



Lexicons in *Baris Demang Demung* Dance Costumes at Banjar Tegal Village

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Abstrak

Tari Baris Demang Demung merupakan tarian sakral yang hanya ada di Desa Banjar Tegal, Singaraja, Bali. Penelitian ini dirancang dalam penelitian kualitatif deskriptif. Fokus penelitian ini adalah untuk mencari leksikon dan makna budaya pada kostum kostum yang digunakan oleh penari tari *Baris Demang Demung*. Penelitian ini menggunakan metode observasi dan wawancara untuk mengumpulkan data dan didukung sepenuhnya oleh ketiga informan terpilih. Data yang diperoleh dianalisis secara kualitatif dan deskriptif. Hasil penelitian ini menunjukkan bahwa terdapat 27 leksikon pada kostum tari yang terbagi menjadi tiga jenis yaitu kostum pada *Baris Demang Demung* (8 leksikon), *Prebangsa/Raja* (14 leksikon), dan *Potet* (10 leksikon). Namun, 5 leksikon yang sama ditemukan pada kostum *Prebangsa/King* dan *Potet*. Oleh karena itu, dapat dikatakan bahwa ditemukan 27 leksikon pada kostum.

Kata Kunci: *Tari Baris Demang Demung*, Leksikon, Makna Budaya.

Abstract

Baris Demang Demung dance is a sacred dance that exists at Banjar Tegal Village, Singaraja, Bali. This study was designed in a descriptive qualitative study. The focus of this study was to find out the lexicons and the cultural meaning of costumes used by the dancers of *Baris Demang Demung* dance. This study applied observation and interview methods to collect the data and totally supported with the three selected informants. The obtained data were analyzed qualitatively and descriptively. The result of this study showed that there were 27 lexicons in the dance costumes which were divided into three types namely costumes in *Baris Demang Demung* (8 lexicons), costumes in *Prebangsa/King* (14 lexicons), and costumes in *Potet* (10 lexicons). However, 5 of the same lexicons are found in *Prebangsa/King* and *Potet* costumes. Therefore, it can be said that there were 27 lexicons found in costumes.

Keywords: *Baris Demang Demung* Dance, Lexicons, Cultural Meaning.

1. INTRODUCTION

The concepts of language and culture are intimately connected. Language cannot be separated from culture (Baydak et al., 2015). This means that language and culture have a bond. Language development, according to Kuo and Lai (2006), has an impact on culture. Meanwhile, Kramsch, as quoted by Kavskli (2021), stated that language is used to introduce culture. Language is the carrier of a speaker's culture and identity. Furthermore, humans use language to communicate and convey their ideas, opinions, and feelings (Alhasibunur, 2016). This means that language becomes a channel of culture, and culture is an essential part of language and communication. A language will become extinct if a culture is not maintained or preserved. The phenomenon of the loss of culture will cause the death of a language or called "language death". Language death occurs when no one uses that language to communicate (Crystal, 2000). Therefore, a language must be studied and preserved in order to avoid extinction, one of which is by preserving the lexicon in the language. Balinese is one of the languages that may become extinct because of globalization (Setia, 2016 as cited in Giri, 2017).

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Balinese is a regional language that is part of the Balinese culture. Aside from the Balinese language, the most well-known Balinese culture is dance, which has a connection to the Balinese language. Balinese dance is commonly performed during welcome ceremonies, religious ceremonies, and even sacred traditional ceremonies. Balinese dance is classified into three types based on its functions (Bandem, 1996 as cited in Muliartini, 2017). First, there is the *Wali* dance, which is a dance performed during sacred or religious ceremonies. Second, the *Bebali* dance, a semi-sacral dance performed at certain traditional ceremonies. Third, there is the *Balih-balihan* dance, which is purely for entertainment purposes. *Baris Demang-Demung* dance, a type of *Wali* dance, will be discussed in this study as one of the three types of Balinese dance.

Baris Demang-Demung dance is a sacred dance which came from Banjar Tegal Village. This dance is usually performed at the Pemayun temple, Singaraja, Bali. This dance is classified as a *Wali* dance because it is performed during a religious ceremony known as Dewa Yadnya. The name "Baris Demang Demung" is derived from two syllables: "*Baris*" and "*Demang Demung*." The term "*baris*" is derived from the word "*bebarisan*," which means a row or ranks (Agung, 1981). *Baris* is defined as a force of soldiers prepared for war. Meanwhile, *Demang Demung* performs with *Prebangsa* or King and *Potet* or King's servant. *Demang* or *Demung* character is a character which is described as a character whose character is hard but also funny. *Baris Demang Demung* dance is performed by eight *Baris* dancers divided into two groups: four *Baris Demang* dancers and four *Baris Demung* dancers. The eight dancers of the *Baris Demang Demung* perform as soldiers alongside a character who becomes the *Prebangsa*/King and another who becomes the *Potet*. One thing that is very crucial of this dance is all the dancers must come from the same lineage because this dance is a dance that has been danced for generations by a certain descendant. *Baris Demang Demung* dance is usually performed during the *Piodalan Ageng* ceremony at *Pemayun* Temple in Banjar Tegal village. This dance certainly has costumes that are unique and have cultural meaning.

There has never been a study that discusses the lexicon on costumes in *Baris Demang-Demung* dance, especially in this linguistic field. Lexicons in a dance are important to understand and learn in order to keep the dance and language from becoming extinct. By studying the lexicon, the dance can be indirectly preserved so that the community and the younger generation understand what it means. Even though modernization has made a significant impact on society, the young generation in Banjar Tegal village must continue to preserve their culture, especially the *Baris Demang Demung* dance, so that it is known by the outside community. Therefore, this study is important to be conducted. The purpose of this study is to find out *Baris Demang Demung* dance lexicons exist in *Baris Demang Demung* dance and its cultural meaning. The focuses of this study is to find out the lexicon of costumes in *Baris Demang Demung* dance and the cultural meaning of each lexicon .

2. METHOD

This study was designed in the form of descriptive qualitative study. The qualitative method applied in this study is descriptive because this study processes data based on what actually happens in the field based on applicable theory (Creswell, 2008). This study was conducted in Banjar Tegal Village, Singaraja, because the *Baris Demang Demung* dance only performs in this village. Moreover, lexicons in *Baris Demang Demung* dance need to be conserve to make the lexicons still alive and known

by the community. The subjects of this study were three informants who are experts and knowing well the *Baris Demang Demung* dance. They are native Balinese speakers and the origin people from Banjar Tegal Village. Those informant were divided into two: primary informant (the first informant) and secondary informants (the second and the third informants). The object of this study was the lexicon exist in *Baris Demang Demung* dance at Banjar Tegal Village.

In collecting the data, this study applied observation and interview. Observation was done by using observation sheet while watched the dance directly and interview was done by using interview guide and interview sheet while interviewing the informants. After collecting all of the data, it was transcribed, analyzed, and qualitatively described in this study. Miles and Huberman's (1994) data analysis method model was used in this study. The data was analyzed at three levels: data reduction, data display, and conclusion drawing and verification. In data reduction, the data of *Baris Demang Demung* dance lexicons were grouped into three groups, namely costumes in *Baris Demang Demung*, costumes in *Prebangsa/King*, and costumes in *Potet*. In data display, the data were presented by presenting the lexicons and their meaning in the table to see total amount of the lexicons. In conclusion drawing or verifying, the data were concluded.

3. RESULT AND DISCUSSION

Result

This study found that there are 27 lexicons of costumes. In costumes, the lexicons are divided into three types, the lexicons in *Baris Demang Demung* costumes, the lexicons in *Prebangsa/King* costumes, and the lexicons in *Potet* costumes. Besides, those three types also divided into parts of body. In *Baris Demang Demung* costumes, there were two (2) lexicons based on head costumes, two (2) lexicons based on body, one (1) lexicon based on hands costumes, and three (3) lexicons based on legs costumes. In *Prebangsa/King* costumes, there were two (2) lexicons based on head costumes, seven (7) lexicons based on body costumes, one (1) lexicon based on hands costumes, and four (4) lexicons based on leg costumes. In *Potet* costumes, there were one (1) lexicon based on head costumes, five (5) lexicons based on body costumes, one (1) lexicons in hands costumes and three (3) lexicons in legs costumes. The lexicons of *Baris Demang Demung* costumes can be seen in Table 1.

Table 1. *Baris Demang Demung Costumes*

No	Partsof Body	Lexicons	Cultural Meaning
1.	Head	<i>gelungan baris</i> <i>udeng coklat</i>	Symbolizes the self-chastity of the soldiers There is no cultural meaning in this costume
2.	Body	<i>kwace barak</i>	Symbolizes courageousness and also the spirit of soldiers who burn like fire on the battlefield
3.	Hands	<i>slempad</i> <i>poleng</i> <i>pedang-</i> <i>pedangan</i>	Symbolizes human nature, namely good and bad characters Symbolize strength ness and valor of the soldiers
4.	Legs	<i>jaler poleng</i> <i>kamen batik</i>	Symbolize human nature, namely good and bad characters There is no cultural meaning in this costume

No	Partsof Body	Lexicons	Cultural Meaning
		<i>saput poleng</i>	Symbolize human nature, namely good and bad characters

Reffering to [Table 1](#), it can be seen that the cultural meaning of *Baris Demang Demung* costumes are in relation with soldiers personality. Six lexicons in *Baris Demang Demung* costumes based on head, body, hands and legs have its cultural meaning.

- a. Based on head costumes, there is *gelungan baris* which have cultural meaning, namely the self- chastity of the soldiers because the head is a place of *Dewa Wisnu*. Meanwhile, *udeng coklat* has no cultural meaning. Below are the picture of *gelungan baris* and *udeng coklat*.



Figure 1. *Gelungan Baris*



Figure 2. *Udeng Coklat*

- b. Based on body costumes, there are *kwace barak* and *slempad poleng*. *Kwace barak* means the spirit of soldiers. The word *barak* means red color which symbolize the courageousness. Besides, *barak* is symbol of *Dewa Brahma*. Therefore, the cultural meaning of *kwace barak* is symbolize the spirit and courageousness off the soldiers and also as a symbol of *Dewa Brahma*. Meanwhile, *slempad poleng* means human nature which symbolize a good and bad character of the soldiers. Below are the pictures of *kwace barak* and *slempad poleng*.



Figure 4. *Kwace Barak*



Figure 5. *Slempad Poleng*

- c. Based on hands, there is *pedang-pedangan* which the cultural meaning is symbolize a valor and strength of the soldiers who want to go to the war. Below is the picture of *pedang-pedangan*.



Figure 5. Pedang-Pedangan

d. Based on legs, there are *jaler poleng* and *saput poleng* which have the same cultural meaning, namely symbolize human nature which are good and bad character of the soldiers . Meanwhile, *kamen batik* has no cultural meaning. Below are the picture of *jaler poleng*, *saput poleng*, and *kamen batik* .



Figure 6. Jaler Poleng



Figure 7. Saput Poleng



Figure 8. Kamen Batik

Tabel 2. Prebangsa/King Costumes

No	Part of Body	Lexicons	Cultural Meaning
1.	Head	<i>gelungan raja</i> <i>udeng putih</i>	Symbolizes the purity and valor of the King
2.	Body	<i>badong raja</i> <i>kwace kuning</i> <i>lengendawe</i> <i>angkep pala</i>	Symbolizes the authority of the King Symbolize King's purity Symbolizes the authority of the King

No	Part of Body	Lexicons	Cultural Meaning
		<i>angkep tundun</i> <i>sabuk prada</i>	Symbolizes the authority of the King Symbolize King's purity
3.	Hands	<i>kuning</i> <i>gelang kana</i>	Symbolizes the authority of the King.
4.	Legs	<i>jaler dawé putih</i> <i>kamen putih</i> <i>saput prada</i> <i>stewel kain</i>	Symbolize King's purity Symbolize King's purity Symbolize King's purity Symbolizes the authority of the King

Referring to the Table 2, all of fourteen lexicons in *Prebangsa*/King costumes based on head, body, hands and legs have its cultural meaning.

- a. Based on head, there are *gelungan raja* and *udeng putih* which have the same cultural meaning, namely the purity of the King. Besides, those are symbolize valor of the King. Below are the picture of *gelungan raja* and *udeng putih*.



Figure 9. *Gelungan Raja*



Figure 10. *Udeng Putih*

- b. Based on body. First, there are *badong raja*, *angkep pala*, *angkep tundun*, and *semayut* which have the same cultural meaning, namely the authority of the King. That is because those lexicons are like decorations to symbolize King's wealth, so that the King will look like an authoritative man. Second, there are *kwace kuning lengen dawé*, and *sabuk prada kuning* which also have the same cultural meaning, namely symbolize King's purity. Third, there is *keris Prebangsa* which has the cultural meaning, namely as the King's valor and strength because *keris* as a weapon of the King. Below are the picture of *badong raja*, *kwace kuning lengen dawé*, *angkep pala*, *angkep tundun*, *sabuk prada kuning*, *semayut*, and *keris prebangsa*.



Figure 11. *Badong Raja*



Figure 12. *Kwace Kuning Lengen Dawé*



Figure 13. Angkep Pala



Figure 14. Angkep Tundun



Figure 15. Sabuk Prada Kuning



Figure 16. Semayut



Figure 17. Keris Prebangsa

- a. Based on hands, there is *gelang kana kain* which the cultural meaning is the authority of the King and also symbolize King's wealth. Below is the picture of *gelang kana*.



Figure 18. Gelang Kana Kain

b. Based on legs, there are *jaler dawe putih*, *kamen putih*, and *saput prada* which have the same meaning, namely as a purity of the King. Meanwhile, *stewel kain* means King's authority and also his wealth. Below are the picture of *jaler dawe putih*, *kamen putih*, *saput prada*, and *stewel kain*.



Figure 19. *Jaler dawe putih*



Figure 20. *Kamen putih*



Figure 21. *Saput prada*



Figure 22. *Stewel kain*

Tabel 3. *Potet Costumes*

No	Part of Body	Lexicons	Cultural Meaning
1.	Head	<i>udeng prad barak</i>	Symbolizes the courage of <i>Potet</i>
2.	Body	<i>badong potet kwace putih lengen endep semayut keris potet angkep tundun</i>	Symbolizes authority of <i>Potet</i> Symbolize <i>Potet's</i> purity
3.	Hands	<i>tamiang</i>	There is no cultural meaning in this costume
4.	Legs	<i>jaler dawe putih kamen putih saput prada</i>	Symbolize the purity of <i>Potet</i> Symbolize the purity of <i>Potet</i>

Referring to the Table 3, nine lexicons in *Potet* costumes based on head, body and legs have its cultural meaning.

- a. Based on head, there is *udeng prada barak* which the cultural meaning is symbolize Potet's courageous because the word *barak* means red colour which describes the spirit and also as a place of *Dewa Brahma*. Below is the picture of *udeng prada barak*.



Figure 23. *Udeng prada barak*

Based on body, there are *badong potet*, *semayut*, *keris Potet*, and *angkep tundun* which have the same cultural meaning, namely *Potet* authority. Those lexicons also as decorations in *Potet*'s body which symbolizes the wealth of him. Besides, there is *kwace putih lengen endep* which the cultural meaning is the purity of the *Potet*. Below are the picture of *badong potet*, *kwace putih lengen endep*, *semayut*, *keris potet*, and *angkep tundun*



Figure 24. *Badong potet*



Figure 25. *Kwace putih lengen endep*



Figure 26. *Semayut*



Figure 27. *Keris potet*



Figure 28. *Angkep tundun*



Figure 29. *Tamiang*

- b. Based on legs, there are *jaler dawé putih*, *kamen putih*, *saput prada* which have the same cultural meaning, namely *Potet's* purity. Below are the picture of *jaler dawé putih*, *kamen putih*, and *saput prada*.



Figure 30. *Jaler dawé putih*



Figure 31. *Kamen putih*



Figure 32. *Saput prada*

Discussion

This study focused on the lexicons in *Baris Demang Demung* dance. This dance is a sacred dance which is one of Balinese culture, which is categorized in Balinese dance. Iryanti (2000) stated that Balinese dance describes how the character of the Balinese people is. It is related to the meaning of this dance which tells about a group of soldiers who are preparing for the war. This dance has a unique story and is only danced by the descendants of the dancers. Therefore, to maintain its existence, the lexicons in the *Baris Demang Demung* dance must be preserved so they don't become extinct. That is because a lexicon contains cultural values, meanings, and languages that contain a message (Fatimatuzzakrah et al., 2020). In relation to this, this study found 27 lexicons in *Baris Demang Demung* dance which are specialized in the costumes. Those lexicons include their cultural meaning. The obtained lexicons are categorized into three: lexicons in *Baris Demang Demung* costumes (8 lexicons), lexicons in *Prebangsa/King* costumes (14 lexicons), and lexicons in *Potet* costumes (10 lexicons). As the lexicons found in this data are related into Balinese dance, it is important to consider that there are many other Balinese dances have lexicons but their meaning and number will not be the same each other. This is because the lexicon in Balinese dance is according to the environmental and cultural context of the dance itself. It is supported by the opinion of Yulmaz et al. (2020) who mention that everything in this world is influenced by cultural background and every culture aspect including lexicon has its own meaning.

Baris Demang Demung dance which is the object of this study is included in the type of *Wali* dance. It is because this dance is only danced in relation with Hindu religious ceremonies not as a performing art. This dance only performs during a sacred ceremony called *Piodalan Ageng* at *Pemayun* Temple, Banjar Tegal Village, Singaraja. As this dance is sacred, the dancers must be in the same lineage and foreign people outside the lineage cannot dance the *Baris Demang Demung* dance. Currently, there are still many people do not know about this dance and the lexicon in this dance is rarely used and tends to be translated with Indonesian in the form of descriptions. In fact, the lexicon in *Baris Demang Demung* dance based on costumes are very diverse and some of them have cultural meanings.

As lexicons exist in *Baris Demang Demung* dance have several cultural meanings that describe the stories of the dance, documenting the lexicons in this study can act as maintenance of the language to prevent the language extinction. As defined by Farisiyah and Zamzani (2018) that language maintenance is a situation where someone continues to use their language even though they are in a bilingual or multilingual area. This case purposed to make the language still alive and not become extinct or even die. If the language become die, it means that no longer speakers use that language (Janse, 2003). So, if the dancer or the Balinese people can continue to use the lexicons of *Baris Demang Demung* dance, the preservation of the Balinese language, especially the cultural meaning of *Baris Demang Demung* dance costumes dance. It can be maintained and language death can be prevented.

4. CONCLUSION

Based on data finding, this study found that there were 27 lexicons exist in *Baris Demang Demung* dance costumes. Besides, this study also found the cultural meaning of several lexicons in costumes which have meaning in culture. In costumes, there were 27 lexicons and those are divided into three types, namely lexicons is *Baris Demang*

Demung costumes, lexicons in *Prebangsa/King* costumes, and lexicons in *Potet* costumes. Besides, those three types also divided into parts of body. In *Baris Demang Demung* costumes, there were two (2) lexicons based on head costumes, two (2) lexicons based on body, one (1) lexicon based on hands costumes, and three (3) lexicons based on legs costumes. In *Prebangsa/King* costumes, there were two (2) lexicons based on head costumes, seven (7) lexicons based on body costumes, one (1) lexicon based on hands costumes, and four (4) lexicons based on leg costumes. In *Potet* costumes, there were one (1) lexicon based on head costumes, five (5) lexicons based on body costumes, one (1) lexicons in hands costumes, and three (3) lexicons in legs costumes. In total, it must be thirty-two (32) lexicons found in costumes. However, there were 5 lexicons found are the same in *Prebangsa/King* costumes and in *Potet* costumes so that it can concluded that there were 27 lexicons found in costumes.

This study also give suggestion to Balinese people and also other researchers in the future. For Balinese People, it is the responsibility of the Balinese people to protect their culture by not ignoring the language itself. Language and culture have a close relationship. When language is extinct, culture will also be extinct. In addition, language is something that reflects our identity as humans. Therefore, we must carry out the preservation and maintenance of language continuously to prevent the language from experiencing language extinction or death. While, for the Other Researcher, this study is focusses in the lexicons and cultural meaning that exist in *Baris Demang Demung* dance costumes. Therefore, this study can be used by other researcher as a reference. Other researchers are expected to be able to find lexicons and their meanings on the instruments of the *Baris Demang Demung* dance or analyze the word formation of the *Baris Demang Demung* dance lexicon to obtain further information about the *Baris Demang Demung* dance in the field of Linguistics.

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