



Lexicons in Cendrawasih Dance at Buleleng

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ABSTRAK

Tari Cendrawasih khas Buleleng merupakan tarian tradisional Bali yang berasal dari Buleleng, Bali. Tarian ini memiliki leksikon yang dapat ditemukan pada gerak tarinya. Namun Tari Cendrawasih di Buleleng tidak banyak dikenal dan hampir dilupakan, apalagi dipentaskan kembali. Selanjutnya pada saat latihan tari, penari mengubah beberapa leksikon dari bahasa Bali ke bahasa Indonesia. Jika leksikon yang menggunakan bahasa Bali ini jarang digunakan, maka bahasa tersebut akan mengalami kepunahan, dan budaya Bali akan hilang. Mendokumentasikan dan mengabadikan budaya adalah salah satu cara untuk menyelamatkannya dari kepunahan. Penelitian ini bertujuan untuk menganalisis leksikon berdasarkan gerak dalam tari Cendrawasih di Buleleng, beserta makna budaya dari leksikon tersebut. Penelitian ini merupakan penelitian deskriptif kualitatif dengan menggunakan pendekatan ekolinguistik. Data diperoleh melalui observasi dan wawancara. Uraian leksikon yang telah diperoleh diterjemahkan ke dalam bahasa Inggris kemudian dideskripsikan. Setelah itu akan dideskripsikan leksikon-leksikon yang memiliki makna budaya. Hasil yang ditemukan ada 26 leksikon yang berkaitan dengan gerak tari Cendrawasih Buleleng. Leksikon tersebut dikategorikan menjadi lima jenis bagian gerak tubuh, yaitu tiga leksikon pada gerak kepala, tiga leksikon pada gerak mata, sembilan leksikon pada gerak tangan, sembilan leksikon pada gerak kaki, dan dua leksikon pada gerak tubuh. Ada sepuluh leksikon yang memiliki makna budaya.

ABSTRACT

The Cendrawasih dance typical Buleleng is a traditional Balinese dance from Buleleng, Bali. This dance has lexicons that can be found in its dance movements. However the Cendrawasih Dance at Buleleng is not widely known and has almost been forgotten, in addition it has been re-enacted. Furthermore, during dance practice, dancers changed some of the lexicons from Balinese to Indonesian. If these lexicons that use Balinese are rarely used, the language will experience extinction, and Balinese culture will be lost. Documenting and capturing the culture is one way to save it from extinction. This study aims to analyze the lexicons based on movements in Cendrawasih dance at Buleleng, along with the cultural meaning of the lexicons. This study was descriptive qualitative research using an ecolinguistics approach. The data were obtained through observation and interviews. The description of the lexicons that has been obtained was translated into English and then described. After that, lexicons that have cultural meanings will be described. The result found there are 26 lexicons related to the dance movements of Cendrawasih Buleleng. The lexicons are categorized into five types part of body movements, such as three lexicons in head movements, three lexicons in eye movements, nine lexicons in hand movements, nine lexicons in leg movements, and two lexicons in body movements. There are ten lexicons that have cultural meanings.

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1. INTRODUCTION

There is one traditional dance in Bali, namely the *Cendrawasih* dance at Buleleng. The *Cendrawasih* dance was created by a master of dance and percussion named I Gede Manik (1920) in North Bali, precisely in the village of Jagaraga, Buleleng. Previous study state the story of this dance is birds of paradise are making love (Argamayasa, 2016). The character of the dance, this Cendrawasih dance belongs to the category of *bebancihan* dance which is a dance that wears men's costume but performed by female dancer, while in the visual arrangement of the costume there is no appearance of the property of Paradise bird, but in the system of movement, the characteristics of the lively bird seem to be accentuated so that the idea artistically quite communicative. *Cendrawasih* dance is a *Bali-balihan* dance, which is a dance that functions as entertainment or a dance that is not sacred.

Balinese dance can be divided into three types based on their function: *Wali* dance, *Bebali* dance, and *Balih-balihan* dance (Abdillah et al., 2022; Armayani et al., 2021; Iryanti, 2020). *Wali* dance is the art of dance performed in places that have to do with religious ceremonies; *Bebali* dance is a dance that functions as an accompaniment ceremony inside or outside the temple; *Balih-balihan* dance is a dance that has a function as a

serious art and an entertainment art that has the elements and foundations of the noble art of dance but does not belong to the *Wali* (holy) (Restuaji, N. A. R. & Suryati, 2019; Utama, 2015). Based on the explanation above, Balinese dance is always related to the activities of the community's life in Bali, it can be performed in religious ceremonies, ceremonies performed in temples or other ceremonial ceremonies, and entertainment. As a result, *Cendrawasih* dance is a *Bali-balihan* dance, which is a non-sacred dance performed for entertainment (Budartini et al., 2021; Mayangsari & Firdaus, 2022; Utama, 2015).

In learning Balinese dance, understanding and having knowledge about the terms of Balinese dance are very important to demonstrate dance movement correctly and steadily (Suandi & Mudana, 2020; Subawa, 2018). In line with the explanation, when giving directions or discussing Balinese dance practices, Balinese dancers will use the terms of the dance. This is done sequentially to make it easier for dancers to communicate with one another. In addition, the terms referred to above are known as the "lexicon". The lexicon is a list of terms containing linguistic information that accompanies their meaning (Pesina & Yusupova, 2015; Ren et al., 2021; Solonchak, T., & Pesina, 2015). Furthermore, the lexicon utilized will assist dancers and other dancers in effectively managing their time while practicing. Dancers must be familiar with the lexicon to communicate about Balinese dance in general. The lexicon used in Balinese dance is the most crucial element for instructors to understand when training their students (Budasi et al., 2022; Dewi et al., 2020; Widarta et al., 2020).

Cendrawasih dance is less developed, both in the studio and in Tejakula Village, because the dance given in schools as well as the dance to be presented in hotels and for public entertainment are new dance creations that are developing at this time. As a result of the absence of this dance, subsequent generations no longer feel they have and are responsible for preserving previous artists' artistic and cultural heritage. It is really a concern that the dance, which has the identity and characteristics of the North Bali region, does not develop in North Bali itself so that it can no longer be enjoyed by the next generation. It can be concluded that the *Cendrawasih* dance from Buleleng has undergone a shift from other new dance creations so that this dance is not used as dance teaching material in the studio and that this dance will also be forgotten. When this dance is rarely performed, the lexicon used by dancers are also rarely used in their communication while practicing. Thus, if the generations in Buleleng do not preserve their culture, it will be lost (Budasi & Satyawati, 2021; Fatimatuzzakrah et al., 2020; Suwonsichon, 2019).

When the speaker of a language no longer exists, the language can be said to be dead. As a result, if people do not use the local language lexicons or the language that exists in the dance, the language and culture in that dance will become increasingly extinct over time, or it can be referred to as "death." (Gao, C., 2013; Gregersen, 2020). In addition, to avoid the extinction of Buleleng's language and culture, especially the *Cendrawasih* dance at Buleleng, it is necessary to maintain the language so that it does not become extinct and die. Language maintenance describes a situation in which a speech community maintains its use of a language despite circumstances that would seem to promote language change (Nainggolan & Girsang, 2019; Widianto, 2018).

The theory that helps explain the concepts in this research is Eco linguistic. Language ecology means the study of language interactions with the environment (Bundsgaard, 2012; Van Lier, 2010; Xu, 2017). In this context, the concept of "environment language," namely the environment understood as a user community language, is one of the language codes (Hitchcock & Dann, 1998; Mabule, 2015). Language exists only in the minds of speakers, and therefore language only works when used for connecting speakers and connecting speakers with the environment, whether it be the social environment or the natural environment. Language and environment as two things that influence each other. Language change, both in lexicon and grammar, cannot be separated from changes in the natural environment and social (cultural) society (Boddaert et al., 2021; Widarta et al., 2020; Yuniawan et al., 2018). Furthermore, environmental change has an impact on language change, and on the other, society's behavior towards the environment is influenced by the language they use.

There are several previous studies that have discussed lexicons, one study has a similar topic to this research and discusses lexicons in dance. This research is entitled "Lexicons in *Legong Keraton* Dance." (Dewi et al., 2020). This research was conducted at Warini Dance Studio in Denpasar, and the result of the observation is that dance instructors rarely use the terms that exist in the dance. The result of the data is that there were some lexicons used in this dance. Therefore, this study only described the lexicon in the dance and divided the lexicons into several parts of body movements. Based on the empirical study above, this research focuses on the lexicons related to movements that exist in *Cendrawasih* dance at Buleleng, as well as cultural meanings in each lexicon because in Balinese dance there are movements and costumes that have cultural meanings contained in them. This research will be applied in Buleleng Regency. This study aims to analyze the lexicons based on movements in *Cendrawasih* dance at Buleleng, along with the cultural meaning of the lexicons.

2. METHOD

The descriptive-qualitative method was used to design this study. Qualitative study provides a natural and holistic view of the phenomenon under investigation (Fredricks et al., 2016; Hardani et al., 2020). This

research aims to investigate the lexicons related to movements as well as the cultural meaning of each lexicon in the *Cendrawasih* dance at Buleleng through observation at the *Sanggar Seni Anglocita Suara* while practicing the dance and interviews with three informants to retrieve information about lexicons related to movements in the *Cendrawasih* dance at Buleleng and their cultural meaning without manipulating the data.

Furthermore, these informants were expert in *Cendrawasih* dance at Buleleng. The first informant was the main informant, and the other two will be the secondary informants; the secondary informants are divided into secondary 1 and secondary 2. To gather data through observation and interviews, observation was done to get saturated data. The data were collected through interviews with the informants were using Balinese and *Bahasa*. The interviews were done to complete the data. The data that has been obtained in the table which divided into five parts of body movements, such as head movements, eye movements, hand movements, leg movements, and body movements. Finally, the description of the lexicons that has been obtained was translated into English and then described. After that, lexicons that have cultural meanings will be described.

3. RESULT AND DISCUSSION

Result

Based on the observation and interview, there were 26 lexicons related to movements of *Cendrawasih* dance at Buleleng. The lexicons of movements divided into five part of body movements such as; head movements, eye movements, hand movements, leg movements, and body movements. Lexicons related to head movements is show in [Table 1](#).

Table 1. Lexicons Related to Head Movements

No.	Lexicons	Description
1	<i>Kipek</i>	Moving the direction of head from the front to the right/left corner.
2	<i>Ngontel</i>	Head movement that is tilted to the right and to the left
3	<i>Nyegut</i>	<i>Nyegut</i> is a nodding movement with strong pressure, accompanied by furrowing the eyebrows.

Based on [Table 1](#), three (3) data are found concerned with lexicons related to head movements in the *Cendrawasih* dance at Buleleng. The lexicons include *kipek*, *ngontel*, and *nyegut*. *Kipek* is the movement of moving the direction of view or head from the front to the right corner or left corner, back towards the middle. This movement use the neck muscles as the center of the movement with the beat. *kipek* has a cultural meaning as a symbol of alertness. *Ngontel* is a head movement that is tilted to the right and to the left in tandem with steps. *Ngontel* has cultural meaning as a symbol of happiness. *Nyegut* is a nodding movement with strong pressure, accompanied by furrowing the eyebrows. Demonstration Figure of *kipek*, *ngontel*, and *nyegut* is show in [Figure 1](#), [Figure 2](#), and [Figure 3](#). Lexicons of movements in tari *Cendrawasih* related to eye movements is show in [Table 2](#).



Figure 1. *Kipek*



Figure 2. *Ngontel*



Figure 3. *Nyegut*

Table 2. Lexicons Related to Eye Movements

No.	Lexicons	Description
1	<i>Ngelier</i>	Glance to the right or left, one eye closed and one slightly open, one eyebrow raised and one slightly furrowed.
2	<i>Seledet Capung</i>	Eyes wide open, then move the eyeball to the top corner and back to the beginning.
3	<i>Nelik</i>	Eyes wide open with raised eyebrows and focused on one point

Based on Table 2, three (3) data are found concerned with lexicons related to eyes movements in the *Cendrawasih* dance at Buleleng. The lexicons include *ngelier*, *seledet capung* and *nelik*. *Ngelier* movement there are two types of movement namely: *ngelier* kanan and *ngelier* kiri. in the *ngelier* kanan movement, the left eye is narrowed with a straight look ahead, then the head is tilted to the right and ends with the head returning to original position. The second type is *ngelier* kiri which is the reverse movement of the movement that already mentioned. *Seledet capung* is the movement starting with eyes wide open, then move the eyeball to the top corner and back to the beginning. *Seledet capung* has cultural meaning of looking for the situation. The third is *nelik* which is the movement is eyes wide open with raised eyebrows and focused on one point. Demonstration Figure of *ngelier*, *seledet capung* and *nelik* is show in Figure 4, Figure 5, and Figure 6. Lexicons of movements in tari *Cendrawasih* related to hand movements is show in Table 3.



Figure 4. *Ngelier*



Figure 5. *Seledet Capung*



Figure 6. *Nelik*

Table 3. Lexicons Related to Hand Movements

No.	Lexicons	Description
1	<i>Nyalud</i>	Multiple hand movements
2	<i>Ngutek</i>	Both hands are moved with a pounding to the back and down repeatedly.
3	<i>Ngukel</i>	wrist turned inward.
4	<i>Ngepik</i>	Both wrists back and forth up and down alternately in front of the chest.
5	<i>Ngambil Pajeng</i>	Body in right or left <i>agem</i> position with right or left hand straight diagonally, fingers straight up.
6	<i>Ngeseh</i>	Circular movement of both shoulders in opposite directions forward and backward.
7	<i>Mentang Laras</i>	One hand straight ahead with <i>agem</i> position.
8	<i>Ngeper</i>	Both palms vibrate
9	<i>Jeriring</i>	Finger movements vibrate to the right and left.

From Table 3, nine (9) data are found concerned with lexicons related to hand movements in the *Cendrawasih* dance at Buleleng. The lexicons include *nyalud*, *ngutek*, *ngukel*, *ngepik*, *ngambil pajeng*, *ngeseh*, *mentang laras*, *ngeper*, and *jeriring*. *Nyalud* is Multiple hand movements. *Ngutek* is movement that both hands are moved with a pounding to the bag and down repeatedly. *Ngukel* is movement wrist turned inward. *Ngepik* is both wrists back and forth up and down alternately in front of the chest. There are two types of *ngambil pajeng* movements, such as *ngambil pajeng* kanan dan *ngambil pajeng* kiri. *Ngambil pajeng* kanan, body in right *agem* position with right hand straight diagonally up with palm facing to the right side, fingers straight up while *ngambil pajeng* kiri is the opposite of *ngambil pajeng* kanan. *Ngeseh* is Circular movement of both shoulders in opposite directions forward and backward. *Mentang laras* is one hand straight ahead with *agem* position. *Mentang laras* has cultural meaning that is this movement the dancers are face to face; it shows the *Cendrawasih* bird making love which is considered a bird that symbolizes the eternal journey of love. *Ngeper* is the characteristic of this dance which is the movement is both palms vibrate. *Ngeper* has cultural meaning As a symbol of the wings of the bird of paradise known as Manuk Dewata in Bali, where Balinese people really protect and maintain the existence of this bird because its existence is considered to be an incarnation of a god. In addition, this movement symbolizes the majesty of *Cendrawasih*. *Jeriring* is finger movements vibrate to the right and left. *Jeriring* has cultural meaning that is used to make dance moves that are livelier and have a strong charisma or metaksu. Demonstration figure of *nyalud*, *ngutek*, *ngukel*, *ngepik*, *ngambil pajeng*, *ngeseh*, *mentang laras*, *ngeper*, and *jeriring* is show in Figure 7, Figure 8, Figure 9, Figure 10, Figure 11, Figure 12, Figure 13, Figure 14, Figure 15, Figure 16. Lexicons of movements in tari *Cendrawasih* related to leg movements is show in Table 4.



Figure 7. Nyalud



Figure 8. Ngutek



Figure 9. Ngukel



Figure 10. Ngepik



Figure 11. Ngambil Pajeng



Figure 12. Ngeseh



Figure 13. Mentang Laras



Figure 14. Ngeper



Figure 15. Jeriring

Table 4. Lexicons Related to Leg Movements

No.	Lexicons	Description
1	<i>Miles</i>	Shifting the heel from the treading position becomes parallel to the big toe (heel and toes sticking out).
2	<i>Nyigcig</i>	Both feet tiptoe and lifted alternately according to the tempo.
3	<i>Napak</i>	Placing the soles of the feet in a flat position or all its surfaces touching the floor with one foot in front and the other behind.
4	<i>Tanjek</i>	One foot in front of the straight tiptoe facing the corner.
5	<i>Melingser</i>	Right or left twisting motion at the resting place by tiptoe.
6	<i>Kembang Pada</i>	Open legs around 1.5 treads, the sole of the forefoot is opened 45 degrees to the right and left. Toes lifted.
7	<i>Jo Ngkok</i>	Right leg bent and the knee pressed against the floor, toes pressed against the floor with the heel lifted. Body weight is on the right leg while the left leg is bent perpendicular.
8	<i>Ngegol Pelan</i>	Walk slowly with legs crossed in front and behind.
9	<i>Kecas-Kecos</i>	Jumping movement.

From Table 4, nine (9) data are found concerned with lexicons related to leg movements in the *Cendrawasih* dance at Buleleng. The lexicons include *miles*, *nyigcig*, *napak*, *tanjek*, *melingser*, *kembang pada*, *jongkok*, *ngegol pelan*, and *kecas-kecos*. *Miles* is the movement of shifting the heel from the treading position becomes parallel to the big toe (heel and toes sticking out). *Nyigcig* is both feet tiptoe and lifted alternately according to the tempo. *Nyigcig* has cultural meaning that it shows the joy of *Cendrawasih* birds when they fly and play. This movement is characteristic of birds of paradise in making love. *Napak* is Placing the soles of the feet in a flat position or all its surfaces touching the floor with one foot in front and the other behind. This movement is usually in the *agem* position. *Tanjek* is the movement of one foot in front of the straight tiptoe facing the corner. *Melingser* is Right or left twisting motion at the resting place by tiptoe. *Kembang pada* is open legs around 1.5 treads, the sole of the forefoot is opened 45 degrees to the right and left. Toes lifted. So that the right

and left heels will move away from each other. *Jongkok*, this movement is done with the right leg bent and the knee pressed against the floor, toes pressed against the floor with the heel lifted. Body weight is on the right leg while the left leg is bent perpendicular. *Ngegol pelan* is Walk slowly with legs crossed in front and behind. *Ngegol pelan* has cultural meaning that it shows the beginning of the arrival of Paradise bird which is considered a bird of the gods in Hindu beliefs in Bali which tells the love life of the bird of Paradise. *Kecas-kecos* is Jumping movement. *Kecas-kecos* has cultural meaning which is characteristic of birds of paradise in making love. Demonstration figure of *miles*, *nyigcig*, *napak*, *tanjek*, *melingser*, *kembang pada*, *jongkok*, and *ngegol pelan* is show in Figure 16, Figure 17, Figure 18, Figure 19, Figure 20, Figure 21, Figure 22, and Figure 23. Lexicons of movements in tari *Cendrawasih* related to body movements is show in Table 5.



Figure 16. *Ngelier*



Figure 17. *Seledet Capung*



Figure 18. *Nelik*



Figure 19. *Ngelier*



Figure 20. *Seledet Capung*



Figure 21. *Nelik*



Figure 22. *Ngelier*



Figure 23. *Seledet Capung*

Table 5. Lexicons Related to Body Movements

No.	Lexicons	Description
1	<i>Agem</i>	<i>Agem</i> is the main movement in dance
2	<i>Ngumbang</i>	Eyes wide open, then move the eyeball to the a Walking movement that is done with the body slightly lowered

From Table 5, two (2) data are found concerned with lexicons related to body movements in the *Cendrawasih* dance at Buleleng. The lexicons include *agem* and *ngumbang*. *Agem* Is the main movement in dance that cannot be changed from one movement to another. *Agem* can be divided into *agem kanan* and *agem kiri*. In *agem kanan*, left foot in front of right foot in corner position, Distance between left foot and right foot is one fist/palm, left toe is raised, left buttocks position (knee bent), Right hand is parallel/eye level, left hand is

parallel/breast level, Palms facing forward, body weight on the right foot. While in *agem* kiri, Right foot in front of left foot in corner position, Distance between left foot and right foot is one fist/palm, Right toe is lifted, Right buttocks position (knee bent), Left hand is parallel/eye level, right hand is parallel/breast level, Palms facing forward, body weight on the left foot. Furthermore, *ngumbang* which is a walking movement that is done with the body slightly lowered. *Ngumbang* is divided into two movements, *ngumbang* kanan and *ngumbang* kiri. In *ngumbang* kanan it can be described fast walking movements to the right accompanied by head movements (*ngontel*), body posture in a lowered state, elbows bent forward, palms hands are opened and vibrated rapidly (*ngeper*). While in *ngumbang* kiri, it can be described fast walking movements to the left accompanied by head movements (*ngontel*), body posture in a lowered state, elbows bent forward, palms hands are opened and vibrated rapidly (*ngeper*). *Ngumbang* has cultural meaning that shows the joy of *Cendrawasih* birds when they chase each other. This movement is characteristic of birds of paradise in making love. Demonstration figure of *agem* and *ngumbang* is show in Figure 24, and Figure 25.



Figure 24. *Agem*

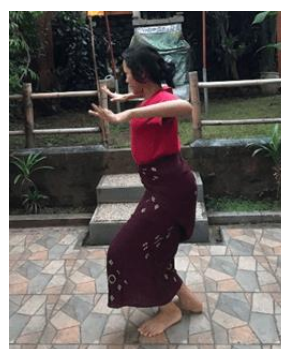


Figure 25. *Ngumbang*

Discussion

Based on the data findings, there are twenty-six lexicons related to movements that exist in *Cendrawasih* dance at Buleleng. The lexicon is a list of terms containing linguistic information that accompanies their meaning (Budasi & Satyawati, 2021; Pesina & Yusupova, 2015). Lexicons are the words that contain social meaning in a certain social interaction. A list of lexicons related to movements is present in *Cendrawasih* dance at Buleleng, which is relevant to this study. This is very representative of the opinions of experts who say that language and culture cannot be separated or have a very close relationship. Lexicons have a relationship with culture and can assist in preserving a language in some civilizations (Suwonsichon, 2019; Yayuk, 2018). Furthermore, some lexicons have cultural meaning and are also described. Cultural meaning can be interpreted as the meaning that exists in society in the form of symbols and is used as a benchmark in everyday life (Budasi et al., 2022; Dewi et al., 2020). Lexicons that have cultural meaning include *kipek*, *ngontel*, *seledet capung*, *mentang laras*, *ngeper*, *jeriring*, *nyigcig*, *ngegol pelan*, *kecas-kecos*, and *ngumbang*.

Based on the results of interviewing informants, they said that Balinese dancers have rarely performed this dance in other studios, so when this dance was practiced, the dancers changed the existing lexicon to Indonesian because they were unfamiliar with the lexicons that exist in this dance. In addition this *Cendrawasih* dance at Buleleng is an unfinished dance work. Furthermore, this study found that *Sanggar Seni Anglocita Suara* preserved Buleleng culture, specifically the *Cendrawasih* dance at Buleleng. This is because this dance still exists in this dance community, and this dance was performed at the Bali Arts Festival at the Ardhra Candra Stage in the cultural city of Denpasar as a form of preservation of the typical Buleleng dance. However, only some members of this community understand these lexicons, those are members who have mastered this dance, while new members do not understand some lexicons, so they rarely speak the lexicons and replace it with Indonesian during practice. Twenty-six lexicons have been mentioned, and it can be said that these lexicons are threatened with language death. When the speaker of a language no longer exists, the language can be said to be dead. Language death has the meaning "when no one else uses that language, a language will die" (Gao, C, 2013; Gregersen, 2020). The language can be truly protected if there are still many people who use it. If those languages are never written or spoken, they are lost forever. These lexicons can be categorized as those that are threatened with extinction due to the decreasing frequency of their use.

In relation to Eco-linguistics theory, based on the data from this finding, this dance is rarely performed in other studios, and the lexicon found in this dance is rarely spoken when doing dance exercises, so that these lexicons are unfamiliar to people or dancers who want to learn the dance. Paradigm of language ecology is the study of language interactions with the environment. In this context, the concept of environment language, namely the environment understood as a user community language, is one of the language codes (Lukito et al., 2019;

McBride et al., 2013; Zheng et al., 2021). Language exists only in the minds of speakers, and therefore language only works when used for connecting speakers and connecting speakers with the environment, whether it be the social environment or the natural environment (Hasanah et al., 2019; Nugrahani, 2014). Language and environment as two things that influence each other. Language change, both in lexicon and grammar, cannot be separated from changes in the natural environment and social (cultural) society. On one side, environmental change has an impact on language change, and on the other, society's behavior towards the environment is influenced by the language they use (Bundsgaard, 2012; Widiyanto, 2018).

Furthermore, one method of preserving existing languages is through preservation, which is an act of society that intentionally uses its own language to protect the language's existence from the threat of using a new language or a language other than its own that has the potential to exchange its language (Nainggolan & Girsang, 2019; Saputra et al., 2019). This is a compelling reason for conducting this research as a supporter of the preservation of *Cendrawasih* dance at Buleleng, particularly on its lexicons. After conducting interviews with three informants, the researcher obtained accurate and reliable information about what lexicons are used in the movements of the *Cendrawasih* dance at Buleleng. The three informants used by the researcher are trusted sources and experts in Balinese dance, especially the *Cendrawasih* dance at Buleleng. The existence of this dance has also decreased quite a bit, so positive action is needed to maintain and preserve this cultural heritage so that it still exists.

There are several previous studies that have discussed lexicons, one study has a similar topic to this research and discusses lexicons in dance. This research is entitled "Lexicons in *Legong Keraton* Dance." (Dewi et al., 2020). The result of the data is that there were some lexicons used in this dance. There are also other study that describe the lexicons and cultural meaning of the movement, clothing, and musical instruments of the Wura Bongi Monca dance (Budasi et al., 2022). From 3 selected informants, 19 related lexicons were found in the dance. The cultural meaning of the lexicons of the dance movements reflects the meaning of female Bimanese characters that impresses politeness, unity, togetherness, firmness, and elegance. The lexicons of his clothes stand for glory, courage, chastity, and elegance, and the lexicons of its musical instruments stand for strength, life, enthusiasm, and pride of female Bimanese in supporting the Bima kingdom.

The implication of this study is expected to become a cultural heritage that will never be lost through writing. This research will be carried out to prevent language death in the lexicons of the *Cendrawasih* dance at Buleleng. Thus, this study can also preserve the language and culture of Bali. This study have limitations, the limitation of this study only focuses on the lexicons related to dance movements and their cultural meanings in *Cendrawasih* dance. Therefore, this study can be used by other researchers as a reference. For researchers who want to continue this study, it is expected to analyze the word formations of lexicons in the *Cendrawasih* dance at Buleleng.

4. CONCLUSION

Based on the result and discussion, the lexicons related to the movements in *Cendrawasih* dance at Buleleng are twenty-six (26) lexicons. The lexicons include *kipek*, *ngontel*, *nyegut ngelier*, *seledet capung*, *nelik*, *nyalud*, *ngutek*, *ngukel*, *ngepik*, *ngambil pajeng*, *ngeseh*, *mentang laras*, *ngeper*, *jeriring*, include *miles*, *nyigcig*, *napak*, *tanjek*, *melingser*, *kembang pada*, *jongkok*, *ngegol pelan*, *kecas-kecos*, *agem* and *ngumbang*. The cultural meanings of the lexicons are related to how birds of paradise when making love that symbolizes eternal love and a Hindu religious belief as a symbol of birds of the gods. Lexicons that have cultural meaning include; *kipek*, *ngontel*, *seledet capung*, *mentang laras*, *ngeper*, *jeriring*, *nyigcig*, *ngegol pelan*, *kecas-kecos*, and *ngumbang*.

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