

LEXICONS IN LEGONG KERATON DANCE

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Abstract

Legong keraton dance is a classic dance that has many lexicons to identify. Culturally, there are some lexicons in *Legong Keraton* dance used normally, but time by time the lexicons are less frequently used while doing the dance practices. This study aimed at finding out the lexicons that exist in *Legong Keraton* dance. This study was designed in form of descriptive qualitative study using ecolinguistic approach. This study focused on lexicons which exist in *Legong Keraton* dance at *Sanggar Tari Warini* in Denpasar. The obtained data were collected from observing, and interviewing. The result of the study showed that there were forty-eight lexicons exist in *Legong Keraton* dance, classified into: structure (four lexicons), hand movements (thirteen lexicons), leg movements (twelve lexicons), body movements (twelve lexicons), neck movements (three lexicons), eyes movements (two lexicons), and fan movements (three lexicons).

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INTRODUCTION

The extinction of the language becomes an interesting topic nowadays, because some of minority languages have the possibility to be extinct. One of minority languages that have possibility to be extinct is Balinese Language. According to Setia (2016) as cited in Giri (2017) Balinese language as ethnic language will be dead in 2041. In order to prevent Balinese language from extinction, Balinese people need to maintain the local language. Abdelhadi (2017) states that in order to maintain the language, people need to use their mother tongue language.

One of the ways to maintain the language is that people should use the

language continuously because language is one of important aspects used to communicate and it also reflects the identity of a person (Keraf, 2015 as cited in Yayuk, 2018). Besides, Ambreg and Vause (2010) argue that language is an agreement of language rule among people in community.

Besides, the language can be maintained if people also maintain the culture itself. In Bali, language and culture cannot be separated, because in every culture, the language will be inserted. For example, Balinese dance is one of Balinese cultures in which Balinese language is inserted in it. Mostly, people tend to learn the dance without trying to learn the language which exists in the dance. It makes the language which exist in the

dance be forgotten through the time. In order to overcome this case, the language must be learnt continuously to avoid the extinction of the language itself (Saussure, 1961 in Umiyati, 2015). If it is not done, the language and the culture will become dead.

In relation to that point, people tend to forget the culture of Balinese dance itself. It is because of the development of new culture of Balinese dance making the old one rarely be learnt. Balinese dance is divided into three different types based on their functions, namely “*seni tari wali*”, “*seni tari bebali*”, and “*seni tari bali-balihan*” (Bandem, 1996 in Muliartini, 2017). Besides, Djayus (1980, in Iryanti, 2000) argues that Balinese dance is divided into three periods, namely primitive society, feudal society, and modern society. One of the classic and old Balinese dance is *Legong Keraton* dance.

Rambang et al (1974) as cited in Davies (2008) describe that the word “*legong*” comes from the root “*leg*” and “*gong*”, in which “*leg*” means movements and “*gong*” means *gamelan* (Balinese traditional music instrument), therefore *Legong Keraton* is a classic dance movement which is accompanied by Balinese traditional music instrument. On the other hand, Bandem and deBoer (2004, in Riyanti, 2017) state that *Legong Keraton* dance is a classic dance that has complex movements and it is usually performed by two or three girls that show *condong* character as the opener in *Legong Keraton* dance.

Furthermore, there are three stories of *Legong Keraton* dance purposed by Rambang et al (1974, in Davies, 2008) The first story was created when the King of *Puri Semara* in *Klungkung*, named *Dalem Waturenggong* created *gamelan semar pegulingan* (a type of Balinese traditional music instrument) to complete the building of *Puri Semarapura*. As request of the King, the artists of the palace were requested to create a dance with energetic, dynamic, and beautiful movements which is now known as *Legong*. The second story was

created when a slave woman named *Lee Khong* studied a lot of beautiful movements called *Sanghayang*. Then, the slave woman arranged the movements into elegant, and dynamic movement that made the King amazed with her movement. Therefore, the dance was named *Lee Khong*. As time passed by, the dance came to be known as *Legong*. Then, the third story was created based on the improvisation of temple trance dance, *Sanghyang* which was performed by prepubescent girls.

All of technical terms in Balinese dance exist in *Legong Keraton* dance. In relation to this point, people in Bali, especially people who want to learn Balinese dance should learn the dance as well as the language or the technical terms in *Legong Keraton* dance. It helps the language and the culture be spared from the extinction.

One of the ways to avoid the extinction of the technical terms in *Legong Keraton* dance is to maintain the lexicons themselves. According to Suwonsichon (2019), lexicon is a collection of vocabularies as a standard to describe the characteristics of variety of the language itself. Besides, Kridalaksana (2011) purposes that lexicon is a list of words or vocabularies that have meaning as well as the usage of words themselves.

If the people do not maintain the lexicons or the language, the language in Balinese dance including *Legong Keraton* dance will be dead. In relation to this point, Crystal (2000) argues that language will die when there are no people who speak the language itself. Aside from Crystal’s theory, Mphil (2014) argues that language death refers to the extinction of the language, especially a minority language. Therefore, in order to prevent the language from the extinction, it is needed to maintain the language and use it continuously (Fisman et al, 1963).

Supported by the preliminary observation, *Sanggar Tari Warini* in Denpasar is one of dance communities that still use

Legong Keraton dance as their mandatory dance. Even though the instructors less frequently use the technical terms in *Legong Keraton* dance, they still speak some of the technical terms which exist in *Legong Keraton* dance. It is supported by the statements from Fill and Muhlhausler (in Budasi et al, 2016) who state that reality can be described and presented by something that is alive. It means, in ecolinguistic concepts, the lexicons are still mentioned by the instructor as the representation of something that is alive or human. It is approved by the theory from Haugen (in Tarigan & Sofyan, 2018) who states that ecolinguistics is a study which is related to the interaction between existing language and its environment.

Previous research from Riyanti (2016) with her research entitled “*Makna Tari Legong Keraton Kreasi Pada Masyarakat Badung di Kota Denpasar*” investigated the meaning of the movements of the dance with did not tell much about the lexicons in her research. Therefore, this study focused on identifying and describing the lexicons which were related to *Legong Keraton* dance.

This study investigates the lexicons which exist in *Legong Keraton* dance at *Sanggar Tari Warini* in Denpasar. This study focused on describing the *Legong Keraton* dance lexicons at *Sanggar Tari Warini* in Denpasar. Considering the facts stating that *Legong Keraton* dance has many lexicons to be identified. Besides, identifying the lexicons becomes beneficial for the others to prevent the language through using the lexicons while doing the dance practices. Therefore, the language or the technical terms in *Legong Keraton* dance still be maintained and be spared from the extinction.

METHOD

This study was designed in the form of qualitative research. The data were collected through observing 2 instructor while teaching the dance, and interviewing the informants about the lexicons which exist in *Legong*

Keraton dance. The data were collected through observing the natural condition by using observation sheets and interview guide (Sugiyono,2017).

This study was conducted at *Sanggar Tari Warini* in Denpasar. There were some lexicons mentioned when the instructors and the members performed the dance. The objects of this study were the lexicons used in *Legong Keraton* dance. Then, the subjects of this study were three informants who are experts in knowing aspects which relates to *Legong Keraton* dance. The first informant was as the primary informant and the two last informants were as the secondary informants.

In order to get the data about the lexicons used in *Legong Keraton* dance, observation was done 3 times to get saturated data. 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, they were listed in the table in order to see the total amount of the lexicons more easily. The lexicons were also listed alphabetically. Each of the lexicons which were already listed was given a description.

FINDINGS AND DISCUSSION

Findings

There were 48 lexicons which existed in *Legong Keraton* dance. The lexicons were found based on their structures, and six types of movements (hands, leg, body, neck, eyes, and fan movements). The lexicons in *Legong Keraton* dance based on structure can be seen in Table 1.

Table 1. *Legong Keraton* Dance Structures

No	Lexicons	Descriptions
1	<i>pepeson</i>	The opening part of <i>Legong Keraton</i> dance.
2	<i>pengawak</i>	The prologue part of <i>Legong Keraton</i> dance.
3	<i>pengecet</i>	The story part of <i>Legong Keraton</i> dance.
4	<i>pekaad</i>	The last part of <i>Legong Keraton</i> dance.

Referring to Table 1, the data show that there were four lexicons found in *Legong Keraton* dance based on their structures, namely *pepeson*, *pengawak*, *pengecet*, and *pekaad*. Those four lexicons are as the transition of the dance which makes the audiences who watch the performance understand the line story of the *Legong Keraton* dance. As the description of the lexicons tell the whole parts of transitions of the dance, each part can be described as follows, the *pepeson* is described as the opening part of the dance and *pengawak* is described as the prologue of the dance. *Pengecet* is described as the main story of the dance and *pekaad* is described as the closing part of the dance.

The data also show the lexicons in *Legong Keraton* dance based on movements. There were six types of movements found in *Legong Keraton* dance, namely hand movements, leg movements, body movements, neck movements, eyes movements, and fan movements.

There were thirteen lexicons found and related to *Legong Keraton* dance based on hand movements. Those lexicons were *ngocok langse*, *mungkah lawang*, *luk nerudut*, *nerudut*, *ngubit*, *ngelukun*, *mentang laras*, *ngepik*, *ulap-ulap*, *ngelo*, *ngengsog*, *ombak angel*, and *ngungkab*. Those lexicons can be seen in Table 2.

Table 2. *Legong Keraton* Dance Lexicons based on Hand Movements

No	Lexicons	Description
1	<i>ngocok langse</i>	Vibrate the curtain movement
2	<i>mungkah lawang</i>	Open the curtain movement
3	<i>luk nerudut</i>	Bow curtesy accompanied by an elegant hand movement
4	<i>nerudut</i>	Up and down movement
5	<i>ngubit</i>	Placing one hand under the armpit on the same side of the body
6	<i>ngelukun</i>	The right hand put on the side of breast
7	<i>mentang laras</i>	One of the hands straight ahead
8	<i>ngepik</i>	Wrists moved back and forth
9	<i>ulap-ulap</i>	Paying attention movement
10	<i>ngelo</i>	Hand gestures which are parallel to the waist and forehead
11	<i>ngengsog</i>	Focused on the swing of the lower part
12	<i>ombak angel</i>	The position of the hands are side of breast and the fingers are vibrated
13	<i>ngungkab</i>	A movement to open something

Table 2 shows that those thirteen lexicons found in *Legong Keraton* dance were kinds of hand movements. Lexicon *ngocok langse* is described as hand movement which functions to vibrate the curtain. *Mungkah lawang* is described as a movement to open the curtain, therefore *mungkah lawang* is a movement which appears after *ngocok langse*. *Luk nerudut* is a lexicon which is described as a

movement with the bow curtsy which is harmonized by an elegant hand movement. *Nerudut* is a lexicon which has similar movement with *luk nerudut*, while *nerudut* is up and down movement, without any hand movement accompanying. *Ngubit* is a movement by placing one hand under the armpit on the same side of the body. *Ngelukun* is a hand movement in which the right hand is put on the side of the breast. Besides, *mentang laras* is a lexicon which is described as hand movement with one of the hands straight ahead. *Ngepik* lexicon is described as wrists are moved back and forth. Then, *ulap-ulap* was a lexicon which is described as a movement like paying attention to something. *Ngelo* lexicon is described as hand gestures alternately parallel to the waist and forehead. *Ngengsog* is described as a movement which focuses on the swing of the lower part of body. *Ombak angel* was a lexicon which was known as the position of the hands which are on the side of breast and the fingers are vibrating. Furthermore, *nungkab* is a lexicon which was known as a movement to open something.

Legong Keraton dance lexicons were also found based on leg movements, such as *miles*, *ngenjet*, *nyeregseg*, *ngumad*, *ngumbang*, *milpil*, *lasan megat yeh*, *tanjek ngandang*, *tanjek panjang*, *tanjek ngempat*, *durga*, and *metayungan*. In order to see the lexicons as well as the descriptions easier, those lexicons were listed in Table 3.

Table 3. Legong Keraton Dance Lexicons based on Leg Movement

No	Lexicons	Description
1	<i>miles</i>	The heel is turned inside
2	<i>ngenjet</i>	Pressing the right or left foot alternately
3	<i>nyeregseg</i>	The feet step to the side quickly
4	<i>ngumad</i>	The pulling motion of the foot
5	<i>ngumbang</i>	The walking movement

6	<i>milpil</i>	Subtle walking movement
7	<i>lasan megat yeh</i>	The feet step quickly into the right front corner
8	<i>tanjek ngandang</i>	A movement of lowering the foot once with the leg position facing
9	<i>tanjek panjang</i>	A position of <i>ngelus</i> (kind of fan movement)
10	<i>tanjek ngempat</i>	Putting the feet on the ground while squatting and raising knees four time
11	<i>durga</i>	The position of the motion by lifting the right foot.
12	<i>metayungan</i>	A leg movement which lifts the left foot

Referring to Table 3, the data show that there were twelve lexicons were found in *Legong Keraton* dance based on leg movements. Those twelve lexicons were lexicons which were listed as a kind of lexicons based on leg movements. Lexicon *miles* was described as a leg movement in which the heel is turned inside. *Ngenjet* was a lexicon which is described as a leg movement with pressing the right or the left foot alternately forward.

Besides, *nyeregseg* was a lexicon which is described as a leg movement with steps the foot to the side quickly and can be moved in all direction. Lexicon *ngumad* is described as the pulling motion of the foot is dominated by the movements of the hand towards the back. Meanwhile, *ngumbang* was a lexicon of *Legong Keraton* dance which is described as the walking movement with the fall of the leg according to *gamelan* (Balinese traditional music instrument). Besides *ngumbang*, *milpil* lexicon is also described as walking movement, but the movement of the walking is subtler.

Furthermore, *lasan megat yeh* was a lexicon which is described as a leg movement with the foot step to the side quickly in direction of movement into the right front corner. Afterwards, *tanjek ngandang* was also lexicon exist in *Legong Keraton* dance based on leg movement which is described as a movement of lowering the foot once with the leg position facing. *Tanjek panjang* was one of *Legong Keraton* dance lexicons which is described as a position which is appears in position of *ngelus* (fan movement). *Tanjek ngempat* is described as a movement of putting feet in the ground while squatting and raising knees four times. Meanwhile, *durga* was a lexicon which is described as a position of the motion by lifting the right foot.

Afterwards, there were twelve lexicons existed in *Legong Keraton* dance based on body movements. Those twelve lexicons were *agem kanan*, *agem kiri*, *rebut muring*, *ngengsog*, *ngelung kiri*, *ngejat pala*, *nyigug*, *ngeseh*, *ngotag pinggul*, *nyelempoh*, *nuduk bunga*, and *ngebog*. The lexicons and the descriptions can be seen in Table 4.

Table 4. *Legong Keraton* Dance Lexicons based on Body Movements

No	Lexicons	Descriptions
1	<i>agem kanan</i>	A basic movement in Balinese dance which pressing the body to the right side.
2	<i>agem kiri</i>	A basic movement in Balinese dance which pressing the body to the left side.
3	<i>rebut muring</i>	A compilation of <i>agem kanan</i> position, left foot trembled, eyes glared, then lift right foot.
4	<i>ngengsog</i>	Body weight changes to the right and left four times.
5	<i>ngelung kiri</i>	Turn the body to the left side
6	<i>ngejat pala</i>	The speed of <i>ngotag</i> movement.

7	<i>nyigug</i>	The wrong position of the location of the hand in <i>agem</i> position.
8	<i>ngeseh</i>	The base of the arm vibrates quickly
9	<i>ngotag pinggul</i>	Hip Movements moved to the right and left
10	<i>nyelempoh</i>	Kneel down
11	<i>nuduk bunga</i>	Picking of flower movement
12	<i>ngebog</i>	Flapping movement of the wings

Based on the data finding in Table 4, lexicon *agem kanan* and *agem kiri* were have the same movement, but different in pressing the body, whether it pressing to the right or left. *Rebut muring* is a lexicon which is have complex body movement such as, left foot trembled, eye glared, and arms crossed. Meanwhile, *ngengsog* was a lexicon which is described as the changes of body weight to the right and left four times. Lexicon *ngelung kiri* is described as a movement which turns the body to the left side.

Ngejat pala is described as the speed of the *ngotag* movement. *Nyigug* was a lexicon which is described as the wrong position of the hand in *agem* position. Lexicon *ngeseh* is described as the base of the arm vibrates quickly. *Ngotag pinggul* is decribed as the hip movements which is moved to the right and left. *Nyelempoh* is known as a movement which kneel down. Forth, *nuduk bunga* was a lexicon which is described as a movement imitating the picking of a flower. Meanwhile, *ngebog* is an imitation of flapping of the wings movement.

There were three lexicons exist in *Legong Keraton* dance based on neck movement, namely *gulu ngangsul*, *nyegut*, and *ngotag*. Those three lexicons listed in Table 5.

Table 5. *Legong Keraton* Dance Lexicons based on Neck Movements

No	Lexicons	Descriptions
1	<i>gulu ngangsul</i>	Neck motion to the left and right
2	<i>nyegut</i>	Backward neck movement. Eyes look down with a frown
3	<i>ngotag</i>	The quick movement of chin to the right and left sides.

Referring to Table 5, the data show that *gulu ngangsul* was a lexicon which exists in *Legong Keraton* dance which is described as a movement of the neck motion to the right and left sides. Then, lexicon *nyegut* is described as eye movement with the eyes look down in a frown. Meanwhile, *ngotag* is described as a neck movement to the right and left sides quickly with pressure on the chin.

Afterwards, there were two lexicons exist in *Legong Keraton* dance based on eyes movements. Those lexicons were *nyeledet* and *ngelangkar gunung*. The lexicons which were listed can be seen in Table 6.

Table 6. *Legong Keraton* Dance Lexicons based on Eyes Movements

No	Lexicons	Descriptions
1	<i>nyeledet</i>	The movement of the eye to right or left side.
2	<i>ngelangkar gunung</i>	Eye movements laterally and then jumping away.

Referring to Table 6, the data show that lexicon *nyeledet* was one of eyes movements which is described as eye movement where the movements can be done to right or left side. Meanwhile, *ngelangkar gunung* was a lexicon which is described as the eye movement laterally or forwards starting at close range and then jumping away.

Then, the three last lexicons were existed in *Legong Keraton* dance based on fan movements. Those three lexicons were *ngelus*,

ngeliput, and *ngepel*. The lexicons can be seen in Table 7.

Table 7. *Legong Keraton* Dance Lexicons based on Fan Movements

No	Lexicons	Descriptions
1	<i>ngelus</i>	The fan grip is pressed against the chest.
2	<i>ngeliput</i>	The fan's handle at the end of the hand is moved by the wrist in a rotating motion.
3	<i>ngepel</i>	Movement of the fan handle towards the outside.

From the data finding, it shows that lexicon *ngelus* was existed in *Legong Keraton* dance based on fan movement in which the lexicon is described as the fan movements which the fan grip is pressed against the chest. Then, *ngeliput* is described as a fan movement which a movement of the fan's handle at the end of the hand is moved by the wrist in a rotating motion. Mostly, this movement found in the *ngumbang* or changing position. The last was lexicon *ngepel*. Lexicon *ngepel* is described as a movement of the fan handle towards the outside, if inward and emphasized on the chest is called *ngekes*.

A. Discussion

Furthermore, based on the data finding, those forty-eight lexicons exist in *Legong Keraton* dance were type of passive lexicons. Some lexicons were only used when the instructor practicing the dance with their members and the lexicons were never used in daily life or routine. Besides, based on the interview sections with the informants told that the lexicons are understood but never used in their daily activity. It is harmony with the statement stated by Kridalaksana (2011), who states that passive lexicon are words that understood by the people, but less frequently use the words.

Besides, all of the lexicons are lists of specific language that can be understood by people who involve in art and culture, especially in *Legong Keraton* dance. As what Solonchak and Pesina (2015) argue that the term lexicon was used to describe a list of morphemes of a specific language. Besides, based on the theory from Kridalaksana (2011) states that lexicon is vocabularies that have information about the meaning of the language itself. Therefore, this study supported the theory that the lexicons which were found in *Legong Keraton* dance also have their own meaning which function to describe the lexicons.

In relation to Ecolinguistics, the data finding found that the lexicons are less frequently spoken while doing the dance practice, so that the lexicons never existed by the people who want to learn the dance, even the members of the community do not have a clue about the lexicons. As what Haugen (1972, in Tarigan & Sofyan, 2018) argues that ecology is concept of linguistics which is related to the interaction between existing language and its environment. In this case, the environment, including the instructor of the community are rarely to speak the words or the lexicons, therefore, it makes the lexicons do not really exist among the members, even the people who want to learn the dance, especially *Legong Keraton* dance. In relation to this point, Stibbe (2015) states that ecolinguistics is a study which focuses on the influence of relationship of language among human life with each other. Therefore, it is true that the existing of the language occur when there is a relationship between the language and its environment, including human life.

In relation to language maintenance. This study found that the community still maintain the lexicons although the instructors were only mention some lexicons, such as *agem kanan, agem kiri, ngumbang, nyeledet, nyegut, and luk nerudut* while practicing the dance with the members. Therefore, it is true that language maintenance is a concept which

are concerned with the stability of habitual language use (Fishman et al, 1963). The more the languages or the words used by the people, the more the languages or the words are maintained. On the other hand, Habtoor (2002) states that language maintenance is known a language survival. It means that the languages or the words are still maintained if the people used to speak the words frequently. Based on the data finding, some words that are still used and through the “language survival” were *agem kanan, agem kiri, nyeledet, ngumbang, nyegut, and luk nerudut*. Therefore, language maintenance is important to do because it maintain the local identity and avoid the language from extinction (Fishman in Ariani, 2012).

Although the community maintains the language or the lexicons, the community is also less frequently use some lexicons while practicing the dance. It considered as the language extinction or death. As what Crystal (2002) states when there are no people speak the words or the language itself, it considered as the language death. Based on the data finding, the words were considered will death or extinct were *milpil, ngungkab, ngebog, ngepel, ngumad, ngelus, tanjek panjang, neglukun, ngelangkar gunung, pekaad, pepeson, rebut muring, tanjek ngempat, and durga*. This is also confirmed by Mphil (2014) who states that language death refers to the extinction of the language, especially minority language.

From the description above, six of forty-eight lexicons such as *agem kanan, agem kiri, ngumbang, nyeledet, nyegut, and luk nerudut* were frequently used by the community, especially the instructors while teaching the *Legong Keraton* dance to the members, it means that the community were still maintain the lexicons. Besides, those six lexicons were far from the extinction. Otherwise, the community also lets the other lexicons tent to be extinct, because the instructors were rarely use the lexicons. Those lexicons were *milpil, ngungkab, ngebog,*

ngepel, ngumad, ngelus, tanjek panjang, neglukun, ngelangkar gunung, pekaad, pepeson, rebut muring, tanjek ngempat, and durga. In relation to this point, the community should use the lexicons more they can to maintain all the lexicons of *Legong Keraton* dance from the extinction. The more the community use the language or the lexicons, it will save the lexicons as well as the culture far from the extinction.

CONCLUSION

Based on the data finding, the conclusion of this study can be arranged that 1) There were forty-eight lexicons found in *Legong Keraton* dance based on structure (four lexicons), hand movements (thirteen lexicons), leg movements (twelve lexicons), body movements (twelve lexicons), neck movements (three lexicons), eyes movements (two lexicons), fan movements (three lexicons). 2) All of the lexicons were type of passive lexicon.

Considering to the result of the study that show only few lexicons of *Legong Keraton* dance were frequently used while practicing. It is suggested to try to use all of the lexicons while practicing the dance to avoid the extinction of the lexicon of *Legong Keraton* dance itself.

This study also give suggestion to the teachers who teach in art and culture subject. It is beneficial to introduce the lexicons of *Legong Keraton* dance to the students, at least use the lexicons in explaining the movements of the dance. Therefore, the lexicons will be known by the students and train them to use the lexicons while practicing the movements, especially for students who are in dance art major. Therefore, the lexicons will be maintained and far from the extinction.

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