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An Analysis of Lexicons in Pendet Dance Movements

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ABSTRAK

Seiring dengan perkembangan zaman, bahasa dan budaya Bali mulai ditinggalkan. Kajian baru tentang leksikon dalam seni rupa perlu dilakukan sebagai upaya menjaga kelestarian bahasa Bali. Oleh karena itu penelitian ini menganalisis leksikon dalam gerak tari Pendet untuk merespon status bahaya bahasa Bali. Penelitian ini dirancang dalam penelitian kualitatif deskriptif yang berfokus pada leksikon tari Pendet sebagai objek penelitian. Untuk mengumpulkan data tentang leksikon, digunakan lembar observasi, dan pedoman wawancara sebagai instrumen. Hasil penelitian menunjukkan bahwa terdapat 36 (tiga puluh enam) leksikon dalam tari Pendet. Leksikon yang diperoleh kemudian dikategorikan menjadi tujuh jenis berdasarkan bagian tubuh, yaitu gerakan kaki (8), gerakan tangan (6), gerakan jari (4), gerakan tubuh (9), gerakan leher (1), gerakan mata (4) , dan ekspresi (4). Rangkaian leksikon dalam tari Pendet memiliki makna budaya yang merepresentasikan kecantikan wanita Bali dan sifat ramahnya. Dengan demikian, kajian ini dapat memberikan implikasi dalam kajian linguistik sebagai pelestarian bahasa Bali.

ABSTRACT

Along with the development of the times, Balinese language and culture began to be abandoned. It is important to conduct a new study of the lexicon in art as a means of keeping the Balinese language well preserved. Therefore this study analyzed the lexicons in Pendet dance movements to respond to the Balinese language endangerment status. This study is designed in descriptive qualitative research which focused on Pendet dance lexicons as research objects. To collect the data regarding the lexicons, an observation sheet, and an interview guide were used as the instruments. The results show that there are 36 (thirty-six) lexicons in the Pendet dance. The obtained lexicons were then categorized into seven types based on body parts, namely leg movement (8), hand movement (6), finger movement (4), body movement (9), neck movement (1), eye movement (4), and expressions (4). The series of lexicons in Pendet dance have a cultural meaning which represents the beauty of Balinese women and their friendly characteristics. Thus, this study can give implications in linguistics study as preservation of the Balinese language.

1. INTRODUCTION

This study is concerned with lexicons in Pendet dance movements with their cultural meanings as a means to maintain the Balinese language. Recently, the sustainability of local languages becomes one important concern in the globalization era. However, the massive world development has affected the existence of language. The passage of time has a significant influence on the sustainability of the local language. Nowadays, people are confronted with language extinction. Recently, the process of language extinction has increased in terms of communication and globalization (Hidayat, 2014; Isern & Fort, 2014). The extinction of local languages can also lead to the culture extinction process. Moreover, as stated by previous study the loss of languages may consequence in the loss of linguistically-unique knowledge (Cámara-Leret & Bascompte, 2021). Language and culture are inseparable; they have an interrelated connection since language can symbolize culture. Other study mentioned that language becomes one source of understanding culture, and likewise, language only can be understood with cultural knowledge (Mahadi & Jafari, 2012). Unfortunately, the awareness of society to preserve their local language is not well-maintained. The awareness and pride in cultural and linguistic values began to be declined in society (Bin-Tahir et al., 2020; Krismayani et al., 2021).

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The threatening situation of local languages can be influenced by environmental effects. The existence and the use of lexicons in society is started to erode since the effect of environmental influences emerged (Bonafix & Manara, 2016; Putri & Nurita, 2021). Balinese language as the local language in Bali has faced a similar challenge. Most of the Balinese younger generation do not speak Balinese (D. N. D. R. Dewi, 2020; Suandi & Sutama, 2021). Nowadays, the Balinese younger generation tends to shift from Balinese to Bahasa Indonesia or English. One of the environmental influences can be found in terms of language development. As mentioned by previous study the challenges faced by the Balinese language come from two factors, namely the democratization process and the position of Balinese ethnic society and their language in state affairs (Suandi & Sutama, 2021). The Balinese language is considered a feudal language by its speakers then this condition may lead to the Balinese language extinction. Moreover, the status of Bahasa Indonesia as the national language threatens the position of the Balinese language as the dominant language in Bali.

Pendet dance is a Balinese dance that is intended as an entertainment dance. At first, the Pendet dance was a sacred dance to worship the gods, however, it has been modified into an entertainment dance. Several previous studies have analyzed the Pendet dance. Study presents the analysis of Pendet dance clothes as subjective aesthetic images (Mariasa, 2019). Meanwhile other study analyzes the Pendet dance in terms of choreography study (Astini & Utina, 2007). Based on these two previous studies, it can be concluded that those research both focuses on the Pendet dance. However, what makes this different is that this research will focus on analyzing the lexicon in Pendet dance from a linguistic perspective concerning culture.

The existence of Pendet dance lexicons is necessary to maintain the Balinese culture. Unfortunately, most Balinese people do not realize this phenomenon. Even in this era, the status of the Balinese language is considered a safe language, this condition should not be considered secure (D. A. D. Kusuma, 2022; Malini et al., 2017). The Balinese language still needs to be preserved and maintained to avoid language death. Thus, this study becomes an urge as a means to protect and maintain the Balinese language to not be death. The discussion of Pendet dance lexicons is a new discussion that will introduce the terms of Pendet dance for the Balinese people and also the wider community. This study focuses on analyzing the lexicons in Pendet dance movements as well as describing the cultural meaning behind those terms (Chaer & Muliastuti, 2012; Wiweka, 2014).

Ecolinguistics is a theory that concerns linguistics and ecology. Ecolinguistics is a combination between ecology and linguistics. Ecology studies humans' relationships with their surroundings, meanwhile linguistics studies language and the way humans communicate (Krismayani et al., 2021; Wu, 2018). Based on this description, ecolinguistics can be interpreted as a study of languages concerning social factors. The relationship between language and environment can produce behavior change. As supported by previous study state language systems can affect community behavior in managing the environment (Tarigan & Widayati, 2021). The function of ecolinguistics theory is important in maintaining the language. Ecolinguistics would help to identify the status of a language, whether it will be shaped, maintained, influenced, or even destroyed (Indriyanto, 2021; Yuniawan, 2017). If a language is not well-maintained, it will lead to the language death phenomenon.

Language death refers to a condition where a certain language is not being used anymore by society. Language death would affect the richness of language (Atifnigar et al., 2021; Campbell & Muntzel, 2010; Crystal, 2000; Janse, 2015)). If the endangered language is not preserved, its structure may disappear and the language will be extinct. To prevent the negative effects of language death, then it is important to implement language maintenance. Language maintenance refers to the strategies to protect, preserve, and maintain the language. Language maintenance can be identified when speech communities tend to use local or native language dominantly, even there is another language emerges (Farisiyah & Zamzani, 2018; Kedrebeogo, 1998). Language maintenance refers to the steadiness of language and how it is being used by community speech. A language may be maintained through several domains, such as family, friends, surroundings, education, religion, and media (Abdelhadi, 2018; Baker, 2001). Language maintenance is needed since language is interrelated with cultural preservation.

One aspect of language that is related to cultural preservation is lexicons. Lexicons are related to the theory of words, Lexicon is a set of a list that contains morphemes and simple words (Gukguk, 2018; Katamba, 2020; Lihawa, 2017). Lexicons exist in every cultural thing, especially in dances. Dance is one of the products of culture. Dance refers to the expression of humans which is interpreted through rhythmic movements (Amelinda et al., 2021; Yayuk, 2018). The movements in dance are formed with artistic touches and meaningful philosophy and can be felt by the audience (Rochayati, 2017; Satriawati, 2018). In general, dance can be categorized into traditional dance and modern dance. Traditional dance refers to a dance developed by a certain society that has high historical value and follow the customs and tradition of a certain society (Lail & Widad, 2015; Nurharini & Ratnaningrum, 2020; Sustiawati et al., 2011). Meanwhile, modern

dance is developed with modern touches that are not intrigued by certain rules and are intended to fulfill entertainment needs (Mariasa, 2013; Martozet, 2021; Supartama & Sukadana, 2020).

Balinese dance itself is a representation of the Balinese people's cultures and characteristics. Balinese traditional dance becomes a cultural identity that cannot be separated from the noble values upheld by the Balinese people. As stated by previous study, most Balinese dances are influenced by the purpose of worshipping God and are created from the spirit, cultural identity, and values of Balinese people (Kokuho, 2020; Sugiartha, 2018). Generally, Balinese dance is also can be categorized into male dance, female dance, and bebancihan (Marjanto et al., 2020; Sustiawati et al., 2011). Balinese dance is structured in complex and aesthetical movements. According to previous study Balinese dance movements include all body parts to be moved, starting from the head, face, expressions, neck, hand, and feet (Stuti et al., 2018).

Empirically, there are several previous types of research concerning lexicons in the cultural field. Those researches include the studies (Budasi & Satyawati, 2021; A. A. I. M. D. U. Dewi et al., 2020; W. I. M. A. Kusuma et al., 2020; Nirwani, 2018). The similarities between these studies are found in terms of methodology, type and research approaches, and the concerns on cultural analysis. However, the research gap is found in the object of the study. This study focused on analyze the lexicons that exist in Pendet dance. Moreover, this study also presents the cultural meaning of lexicons in Pendet dance which be the novelty of this research.

2. METHOD

This present study is designed in descriptive research. Descriptive research enables the researcher to investigate and describe certain phenomena using several methods (Sandelowski, 2000). Since this study is focused to examine and describe *Pendet* dance lexicons, descriptive research fits the best as the research design. The data of this study were collected through observations and interviews with selected informants. The observation is conducted by observing *Pendet* dance performance with the help of observation sheets. Meanwhile, the interview was conducted with informants using selected questions in the interview guide. The object of this study is *Pendet* dance lexicons, especially *Pendet* dance lexicons that exist in the movements. This study included three informants who are knowledgeable about *Pendet* dance lexicons, and culture, and can speak the Balinese language well. To get the lexicons regarding *Pendet* dance lexicons, observation was conducted by watching a *Pendet* dance performance. The performance was also recorded on a smartphone. The procedures of this study included asking for research permission, conducting the observation, conducting interview session with informants, transcribing and translating the data obtained, after the data were collected, the lexicons were described descriptively in the form of a table to see the total number of lexicons. The lexicons were listed alphabetically. The data then processed in several steps of analysis. The data analysis of this study adapted the theory which include data reduction, data display, and conclusion drawing (Miles et al., 2014).

3. RESULT AND DISCUSSION

Result

After conducting observation and interview sessions with informants, it can be found that there were 36 (thirty-six) lexicons existed in Pendet dance. Those lexicons are then categorized into seven types according to the body parts. Those categorizations include lexicons based on leg movements, hand movements, finger movements, body movements, neck movements, eye movements, and expressions. This research also found that some lexicons have a decent cultural meaning that forms the culture of Balinese people.

Pendet Dance Lexicons Based on Leg Movements

Pendet dance lexicons are found in leg movements. The number of lexicons and their descriptions is show in Table 1.

Referring to Table 1, eight lexicons exist in *Pendet* dance leg movements. They are: *tampak sirangpada, ngumbang, ngandang arep, nyregseg, jinjit, piles*, and *duduk metimpuh. Tampak sirangpada* is a movement when the dancer's sole is oblique. *Ngumban*g is a movement when the dancers practice walking movements as if forming the number 8 on the floor or stage. *Ngandang arep* means the dancers practice the walking movement forward. *Milpil* is when the dancers practice fast walking movements. In the *nyregseg* movement, the dancers are required to shift their bodies to the left or right by doing a fast tiptoe. During the *jinjit* movement, the dancers do a tip-toeing movement in *Pendet* dance. *Piles* movement is practiced as dancers' bodies are pushed to the left/right. Then the heel of the foot is rotated slightly. Then, the kneeling position in Pendet dance is referred to as *duduk metimpuh*.

Table 1. Pendet Dance Lexicons Based on Leg Movements

No.	Lexicons
1	*Tampak sirangpada*
2	*Ngumbang*
3	*Ngandang arep*
4	*Nyregseg*
5	*jinjit*
6	*piles*
7	*Duduk metimpuh*
8	*Milpil*

The cultural meaning in leg movements is showed in *tampak sirangpada, ngumbang, milpil, nyregseg, ngandang arep,* and *duduk metimpuh*. As a movement involved in the beginning part, *tampak sirangpada* represents the firm position of Balinese women. Balinese women are depicted as firm figures, yet still can show their tender feelings. *Ngumbang* is a movement in which the dancer of Pendet dance will practice walking movements Meanwhile for *milpil* and *nyregseg*, since these movements are done in a fast way, those movements represent the agility of Balinese women. *Ngandang arep* is a movement when the dancer practices the walking movement forward. In Balinese, *arep* means to move forward. So that is the reason why this movement is called *ngandang arep*. The moving-forward movement is usually associated with self-confidence. Therefore, *ngandang arep* shows the cultural meaning that Balinese women are confident and valuable. And the last one is *duduk metimpuh*. This movement is a kneeling position. In Pendet dance this movement is practiced when the dancers want to pick the flowers. This movement symbolizes the tenderness of *Pendet* dancers, which is the charming point of Balinese women.

Pendet Dance Lexicons Based on Hand Movements

There are 6 (six) lexicons in *Pendet* dance based on hand movements. The description and cultural meaning of the lexicons will be explained as show in Table 2.

Table 2. Pendet Dance Lexicons Based on Hand Movements

No.	Lexicons
1	*Luk nagasatru*
2	*Luk nerudut*
3	*Mentang laras*
4	*Nyalut*
5	*Ngutek*
6	*Ngelung*

Based on Table 2, *Pendet* dance lexicons based on hand movements consist of *luk nagasatru, luk nerudut, mentang laras, nyalut, ngutek*, and *ngelung*. During the *luk nagasatru* movement, the dancers make an inward bow movement. *Luk nerudut* is when the dancers position the hand bow movements in tandem. *Mentang laras* is practiced when dancers position one hand at eye level, while the other hand is positioned equal to the chest. *Nyalut* is the way both hands of dancers are open to the side down, and palms facing down. Then, the palms are turned upside down following the rhythm of the music. In the *Ngutek* movement, both hands are moved with a pounding to the back and down repeatedly. And lastly, *ngelung* is the movement of bending the body while moving the hands aesthetically. Overall, the hand movement is purposed to emphasize the attitude representation of Balinese women. By practicing hand movement, the dancers can portray the tenderness, behavior, and gracefulness of Balinese women.

Pendet Dance Lexicons Based on Finger Movements

The description of *Pendet* dance lexicons based on finger movements will be explained as show in Table 3.

According to Table 3, there are four lexicons regarding finger movements in the Pendet dance, namely *jeriring*, *manganjali, nabur bunga*, and *ulap-ulap*. *Jeriring* means the dancer's fingers are vibrated gently and slowly. In *manganjali*, the dancer's fingers are covered together, as if praising God. During the *nabur bunga* movement, the dancer's fingers take the flowers from the *bokor* (a traditional Balinese concave bowl to put the flowers) and then spread them to the audience. Lastly, *ulap-ulap* means the dancer's fingers point upwards while waving them to the music. The finger movements give the idea that Balinese women are always aware of their relationship with God and other human beings.

Table 3. Pendet Dance Lexicons Based on Finger Movements

No.	Lexicons
1	*Jeriring*
2	*Manganjali*
3	*Nabur bunga*
4	*Ulap-ulap*

Pendet Dance Lexicons Based on Body Movements

Pendet dance lexicons based on body movements consist of 9 (nine) movements. The description and their cultural meanings will be explained in Table 4.

Table 4. Pendet Dance Lexicons Based on Body Movements

No.	Lexicons
1	*Ngenjet*
2	*Agem kanan*
3	*Agem kiri*
4	*Ngegol*
5	*Seleag-seleog*
6	*Sogok kanan*
7	*Sogok kiri*
8	*Ngeseh*
9	*Ngeed*

Based on Table 4, there are 9 lexicons regarding *Pendet* dance body movements. They are: *ngenjet, agem kanan, agem kiri, ngegol, seleag-seleog, sogok kanan, sogok kiri, ngeseh*, and *ngeed*. *Ngenjet* is a movement on the neck and body that is moved left and right with a fast tempo. Both *agem kanan* and *agem kiri* are primary positions of Balinese female dances. *Ngegol* is the movement of the hips that are shaken to the right and the left. In the *seleag-seleog* movement, the dancer's body is tilted to the right or left following the movement of the hands. *Sogok* is a movement when the dancers move the body left or right followed by hand gestures. In *sogok kanan*, the body is moved to the right, meanwhile, in *sogok kiri* the body is moved to the left. *Ngeseh* is a combined movement that involves the arms and hands of the dancer. *Ngeed* means slightly lowering body position. The cultural meaning of body movements in *Pendet* dance lexicons can be interpreted generally. From the combination of *ngenjet, agem kanan, agem kiri, ngegol, seleag-seleog*, *sogok kanan, sogok kiri, ngeseh,* and *ngeed* it can be inferred that body movements depict the aesthetical purposes of *Pendet* dance.

Pendet Dance Lexicons Based on Neck Movements

Pendet dance lexicon based on neck movement is identified in the uluwangsul movement. The description of uluwangsul will be explained in Table 5.

Table 5. Pendet Dance Lexicons Based on Neck Movements

No.	Lexicons
1	*Uluwangsul*

Base on Table 5, there is one lexicon related to neck movement, namely *uluwangsul. Uluwangsul* is practiced by shaking necks to the left and right at a regular tempo. In general, the neck movement emphasizes the aesthetical purposes in *Pendet* dance.

Pendet Dance Lexicons Based on Eye Movements

Four lexicons exist in Pendet dance eye movements, namely *nelik, nyeledet kanan, nyeledet kiri*, and *ngeliyer* as show in Table 6.

According to Table 6, four lexicons exist in Pendet dance eye movements, namely *nelik, nyeledet kanan, nyeledet kiri*, and *ngeliyer*. *Nelik* is done when the dancer practices a bulging eye movement. *Nyeledet kanan* is a glancing movement to the right. *Nyeledet kiri* is a glancing movement to the left. In doing *ngeliyer*, some steps tshould be followed. Firstly, one eye is closed slightly, then turned towards the corner. After that, the dancers look forward again and open their eyes. This movement is practiced together with the *nyeledet* movement.

Table 6. Pendet Dance Lexicons Based on Eye Movements

No.	Lexicons
1	*Nelik*
2	*Nyeledet kanan*
3	*Nyeledet kiri*
4	*Ngeliyer*

Pendet Dance Lexicons Based on Expressions

There are four lexicons regarding expression shown in the *pendet* dance. *Kwera* means The dancers show gentle expressions as show in Table 7.

Referring to Table 7, there are four lexicons regarding expression shown in the *Pendet* dance. *Kwera* means The dancers show gentle expressions. In *luru*, the dancers show a happy expression. *Nabing* means the dancers show an expression where the eyes look to the corner. And *kenyung manis* is when the dancers show a smiling expression, from the beginning until the last part of the dance. The expressions shown in *Pendet* dance are intended to show the friendliness of Balinese women.

Table 7. Pendet Dance Lexicons Based on Expression

No.	Lexicons
1	*Kwera*
2	*Luru*
3	*Nabing*
4	*Kenyung manis*

Discussion

Based on the findings, the lexicons in Pendet dance movements are categorized into seven types regarding the body parts. The findings on Pendet dance movements also lead to the discussion of cultural meaning, In relation, this study refers to several theories to emphasize the findings. Those theories included the concept of ecolinguistics, lexicons, language death, language maintenance, Balinese dance, Pendet dance, dance movements, dance costumes, theory of meaning, and Tri Hita Karana.

The findings showed that there are 36 lexicons in Pendet dance movements. Those lexicons can be categorized into seven types based on body parts. The findings of this study are in line with research conducted by previous study that Balinese dance movements involved all human body parts (Stuti et al., 2018). It is shown in this study that movements in Pendet dance can be categorized into leg movement, hand movement, finger movement, neck movement, eye movement, body movement, and expression. Representation of Pendet dance movements symbolizes a decent cultural meaning. Based on the statement from previous study cultural meaning can be indicated specifically when it can express cultural elements and cultural needs (Kokuho, 2020).

The cultural meaning of each Pendet dance movement lexicon can be viewed from the theory of (Sustiawati et al., 2011). Balinese dance there will be two types of movement, namely gerak murni (all basic movements that are only practiced without specific meaning) and gerak maknawi (movements that are intended for specific purposes). This present study revealed that not all Pendet dance movements' lexicons can be interpreted based on their cultural meaning since some of them consist of lexicons that come from gerak murni. Meanwhile, the other movements that come from gerak maknawi can be interpreted based on their cultural meaning, such as duduk metimpuh, kwera, and manganjali. In this present study, the cultural meaning of Pendet dance lexicons is closely related to Balinese culture. The representation of each movement in Pendet dance signifies that Balinese culture is highly appreciating the guests or people around them. Generally, Pendet dance characterizes the beauty of Balinese women and how friendly they are. In the beginning, the Pendet dance is intended for the worshipping agenda. This is in line with the statement state that Balinese dance is mainly intended to worship God's blessings (Marjanto et al., 2020; Sugiartha, 2018). From the categorization of Balinese dance pendet dance is categorized as female dance. It is supported by the depiction of the Pendet dance itself which focuses on emphasizing the beauty of Balinese women and how friendly they are.

From an ecolinguistics perspective, the study of Pendet dance lexicons is beneficial as a tool to prevent language death. As supported by previous study, ecolinguistics has an effect to manage society's behavior in the environment (Tarigan & Widayati, 2021). Moreover, ecolinguistics is a necessary tool to maintain the sustainability of language. The study regarding Balinese lexicons, especially in Pendet dance is still limited to the dancer's environment only. In fact, Pendet dance exists in the Balinese people's environment. When Pendet dance keeps being practiced through the generations, the lexicons and their

cultural aspects can be preserved well. This study is contributed to maintaining the Balinese language so that it can be prevented from language death.

From Tri Hita Karana's perspective, the representation of Pendet dance movements lexicons can send a peaceful message. Generally, Pendet dance has a philosophical background to welcome the guests and represents the friendly characters of Balinese women. When the representation of Pendet dance is connected with the Tri Hita Karana concept, it is found that it is important to keep a good relationship with the people around us. As supported by previous study Tri Hita Karana teaches humans to be able to appreciate things in this world (Lilik & Mertayasa, 2019). By implementing Tri Hita Karana, humans can obtain a peaceful life. The depiction of Pendet dance specifically refers to the pawongan aspect in Tri Hita Karana, which highlights how humans should maintain a good relationship with others. By viewing the philosophical value of Pendet dance which is to welcome the guests, implicitly it teaches that hospitable and friendly characters can lead us to achieve pawongan implementation. Furthermore, those who can apply and value the Tri Hita Karana concept in Pendet dance can achieve a peaceful life in their lives.

This study helps to document the Balinese language in Pendet dance. Moreover, this study also prevents the death of the Balinese language as contributes to language maintenance. By documenting the lexicons, this study will give an impact on language maintenance. Furthermore, previous study argued that language can be maintained through several domains, one of which is education (Abdelhadi, 2018). By academically presenting this study and orienting to education, it can be one way to protect the Balinese language that exists in Pendet dance. The significance of this research is identified from theoretical and practical perspectives. In terms of theoretical significance, the result of this study will provide insights into lexicons in Balinese culture, especially in Pendet dance. Moreover, this study can be a means to maintain the Balinese language so it will not be extinct. Meanwhile from practical significance, this study can be used as a guideline for other researchers who wants to conduct a study about lexicons in Balinese culture. Moreover, this study can be used by Balinese dance teachers as a reference to introduce and teach Pendet dance movements to tourists.

4. CONCLUSION

Based on the findings and discussion in the previous chapter, this study concludes that there are 36 lexicons in *Pendet* dance movements. The obtained lexicons were then categorized into seven types based on body parts, namely leg movement (8), hand movement (6), finger movement (4), body movement (9), neck movement (1), eye movement (4), and expressions (4). Those lexicons include: *tampak sirangpada, ngumbang, ngandang arep, milpil, nyregseg, jinjit, piles, duduk metimpuh, luk nagasatru, luk nerudut, mentang laras, nyalut, ngutek, ngelung, jerijing, manganjali, nabur bunga, ulap-ulap, ngenjet, agem kanan, agem kiri, ngegol, seleag-seleog, sogok kanan, sogok kiri, ngeseh ngeed, uluwangsul, nelik, nyeledet kanan, nyeledet kiri, ngeliyer, kwera, luru, nabing, and kenyung manis*. The series of lexicons in *Pendet* dance have cultural meaning. In general, the cultural meaning of *Pendet* dance represents the beauty of Balinese women and their friendly characteristics. This study has implications in terms of cultural, educational, and linguistic aspects.

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