An Analysis of Lexicons Related to Wura Bongi Monca Dance in Bima

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A R T I C L E   I N F O

A B S T R A K

Tari Wura Bongi Monca merupakan tari klasik dari Bima NTB yang memiliki leksikon tersendiri. Budaya ini sangat penting, karena jika budaya hilang, maka leksikon dalam tari akan hilang. Berdasarkan alasan tersebut penelitian ini dirancang dalam bentuk studi kualitatif deskriptif yang bertujuan untuk menganalisis leksikon dan makna budayanya, bentukan kata, serta kelas kata mereka. Data penelitian berupa data primer dan data sekunder. Data primer diperoleh dengan teknik observasi dan wawancara sedangkan data sekunder diperoleh dari analisis terhadap dokumen-dokumen terkait yang terdapat di Museum Bima, NTB. Hasil penelitian ini menunjukkan bahwa: (a) ditemukan 23 leksikon dalam tarian yang dibagi menjadi 3 bagian yaitu 7 berhubungan dengan gerak tari, 12 berhubungan dengan kostum, dan 4 berhubungan dengan alat musiknya; (b) Ditinjau dari susunan katanya, ditemukan 2 jenis; penggabungan (13), dan peminjaman (3); dan (c) Berdasarkan kategori kata leksikon, hanya ditemukan 3 kelas kata: kata benda (27), kata sifat (9), dan kata kerja (2).

A B S T R A C T

Wura Bongi Monca dance is a classic dance from Bima NTB which has its lexicons. This culture is very important, because if the culture is lost, then the lexicon in dance will be lost.Base on those reason this research was designed in the form of descriptive qualitative study which aimed to analyses lexicons and their culture meaning, their word formations, as well as their word classes. The data of the study were in the forms of primary and secondary data. The primary data were obtained using observing and interviewing technique while the secondary ones were taken from analyzing the relevant documents found in Bima Museum, NTB. The results of this study show that: (a) 23 lexicons were found in the dance and divided into 3 parts: namely, 7 are connected to its dance movements, 12 to its costumes, and 4 to its musical instruments; (b) In term of its word formations, 2 types were found; compounding (13), and borrowing (3); and (c) In term of the lexicon word category, only 3 word classes were found: nouns (27), adjectives (9), and verbs (2).

1. INTRODUCTION

Wura Bongi Monca is one of the classic dances from Bima (Mbojo) West Nusa Tenggara which is well known among Bimanese because this dance is always performed whenever very important guest visit Bima. The dance only be perfomed by 4 until 6 female teenager which perfomed in group. This dance can be perfomed in any kind of events such as wedding party and inauguration event (Budasi et al., 2022; Saddam et al., 2023). The word *Wura Bongi Monca* derive from three words namely *Wura, Bongi*, and *Monca. Wura* means sprinkle, the symbol of sprinkle, *bongi* means rice, the symbol of prosperity, and *monca* means yellow, the symbol of glory (Mayangsari & Firdaus, 2022; Ni Made, 2015). Wura Bongi Monca Dance has a symbol for Bima people which is for welcoming guest from the Bima kingdom.

This culture is really important, especially for people in Bima, because if the culture is lost, so the lexicons in the dance will be lost. Therefore, if many lexicons are lost, the language in Bima in the danger position, because of that the *Wura Bongi Monca dance* as the pride of the people of Bima, its existence must be maintained because this dance contain lexicons and cultural meaning as characteristic of the Bima community. Lexicon can be defined as list of words that contain linguistic and cultural meaning (Kusuma, I, M, A et al., 2020; Suktiningsih, 2016; Suwonsichon, 2019). To maintain the lexicons, it must be followed by understanding and even followed by daily conversation. One important thing of maintaining the lexicons in a culture is to maintain cultures of their language, so the culture in their language will develop from generation to generation (Kuo & Lai, 2006; Qiong, 2017; Rina Devianty, 2017). Language will always develop if the culture can be

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maintained by a culture In that case, the development of dances can be seen from the from the existance of lexicon that exist in the dance (Gunantar, 2017; Rabiah, 2018; Tuna & Razı, 2016). From the statements above, it can be concluded that the lexicons in certain cultural aspect which is an important medium that useful for the development of a local language where a culture can maintain its language (Fatimatuzzakrah et al., 2020; Yayuk, 2018; Yuniawan et al., 2018).

In connection to the discussion above, there are several research related to the culture and language of the Bima which examined the culture of the Bima with their research entitled "Genetical Status of Relatedness Between Sambori and Teta Dialects Spoken In Bima Regency, West Nusa Tenggara" (Budasi & Indriyani, 2020). This research aims to describe the status of their language, their uniting and differentiating phonological features, and their uniting and differentiating lexical features, and the result of this study shows 1) the status of the two isolects are as two different dialects of the same language spoken in the regency; 2) the uniting phonological features show that both of them have the same vowel phonemes and diphthongs. Second, previous study entitled "The reconstruction of Etymon Proto of Sambori and Teta Isolects Spoken in Bima Regency-NTB-Indonesia" (Budasi, 2021). this research describe the interrelated of protoes and to describe the types of sound changes from the Pan to Psm-Te etymons, and the result of the study found 1691 (99.36%) etymons of Sambori and Teta isolect. As can be mentioned above, none of the above researchers did research regarding the lexicon related to the Bima dance. This is the reason why the researcher is interested in conducted the study related to lexicon in Bima dance. This study the research focus the attention of *Wura Bongi Monca* dance, specifically analyses the history, lexicons and their culture meaning, word formation, as well as their word clasess.

2. METHOD

This study was designed in the form of qualitative research. The setting of this study was at Sanggar Paju Monca, in Bima Regency, West Nusa Tenggara Province. Its primary data were obtained using observing and interviewing tehnique, while the secondary ones were investigated using document analysis tehnique. In investigating the primary data, 3 informants were involved and selected based on a set of criteria. Two informants were the dance teachers, and one informant was its dancer. The objects of this study were the lexicons used in the dance. The obtained data were analyzed descriptively.

3. RESULT AND DISCUSSION

Result
Lexicons Related to Movements, Costumes, and Musical Instruments in Wura Bongi Monca Dance

Table 1. Lexicons of Movements in the *Wura Bongi Monca Dance*

No	Lexicons	Segment	Description
1.	*Nemba*		The position of two hands of the dancer which meet together (early respect)
	lampa lu'u	Opening	The position of two feet which walk on tiptoe
	lele wana		The position of the right hand which move to the right side direction of the dancer body
2.	*lele kui*	Core	The position of the left hand which move to the left side direction of the dancer body
	lele bali bae		The positions of two hands of the dancer which meet between the right and left sides of the dancer
3.	*Nemba*	Closing	The position of the two hands of the dancer which meet together (final respect)
	lampa losa		The position of two feet which walk out on tiptoe

Based on the Table 1, there are 7 lexicons found in the *Wura Bongi Monca* dance movements. They are grouped into 3 different segments; the opening, core, and closing. In the opening segment, there are two lexicons ; *Nemba* and *lampa lu'u* . *Nemba* is the position of two hands of the dancer which meet together and *lampa lu'u* is the position of two feet which walk on tiptoe. In the core segment, there are three lexicons; *Lele wana*, *lele kui,* and *lele bali bae* were found. *Lele wana* is the position of the right hand which move to the right side direction of the dancer body*, lele kui* is the position of the left hand which move to the left side direction of the dancer body, and *lele bali bae* are the positions of two hands of the dancer which meet between the right and left sides of the dancer. In the closing segment, there are two lexicons; *Nemba and lampa losa. Nemba* is the position of the two hands of the dancer which meet together, and *lampa losa* is the position of two feet which walk out on tiptoe.

In addition to the above lexicons which are related to the dance movements, some other lexicons are also found in the costumes of the dance which are divided into two parts; head and body. The lexicons can be seen in the Table 2.

Table 2. Lexicons of Costumes in the Wura Bongi Monca Dance

No	Lexicons	Segment	Description
1	*jungge*		Common flowers that found everywhere
2	*jungge dondo*	head	The flowers hanging from the bun
3	*jungge cempaka*		Yellow flowers
4	*jungge mundu*		Jasmine flowers that can be found everywhere
5	*samu'u canga*		Wigs which are wadded and shaped in the form of sanggul (bun)
6	*tembe songket*		The traditional sarongs from Bima which was made of cloth and woven
7	*satampa baju*	body	The fasteners for sleeves
8	*baju poro*		Bima's traditional costumes
9	*salepe*		Belt used for the dancer stomach so that the costume doesn't fall down
10	*boko bongi monca*		Small container for storing yellow rice
11	*bangka*		Bracelet for the dancer accessories
12	*ponto*		Earringsfor the dancer accessories.

Based on Table 2, there are 12 lexicons found in the dance costumes. There are grouped in 2 segments include the head and body. In the head segment, there are 5 lexicons ; *Jungge*, *jungge dondo, jungge cempaka*, j*ungge mundu*, and s*amu'u canga*. *Jungge* is the common flowers found everywhere; *Jungge dondo* is the flowers hanging from the bun; *Jungge cempaka* is the yellow flowers; J*ungge mundu* is the jasmine flowers that can be found everywhere and; s*amu'u canga* are wigs which are wadded and shaped in the form of sanggul (bun). In the body segment, there are 7 lexicons; *Tembe songket, satampa baju, baju poro, salepe, boko bongi monca, bangka, ponto. Tembe songket* is the traditional sarongs from Bima which was made of cloth and woven; *Satampa baju* is the fasteners for sleeves; *Baju poro* is the Bima's traditional costumes; *Salepe* is the belt used for the dancer stomach, so that the costume doesn't fall down, *boko bongi monca* is the small container for storing yellow rice; *Bangka* is a bracelet for the dancer accessories and; *Ponto* is earrings for the dancer accessories. In addition to the above lexicons which are related to the dance costumes, some other lexicons are also found in the musical instruments. The lexicons can be seen in the Table 3.

Table 3. Lexicons of Musical Instruments in the Wura Bongi Monca

No	Lexicons	Segment	Description
1	*gendang*		The musical instrument from Bima which is known as the mother and child genda
2	k*atongga*		The musical instrument which are played by hitting it
3	*gong*	Musical Instrument	The musical instrument which are played by hitting it
4	*silu*		Musical instruments which are played by blowing it

Based on the Table 3, there are 4 lexicons found in the dance musical instruments. The lexicons include *gendang*, *katongga, gong, and silu*. *Gendang* is the musical instrument from Bima which is known as the mother and child genda; *Katongga* is the musical instrument which are played by hitting it; *Gong* is the

musical instrument which are played by hitting it, and; *Silu* is the musical instrument which are played by blowing it.

Cultural Meaning Based on Movements, Costumes, and Musical Instruments in Wura Bongi Monca Dance

Table 4 . The Cultural Meaning of Lexicons in *Wura Bongi Monca* Dance based on Movements

No	Lexicons	Segment	Cultural Meaning
1.	*Nemba*	Opening	Bima women give the highest respect to guests who come from outside of the Bima Region
2.	*lampa lu'u*		Bima woman has a firm character in the dance by entering the welcome place showing a graceful attitude in appearance
3.	*lele wana*		Graceful hand movements which show a strong attitude and body when a storm hits from the right side
4.	*lele kui*	Core	Graceful hand movements that show a strong attitude and body when a storm hits from the left side
5.	*lele bali Bae*		The sense of being togetherness as Bima women
6.	*nemba*	Closing	The dance has ended and the dancers say goodbye to the guests expressing respect to visitors
7.	*lampa losa*		When women are divorced their men, Bima women always maintain good attitude by carrying out daily activities which are symbolized by leaving the arena performance

Based to the data in Table 4, the lexicons related to the dance movements which have their cultural meaning in the *Wura Bongi Monca* dance include*; Nemba, lampa lu'u, lele wana, lele kui, lele bali bae, nemba, and lampa losa*. *Nemba* means that Bima women give the highest respect to guests who come from outside of the Bima Region, *lampa lu'u* means Bima women have a firm character in the dance by entering the welcome place showing a graceful attitude in appearance, *lele wana* means graceful hand movements which show a strong attitude and body when a storm hits from the right side, *lele kui* means graceful hand movements that show a strong attitude and body when a storm hits from the left side, *lele bali bae* means the sense of being togetherness as Bima women , *nemba* means the dance has ended and the dancers say goodbye to the guests expressing respect to visitors, and *lampa losa* means when women are divorced their men, Bima women always maintain good attitude by carrying out daily activities which are symbolized by leaving the arena performance. In addition to the lexicons of movements which contain their cultural meaning, some other lexicons of costumes which have their culture meaning in the dance can be seein in the Table 5.

Table 5. The Cultural Meaning of Lexicons in *Wura Bongi Monca* Dance based on Costumes

No	Lexicons	Segment	Cultural Meaning
	jungge		Bima women as the women who will always maintain her elegance and virginity
1.	*jungge Dondo*	head	Bima Women as a family treasure that must be guarded
	jungge Cempaka		The accessories to make the dancer looks beautiful
	jungge Mundu		The accessories to make the dancer looks beautiful
	samu'u canga		Princess crown that strengthens the character
	tembe songket		Bima's traditional sarong which danced by the princess of the Bima sultanate
2.	*satampa baju*	body	means the cover to protect the dancer genitals with the aim of protecting the armpits
	baju poro		means Bima's traditional costume that worn by women
	salepe		Bima's women determination in facing various challenges in life
	boko bongi monca		Bima women always keep their fortune well for their family
	bangka		Accessories for the dancers to show their elegance and beauty
	ponto		Accessories for the dancers to show their elegance and beauty

Reffering to **Table 5**, the lexicons related to the dance costumes cwhich have their cultural meaning in the *Wura Bongi Monca* dance include; *Jungge*, *jungge dondo, jungge cempaka*, j*ungge mundu*, and s*amu'u*

canga, tembe songket, satampa baju, baju poro, salepe, boko bongi monca, bangka, ponto. Jungge means the Bima women as the women who will always maintain her elegance and virginity, *jungge dondo* means Bima Women as a family treasure that must be guarded, *jungge cempaka* means the accessories to make the dancer looks beautiful, j*ungge mundu* means the accessories to make the dancer looks beautiful, s*amu'u canga* means the Princess crown that strengthens the character, *tembe songket* means the Bima's traditional sarong which danced by the princess of the Bima sultanate, *satampa baju* means the cover to protect the dancer genitals with the aim of protecting the armpits, *baju poro* means Bima's traditional costume that worn by women, *salepe* means Bima's women determination in facing various challenges in life, *boko bongi monca* means that the Bima women always keep their fortune well for their family, *bangka* means the accessories for the dancers to show their elegance and beauty, and *ponto* means the accessories for the dancers to show their elegance and beauty.

In addition to the lexicons of costumes which contain their cultural meaning, some other lexicons of musical instruments which have their culture meaning In the dance can be seen in the Table 6.

Table 6. The Cultural Meaning of Lexicons in *Wura Bongi Monca* Dance based on Musical Instruments

No	Lexicons	Segment	Cultural Meaning
1.	*gendang*		As a symbol of strengthening the power of dance movement
	katongga		As A musical instrument that played by hitting
	Gong	musical instrument	As a sound accompaniment in the dance
	Silu		As a musical instrument that accompanies dances in the palace

Table 6 explains, the lexicons related to the dance musical instruments which have their cultural meaning in the *Wura Bongi Monca* dance include; g*endang*, *katongga, gong, and silu. Gendang* means as a symbol of strengthening the power of dance movement, *katongga* means a musical instrument that played by hitting, *gong* means a sound accompaniment in the dance, and *silu* means musical instrument that accompanies dances in the palace.

Word Formation In Wura Bongi Monca Dance

The lexicons related to the word formation can be seen in the Table 7.

Table 7. Word Formation in Lexicons of *Wura Bongi Monca* Dance

No	Types of Word Formation	Lexicons
1.	*compounding*	*tembe Songket*
		lampa Lu'u
		lele bali Bae
		lele Wana
		lele Kui
		lampa losa
		baju poro
		boko bongi monca
		jungge dondo
		jungge cempaka
		jungge mundu
		satampa baju
		samu'u canga
2.	*Borrowing*	*gong*
		gendang
		silu

Table 7 above shows that, there are 2 types of word formation in the lexicons found in the dance. The lexicon types include *compounding* and *borrowing*. In the *compounding* form, consist of 13 *compounding*; *Tembe songket , lampa lu'u, lele wana, lele bali bae, lele kui, lampa losa, baju poro, boko bongi monca, jungge dondo, jungge cempaka, jungge mundu, satampa baju,* and *samu'u canga*. In the *borrowing*, there are 3 lexicons; *Gong, gendang,* and *silu/serunai*. Moreover, there are 7 lexicons; *Nemba , salepe, bangka, ponto, nemba, salepe, and katongga* which have basics and original words, so that its form cannot be found.

Word Classes of Wura Bongi Monca Dance

Table 8. Word Classes of Lexicon in *Wura Bongi Monca* Dance

No	Lexicons	Word Classes
1.	*nemba*	Adjective
2.	*lampa lu'u*	Verb + noun
3.	*lele wana*	Noun + adjective
4.	*lele kui*	Noun + adjective
5.	*lele bali bae*	Noun + adjective + noun
6.	*nemba*	Adjective
7.	*lampa losa*	Verb + noun
8.	*jungge*	Noun
9.	*jungge dondo*	Noun + adjective
10.	*jungge cempaka*	Noun + noun
11.	*jungge mundu*	Noun + noun
12.	*samu'u canga*	Noun + adjective
13.	*tembe songket*	Noun + noun
14.	*satampa baju*	Noun + noun
15.	*baju poro*	Noun + adjective
16.	*salepe*	Noun
17.	*boko bongi monca*	Noun +noun + adjective
18.	*Bangka*	Noun
19.	*Ponto*	Noun
20.	*gendang*	Noun
21.	K *atongga*	Noun
22.	*Gong*	Noun
23.	*Silu*	Noun

Based on Table 8, there are 3 chategory class of word classes which include; Noun, adjective, and verb of the lexicons in *Wura Bongi Monca* dance. In the noun, there are 27 nouns in the word classes; *Lu'u, lele, lele, lele, bae*, *losa, jungge, jungge*, j*ungge cempaka* , j*ungge mundu* , s*amu'u*, t*embe songket*, *satampa baju*, b*aju poro, salepe,* b*oko bongi* , *bangka*, p*onto, gendang*, k*atongga* , g*ong*, and *silu.* In the adjective, there are 9 adjectives in the word classes; *Nemba*, *wana* , *kui, bali,* n*emba, dondo*, *canga*, *poro*, and *monca.* In the verbs, there are 2 verb such; *Lampa ,and lampa.*

Discussion

Base on the result found that there are 23 lexicons scattered in the movements, costumes and musical instruments in the dance. In the movement, there are 7 lexicons that can be classified in the opening, core and closing segments of the dance (Boddaert et al., 2021; Brentari & Padden, 2001). In the opening, there are 2 lexicons; *Nemba*, and *lampa lu'*u; In the core, there are 3 lexicons; *Lele kui, lele wana* and *lele bali bae*; In the closing, there are 2 lexions; *Nemba*, and *lampa losa*. In the costumes, there are two segments; the head and body. In the head, there are 5 lexicons; *Jungge, jungge dondo, jungge cempaka*, j*ungge mundu*, and s*amu'u canga*. In the body, there are 7 lexicons; *Tembe songket, satampa baju, baju poro, salepe, boko bongi monca, bangka, ponto*; In the musical instrument, there are 4 lexicons; G*endang*, *katongga, gong, and silu.*

The types of word formation process found in the lexicons of *Wura Bongi Monca* dance consist of two types: Compounding \and borrowing were found in the word formation of the whole lexicons in the study (Nur'aini et al., 2021; Tarigan & Sofyan, 2018). The form of compounding consist of 13: *Tembe songket , lampa lu'u, lele wana, lele bali bae, lele kui, lampa losa, baju poro, boko bongi monca, jungge dondo, jungge cempaka, jungge mundu, satampa baju,* and *samu'u canga*. In the borrowing consist of 3: *gong, gendang, and silu*. 3 chategories of word class ; Noun (27) are *lu'u, lele, lele, lele, bae*, *losa, jungge, jungge*, j*ungge cempaka*, j*ungge mundu*, s*amu'u*, t*embe songket*, *satampa baju*, b*aju poro, salepe,* b*oko bongi* , *bangka*, p*onto, gendang*, k*atongga* , g*ong*, and *silu*; Adjectives (9) are N*emba*, *wana* , *kui* , *bali* n*emba, dondo*, *canga*, *poro, monca*; Verb (2) are l*ampa*, and *lampa*.

In line with previous study describe how the lexicons were used in the *Tabuh Rah* ceremony (Kusuma et al., 2020). In this study, they used recording and note taking technique to collect the study data. The results of this qualitative research shows that there are 71 lexicons found in this study. 12 of the lexicons categoried as events, 15 deals with *Tabuh Rah* arena, 4 related to the kinds of offering, 12 concerned with the types of *cocks*, 6 related to the types of *taji pairings*, and 13 concerned to the beting codes. The study done by previous study entitle " Lexicons in *Legong Keraton* Dance" (Dewi et al., 2020). In this study, they describes the lexicons

spesifically in the dance. Recording and note taking techniques were used to collect the study data. This qualitative descriptive research applied ecolinguistic approach. The results of this research shows there are 48 lexicons exist in the dance. 4 lexicons are related to the structure of the dance, 13 lexicons are to hand movements, 12 to leg movements, 12 to body movements, 3 to necks, 2 in eyes movements, and 3 in fan movements. The other study entitle "An Ethnolinguistic Perspective on the Lexicon of Traditional House in Menyali Village, North Bali" (Budasi & Satyawati, 2021). The goal of the study was to describe the cultural view of Menyali community. This study focused on identifying the concept of lexicons in the traditional Balinese house in Menyali Villange, Sawan Distric, Buleleng Regency. The study show that there are 24 lexicons connected to *utama mandala (*the highest of house area)*, 7* to the *madya mandala* (the middle of house area)*, and 5 to the *nista mandala*.(the lowest of house area).

The 3 studies presented above were related to the lexicons within a piece of culture in the area of the research. All of the studies were in the forms of descriptive qualitative ones. All of the data of the studies were in the forms of primary ones while none of them used secondary ones. In collecting data some of the study used recording and observasion technique and the other study used observasion and interview techniques. This study used observing and interviewing techniques. All of the studied describe their study based on ecolinguistics approaches (Luardini & Sujiyani, 2018; Tjendani et al., 2019; Yuniawan et al., 2018). Among the three studies concerned with the lexicons related to the dance. In addition to the lexicons identification, this study also concerned with the word formation and word classes. In relation to this, some studies have been conducted too. The studies also applied descriptive qualitative approach. In term of the word formation, two studies focus their attention to the analysis of word formation in Instagram and Beats a part Novel by Alanda Kariza and Kevin aditya word formation (Alghasani & Rosa, 2022; Fatmawaty & Anggraini, 2019). In term of word classes, two focus their attention to the analysis of word classes in analysis of word classes (Iwan, 2017; Lee et al., 2019). The two studies successfully describing the word classes.

The implications of this study provide an overview related to an analysis of lexicons related to wura bongi monca dance in bima. This research can be a reference for other researchers in the analysis of other cultural lexicons. However, this research still has many limitations, one of which is the very limited research subject which only involves three informants. Therefore, it is hoped that future research will be able to deepen and broaden the scope of research by involving more subjects by analyzing other form of cultures.

4. CONCLUSION

The result found that there are 23 lexicons scattered in the movements, costumes and musical instruments in the dance. The types of word formation process found in the lexicons of *Wura Bongi Monca* dance consist of two types: Compounding \and borrowing were found in the word formation of the whole lexicons in the study. The form of compounding consist of 13. Then consist of 3 chategories of word class including noun (27), adjectives (9), verb (2).

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