sudarningsih, S.Sn., M.Pd. for the year 2021. The word of "legong" comes from the two roots of word, such as "leg" which means movement, and "gong" that refers to Balinese traditional music instrument, gamelan (Davies, 2008). By combining both definitions, legong is a dance that accompanied by Balinese traditional music instrument. It makes 'gamelan' becomes a must instrument of this dance because the dancer is driven by the melody. Legong dance itself is a traditional dance that inspired by nature. Therefore, since this dance was introduced by (Sudarningsih in 2021) it always carried the theme of nature's power. "Mahawidya" comes from two roots of word, such as "maha" that in English interpreted as big, and "widya" which means knowledge. It is supported by Dita (2021), who explained that "Mahawidya Dance" means the great knowledge possessed by nature.

2. METHOD

This research was conducted as descriptive qualitative research. This study was aimed to find out the lexicon in the *Legong Mahawidya* dance movement. According to Nazir (2014:43) a descriptive qualitative is a technique seeks to unearth and make sense of the hidden meanings. The data were presented in the form of words. This research was conducted at the Pancer Langit Art Studio in Badung Regency. The *Legong Mahawidya* dance was initially created by the founder of the chosen dance group. The three informants were selected based on Samarin (1967). Informants must be able to speak their mother tongue, be communicative, have no speech disorders, be patient, honest, have a good memory, and be willing to become informants in this study.

The techniques used to collect data are observation and interview techniques. During the observation, the researcher used the observation sheet. During the interview, Bahasa Indonesa were used to gather the data from informants. The instruments used were interview guides. After the data is collected, the data is analyzed using the interactive model Miles and Huberman (2014). There are three steps of data analysis: data reduction, data display, conclusion drawing, and verification or informant confirmation. In data reduction, the researcher copied and discarded some unnecessary data. In presenting the data, the researcher

categorized the each of the data to the representative category. After that the researcher drew a conclusion. Finally, the researcher did data verification with the informants.

3. RESULT AND DISCUSSION

Result

This study focused on the lexicons and their cultural meaning related to the *Legong Mahawidya* Dance.

Lexicons in Legong Mahawidya Dance

There are thirty-three (33) lexicons found in the movement of *Legong Mahawidya* Dance. The movements are divided into five parts such as head movements, eye movements, body movements, hand movements and leg movements.

Table 1. Lexicons in Head Movements

No.	Lexicon	Description
1.	*ngenjet*	Moved left and right with a fast tempo
2.	*ileg – ileg*	Neck to the right and left
3.	*ngontel*	Laid down to the right and to the left
4.	*cegut*	Looking down
5.	*kipek kanan*	Movement changes direction of gaze to the right
6.	*kipek kiri*	Movement changes direction of gaze to the left

Based on Table 1. There are six lexicons found in head movement. Those are *ngenjet, ileg – ileg, ngontel, cegut, ngotag, kipek kanan,* and *kipek kiri.*
1. *Ngenjet* is a movement on the neck that is moved left and right with a fast tempo.
2. *Ileg – ileg* is a movement that moves the neck to the right and left side.
3. *Ngontel* is a head movement that is laid to the right and to the left with rhythm of footsteps.
4. *Cegut* is the movement of the head looking down followed by furrowing the eyebrows as if paying attention to something below.
5. *Kipek kanan* is movement changes direction of gaze to the right followed by the head and body.
6. *Kipek kiri* is movement changes direction of gaze to the left followed by the head and body.

Table 2. Lexicons in Eye Movements

No.	Lexicon	Description
1.	*sledet kanan*	Right side and then back to the center
2.	*sledet kiri*	Left side then back to the center
3.	*nyelier kanan*	Slightly closed right eye
4.	*nyelier kiri*	Slightly closed left eye

Based on Tabel 2. There are four lexicons found in head movement. Those are *sledet kanan, sledet kiri, nyelier kanan*, and *nyelier kiri.*
1. *Sledet kanan* is the eyes movement, the eyesball looking to the right and then back again to the center.
2. *Sledet kiri* is the movement of the eyeball looking to the left and then back again to the center.

3. *Nyelier kanan* is the movement of the eyes when the dancer move it slightly closed right eye.
4. *Nyelier kiri* is the movement of the eyes when the dancer move it slightly closed left eye.

Table 3. Lexicons in Body Movements

No.	Lexicon	Description
1.	*ngeseh*	Base of the arm vibrates quickly
2.	*ngelayak*	Body arched backwards
3.	*ngotag*	Base of the vibrating arm
4.	*agem kanan*	Buttocks position to the left, left foot in front of the right foot
5.	*agem kiri*	Buttocks position to the right, right foot in front of left foot
6.	*ngelo*	Back and forth
7.	*ngitir*	The hips to the right and left
8.	*ngegol*	The hips that are shaken to the right and to the left
9.	*ngengsog*	Swinging the bottom from the waist to the feet
10.	*ngeed*	Lowering the body

Based on Tabel 3, there are ten lexicons found in head movement. Those are *ngeseh, ngelayak, ngotag, agem kanan, agem kiri, ngelo, ngitir, ngegol, ngengsog, ngeed.*
1. *Ngeseh* is the movement of the base of the arm vibrating quickly to relax the muscles at the base of the arm.
2. *Ngelayak* is the position of the body is arched backwards until *gelungan* on your head touches the floor.
3. *Agem kanan* is the position of the buttocks to the left, the left foot is in front of the right foot in a corner position, the right hand is at eye level and the left hand is parallel to the breast.
4. *Agem Kiri* is the opposite of the right agem, buttocks position to the right, right foot in front of the left foot pointing to the corner, left hand parallel to the eye and right hand parallel to the breast
5. *Ngelo* is curved body movements to the right and left alternate
6. *Ngitir* is movement of the hips to the right and left but with a very fast tempo.
7. *Ngegol is* the movement of the hips that are shaken to the right and to the left.
8. *Ngengsog* is a movement that focuses on swinging the lower body from the waist to the feet.
9. *Ngeed* is the movement where the dancer need to lowering their body.
10.   *Ngotag* is the movement as the base of vibrating arm.

Table 4. Lexicons in Hand Movements on Interview

No.	Lexicon	Description
1.	*ngeliput*	Twirling the fan
2.	*ngepel*	Fan handle outwards
3.	*nyemak lamak*	Take the attribute
4.	*nyalud*	The hands leads inwards with both hands closing and opening in front of the chest
5.	*ngubit*	Rotate the wrist in a counterclockwise direction
6.	*kipas ngiluk*	Hands is parallel to the chest, with the fingers holding the fan handle
7.	*ngiting*	Hand shape symbol

Based on Tabel 4, there are ten lexicons found in head movement. Those are *ngeliput, ngepel, nyemak lamak, nyalud, ngubit, kipas ngiluk,* and *ngitik.*

1. *Ngeliput* is a twirling movement of the fan, the fan is at the end of the hand and the wrist rotates.
2. *Ngepel* is the movement of the fan handle outwards.
3. *Nyemak lamak* is movement holds the lamak attributes worn by the dancers by hand.
4. *Nyalud* is a hand movement pointing inward with both hands closing and opening in front of the chest, and the position of the feet alternately in front.
5. *Ngubit* is a rotating movement of the wrist in a counter-clockwise direction.
6. *Kipas ngiluk* is the position of the hands parallel to the chest, with the fingers holding the fan handle, the position of the fan is open by pointing towards the shoulders to the stomach.
7. *Ngiting* is the movement of making hand shape symbol.

Table 5. Lexicons in Leg Movements on Interview

No.	Lexicon	Description
1.	*nyeregseg*	Stepping by shifting forward in a squatting position.
2.	*ngumbang luk penyalin*	Walk forward, turn right, turn left and nudge (bluff).
3.	*muterin jagat*	Feet is kneeling and then moving around from left to right
4.	*piles kanan*	Pushed to the left, then the heel of the right foot is rotated slightly
5.	*piles kiri*	Left heel is rotated slightly
6.	*nyeregseg*	Stepping by shifting forward in a squatting position.
7.	*milpil*	Shaking legs

Based on Tabel 5, there are seven lexicons found in head movement. Those are *nyregseg, nyumbang luk penyalin, muterin jagat, piles kanan, piles kiri, nyeregseg,* and *miplil.*

1. *Nyeregseg* is the movement from the left or right side which is done quickly, with the soles of the feet on tiptoes.
2. *Nyumbang luk penyalin* is the moves are forward, right turn, left turn and bluffing or walking in a figure eight.
3. *Muterin jagat* is the kneeling position and then moving around from left to right.
4. *Piles kanan* is the body pushed to the left, then the heel of right foot is rotated slightly.
5. *Piles kiri* is the body pushed to the right, then the heel of the left foot is rotated slightly
6. *Nyeregseg* is the movement from the left or right side which is done quickly, with the soles of the feet on tiptoes.
7. *Milpil* is the movement to shake the legs.

The Cultural Meaning related to Lexicons of Legong Mahawidya Dance

The cultural meaning of lexicons in the Movements of *Legong Mahawidya* Dance was obtained through interviews. Table 7 provides a description of lexicons and their cultural meaning.

Table 7. Cultural Meaning of Lexicon Contained in Legong Mahawidya Dance Movements

No.	Lexicon	Description	Cultural Meaning
1	*cegut*	Head looking down	Awareness to care the environment
2	*sledet*	Eye movements, eyeballs look to the	Be vigilant

No.	Lexicon	Description	Cultural Meaning
		right or left and then back again to the center.	
3	*muterin jagat*	The position of the feet kneels and then moves around from left to right	It symbolizes the earth rotating according to its axis.
4	*ngelayak*	The body is bent backwards, until the coil touches the ground	Symbolizing an offering to mother

Based on Table 7, there are four lexicons that have cultural meaning in the movements of *Legong Mahawidya* Dance. There are muterin jagat and ngelayak, which can be explained as follows:
1. Cegut
   Cegut is the head movement when the dancer aware to the environment.
2. Sledet
   Sledet is eye movements, eyeballs look to the right or left and then back again to the center. This movement has a cultural meaning, as humans we must be aware of the environment around us.
3. Muterin Jagat
   Muterin Jagat is a movement on the feet, in which the kneeling position of the feet then rotates from left to right. This movement has a cultural meaning, depicting the earth or motherland moving according to its axis, because the *Legong Mahawidya* dance tells the spirit or power of mother earth.
4. Ngelaya
   Ngelaya is a movement in which the body is arched backwards, and the coil touches the ground. This movement has a cultural meaning, to symbolize offerings or expressions of gratitude to the motherland for the power that has been given to nature.

Discussion

In this study, there were thirty-three (33) lexicons found in the *Legong Mahawidya* dance. Based on Suktiningsih's Opinion (2016) lexicon refers to lexeme of a specific langauge. In addition, Guguk (2018) revealed that the lexicon is a dictionary that has the meaning of words. In this study, the lexicons were divided into several parts. The divisions consist of five (5) parts. First in head movement, seven (7) lexicons are found. In eye movement, four (4) lexicons were found. In body movement, nine (9) lexicons were found. Furthermore, four (4) lexicons were related to hand movements and six (6) lexicons were related to leg movement. From all of the lexicons found, only five lexicons had cultural meanings. The lexicons are *cegut, sledet, muterin jagat, ngelayak.* Multiple interrelated theories were utilized to obtain data for this investigation. Examples of such methods include ecolinguistic theory, lexicon theory, language extinction theory, language maintenance theory, the concept of dance, the concept of dance movement, the concept of costume, and the theory of cultural meaning. In-person observations and interviews were conducted in the studio, making this an empirical study. There is a dearth of research that studies the cultural importance of the words and movements buried in the unusual choreography and style of the Mahawidya legong dance. Despite the fact that the topic matter of the current study differs from that of previous studies, there are some parallels between the two, notably in terms of research methods. In the first place, when compared to Kusumawati's study outcomes (2016). These two study initiatives share a number of similarities and parallels. The two studies are comparable because their overarching objectives, characterizing the cultural lexicon, are identical to those of this study. This study focuses on the Legong Mahawidya dance, as

opposed to Kusumawati's (2016) investigation of lexicons in Sundanese phrases and adages. In light of these differences among research participants, it is reasonable to assume that individual studies will generate distinct sets of results.

The second comparison is to the work of Budhiono (2017), whose "Lexicon of Tools and Rice-Farming Activities in The Java" provides an exhaustive summary of the topic. There are a lot of similarities between the two studies, including the topics and procedures examined (descriptive qualitative research techniques are used in both cases). There are significant differences between the two studies, most notably in the research subjects; while Budhiono (2017) examined the methods and practices of rice farming in Java, focusing on the West Javanese dialect spoken in the Pemalang region, the present study examined the Legong Mahawidya dance and its associated lexicon of movements and costumes. Moreover, the findings of the two studies disagree. Budhiono's research also suggests lexicon theory, ecolinguistics, and their relationship to the semantic field, as well as the 14 terms used to describe various elements of rice growing (example Lexemes: spread, ngluku, ngaru, tandur, ngorok, derep, matun, gapung , nggejok, lajo, mbaron, violation, meret,). Each of these lexemes contains the morphological information for its constituent lexical elements, including compounds, prefix and suffix derivatives. luku is the traditional Lexeme for "Plow" or "Tenggala" in the context of the plowing equipment used in rice fields. The addition of the prefix "Ng" transforms the noun Luku into a verb with a distinct meaning. This type of approach yields derivationally bound morphemes.

Adding the prefix "ng" to the word for "plow" (luku) creates the word for "plowing the rice field" (ngluku). In addition, we explain how bound morphemes function in derivation: The harrow, pronounced [garu] or [garu], is an earth-raking implement. Therefore, ngaru, which is formed by combining the prefix ng- and the word rake, which means to rake rice field dirt. The suffix [Korok + an] yields the morpheme [Korok + a] used in the phrases korok, korokan, and Ngorok, all of which are derived from the noun Korok. Farmers use a unique tool called a korokan to make a hole in the dirt for planting rice. Therefore, employing the Korokan instrument would be referred to as Ngorok. The preceding technique of the lexicon structure has an impact on its meaning when applied to the semantic field as a whole. Budasi (2018) contends that a community's language and its relationships with its environment constitute an inseparable system that accurately depicts the people's daily lives, economics, cultures, and societies.

Both this study and Budhiana's are anchored in ecolinguistic theory; they share a concern for the necessity for indigenous people to safeguard their lexical resources; and both were driven by the fact that the languages of their respective study populations were on the verge of extinction. In addition, the purpose of the current study of Lexicon in Legong Mahawidya dance was to preserve the Balinese language through traditional dance, so it is not surprising that Budhiana's study aims to catalog lexemes in this domain. Third, in light of Karsana's study "Green Architecture Lexicon in Kaili Language: Utilizing Local Wisdom," There are certain similarities in the research methodologies employed in these studies. Both utilized qualitative descriptive methodologies and the identical instruments — interviews and recordings. Karsana (2019) analyzed the lexicon theory contained in the Green architecture in Kaili, and their findings indicated that the lexicons that contain local wisdom on the ethnic-architecture of Kaili community from their house buildings depicted its socio-cultural functions, green architecture concept as a way or efforts of disaster mitigation given the area's susceptibility to natural disasters, etc. This explains the disparity between the research results. According to Karsana's research, the environment of the Kaili people (particularly in respect to natural disasters) has a significant impact on their ethnic architecture, as evidenced by the naming lexicons apparent on the buildings themselves. Moreover, when compared to Dewi et al's "Lexicons in Legong Keraton Dance" study, this one reveals a greater number of lexicons

(2020). There are numerous parallels between these two studies, beginning with the fact that they both study the lexicon of a Balinese dance using a qualitative descriptive methodology and concluding with the use of recordings and interviews as primary data sources. Moreover, although Dewi et al. (2020) focused on the language of the Legong Keraton dance, we focused on the lexicon of the Mahawidya Legong dance. Nonetheless, the purpose of both studies was to reject the language-death theory and identify methods for preserving endangered languages and cultures.

Fifthly, the qualitative descriptive technique and use of observation and interviews for data gathering in this study and Kusuma et al's "Lexicons of Tabuh Rah Used in Menyali Village" studies are identical. The study by Kusuma et al. (2020) examined the vocabulary associated with tabuh rah, while this study examined the vocabulary associated with the movements and costumes of the Legong Mahawidya dance. The sixth comparison is with Budasi and Suryasa's "The Cultural Views of the North Balinese Society on the Ngidih Marriage as Reflected in the Lexicon" (2021). Both studies collected primary data using interviews, observation sheets, and audio recordings; they are examples of qualitative descriptive research methodologies. The study by Budasi and Suryasa (2021) seeks to discover the ngidih lexicon from the perspective of North Bali culture, whereas the present study seeks to discover the ngidih lexicon as it appears in the Legong Mahawidya dance; this difference in research objectives inevitably results in contrasting findings.

Lexicons in Legong Keraton dance; lexicons of Tabuh Rah utilized in Menyali village; lexicons of Ngidih marriage in North Bali; lexicons of tools and rice-farming activities in The Java; lexicons of green architecture in the Kaili language; lexicons of local wisdom; and lexicons of cultural perspectives on Ngidih marriage in North Bali. Both the qualitative descriptive methodology and the use of observation and interviews as data collection methods are shared by the studies being compared here. Regarding the other research, they all differ from this one in a significant way: the investigation's focus is distinct. Liliweri (2002) revealed that the cultural meanings are influenced by the existence of culture. This opinion supported the findings on this study, which there were five (5) lexicons carried the characteristics of this dance. These lexicons represented the content of mother earth. Besides, Sustiawari (2011) revealed that in dance there are two kinds of movements called meaningful movements (*gerak maknawi*) which consist of movements that have meaning and pure movements (*gerak murni*) that have no meaning. In relation, in this study there were two types of movements, namely those that have meaning and pure motion without meaning.

Next is related to language maintaining the data in this study can be the ways to preserve the local language and avoid the language becoming death. According to Saputra (2018) says that one way to preserve regional languages is through publication. Therefore this research will later be published as an effort to maintain regional languages. Widianto (2018) also argued, language maintaining has a close relationship with language extinction. According to Crystal (2002) language extinction itself means language that is no longer used. Based on two theories will be applied in this research to avoid language from language extinction. This research was conducted on the Legong Mahawidya dance because this dance relatively new and currently booming, and also contains meaning and this research will help increase understanding for people who want to learn this dance. Furthermore, this research is related to ecolinguistics because as stated by Tarigan and Sofyan (2018) ecolinguistics studies the relationship between language and the environment. Now this study has a meaning about the environment which makes it in line with ecolinguistic theory. Where later the lexicons findings from this study can be applied in the surrounding community.

4. CONCLUSION

Based on the research questions, and findings in this study as well as the discussion in the previous chapter. The lexicons that contained in The Movement of *Legong Mahawidya* Dance are 33 lexicons. The Lexicons are *ngenjet, ileg –ileg, ngontel, cegut, ngotag, kipek kanan, kipek kiri, sledet kanan, sledet kiri, nyelier kanan, nyelier kiri, ngeseh, ngelayak, agem kanan, agem kiri, ngelo, ngitir, ngegol, ngengsog, ngeed, ngeliput, ngepel, nyemak lamak, ngalud, ngubit, kipas ngiluk, ngiting, ngumbang luk penyalin, muterin jagat, piles kanan, piles kiri, nyeregseg, milpil.* Not all lexicons in the movements have cultural meaning. Only five lexicons have cultural meaning, there are *cegut, sledet, nyelier, ngelayak* and *muterin jagat. Cegut* that awereness to care the environment, *sledet* that we must be vigilant, *ngelayak* that symbolizing an offering to mother land. And *muterin jagat* that symbolizes the earth rotating according to its exis. The researcher realized that the result of this research show a limitation in that the focus of the study only analyzed the lexicons and their cultural meaning of the movements in the Legong Mahawidya dance. Thus, this study suggested that other people interested in the linguistic field can analyze the word formation of lexicons related to Legong Mahawidya Dance.

5. ACKNOWLEDGE

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