



Lexicons in Gambuh Dance Drama

Gusti Made Jyotika^{1*}, I Gede Budasi², Dewa Ayu Eka Agustini³



^{1,2} English Education Department, Ganesha University of Education, Singaraja, Indonesia

ARTICLE INFO

Article history:

Received September 21, 2022

Revised September 25, 2022

Accepted December 12, 2022

Available online December 25, 2022

Kata Kunci:

Leksikon, Drama Tari Gambuh, Kepunahan Bahasa

Keywords:

Lexicons, Gambuh Dance Drama, Language Extinction

DOI:

<https://doi.org/10.23887/jpbi.v10i3.57626>

ABSTRAK

Drama Tari Gambuh adalah salah satu tari Bali yang paling klasik dan tua yang digunakan sebagai lakon, sebagaimana dinyatakan dalam berbagai fungsi dalam tari Bali. Ini adalah semacam produksi teater keseluruhan yang menggabungkan tarian dan drama. Secara budaya, ada beberapa leksikon yang dapat ditemukan di GDD terutama leksikon dalam pergerakan. Penelitian ini bertujuan untuk menganalisis leksikon yang ada dalam tari Bali, khususnya GDD, agar dapat menjadi salah satu strategi untuk menghindari kepunahan bahasa Bali. Selain itu, penelitian ini juga melakukan pemaknaan budaya yang terdapat dalam leksikon Drama Tari Gambuh terkait dengan gerakannya. Penelitian ini dirancang dalam bentuk penelitian kualitatif deskriptif dengan menggunakan pendekatan ekolinguistik. Selanjutnya, kajian ini difokuskan pada leksikon-leksikon yang berkaitan dengan gerak-gerak yang ada dalam GDD di Sanggar Tari Kertha Jaya Denpasar. Data yang diperoleh dikumpulkan dari teknik observasi dan wawancara. Langkah-langkah analisis data dibagi menjadi tiga kategori: reduksi data, penyajian data, dan penarikan kesimpulan, penarikan, dan verifikasi. Hasil penelitian ini menunjukkan bahwa terdapat tiga puluh dua (32) leksikon dalam GDD dan diklasifikasikan menjadi: tahapan (4 leksikon), gerakan tangan (9 leksikon), gerakan kaki (4 leksikon), gerakan tubuh (12 leksikon), gerakan leher. gerakan (1 leksikon), gerakan mata (2 leksikon). Para penari Sanggar Tari Kertha Jaya tetap menggunakan leksikon dalam Drama Tari Gambuh untuk menjaga bahasa khususnya Drama Tari Gambuh itu sendiri.

ABSTRACT

Gambuh Dance-Drama is one of the most classic and old Balinese dances which is employed as a lakon, as stated in the on different sorts of functions in Balinese dance. It is a sort of whole theatrical production which combines dance and drama. Culturally, there are some lexicons that can be found in GDD especially the lexicons in movement. This study aimed to analyze the lexicons which exist in Balinese dance, especially GDD, in order to be one of strategies to avoid the extinction of Balinese language. Moreover, this study also carried out the cultural meanings which exist in lexicons of Gambuh Dance Drama related to its movements. This study was designed in the form of descriptive qualitative study using an ecolinguistic approach. Furthermore, this study focused on lexicons related to the movements which exist in GDD at Sanggar Tari Kertha Jaya in Denpasar. The obtained data were collected from observing and interviewing techniques. The steps of data analysis were divided into three categories: data reduction, data display, and conclusion, drawing, and verifying. The result of this study showed that there were thirty-two (32) lexicons in GDD and classified into: stages (4 lexicons), hand movements (9 lexicons), leg movements (4 lexicons), body movements (12 lexicons), neck movements (1 lexicon), eyes movements (2 lexicons). The dancer in Sanggar Tari Kertha Jaya kept using the lexicons in Gambuh Dance Drama in order to maintain the language, especially Gambuh Dance Drama itself.

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

Nowadays, people are starting to undervalue the value of language as a medium for communication, particularly in relation to the evolution of culture. The interest in using language, especially conventional language, is beginning to wane (Dickie et al., 2013; Lee et al., 2020; Setyawan, 2019). As a result, it is very possible that traditional languages may disappear. Furthermore, language death could happen if it is not used as frequently (Gao, C., 2013; Gregersen, 2020). A language is considered extinct when there are no longer any native speakers, but the "death" metaphor applies to the entire time period from the disruption of transmission until extinction (Eka, 2022; Putri & Nurita, 2021). Thus, the extinction of language might have happened if no one preserved the language itself by using or speaking the language in daily life. One of the indigenous languages under risk of extinction as a result of this is Balinese. Balinese are becoming less popular in society as a result of globalization, particularly among teenagers (Kusuma, 2022; Suandari et al., 2020; Swarniti, 2021). Bali is well known for its cultural influence because of its language. The Balinese language has evolved into a language that Balinese people continue to speak as their mother tongue and a part of their culture, according to

previous study this is due to the fact that all activities in Bali, including all kinds of rituals with Balinese dance incorporated, employ the Balinese language as a means of communication and a means of showcasing the Balinese culture (Malini et al., 2017). Therefore, in order to express meaning or to enable the dancer easier to communicate, Balinese language has emerged as the most crucial component of Balinese dance. Balinese dancing comes in a variety of types. According to its purposes, Balinese dancing can be divided into three types: "Seni Tari Wali," "Seni Tari Bebali," and "Seni Tari Balih-balihan." (Abdillah et al., 2022; Armayani et al., 2021). *Seni Tari Wali* is a kind of dance that is performed during Bali's rituals; such as *Tari Sanghyang*, *Tari Pendet*, *Tari Baris*, and *Tari Rejang*. The other style is called *Seni Tari Bebali*, and it is typically performed as a *lakon* in styles like *Topeng* and *Gambuh* art. Contrarily, *Seni Tari Balih-Balihan* is a dance that is performed purely for the audience's amusement and is often done in a casual atmosphere; examples of this dance are *Tari Jaged*, *Tari Janger*, *Tari Kecak*, *Tari Oleg*, and others (Budiartini et al., 2021; Maha et al., 2021; Sufa, 2020).

Based on the various kinds of Balinese traditional dance above, there is one of Balinese dance which is called as one of the most classic and old Balinese dances namely *Gambuh* dance-drama. *Gambuh* is featured in *Seni Tari Bebali*, which is employed as a *lakon*, as stated in the previous section on different sorts of functions in Balinese dance (Budiarsa, 2021; Perlman, 2005). *Gambuh* dance drama has a religious role in various Bali districts as part of a sacred traditional ceremony that can be included in *Seni Tari Wali*. Furthermore, this kind of dance is regarded as a cradle of Bali dance theater and one of the most outstanding Balinese cultural legacies. It's also recognized as Bali's oldest dance drama. Evidence of the oldness of *Gambuh* dance drama can be found in its history. In relation to that point, there is a history behind the *gambuh* dance drama. The Panji tale, which depicts the lives, romance, and battle of East Java's kingdoms in the XII-XIV centuries, is the core *gambuh* play. The narrative is known in Bali as *malat*, after the principal character's name, Panji Amalat Rasmi. The Panji legend is well-known in Indonesian culture, particularly in Bali. This story is a Nusantara cultural original copyrighted work, not an imported piece like the Mahabharata or Ramayana. Moreover, the dance drama *gambuh* is a sort of whole theatrical production that combines dance and drama (Narawidia et al., 2017; Restuaji, N. A. R. & Suryati, 2019; Wartha & Martha, 2021).

The language extinction might happen when there are no speakers who speak it, particularly of the Balinese language. However, Balinese language is not supposed to be extinct because it is used by Balinese people in all aspects of Bali, especially in traditional terms such as traditional dance (Kusuma, 2022; Nyundak et al., 2022). *Gambuh* dance-drama is one of the Balinese dances that use Balinese language to convey the content of the dance. Also, *Gambuh* dance-drama is one of Bali's oldest and most sacred forms of entertainment. Furthermore, *Gambuh* dance-drama contains many intricate phrases in movements, several costumes, a one-hour performance time, and a large number of male and female dancers. However, *Gambuh* dance-drama is no longer a well-known dance-drama in Bali, owing to a lack of awareness about the dance-drama and a general lack of interest in Balinese traditional dance. In accordance with this, using the lexicon that exists in Balinese dance, especially *Gambuh* dance-drama, is one strategy to avoid the extinction of Balinese language. There are several aspects in *Gambuh* dance-drama which the lexicons can be discovered in the terms of movements and costumes. By looking for the lexicons, there might be a lot of new Balinese words which can be known to people, especially Balinese people or people outside Bali who want to learn Balinese language as well as dance (Budasi et al., 2022; Dewi et al., 2020). As a result, keeping the lexicon in *Gambuh* drama-dance could deeply help to build the Balinese language as a cultural element in order to preserve the technical terminology in *Gambuh* dance-drama still alive as well as the maintenance of Balinese language itself.

Sanggar Tari Kertha Jaya in Denpasar is one of the dance communities that continues to require *Gambuh* Dance Drama as a mandatory dance, which is supported by the preliminary observation. The community of dancers continues to regularly rehearse the dance. Additionally, some of the technical phrases used in the *Gambuh* dance drama itself are used by the instructors to make it simpler for them to advise the dancer on moves. As stated by previous study that state live languages show, represent, and provide verbal symbols for the environment, including the social and sociocultural environments (T. Yuniawan, 2017). As a result, lexicons continue to be used or utilized in the concept of ecolinguistics by both the instructor and the dancer as a representation of the live language or a verbal sign in a social environment (Luardini & Sujiyani, 2018; Tjendani et al., 2019; Tommi Yuniawan et al., 2018). The lexicons used in the *Gambuh* dance-drama at *Sanggar Tari Kertha Jaya* in Denpasar are analyzed in this study. This study was more concerned with analyzing and describing the lexicons used to describe dance movements and costumes in *Gambuh* dance-drama. The *Gambuh* dance-drama contains a wide variety of lexicons, for this reason. Additionally, understanding the lexicons used in the *Gambuh* dance-drama will be helpful in preventing the Balinese language from going extinct in the future.

2. METHOD

This study was designed in the form of a descriptive qualitative approach (Krismayani et al., 2021; Surono, 2018). Additionally, in this study, words and phrases were used to display and describe the results. *Sanggar Tari Kertha Jaya* in Denpasar served as the location of this study. As is common knowledge, the *Gambuh* dance-drama is still required dancing at *Sanggar Tari Kertha Jaya* in Denpasar. To prevent death, the *Gambuh* dance-drama lexicons must be preserved. This study focused on the lexicons used in *Gambuh* dance drama to explain its movements. The subjects of the study were the three informants who were experts in *Gambuh* dance drama. The subjects were chosen due to a variety of factors, including the fact that the speakers are native Balinese speakers, *Gambuh* dance drama instructors, and experts on the dance drama itself. These three informants are divided into two groups as well. The first participant, who is referred to as the primary informant, shared details about the lexicons utilized in *Gambuh* dance drama in relation to movements. The second is known as the secondary informant and offers other details to complement those offered by the primary informant.

Mainly two techniques were used to gather the data for this study. The first method uses an observation sheet as the instrument, and the second uses an interview with an interview guide as the instrument. Additionally, the data collection process involved two steps. Conducting observations with the goal of observing the *Sanggar Tari Kertha Jaya* situation and the *Gambuh* dance drama itself was the first stage. The second step was conducting an interview with three informants to gather all the data regarding the lexicons used in *Gambuh* dance dramas and their cultural significance. Thus, after all of the data were obtained, the data collected were transcribed, analyzed and described in this study qualitatively. The steps of data analysis were divided into three categories: data reduction, data display, and conclusion, drawing, and verifying. First, during data reduction, lexicons connected to movements and lexicons related to clothes were separated from the data of the *Gambuh* dance play. Secondly, in data display, the information included lexicons, their descriptions, and their cultural meanings. The data were concluded in the final step, which involved making or validating conclusions (Miles et al., 2014).

3. RESULT AND DISCUSSION

Result

There were thirty-two (32) lexicons which exist in *Gambuh* dance drama. The lexicons were found based on their structures and five types of movements (hand, leg, body, neck and eyes). The lexicons in *Gambuh* dance drama based on their structure can be seen in Table 1.

Table 1. *Gambuh* dance drama lexicons Based on The Structure

No	Lexicons	Descriptions
1.	<i>Pepeson</i>	The opening of <i>Gambuh</i> Dance drama with <i>kade-kadean</i> character as the opener
2.	<i>Pengawak</i>	<i>Pengawak</i> stage has the story or the drama of a <i>Gambuh</i> Dance Drama.
3.	<i>Panyuud</i>	<i>Panyuud</i> is the next part after <i>ipengawak</i> . This stage has the dance performance of <i>Gambuh</i> Dance Drama.
4.	<i>Pekaad</i>	<i>Pekaad</i> is the last part of <i>Gambuh</i> Dance Drama.

Referring to Table 1, The data demonstrate that four lexicons, namely *pepeson*, *pengawak*, *panyuud*, and *pekaad*, were discovered in *Gambuh* dance drama related to their structures. The sequence of the *Gambuh* dance drama can be connected to those lexicons. Additionally, those four lexicons serve as a changeover in the dance, assisting viewers of the *Gambuh* dance drama in following the story's steady progress. The *pepeson* is the stage where the opening character in *Gambuh* dance drama, *Kade-Kadean*, appears. As the description of the lexicons tell the whole parts of transition in *Gambuh* dance drama, each part can be described as follows, the *pepeson* is the stage where *Gambuh* dance drama has a character as the opener namely *kade-kadean*. *Kade-kadean* in the beginning are dancing and sit in the very front of the stage. *Pengawak* is the second stage which becomes a main part of the *Gambuh* dance-drama in which the *lakon* or the drama are presented. Meanwhile, following *pengawak*, *panyuud* is the following act, which features dancing from the *Gambuh* dance drama, with some of the actors doing individual dances. *Pekaad* is the last act, which features all of the characters gathering and standing in front of the stage and becoming the last part of the *Gambuh* dance drama.

Besides, the data also show the lexicons exist in *Gambuh* dance drama related to its movements. There were five types of dances found in *Gambuh* dance drama, namely, hand movements, leg movements, body movements, neck movements and eyes movements. Specifically, there were nine lexicons found in *Gambuh* dance drama related to hand movements. Those lexicons were *anadab gelung*, *anadah oncer*, *nabdab gelung*,

nyigsing kampuh, *nepuk*, *tayungan ngotes*, *nakep dada*, *tetanganan*, and *ulap-ulap*. Those lexicons presented in Table 2.

Table 2. *Gambuh* dance drama lexicons Based on Hand Movements

No	Lexicons	Descriptions
1.	<i>Anadab gelung</i>	Hand gesture to touch the side of <i>gelungan</i>
2.	<i>Anadah oncer</i>	Movement to take oncer
3.	<i>Nabdab gelung</i>	Gesture touching the <i>gelungan</i>
4.	<i>Nyigsing kampuh</i>	<i>Pekaad</i> is the last part of <i>Gambuh</i> Dance Drama.
5.	<i>Nepuk</i>	Taking (touching) the seam in the middle of the chest, both by the right hand and the left hand
6.	<i>Tayungan ngotes</i>	Swing right hand forward and backward
7.	<i>Nakep dada</i>	Cover your chest with your arms crossed
8.	<i>Tetanganan</i>	Hand gestures made at the time of the dialogue as a gesture
9.	<i>Ulap-ulap</i>	The movement of both hands that are waved in front of the face as if someone is looking at something far away.

Table 2 shows that those nine lexicons found in *Gambuh* dance drama were related to hand movements. Lexicon *anadab gelung* is described as a hand movement which has a hand gesture to touch the side of *gelungan* or the crown of the dancer. *anadah oncer* is a movement of the hand which the dancer has to take the oncer. *nabdab gelung* is quite similar to the *anadab gelung* yet in this movement the dancer must touch the two sides of *gelungan* with her two hands. *nyigsing kampuh* is a hand movement in which the dancer has to touch the bracelet namely 'gelang kana'. The lexicon *nepuk* means the dancer has to touch the seam in the middle of the chest, both by the right hand and the left hand. *Tayungan ngotes* is a movement in which the dancer will swing right hand forward and backward several times. *Nakep dada* is a hand movement in which the dancer uses both hands to make a cross gesture in order to cover the chest. *Tetanganan* is a hand movement which is used by the dancer or the character when they are in a dialogue. The last, *Ulap-ulap* is a lexicon in which the movement of both hands that are waved in front of the face as if someone is looking at something far away. *Gambuh* dance drama lexicons were also found in leg movements. Those lexicons were *Miles*, *Tanjak*, *Milpil* and *Malpal*. Thus, those lexicons can be seen in Table 3.

Table 3. *Gambuh* dance drama lexicons Based on Leg Movements

No	Lexicons	Descriptions
1.	<i>Miles/maiseran</i>	Heel turned inward (right – left)
2.	<i>Tanjak</i>	Stand with arms straight to the side
3.	<i>Milpil</i>	Footsteps where the volume of movement is made smaller and tighter according to the character.
4.	<i>Malpal</i>	Walk fast with rather wide and heavy steps

Referring to Table 3, the data show that there were four lexicons found in *Gambuh* dance drama related to leg movements. Those four lexicons were lexicons which were listed as a kind of lexicon based on leg movements. Lexicon *Miles* is a leg movement in which the dancer turns their heel inward to right and left. *Tanjak* is where the dancer has to stand with both of their legs and followed by the arms straight to the side. *Milpil* is a footstep where the volume of movement is made smaller and tighter according to the character. Meanwhile, *Malpal* is a similar *milpil* but this movements aren't based on the character which the dancer has to walk fast with rather wide and heavy steps.

Afterwards, there were twelve lexicons that existed in *Gambuh* dance drama related to body movements. Those twelve lexicons were *Agem kanan*, *Agem kiri*, *Nyeleog*, *Gelatik nuut papah*, *Nayog*, *Mungkah Lawang*, *Ngentungang Lawang*, *Ngentungang Langse*, *Ngeseh/nguncab*, *Ngotes kancut*, *Ngeseh*, *Nyambir* and *Butangawasari*. In order to see the lexicons as well as the description easier, those lexicons were listed in Table 4.

Table 4. *Gambuh* dance drama lexicons Based on Body Movements

No	Lexicons	Descriptions
1.	<i>Agem kanan</i>	The body is leaned to the right, the weight is on the right foot, and there is about a hand's width between the ankles.
2.	<i>Agem kiri</i>	The body is leaned to the left, the weight is on the left foot, and there is

No	Lexicons	Descriptions
		about a hand's width between the ankles.
3.	<i>Nyeleog</i>	Movements that are accompanied by rotation of the shoulder and then performed together by moving the direction of the face
4.	<i>Gelatik nuut</i> <i>Papah</i>	Small jumps like a sparrow both to the right and to the left, while being bent flat to the right and left.
5.	<i>Nayog</i>	Walking with a swing
6.	<i>Mungkah lawang</i>	Swing right hand forward and backward
7.	<i>Ngentungang</i> <i>Langsa</i>	Pushing the curtains by stomping them to the right or to the left
8.	<i>Nguncab</i>	Changes in the dynamics of motion followed by the acceleration of gamelan accompaniment
9.	<i>Ngotes kancut</i>	The movement of both hands that are waved in front of the face as if someone is looking at something far away.
10.	<i>Ngeseh</i>	Joint movement to connect right agem and left agem
11.	<i>Nyambir</i>	Take the end (side) of the right leg with the left and right hands then lift it together at chest level (in front) of the chest
12.	<i>Butangawasari</i>	Standing position by lifting one leg (nengkleng) with the right hand bent above the head, while the left hand bent to the side

Based on the data found in [Table 4](#), lexicon *agem kanan* and *agem kiri* actually have the same movement but different in pressing the body; in *agem kanan* the body pressed to the right and *agem kiri* pressed the body to the left. Lexicon *nyeleog* is a movement that is accompanied by rotation of the shoulder and then performed together by moving the direction of the face, and this is also followed by *seledet*. Lexicon *Gelatik nuut papah* is a movement in which the dancer will do small jumps like a sparrow both to the right and to the left, while being bent flat to the right and left. However, lexicon *Mungkah Lawang* is an opening movement in which the dancer will open the curtains / movements such as opening a lanyard which is usually used to start a *condong* dance. *Nguncab* was a lexicon which was described as a changing movement of the dynamics and motion followed by the acceleration of gamelan accompaniment. *Ngotes kancut* is a body movement where the dancer slides the unique folds called *kancut* which is the *kamen* backwards. *Ngeseh* is a movement which collaborates or joins the *agem kanan* and *agem kiri*. Moreover, *Nyambir* is a lexicon in body movement in which the dancer takes the end (side) of the right leg with the left and right hands then lifts it together at chest level (in front of the chest) or this movement is collabed with *nakep dada*. *Butangawasari* is a standing position by lifting one leg (*nengkleng*) with the right hand bent above the head, while the left hand bent to the side.

Afterwards, there was one lexicon in *Gambuh* dance drama related to neck movements. The lexicon was *nyegut*. The lexicon was presented in [Table 5](#).

Table 5. *Gambuh* dance drama lexicons Based on Neck Movements

No	Lexicons	Descriptions
1.	<i>Nyegut</i>	The movement of bringing the head forward and pulling it back in with a neck movement

Referring to [Table 5](#), the data show that lexicon *nyegut* was the one of neck movements in *Gambuh* dance drama. Lexicon *nyegut* was described as neck movements in which bringing the head forward and pulling it back in with a neck movement. Then, there were two lexicons related to eye movements in *Gambuh* dance drama namely *seledet* and *seledet capung*. The lexicons can be seen in [Table 6](#).

Table 6. *Gambuh* dance drama lexicons Based on Eye Movements

No	Lexicons	Descriptions
1.	<i>Seledet</i>	Movement of the eyeball to the right or left.
2.	<i>Sledet capung</i>	The movement turns to the right or to the left where the eyes and face are always together, thus creating a distinctive motion

From [Table 6](#), it shows that *seledet* is one of the lexicons in *Gambuh* dance drama related to eye movements in which the lexicon is described as the movement of the eyeball to the right or left. Meanwhile, *seledet capung* is similar to *seledet* but the difference is on it followed by the movements of face and creating a distinctive motion. Afterwards, based on all of the lexicons above, there were also some cultural meaning that can be found. The lexicons can be seen in [Table 7](#).

Table 7. *Gambuh* dance drama lexicons on Cultural Meaning

No	Lexicons	Cultural Meaning
1.	<i>Anadab gelung</i>	The cultural meaning of this movement is to show the beauties of the gelungan (accessory on head) used by both <i>putri</i> and <i>condong</i> character.
2.	<i>Anadah oncer</i>	The cultural meaning of this movement is to show the pretty pattern of the kamen
3.	<i>Nabdab gelung</i>	The cultural meaning of this movement is also similar to the <i>anadab gelung</i> which is to show the beautiness of the gelungan (accessory on head) used by the both <i>putri</i> and <i>condong</i> character
4.	<i>Tayungan ngotes</i>	This movement's cultural meaning shows the elegance and the grace of the dancer, especially the <i>putri</i> 's character.
5.	<i>Mungkah lawang</i>	The cultural meaning of this movement is to show the audience that the dance-dramas begin to start with the <i>condong</i> dance.
6.	<i>Ngentungang langse</i>	This movement has a cultural meaning which shows anger by the character when they play the role of anger.
7.	<i>Nyambir</i>	The cultural meaning of this movement is to show the firmness of the character when playing the role of fierce

Based on the data found in [Table 7](#) seven out of the twenty-eight movements lexicon terms had cultural significance, including *Anadab Gelung*, *Anadah oncer*, *Nabdab gelung*, *tayungan ngotes*, *mungkah lawang*, *ngentungang langse*, and *nyambir*. Furthermore, there are two categories of cultural meanings in those lexicons: meaning of display beauty and meaning of each role played by the characters in the *Gambuh* Dance-Drama. First off, the terms *anadab gelung*, *andah oncer*, *nabdab gelung*, and *tayungan ngotes* all have a meaning that denotes beauty. *Anadab gelung* and *nabdab gelung* have a similar cultural meaning, which is to exhibit the beauty of the head decorations that the dancer utilized in the *Gambuh* Dance-Drama. These lexicons are all about expressing beauty. In addition, *tayungan ngotes* is a lexicon of movement with a cultural significance to express beauty; this language conveys the elegance and grace of the dancer, particularly the *putri*'s persona. Along with the cultural significance of displaying beauty, there is also the cultural significance of displaying the expression or message that the dancer or character conveys to the audience. These lexicons are *nyambir*, *Mungkah Lawang*, and *Ngentungang Langse*. In connection with this, the words *ngentungang langse* and *nyambir* share a similar particular meaning, namely, to convey the character's rage or firmness when acting out their part in a *Gambuh* Dance-Drama. *Mungkah lawang*, meanwhile, is a movement used to signal to the audience that the *condong* dance will open and start off the *Gambuh* Dance Dramas.

Discussion

This study discovered lexicons of *Gambuh* Dance Drama (GDD) related to the movements, there were thirty-two (32) lexicons utilized in *Gambuh* Dance Drama. This segment of the discussion will cover a number of different topics. The empirical investigation that is linked to this study will be presented first in this section. Additionally, this study makes use of a number of theories, including the theories of lexicon, Balinese dance motions, Balinese dance costumes, cultural meaning, and ecolinguistics. As a result, this study will demonstrate how each of the theories related to it and how they were applied in it. There is no other researcher who has empirically investigated the language employed and cultural significance of the lexicon in *Gambuh* Dance-Drama, particularly with regard to its movements and costumes. However, based on that previous research there is no further information to the lexicon which exists in *Gambuh* Dance Drama particularly in movements and costumes.

Referring to the current study, it becomes clear that it shares a methodology with the earlier study, which employed interviews as a research method. However, this study also makes use of observation, note-taking, recording, and documentation in addition to interviews. The results of this study are separated into two categories: lexicons based on *Gambuh* Dance Drama costumes and lexicons based on its movements. Additionally, lexicons based on *Gambuh* Dance Drama movements are separated into a number of different structures, including hand movements, leg movements, body movements, neck movements, and eye movements. In light of this, various lexicons are present in each area of the body. This investigation focused on the lexicons employed in *Gambuh* Dance-Drama, particularly with regard to its movements. According to previous study a list of morphemes from a particular language, as opposed to a word list, is what is meant by the term "lexicon" (Pesina & Yusupova, 2015). Lists of lexicons are present in *Gambuh* Dance Drama, both in the, which are relevant to this study. As stated by previous study who assert that if individuals read some unknown terms and obtain a better knowledge of the word itself, they may comprehend the meaning without having to read the text again, lexicons help people understand the meaning of words that may have numerous meanings (Ren et al., 2021). According to the findings, various lexicons, particularly those related to *Gambuh* Dance-Drama, are still

utilized in *Sanggar Tari Kertha Jaya* as a connecting term for dancing. As a result, the lexicons contained in the *Gambuh* Dance Drama are tied to the lexicon theory still used by all of the members of *Sanggar Tari Kertha Jaya* to aid in practice.

Furthermore, the idea of language maintenance is applied in this study because it also included a strategy to stop the language death in Bali. Some lexicons are still in use in *Sanggar Tari Kertha Jaya* as a result of this study. It indicates that the culture, Drama language, and movements, particularly those utilized in *Gambuh* Dance Drama, are still present. Since *Gambuh* Dance Drama still exists and is considered by the *Sanggar Tari Kertha Jaya* community to be the required dance for those wishing to learn Balinese dance, it follows that all of the organization's members are dedicated to maintaining Balinese culture. The terms like "language maintenance" refer to a choice made by individuals or a society regarding the appropriate language to utilize for specific tasks or goals (Mulyawan, 2021; Widiyanto, 2018). In connection with this, a number of lexicons, particularly the *Gambuh* Dance-Drama based on its movement, are still employed in *Sanggar Tari Kertha Jaya* as a linking term for practicing the dance. Since all of the members of *Sanggar Tari Kertha Jaya* still used the lexicon theory to aid in their practice, the lexicons discovered in *Gambuh* Dance Drama based on its movements are related to that idea. Ecologically, based on the movements of the *Gambuh* Dance-Drama, the researchers discovered that some lexicons still persist in *Sanggar Tari Kertha Jaya*. Additionally, the researchers in this study discovered a number of cultural connotations for the lexicons used in the *Gambuh* Dance Drama. Eco linguistics is unwavering in its belief that people's perceptions on languages, cultures, and the environment are influenced by the stories they are told, and that language has a part in both telling and recounting these stories as well as shaping people's thoughts (Dash, 2019; Gregersen, 2020). In relation to this, it was discovered through observation at the *Sanggar Tari Kertha Jaya* in Denpasar that the lexicons in the *Gambuh* Dance Drama movements play a significant role in the dancer's ability to recall them by being aware of and comprehending their presence.

The implications of this study provide an overview related to the lexicons in *Gambuh* Dance Drama. This research helps the preservation of regional languages, especially Balinese through one of the cultural arts. The limitation of this research lies in the research subjects which only involve three informants. Balinese people must preserve their culture by making sure they do not even lose touch with their native tongue. Regarding this, language is something that is very significant and that expresses both our identity as individuals and that of the Balinese people. Moreover, by preserving language in *Gambuh* Dance-Drama, the extinction of language itself can be avoided. Thus, it is essential to conserve language in order to prevent its extinction.

4. CONCLUSION

Balinese language has developed into one of the Balinese people's mother tongues and an important part of Balinese culture in the island of Bali. Accordingly, one tactic to prevent the extinction of Balinese language is to use the lexicon that already exists in Balinese Drama, particularly *Gambuh* Dance-Drama. In *Gambuh* Dance-Drama, there are a number of elements that can be understood through movements and attire. Therefore, the purpose of this study was to discover, catalog, and identify the cultural significance of the lexicons used in the *Sanggar Tari Kertha Jaya Gambuh* Dance Drama play in Denpasar. The result of this study shows that there were thirty-two (32) lexicons in *Gambuh* Dance Drama and classified into: hand movements (9 lexicons), leg movements (4 lexicons), body movements (12 lexicons), neck movements (1 lexicon), eyes movements (2 lexicons).

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>.
- 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>.
- 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>.
- Budiarsa, I. W. (2021). Pekatik in gambuh dramatic show. *International Journal of Linguistics, Literature and Culture*, 7(3), 172–179. <https://doi.org/10.21744/ijllc.v7n3.1589>.
- 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>.
- Dash, R. K. (2019). What is ecolinguistics. *Language in India*, 19(5), 379–384. <http://languageinindia.com/may2019/drrajendraecolinguistics1.pdf>.
- 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>.
- Dickie, C., Ota, M., & Clark, A. (2013). Revisiting the phonological deficit in dyslexia: Are implicit nonorthographic representations impaired? *Applied Psycholinguistics*, 34(4), 649–672. <https://doi.org/10.1017/S0142716411000907>.
- Eka, I. G. P. A. E. (2022). The Forms Of Phonological Interference Of Balinese Language Spoken In Pangsang Village Toward English Language. *Journal of Education, Linguistics, Literature and Language Teaching*, 5(1), 32–44. <https://doi.org/10.33059/ellite.v5i01.5189>.
- 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>.
- Gregersen, S. (2020). Language death, modality, and functional explanations. *Acta Linguistica Hafniensia*, 52(1), 117–143. <https://doi.org/10.1080/03740463.2020.1743582>.
- Krismayani, ni wayan, Suastra, I. M., & Suparwa, i nyoman. (2021). Ecolinguistic Approaches in Development of English Teaching Materials for English for Business. *E-Journal of Linguistics*, 15(1), 16–24. <https://doi.org/https://doi.org/10.24843/e-jl.2021.v15.i01.p03 Ecolinguistic>.
- Kusuma, D. A. D. (2022). The Phonological Interference of Balinese Language of Jagaraga Dialect in English Pronunciation: Interferensi Fonologi Bahasa Bali Dialek Jagaraga dalam Pengucapan Bahasa Inggris. *Jurnal Pendidikan Multikultural Indonesia*, 5(1). <https://doi.org/10.23887/jpmu.v5i1.50406>.
- Lee, J. A. C., Lee, S., Yusoff, N. F. M., Ong, P. H., Nordin, Z. S., & Winskel, H. (2020). An Early Reading Assessment Battery for Multilingual Learners in Malaysia. *Frontiers in Psychology*, 11. <https://doi.org/10.3389/fpsyg.2020.01700>.
- 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>.
- Malini, N. N. S., Laksmi, L. P., & Sulibra, N. K. N. (2017). The System of Balinese Language Inheritance at International Tourism Destinations in Bali. *Udayana Journal of Social Sciences and Humanities*, 1(1), 63. <https://doi.org/10.24843/ujossh.2017.v01.i01.p10>.
- Miles, B., Huberman, M., & Saldana, J. (2014). *Qualitative Data Analysis: A Methods Sourcebook*. SAGE Pub.
- Mulyawan, I. W. (2021). Maintaining and revitalising Balinese language in public space: A controversial language planning regulation. *Indonesia and the Malay World*, 49(145), 481–495. <https://doi.org/10.1080/13639811.2021.1910356>.
- Narawidia, I. N., Darmawiguna, I. G. M., Kom, S., Santyadiputra, G. S., & ST, M. C. (2017). Film Dokumenter Sejarah Drama Tari Gambuh Desa Batuan. *KARMAPATI (Kumpulan Artikel Mahasiswa Pendidikan Teknik Informatika)*, 6(1), 103–113. <https://scholar.archive.org/work/ciden4wrcfabdijqz6fcb2c3fu/access/wayback/https://ejournal.undiksha.ac.id/index.php/KP/article/download/9393/6017>.
- Nyundak, Dewi, & Pramatha. (2022). Assessment literacy of EFL teachers in Badung, Bali, Indonesia: Conception and practices. *Journal of English Language Teaching*, 9(1), 178–187. <https://ejournal.undiksha.ac.id/index.php/JPBI/article/view/59076>.
- Perlman, M. (2005). Music of the Gambuh Theater: Bali's Ancient Dance Drama. *Asian Music*, 36(2), 120–125. <https://doi.org/10.1353/amu.2005.0021>.
- Pesina, S., & Yusupova, L. G. (2015). Words Functioning in Lexicon. *Procedia - Social and Behavioral Sciences*, 192, 38–43. <https://doi.org/10.1016/j.sbspro.2015.06.006>.
- 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>.
- Ren, X., Sun, X., Wang, H., & Liu, Q. (2021). Towards semantics-enhanced pre-training: Can lexicon definitions help learning sentence meanings? *In Proceedings of the AAAI Conference on Artificial Intelligence*, 35(15), 13736–13744. <https://doi.org/10.1609/aaai.v35i15.17619>.
- Restuaji, N. A. R., & Suryati, N. M. (2019). Tindak Tutur dan Nilai Karakter pada Seni Tari Gambuh yang berjudul “Swayamwara” Sesuai dengan 18 Nilai Karakter Kurikulum 2013. *Jurnal Linguistika*, 26(2). [http://download.garuda.kemdikbud.go.id/article.php?article=1376703&val=994&title=Tindak Tutur dan Nilai Karakter pada Seni Tari Gambuh yang berjudul Swayamwara Sesuai dengan 18 Nilai Karakter Kurikulum 2013](http://download.garuda.kemdikbud.go.id/article.php?article=1376703&val=994&title=Tindak%20Tutur%20dan%20Nilai%20Karakter%20pada%20Seni%20Tari%20Gambuh%20yang%20berjudul%20Swayamwara%20Sesuai%20dengan%2018%20Nilai%20Karakter%20Kurikulum%202013).

- Setyawan, I. (2019). Sikap Generasi “Z” terhadap bahasa Jawa: Studi kasus pada anak-anak usia Sekolah Dasar di kota Semarang. *Jurnal Ilmiah Komunikasi Makna*, 7(2), 30. <https://doi.org/10.30659/jikm.7.2.30-36>.
- Suandari, N. M. M., Simpen, I. W., & Malini, N. S. (2020). Language Attitudes among Balinese Workers in Cruise Ships toward Indonesian Language. *American Journal of Humanities and Social Sciences Research (AJHSSR)*, 4(8), 362–365. <https://www.ajhssr.com/wp-content/uploads/2020/08/ZQ2048362365.pdf>.
- Sufa, S. A. (2020). Wisata Gastronomi Sebagai Daya Tarik Pengembangan Potensi Daerah Kabupaten Sidoarjo. *Mediakom: Jurnal Ilmu Komunikasi*, 4(1). <https://doi.org/10.35760/mkm.2020.v4i1.2497>.
- Surono, S. (2018). Address Terms Across Cultures: A Sociopragmatic Analysis. *Advances in Social Science, Education and Humanities Research*, 166, 316–324. <https://doi.org/10.2991/prasasti-18.2018.59>.
- 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>.
- Tjendani, E. N., Suastra, I. M., Mbeti, A. M., & Seri Malini, N. L. N. (2019). An Ecolinguistics Perspectives For English Syllabus Development. *E-Journal of Linguistics*, 13(2), 249. <https://doi.org/10.24843/e-jl.2019.v13.i02.p06>.
- Wartha, I. B. N., & Martha, I. W. G. P. (2021). Fungsi Tari Gambuh Dalam Upacara Dewa Yadya Di Pura Desa Adat Batuan, Kecamatan Sukawati, Kabupaten Gianyar. *Jurnal Santiaji Pendidikan (JSP)*, 11(3). <https://e-journal.unmas.ac.id/index.php/jsp/article/view/3092>.
- 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. (2017). Ecolinguistic Study of Conservation News Texts in Indonesian Mass Media. *International Journal of Humanity Studies*, 1(2), 163–183. <https://doi.org/10.24071/ijhs.2018.010203>.
- Yuniawan, Tommi, Rokhman, F., & Mardikantoro, H. B. (2018). The Journal of Educational Development Eco-Lexicons in Conservation News Text in Mass Media : Ecolinguistics Study. *The Journal of Educational Development*, 6(1), 1–15. <https://journal.unnes.ac.id/sju/index.php/jed/article/view/16270>.