



## Lexicons Analysis of Movements in Rejang Sari Dance

Ni Ketut Mery Wahyuni<sup>1\*</sup>, Putu Eka Dambayana S<sup>2</sup> 

<sup>1,2</sup> English Language Education, Universitas Pendidikan Ganesha, Singaraja, Indonesia

### ARTICLE INFO

#### Article history:

Received July 02, 2022

Revised July 05, 2022

Accepted August 12, 2022

Available online August 25, 2022

#### Kata Kunci:

Tari Rejang Sari, leksikon, gerakan, makna budaya

#### Keywords:

Rejang Sari dance, lexicons, movements, cultural meaning

#### DOI:

<https://doi.org/10.23887/jpbi.v10i2.57267>

### ABSTRAK

Tari Rejang Sari adalah tarian sakral Bali yang hanya dibawakan oleh para penari wanita sebagai bentuk persembahan religius kepada Tuhan dan perwujudannya. Saat ini, di tengah banyaknya orang yang mempelajari tarian ini, terjadi perubahan budaya dan pengaruh sosial yang mempengaruhi leksikon terkait tarian ini. Kondisi tersebut berdampak pada penurunan penggunaan dan pengetahuan bahasa Bali, khususnya leksikon yang digunakan dalam tari ini. Sebagian besar praktisi tari tidak mengetahui apa sebenarnya arti leksikon di dalamnya. Penelitian ini bertujuan untuk menemukan dan menganalisis leksikon-leksikon yang ada dalam gerak tari, termasuk makna budayanya. Dengan menggunakan pendekatan kualitatif deskriptif, data penelitian diperoleh melalui teknik observasi dan wawancara dengan tiga informan. Hasil penelitian menunjukkan bahwa terdapat 37 leksikon dalam tari dan leksikon tersebut dikelompokkan menjadi: tahapan tari (5 leksikon: pepeson, kawitan, pengawak, pengecet, pekaad), gerak kepala (4 leksikon: nganggut, nengadah, toleh kanan, toleh kiri), gerak leher (1 leksikon: ngileg/ngotag leher), gerak tangan (19 leksikon: ngukel, nyempuri/ngiting, ngembat kanan, ngembat kiri, nyalud, ngayun kanan, ngayun kiri, nyemblak sampul kanan, nyemblak sampul kiri, piles kanan, piles kiri, nyogok kanan, nyogok kiri, agem kanan, agem kiri, jeriring, gerak sekar, mentang kanan, mentang kiri), gerak tubuh (2 leksikon: ngenjet & ngegol), dan gerak kaki (6 leksikon: ngumbang, ngumbang gelantik nuut papah, nyerigsig/nyigcig, metanjek, tapak sirang pada, gejug).

### ABSTRACT

Rejang Sari dance is a Balinese sacred dance which is only performed by the female dancers as a form of religious offering to God and its manifestations. Currently, in the midst of many people learning this dance, there are cultural changes and social influences that affect the lexicons related to this dance. That condition has an impact on decreasing the use and knowledge of Balinese language, especially the lexicons used in the dance. Most of the dance practitioners do not know what the lexicons are actually meant in it. This study aimed to discover and analyze the lexicons exist in movements of the dance, including their cultural meaning. This study using descriptive qualitative approach as the design, the research data were obtained through observation and interview technique with three informants. The results show that there are 37 lexicons exist in the dance and those lexicons are categorized into: dance stages (5 lexicons: pepeson, kawitan, pengawak, pengecet, pekaad), head movement (4 lexicons: nganggut, nengadah, toleh kanan, toleh kiri), neck movement (1 lexicon: ngileg/ngotag leher), hand movement (19 lexicons: ngukel, nyempuri/ngiting, ngembat kanan, ngembat kiri, nyalud, ngayun kanan, ngayun kiri, nyemblak sampul kanan, nyemblak sampul kiri, piles kanan, piles kiri, nyogok kanan, nyogok kiri, agem kanan, agem kiri, jeriring, gerak sekar, mentang kanan, mentang kiri), body movement (2 lexicons: ngenjet & ngegol), and leg movement (6 lexicons: ngumbang, ngumbang gelantik nuut papah, nyerigsig/nyigcig, metanjek, tapak sirang pada, gejug).

This is an open access article under the [CC BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license.  
Copyright © 2022 by Author. Published by Universitas Pendidikan Ganesha.



## 1. INTRODUCTION

In the study of language, language cannot be separated from culture. Language and culture are two things that has connection that is reciprocal (Rina Devianty, 2017; Saefuddin et al., 2019). Although they are two different things, both of them have an interrelated relationship. Language allows each region to be unique with its own history, meanwhile culture acts as a pillar of heritage to preserve language and maintain intercultural relations with other cultures and generations. Therefore, it was mentioned that language will die without culture and culture will have no form without language (Halim & Zulkarnain, 2017; Jiang, 2000; Kecskes, 2021). Language is a product of culture and a cultural symbol because language influences cultural development in a society (Bundsgaard, 2012; Chen, 2022; Paul, 2006). Evidence is shown from cultural patterns and customs that can be seen and reflected in language. Language in society has its own characteristics in its lexicon, so it often represents the identity of the community and the region itself. Therefore, people must use their local language continuously to preserve culture and keep the language alive (Ayu Shaleha & Purbani, 2019; Okal, 2014; Widiyanto, 2018). Because if this is not the case, it is possible for a society to lose its language or its language to

be replaced by a new language in the midst of this globalization era. Language extinction is an interesting phenomenon to study because its existence reflects the concerns of various parties. Language shift towards language extinction occurs as a result of language use problems by speakers who rarely use their language or tend to choose another language to use (Bayyurt, 2016; Gao, C, 2013; Munandar, 2016). This is inseparable from environmental influences because environmental influences can erode the existence of the use of several lexicons that lead to a complete language, especially the language of minorities in society (Faruq et al., 2021; Holmes, 2001; Su, Y., Li et al., 2018). As a minority language, Balinese is one of the languages that has the potential to become extinct. Being an area that is visited by many people from other regions and even foreign countries, Balinese culture is heavily influenced by foreign culture, including its language (Giri, 2017; Putri & Nurita, 2021). This is further strengthened by statement of previous study which states that the Balinese language as an ethnic language also has the chance to “die” in 2041 (Swarniti, 2021). In fact, as an area very famous for its culture, Bali must not make its language extinct. Therefore, Balinese culture needs to be preserved so that this does not happen. One thing that cannot be separated from the word culture in Bali is art.

In line with previous study that mentioned in relation about spiritual, social and cultural activities, Balinese dance has a very important role in Bali (Maha et al., 2021). Balinese dance can be categorized into three groups, such as: (1) *Wali* dance (a sacred and religious dance that is associated with religious ceremonies only), (2) *Bebali* dance (a ceremonial dance or semi-religious dance which acts as an accompaniment to religious ceremonies but there is still an element of entertainment), and (3) *Balih-Balihan* dance (a secular dance which purposed for entertainment) (Abdillah et al., 2022; Armayani et al., 2021). From these three types of dances, the *Wali* dance is the type of tradition that cannot be missed in Bali. Currently, the type of *Wali* dance that is mostly performed in religious ceremonies is the *Rejang* dance. *Rejang* dance is a type of religious dance with simple movements that are only performed by female dancers as a form of offering to God and their ancestors. There are several types of *Rejang* dance, either inherited from generation to generation or newly created. Some *Rejang* dances the most widely known by the Balinese are; *Rejang Dewa*, *Rejang Onying*, *Rejang Kuningan*, *Rejang Oyodpadi*, *Rejang Renteng*, *Rejang Sari*, etc (Armayani et al., 2021; Ruastiti, 2018). Furthermore, the most popular *Rejang* dance today is the *Rejang Sari* dance. *Rejang Sari* dance is a type of *Rejang* dance that have purposed to present a work in the field of dance as a sincere offering to *Betara-Betari* associated with *Odalan Pujawali* (Budiartini et al., 2021; Linggih & Sudarsana, 2020).

In this era of globalization, the level of popularity of Balinese dance is still very high. In fact, not only for local people because now there are many foreigners who have a very high interest in Balinese dance. But what is very unfortunate at this time is that many dancers cannot explain the meaning of the dance. Many cannot explain what the names of the Balinese dance movements are or what the meaning of the dance costumes are. This is due to the fact that most of the dancers tend to learn Balinese dance regardless of the language in the dance (Budasi & Satyawati, 2021; Dewi et al., 2020). As a result, many lexicons in the Balinese dance language are endangered. Even though Balinese dance is one of the Balinese cultures which basically contains pure Balinese language. Therefore, learning terms or meanings in Balinese dance can be used as an effort to preserve the Balinese language in the future (Budasi et al., 2022; Kusuma et al., 2020; Suwonsichon, 2019).

Moreover, to prevent the language in Balinese dance from becoming extinct or dying, it is very important to take precautions. Thus, it is important to immediately conduct a study of the lexicon in this Balinese tar. In addition, since this research is focused on analysing the lexicon and cultural meaning in one of the Balinese dances, the hope of the authors is that a Balinese dance dictionary, especially the lexicon in the *Rejang Sari* dance, can be made as documentation or traces of written records about Balinese culture. This study aimed to discover and analyze the lexicons exist in movements of the dance, including their cultural meaning.

## 2. METHOD

This research was designed using a descriptive qualitative method. Descriptive qualitative method refers to the research method that used to explain facts or events systematically, regarding the characteristics of a particular population or area (Tzafilkou et al., 2022; Vaismoradi et al., 2016). This method was carried out since this study examined the lexicon in the *Rejang Sari* dance according to the conditions directly in the field. Then, the data obtained in this study are described descriptively which refers to the data obtained in accordance with the actual situation when the research was carried out in the field and associated with relevant theories. The data of *Rejang Sari* dance research was obtained through observation and interview techniques.

This research takes the setting in Pande Sumerta Village, Denpasar. The setting for this research was chosen because the village is the place where the *Rejang Sari* dance was created and performed for the first time. Apart from that, Pande Sumerta village is also one of the villages in Bali which often performs the *Rejang Sari* dance in religious ceremonies at its temples. However, it is unfortunate that most of the villagers and other Balinese people do not know what terms are in this *Rejang Sari* dance. The subjects of this study were Balinese dancers and people who master dance in Denpasar. Then, the three subjects were used as informants in this

study. In this case, the three informants are experts in the field of dance and especially know about the *Rejang Sari* dance. The three informants involved were categorized into two; the first is the main informant who clearly explains the lexicon in the movements and costumes of the *Rejang Sari* dance, and the other two informants are the first secondary informant and the second secondary informant who provides additional data to complement the lexicon data.

In the process of collecting data to obtain information about the lexicon that exists in the *Rejang Sari* dance, the researcher made observations first as initial information on the dance. Then proceed with conducting interviews with the three informants to obtain reliable data. After the lexicon data obtained is completely collected, the study data is then analyzed and presented in tabular form and the identified cultural meanings are completed in it.

### 3. RESULT AND DISCUSSION

#### Result

There are two main results of this study. The first is about the lexicon movements exist in *Rejang Sari* dance. The second one is about the cultural meaning of those lexicon movements in *Rejang Sari* dance. The lexicons and its meaning are presented in following sections. The first result is that this study found that there are 37 lexicons of movements in the dance. The lexicons found were obtained through observation and interviews with three informants in Pande Sumerta Village, Denpasar. All of those lexicons are listed in the [Table 1](#).

**Table 1.** *Rejang Sari* Lexicons of Movements

No	Lexicons	Descriptions
1.	<i>pepeson</i>	The first stage that shows when the dance is started.
2.	<i>kawitan</i>	The stage that shows the first core movement of the dance.
3.	<i>pengawak</i>	The stage that shows the second core movement of the dance.
4.	<i>pengecet</i>	The stage that shows the repetition of the first core movement of the dance.
5.	<i>pekaad</i>	The last stage that shows when the dance is ended.
6.	<i>nganggut</i>	The nodding movement of the head is followed by a facial expression with the eyebrows bent.
7.	<i>toleh kanan</i>	Movement of the head turned upwards and the eyes are looking to the hand.
8.	<i>toleh kiri</i>	The movement of turning the head into right side in a direction when the hand is moved. The movement is synchronized with the movement of the hand swinging to the right.
9.	<i>nengadah</i>	The movement of turning the head into left side in a direction when the hand is moved. The movement is synchronized with the movement of the hand swinging to the left.
10.	<i>ngileg/ngotag leher</i>	Movement of shaking the neck and neck to the right and left slowly.
11.	<i>ngukel</i>	Rotate the wrist counter clockwise with the hand positioning the middle finger and thumb in a semicircle.
12.	<i>nyempuri/ngiting</i>	The movement of bringing the middle finger and thumb together.
13.	<i>ngembat kanan</i>	Diagonal hand movement to the left, where the position of the right hand is higher than the left hand.
14.	<i>ngembat kiri</i>	Diagonal hand movement to the right, where the position of the left hand is higher than the hand.
15.	<i>nyalud</i>	Hand movements point inward with both arms closed and opened in front of the chest.
16.	<i>ngayun kanan</i>	Gently swing your arms up and down. The position of the right hand stretches to the right and the left hand stretches forward.
17.	<i>ngayun kiri</i>	Gently swing your arms up and down. The position of the right hand stretches to the left and the right hand stretches forward.
18.	<i>nyeblak sampul kanan</i>	The hand movement plays/swings <i>selendang</i> , also throws <i>selendang</i> to the right side.
19.	<i>nyeblak sampul kiri</i>	The hand movement plays/swings <i>selendang</i> , also throws <i>selendang</i> to the left side.
20.	<i>piles kanan</i>	The movement of the right hand is rotated inward and then folded outward.
21.	<i>piles kiri</i>	Movement of the left hand is rotated inwards and then folded outwards.

No	Lexicons	Descriptions
22	<i>nyogok kanan</i>	The movement of pushing both hands to the right.
23	<i>nyogok kiri</i>	The movement of pushing both hands to the left.
24.	<i>agem kanan</i>	The position of the right hand is equivalent to the eyebrows and the left hand is equivalent to breast milk.
25.	<i>agem kiri</i>	The position of the left hand is equivalent to the eyebrows and the right hand is equivalent to breast milk.
27.	<i>jeriring</i>	The movement of the hand that leads to the top while the fingers are moved and vibrated.
28.	<i>gerak sekar</i>	The movement is done by bringing both hands together and then stretching them to the side in a bent position with the process of the hands from the front of the chest and then raising them to the level of the ears.
29.	<i>mentang kanan</i>	The movement of the right hand is straightened to the side and the left hand is folded with the fingers parallel to the chest.
30.	<i>mentang kiri</i>	The movement of the left hand is straightened to the side and the right hand is folded with the fingers parallel to the chest.
31.	<i>ngenjet</i>	The movement in which the body is moved up and down gently.
32.	<i>ngegol</i>	The walking movement in women's dance, where the feet are brought together, then lifted alternately right and left, followed by hip movements left and right gracefully.
33.	<i>ngumbang</i>	The movement of walking straight with the body slightly lowered.
34.	<i>gelantik nuut papah</i>	The movement of walking to right and left side with the body slightly lowered.
35.	<i>nyerigsig/nyigcig</i>	The movement of the legs is walking fast with small steps, with the purpose to move places beautifully.
36.	<i>metanjek</i>	Movement of one leg on tiptoe and the other leg as a support with the sole position.
37.	<i>tapak sirang pada</i>	The position of the foot in which the heels of the feet are pressed together with a fist's distance but the toes are opened.

Base on [Table 1](#), there are 37 above lexicons of movements are divided into two categories, which are the movements based on stages and the movement based on part of body. Based on the stages, there are found 5 lexicons of movements. While based on the part of body, the lexicons are divided again into five types of movements, such as head movements (3 lexicons), neck movements (1 lexicon), hand movements (19 lexicons), body movements (2 lexicon), and leg movements (6 lexicons). The lexicons in Rejang Sari dance based on stages can be seen in [Table 2](#).

**Tabel 2.** *Rejang Sari* Lexicons of Movements Based on Stages

No	Lexicons	Cultural Meaning
1.	<i>pepeson</i>	This stage shows a series of initial movements which symbolize the preparation to perform rituals/offerings to God. Preparation here refers to self-preparation and equipment for the implementation of the offering.
2.	<i>kawitan</i>	In this stage, it shows various movements that have meanings or symbols regarding the offering ceremony. The core movement shown here is a movement depicting a flower blooming to be offered to God.
3.	<i>pengawak</i>	This stage shows a very smooth and slow movement which symbolizes sincerity and heartfelt in making offerings to God. The feeling of calm, sincerity, joy, and majesty is expressed in very gentle dance movements so that at this stage there can be a mystical atmosphere if you can dance it with wisdom.
4.	<i>pengecet</i>	This stage contains repetition of the movements in the <i>kawitan</i> section but displayed in a different pattern and the music has a more upbeat feel. This symbolizes that the offering is made as it has been received. Therefore, the movement here is made in a circular pattern to represent a sense of joy throughout the world.
5.	<i>pekaad</i>	The <i>Pekaad</i> stage tells the audience that the offerings have been completed. The movement back to the back of the stage in this stage shows that when the offering is finished, we can return to our activities as before making the offering.

Referring to [Table 2](#), it can be seen that the cultural meaning of *Rejang Sari* dance movement based on the dance stages are in relation with offerings to God. The five stages in the *Rejang Sari* dance have their own

cultural meaning. *Pepeson* is the stage in *Rejang Sari* that shows the preparation of making the offering to God. *Kawitan* is the stage that contains the core movement of the dance in which it is a movement of the blossoming flower movement which is symbolically offered to God. *Pengawak* is the stage that shows wisdom/sincerity in the midst of carrying out the offering to God, that's why in this part the movements are very gentle and the atmosphere is mystical. *Pengecet* is the stages that show about the feeling of being happy and excited because it is told as if the offering has been received by God. The last is *Pekaad* that show that the offering to God has been completed. Beside the cultural meaning of the movement lexicons based on dance stages, there is also the cultural meaning of the movement lexicons based on the part of body as show in [Table 3](#).

**Tabel 3.** *Rejang Sari* Lexicons of Movements Based on Part of Body

No	Part of Body	Lexicons	Cultural Meaning
1.	head	<i>nganggut</i>	A head movement that symbolizes asking, respecting, and appreciating because of its lowered position and looking down.
		<i>toleh kanan</i>	<i>Toleh kanan</i> is a movement that serves to provide dance strength to the right side when the hands are moved by hand movements. Its meaning is to look alertly to the right side where the hand is moving.
		<i>toleh kiri</i>	<i>Toleh kiri</i> is a movement that serves to provide dance strength to the left side when the hands are moved by hand movements. Its meaning is to look alertly to the left side where the hand is moving.
2.	neck	<i>nengadah</i>	There is no cultural meaning in this movement
		<i>ngileg/ngotag leher</i>	Movement of the neck followed by movement of the chin to the right and left gently to give the impression of a graceful and beautiful movement.
3.	hand	<i>ngukel</i>	<i>Ngukel</i> is a beautifully stylized hand movement which has the meaning to emphasize more on the <i>nganggut</i> movement, namely the dancer is sincerely respecting something.
		<i>nyempuri/ngiting</i>	The movement of holding something with a beautiful hand position. In the <i>Rejang Sari</i> dance, the meaning is holding <i>selendang</i> which is the dance property in a graceful way.
		<i>ngembat kanan &amp; ngembat kiri</i>	The right and left diagonal movement symbolize openness or the mind to open oneself to surrender in the form of offerings through dance movements. This movement shows that there is no doubt in carrying offerings to God.
		<i>nyalud</i>	A gentle hand movement that describes the work on the preparation of offerings that we do ourselves
		<i>ngayun kanan &amp; ngayun kiri</i>	The movement of waving hands slowly into the sideways which symbolizes sincerity in making religious offerings to God.
		<i>nyeblak sampul kanan &amp; nyeblak sampul kiri</i>	The movement of the hand holding/playing the shawl which in this case has the meaning of holding a beautiful leaf or flower which will be used for offerings to God.
		<i>piles kanan &amp; piles kiri</i>	The series movements that have meaning as the basis for Balinese dance movements which are characteristic of Balinese dance.
		<i>nyogok kanan &amp; nyogok kiri</i>	The series movements that have meaning as the basis for Balinese dance movements which are characteristic of Balinese dance.
		<i>agem kanan &amp; agem kiri</i>	The series movements that have meaning as the basis for Balinese dance movements which are characteristic of Balinese dance.
		<i>jeriring</i>	The movement of the fingers that gives the meaning of beauty in every dance hand movement.
		<i>gerak sekar</i>	The movement shows the essence of the <i>Rejang Sari</i> dance, where the flower essence means a beautiful blooming flower which is used for offerings to God.
		<i>mentang kanan &amp; mentang kiri</i>	The movements of straightening the arms to the sides which has the meaning to maintain stability and balance around us in making offerings.
		4.	body
<i>ngegol</i>	<i>Ngegol</i> is the movement of the hips to the right and left gently following		



No	Part of Body	Lexicons	Cultural Meaning
5.	leg	<i>ngumbang</i>	the music. This movement has a meaning to show the feminine and graceful side of the dance.
		<i>ngumbang</i>	The movement goes straight ahead which means that the dancer walks with confidence to make an offering.
		<i>gelantik nuut papah</i>	The movement goes to the right and left, whose meaning is to spread information that an offering will be made in that area.
		<i>nyerigsig/nyigci g</i>	This fast-walking movement with small steps has the meaning of agility and speed in dancing, which in this case means activeness and agility in making offerings.
		<i>metanjek</i>	The movement of one foot on tiptoe in front of the other foot to the ground means to emphasize the movement while at the same time asking for strength from mother earth ( <i>Ibu Pertiwi</i> ).
		<i>tapak sirang pada gejug</i>	There is no cultural meaning in this movement.
			The movement of stomping one of the legs back to the ground with the meaning of asking for balance to mother earth ( <i>Ibu Pertiwi</i> )

Based on Table 3, there are several lexicons of movements in *Rejang Sari* dance that has cultural meaning. The Lexicons that have cultural meaning are include *gerak maknawi* and the lexicons that have no cultural meaning are include *gerak murni*. In addition, the lexicons found in this dance are categorized into five; such as head movement, neck movement, hand movement, body movement, and leg movement. First, based on the head movements, there are two lexicons, such a *nganggut*, *nengadah*, *toleh kanan* and *toleh kiri*. *Nganggut* is a gesture that has a sincere meaning to respect and appreciate others in making offerings and *tolehan* is a movement that means looking alertly at the direction the hand is moving. While *nengadah* movement has no cultural meaning because this movement includes *gerak murni* that serves to complement the beauty of dance. Second, in the neck movement, there is found *ngileg/ngotag leher*. *Ngileg/ngotag leher* is the lexicons that have cultural meaning in which it is a gentle movement that gives the impression of a graceful and beautiful movement in dance.

Third, there are twenty lexicons based on hand movements, such as *ngukel*, *nyempuri/ngiting*, *ngembat kanan*, *ngembat kiri*, *nyalud*, *ngayun kanan*, *ngayun kiri*, *nyeblak sampul kanan*, *nyeblak sampul kiri*, *piles kanan*, *piles kiri*, *nyogok kanan*, *nyogok kiri*, *agem kanan*, *agem kiri*, *jeriring*, *gerak bunga mekar*, *mentang kanan*, and *mentang kiri*. *Ngukel* symbolizes the emphasis on *nganggut* movement which means respecting something sincerely. *Nyempuri/ngiting* has the meaning of gracefully holding the means of offering which in this case is in the form of *selendang* which is a property of the dance. *Ngembat kanan* and *ngembat kiri* are the movements that shows openness that there is no doubt in making offerings to God. *Nyalud* has the meaning in doing preparation of the offering. *Ngayun kanan* and *ngayun kiri* have the meaning of sincerity in doing offerings to God. *Nyeblak sampul kanan* and *nyeblak sampul kiri* are the lexicons that have the meaning in taking and holding leaves or flowers that will be used for offerings to God beautifully. *Piles kanan*, *piles kiri*, *nyogok kanan*, *nyogok kiri*, *agem kanan*, and *agem kiri* are a series movement which have cultural meaning in showing basic Balinese dance movements and the characteristics of Balinese dance. *Jeriring* show the meaning of beauty in the dance. *Gerak sekar* is the core dance in which it symbolizes the beautiful flower essence used for offerings to God. *Mentang kanan* and *mentang kiri* show the movements in maintaining the stability in making offerings

Forth, there are two lexicons based on body movements, which are *ngenjet* and *ngegol*. *Ngenjet* is the movement which representing the feeling of joy, pleasure and motivation in making the offerings, while *ngegol* shows the movement that contion the meaning of feminine and graceful. Fifth, there are five lexicons based on leg movements, such as *ngumbang*, *ngumbang gelantik nuut papah*, *nyerigsig/nyigci g*, *metanjek*, *tapak sirang pada*, and *gejug*. *Ngumbang* shows the meaning of being confidence in making offerings. *Ngumbang gelantik nuut papah* has the meaning of spreading information around about the offerings. *Nyerigsig/nyigci g* shows the movement of liveliness and speed in making offerings. *Gejug* has the cultural meaning of asking for balance to *Ibu Pertiwi*, and *metanjek* shows the meaning of asking for strength to *Ibu Pertiwi*. While *tapak sirang pada* movement has no cultural meaning because this movement includes *gerak murni* that serves to complement the beauty of dance.

## Discussion

This study focused on lexicons in one of Balinese culture which is Balinese dance and specifically, it is in *Rejang Sari* dance. As defined by previous study that lexicon is a list of words in a language which contains many meanings, purposes, and messages that are very important for the language itself (Fatimatuzzakrah et al., 2020). In relation to this, this study found a list of lexicons in the *Rejang Sari* dance which are specialized in the movements of the dance. 36 lexicons are found in the dance include their cultural meaning, in which the lexicons are categorized into five: dance stages (5 lexicons), head movement (3 lexicons), neck movement (1 lexicon), hand movement (19 lexicons), body movement (2 lexicons), and leg movement (6 lexicons). As the lexicons found in this data is related into one Balinese dance, it is important to consider that there are many other Balinese dances that have lexicons, but those lexicons will not be the same in number and its meaning. This is because the lexicons in Balinese dance are always used according to the environmental and cultural context of the dance itself. This is also related to the ecolinguistic theory used in this study, in which language, environment, and culture have interrelated relationships (Luardini & Sujiyani, 2018; Yuniawan, 2018).

As lexicons exist in *Rejang Sari* dance have several cultural meanings that describe the stories of the dance, documenting them in this study can act as the maintenance of the language to prevent the language extinction or even the language death. This is in accordance with the statement of previous study who mention that language maintenance is about speakers who continue to use their language, especially in bilingual or multilingual areas or among immigrant groups (Anderson et al., 2018). In addition of this case other study states that the occurrence of language death starts from language shift to language extinction as a result of language use problems by speakers who rarely use their language or tend to prefer other languages to be used (Putri & Nurita, 2021). So, if the dancer or the Balinese people can continue to use the lexicons of *Rejang Sari* dance, the preservation of the Balinese language, especially culturally concerning the *Rejang Sari* dance, can be maintained and language death can be prevented from occurring in the present or in the future.

The implication of this research is expected to make Balinese culture more attractive to both local and foreign people, especially in knowing what terms are used in *Rejang Sari*. In addition, this research is also expected to be useful for readers so that they can be used as a reference regarding the terms contained in this *Rejang Sari* dance and can use them continuously so that the language can avoid experiencing extinction. 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 *Rejang Sari* dance movements and 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 in the instruments of the *Rejang Sari* dance or analyze the word formation of the *Rejang Sari* dance lexicon to obtain further information about the *Rejang Sari* dance in the field of Linguistics.

## 4. CONCLUSION

Based on the data finding, the conclusion of this study is that there are 36 lexicons that exist in *Rejang Sari* dance movements. Those lexicons are divided into two categories, the movements based on stages and the movement based on part of body. Based on the stages, there are found 5 lexicons of movements. While based on the part of body, the lexicons are divided again into five types of movements, such as head movements (3 lexicons), neck movements (1 lexicon), hand movements (19 lexicons), body movements (2 lexicon), and leg movements (6 lexicons). In addition, it is found that each of these lexicon movements have their own meaning, be it as gerak murni that shows the beauty of the movements or as gerak maknawi that shows the meaning of the movements.

## 5. REFERENCES

- Abdillah, Y., Supriono, S., & Supriyono, B. (2022). Change and innovation in the development of Balinese dance in the garb of special interest tourism. ., *Cogent Social Sciences*, 8(1), 2076962. <https://doi.org/10.1080/23311886.2022.2076962>.
- Anderson, J., Lightfoot, A., & Anderson, J. (2018). Current perceptions and future possibilities Translingual practices in English classrooms in India: current perceptions and future possibilities. *International Journal of Bilingual Education and Bilingualism*, 0(0), 1–22. <https://doi.org/10.1080/13670050.2018.1548558>.
- Armayani, N. M. R. T., Intaran, I. M., Andriani, I. G. A., & Wirawan, I. W. A. (2021). Symbolic representation

- of Śiwa Naṭarāja in the balinese dance creativity and its impact on health maintenance: a literature review. *Kamaya: Jurnal Ilmu Agama*, 4(1), 94–113. <https://jayapanguspress.penerbit.org/index.php/kamaya/article/view/1210>.
- Ayu Shaleha, M., & Purbani, W. (2019). Using Indonesian Local Wisdom as Language Teaching Material to Build Students' Character in Globalization Era. *KnE Social Sciences*, 3(10), 292. <https://doi.org/10.18502/kss.v3i10.3910>.
- Bayyurt, Y. (2016). Current perspectives on sociolinguistics and English language education. *The Journal of Language Teaching and Learning*, 3(1), 69–78. <https://dergipark.org.tr/en/pub/jltl/issue/22506/240603>.
- Budasi, I. G., Indriani, M. S., & Ana, I. K. T. A. (2022). Lexicons in the Wura Bongi Monca Dance in Bima District. In *STRUKTURAL (Seminar on Translation, Applied Linguistics, Literature, and Cultural Studies)*, 3(1), 84–92. <https://doi.org/10.33633/str.v3i1.7603>.
- Budasi, I. G., & Satyawati, M. S. (2021). An Ethnolinguistic Perspective on Lexicons of Traditional House in Menyali Village, North Bali. *Jurnal Kajian Bali (Journal of Bali Studies)*, 11(1), 115. <https://doi.org/10.24843/jkb.2021.v11.i01.p07>.
- Budiartini, N. K., Erawati, N. M. P., Darmawan, K. D., & Pendit, K. D. (2021). Tari Rejang Taman Sari Dalam Piodalan Di Pura Taman Sari Desa Padangsambian Sebuah Kajian Nilai Pendidikan Karakter. *Batarirupa: Jurnal Pendidikan Seni*, 1(2), 149–160. <https://ojs.mahadewa.ac.id/index.php/batarirupa/article/view/1770>.
- Bundsgaard, J. (2012). Communicative Competences in an Ecological Perspective Triple contexts of participation & language learning Intercultural competence definition “ Intercultural competence is the ability to interact effectively with people from different from our own ” ( G. *Critical Literacy, Language, Ecology and Society*. London:, 6(1), 46–57. <https://pure.au.dk/ws/files/45031302/Bundsgaard>.
- Chen, Y. (2022). How to improve the quality of youth education in developing countries. *Proceedings of the 2021 International Conference on Education, Language and Art (ICELA 2021)*, 637(Icela 2021), 266–270. <https://doi.org/10.2991/assehr.k.220131.048>.
- Dewi, A. A. I. M. D. U., Gede Budasi, I., & Suarnajaya, I. W. (2020). Lexicons in Legong Keraton dance. *Lingua Scientia*, 27(2), 98–107. <https://doi.org/10.23887/ls.v27i2.26422>.
- Faruq, Sabani, N., Sukarno, A., & Purwandari, E. (2021). Systematic Literature Review: Psychological Concepts Of Learning In Handling Speaking Delay In Early Children. *Jurnal Penelitian Humaniora*, 23(1), 45–54. <https://doi.org/10.23917/humaniora.v23i1.19126>.
- Fatimatuzzakrah, F., Suktiningsih, W., & Hastuti, H. (2020). The Cultural Value of Lexicon in “Ngendang” Tradition. *Kajian Linguistik Dan Sastra*, 5(1), 1–13. <https://journals.ums.ac.id/index.php/KLS/article/view/10425>.
- Gao, C. (2013). A sociolinguistic study of English taboo language. *Theory and Practice in Language Studies*, 3(12), 2310. <http://www.academypublication.com/issues/past/tpls/vol03/12/tpls0312.pdf#page=162>.
- Giri, I. M. A. (2017). Pelestarian Bahasa, Aksara, dan Sastra Bali Melalui Pengoptimalan Tripusat Pendidikan. *Purwadita*, 1(1), 27–32. <https://stahnmpukuturan.ac.id/jurnal/index.php/Purwadita/article/download/6/5>
- Halim, R. E., & Zulkarnain, E. A. U. (2017). The effect of consumer affinity and country image toward willingness to buy. *Journal of Distribution Science*, 15(4), 15–23. <https://doi.org/10.15722/JDS.15.4.201704.15>.
- Holmes, J. (2001). *An Introduction to Sociolinguistics* (2nd ed.). Longman.
- Jiang, W. (2000). The relationship between culture and language. *ELT Journal*, 54(4), 328–334. <https://doi.org/10.1093/elt/54.4.328>.
- Keckses, I. (2021). Processing implicatures in English as a Lingua Franca communication. *Lingua*, 256, 103067. <https://doi.org/10.1016/j.lingua.2021.103067>
- Kusuma, W. I. M. A., Budasi, I. G., & Suarnajaya, I. W. (2020). Lexicons of Tabuh Rah Used in Menyali Village. *Prasi*, 15(2), 71. <https://doi.org/10.23887/prasi.v15i02.26906>.
- Linggih, I. N., & Sudarsana, I. K. (2020). The dynamics of rejang renteng dance in bali as an intangible cultural heritage of the world. *Space and Culture, India*, 7(4), 45–58. <https://doi.org/10.20896/saci.v7i4.580>.
- Luardini, M., & Sujiyani, E. (2018). *Introducing Ecolinguistics in EFL Classroom*. 262(Ictte), 375–382. <https://doi.org/10.2991/ictte-18.2018.70>.
- Maha, N. M. A. B. A., Sugama, I. W., & Gunawan, I. G. G. A. (2021). Eksistensi Seni Pertunjukan Tari Rejang Sari di Desa Sumerta Kecamatan Denpasar Timur. *Batarirupa: Jurnal Pendidikan Seni*, 1(1), 140–165. <https://ojs.mahadewa.ac.id/index.php/batarirupa/article/view/1663>.
- Munandar, A. (2016). Pemakaian Bahasa Jawa dalam Situasi Kontak Bahasa di Daerah Istimewa Yogyakarta. *Humaniora*, 25(1), 92–102. <https://doi.org/10.22146/jh.1819>.
- Okal, B. O. (2014). Benefits of Multilingualism in Education. *Universal Journal of Educational Research*, 2(3), 223–229. <https://doi.org/10.13189/ujer.2014.020304>.



- Paul, R. and J. J. (2006). Globalization and history of English education in Japan. *Asian EFL Journal*, 8(3), 1–298.  
[https://www.academia.edu/download/30635077/September\\_2006\\_Proceedings\\_final920.pdf#page=259](https://www.academia.edu/download/30635077/September_2006_Proceedings_final920.pdf#page=259)
- Putri, I. G. A. V. W., & Nurita, W. (2021). Critical condition in Balinese lexicon extinction. *Journal of Language and Linguistic Studies*, 17(4), 1773–1786. <https://doi.org/10.52462/jlls.129>.
- Rina Devianty. (2017). Bahasa Sebagai Cermin Kebudayaan. *Jurnal Tarbiyah*, 24(2), 226–245.  
<https://doi.org/10.30829/tar.v24i2.167>.
- Ruastiti, N. M. (2018). The Meaning of Rejang Pingit Dance Performance at Geriana Kangin Village, Karangasem, Bali in the Global Era. *Humaniora*, 9(3), 321–335.  
<https://doi.org/10.21512/humaniora.v9i3.4726>.
- Saefuddin, A., Malik, A., Maulidah, I. R., Chusni, M. M., Salahudin, A., & Carlian, Y. (2019). Students' reading skills related to science learning using big book media. *Journal of Physics: Conference Series*, 1318(1).  
<https://doi.org/10.1088/1742-6596/1318/1/012089>.
- Su, Y., Li, Y., Liang, J. C., & Tsai, C. C. (2018). Moving literature circles into the wiki-based environment: The role of online self-regulation in EFL learners' attitude toward collaborative learning. *Computer Assisted Language Learning*, 32, 5–6. <https://doi.org/10.1080/09588221.2018.1527363>.
- Suwonsichon, S. (2019). The Importance of Sensory Lexicons for Research and Development of Food Products. *Foods*, 8(1), 27. <https://doi.org/10.3390/foods8010027>.
- Swarniti, N. W. (2021). The Meaning of The Verb “Destroy” in the Balinese Language: A Natural Semantic Meta Language Approach. *Humanis: Journal of Arts and Humanities*, 25(3), 292–298.  
<https://ojs.unud.ac.id/index.php/sastra/article/download/72920/41009>.
- Tzafilkou, K., Perifanou, M., & Economides, A. A. (2022). Socio-emotional characteristics of emergency distance teaching: a mixed-method investigation in Greece. *Journal of Information Technology Education: Research*, 21, 53–73. <https://doi.org/10.28945/4918>.
- Vaismoradi, M., Jones, J., Turunen, H., & Snelgrove, S. (2016). Theme development in qualitative content analysis and thematic analysis. *Journal of Nursing Education and Practice*, 6(5).  
<https://doi.org/10.5430/jnep.v6n5p100>.
- Widianto, E. (2018). Pemertahanan Bahasa Daerah melalui Pembelajaran dan Kegiatan di Sekolah. *Jurnal Kredo*, 1(2), 1–13. <http://jurnal.umk.ac.id/index.php/kredo/article/view/2096>.
- Yuniawan, T. (2018). Ecolinguistic study of conservation news texts in Indonesian mass media. *International Journal of Humanity Studies (IJHS)*, 1(2), 163–183. <https://doi.org/10.24071/ijhs.v1i2.686>.