

## THE LEXICONS AND FORMATION FOUND IN TRUNAJAYA DANCE

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### ABSTRACT

Balinese language is regarded as the reflection of Balinese culture in which preserving Balinese language is also a way for preserving Balinese culture. It can be seen through the use of Balinese language in Balinese dance which is Trunajaya dance. This study aimed at finding the lexicons and the formation found in Trunajaya dance. The method of this study was qualitative study by adapting ethnography model. The setting of this study was Jagaraga village. The data were collected by conducting interview and observation where three dancers were selected as the informants of this study. The instruments used were interview guide and observation sheet. Interview guide was used for collecting the data about lexicons used and the meanings of those lexicons. Observation sheet was used to collect the lexicons used for every part of the dance. The collected data were analyzed by using Qualitative Data Analysis. The results showed that there were 46 lexicons found in the movements and costume were wore by the Trunajaya dancers. It was also found out that the word-formations of the lexicons were affixation, reduplication, and compound.

**Keywords:** Formation, lexicons, Trunajaya dance.

### INTRODUCTION

Language is a fundamental aspect of culture in which it is perceived as a means used for conveying and reflecting the tradition and value existing in a certain group of people (Sirbu, 2015). Solgi and Tafazoli (2018) state that language is related to the culture which becomes a characteristics of a community that can be seen from the language spoken, social behavior, and their own arts. It is found that language can show the essential aspects from the cultural and social life of a group of individuals viewed from its social activity, literacy, culture activity, and the implementation of its rules (Keating, 2005). The importance of language as cultural identity of a certain community or group makes culture becomes one of constitution systems in the social and cultural life of humans.

Recently, the existence of a certain language is becoming a debate considering that there are several minority languages which have a possibility to be extinct. It may occur if those language are not preserved. Dewi et al., (2020) argue that Balinese language is an ethnic language that will be extinct in 2041. In order to prevent its occurrence, Balinese

language is a local language which needs a serious attention. Abdelhadi (2017) states that one of ways in preserving a local language is using that local language as a mother tongue for daily communication. It is added that people can preserve their local language by preserving their own culture.

Balinese dance is one of manifestation of Balinese cultures and traditions reflected through the use of Balinese language in the dance. Stuti et al., (2018) state that Bali is one of regions which is famous of its unique and interesting culture, for instance; Balinese traditional dance which has been known by people around the world. Balinese dance is a traditional dance commonly performed by Balinese people in their holy ceremonies. It has been regarded as a cultural destination by UNESCO (*United Nations Educational, Scientific and Cultural Organization*) and it is used by Indonesian government for promoting the tourism industry of Bali (Luchman et al., 2009). Balinese dance is one of Balinese culture where Balinese language used in that dance. Umiyati as cited in Dewi et al., (2020) argues that Balinese language is mostly used in Balinese dances but people tend to study the dance without concerning on the existent language in those dances. It influences the existence of Balinese language itself considering that language and culture is related each other. Therefore, the use of Balinese language in the traditional dance needs to preserve for improving its existence in society.

The use of Balinese language is the foundation of Balinese dance that can be viewed from the lexicon, words, or vocabularies used for describing the movement or other important aspects in traditional dance. There are several words which have unique meanings and can be only understood by certain people. Yulianti et al., (2014) state that Balinese dance consists of several aspects, such as; *tangkis*, *tangkep*, *tandang*, *adang*. Those aspects have their own meanings that cannot be understood by common people. It is added that the meanings of those terms which are not familiar by common people influence the existence of Balinese traditional dance and Balinese language at the same time.

Trunajaya dance is one of Balinese traditional dances that has been widely known by a lot of people in Bali and other regions. It describes the emotions and behaviors of teenagers in order to attract their opposite genders, commonly it is purposed for attracting girls (Sustiawati dkk., 2011; Yulianti dkk., 2014). Trunajaya dance contains unfamiliar terms, such as; *pepeson*, *pengadeng*, *bapang*, *pengadeng*, *ngaras*, *pekaad*. Those terms are related with the aspects and movements of Trunajaya dance which are difficult to be understood by common people. The terms used in Trunajaya dance are called as lexicons. The uniqueness of Trunajaya dance is placed on the dancers who perform the dance itself. Trunajaya is performed by a female dance even it reflects the story of a young man. Yulianti et al., (2014) state that the aspects of traditional dance are influenced by the dancers' souls. Therefore, Trunajaya dance is unique because it is a male story representative by a female dance which brings an influence towards the dance aspects including the Balinese language used in that dance.

There are several studies that have been conducted to analyze the lexicons used in Balinese traditional dance since not all of people understand the terms used in Balinese dance and the phenomenon related to the existence of Balinese language. Dewi et al., (2020) conduct a study to investigate the number of lexicons exist in Legong Keraton dance to view the cultural value in that dance as a way for preserving Balinese dance. It is found that there are forty-eight lexicons used in Legong Keraton in which those are found

in 4 movements of Legong Keraton dance. Budasi and Suryasa (2021) study about the cultural perspective of North Bali viewed from *ngidih* as a part of Balinese wedding ceremony by concerning on the lexicons used in that wedding ceremony. It is found that the lexicons used in the Balinese wedding ceremony reflect the cultural perspective of Balinese people including their religion and tradition.

Based on the previous studies, it can be seen that language and culture are related each other in which the relationship can be seen through the arts and tradition found in a certain community. Considering the phenomenon about the existence of Balinese language and there is a limited study which discusses the lexicon used in Balinese traditional dance particularly Trunajaya dance, this study is conducted. It is aimed at investigating the lexicons used in Trunajaya dance which covers the formation of those lexicons.

## **METHODS**

This study was designed in the form of qualitative study by using ethnography approach which concerned on ecolinguistic point of view. It was conducted in Jagaraga village as the setting of this study since Trunajaya dance was originally from this village. The study was conducted by involving three informants selected by using snowballing technique. The data were gained through observation, and interview. The instruments used were observation sheet and interview guide. The observation sheet was used for noting the lexicons used in Trunajaya dance meanwhile interview guide was used for gaining the lexicons used in Trunajaya dance and their meanings. The observation sheet covered the three main parts of Trunajaya dance; opening, main-movement, closing, and costume in which the lexicons found in each movement and costume were observed. The interview guide was consisted of three main questions related to the meaning, forms, and use of lexicons in the Trunajaya dance. The collected data were analyzed by using Qualitative Data Analysis proposed by .

## **RESULT AND DISCUSSION**

There were two findings found in this study, such as; the lexicons and the lexicons formation used in Trunajaya dance. Those findings were elaborated as follows.

### **a. Lexicons Found in Trunajaya Dance**

This study found that there were forty-seven lexicons used in Trunajaya dance in which those lexicons distributed in several aspects of the dance, such as; the dance structure, hands movement, feet movement, body movement, eyes movement, head movement, neck movement, and dance tool movement, and dance costume. The findings were presented as follows.

#### **1. Lexicons Found in Trunajaya Dance Structures**

There were five lexicons found in Trunajaya dance structure in which those were presented in table 1 below.

Table 1. Lexicons in Trunajaya Dance Structure

No.	Lexicons	Description
1.	<i>Pepeson</i>	the opening of Trunajaya dance where the dancer came in and brought a fan
2.	<i>Pengawak</i>	the dance movements with slow tempo
3.	<i>Pengecet</i>	the dance movement with a medium and fast tempo
4.	<i>Pengipuk</i>	the dance movements which showed the interaction between the dancer and musician ( <i>penabuh</i> ). The dancers and musicians exchanged their roles.
5.	<i>Pekaad</i>	the closing of Trunajaya dance where the dancer raised his/her <i>kamen</i> or <i>linen</i> and closed his/her fans.

Table 1 showed that the five lexicons reflected the structure of Trunajaya dance which covered the movements of the dancer. *Pepeson* was described as the opening of Trunajaya dance where the dancer came in and brought a fan. *Pengawak* was the dance movements with slow tempo. *Pengecet* was defined as the dance movement with a medium and fast tempo. *Pengipuk* was the dance movements which showed the interaction between the dancer and musician (*penabuh*). The dancers and musicians exchanged their roles. *Pekaad* was the closing of Trunajaya dance where the dancer raised his/her *kamen* or *linen* and closed his/her fans. Those lexicons were used as an indication of the dance's structure in which each lexicon commonly described how the dancer moved and interacted with the music and musician. Each structure consisted with the lexicons reflect the movement done by the dancer for each step of the dance.

## 2. Lexicons Found in Hands Movements of Trunajaya Dance

There were eleven lexicons found in the hand's movements of Trunajaya dance displayed in Table 2.

Table 2. Lexicons in Hands Movements of Trunajaya Dance

No.	Lexicons	Description
1.	<i>Ngruji</i>	the dancer's fingers were moved to the right and left.
2.	<i>Ulap-ulap</i>	a movement of raising the hands above the eyes as looking at people.
3.	<i>Ngengsog</i>	the dancer shook her or his body
4.	<i>Ngrengseg</i>	the dancer turned around his or her body followed by feet movement.
5.	<i>Ngumbad</i>	longing dancer's hand before doing <i>ngrengseg</i> .
6.	<i>Ngeluk</i>	a hand movement of moving the fan inside or in the front of dancer's chest.
7.	<i>Ngeliput</i>	the dancer played her or his fan.
8.	<i>Ngepik</i>	the dancer moved her or his hands outside and inside.
9.	<i>Ngucek</i>	a temporary movement where the dancer moved her or his hands to the front.

Based on the table 2, there were nine lexicons used in the hand movements of Trunajaya Dance. Those lexicons were used to indicate what movements should be done by the dancers. Each lexicons reflected the hands movement of the dancer. The lexicons used by the dancer to show how their hands should be moved in which each lexicon adapted from common Balinese words related to the hand's movement done by common people in their daily activities. However, those lexicons totally had different meaning or description with the common words' meaning spoken by Balines people, for instance; *ngepik* was a common word spoken to describe an activity done by using hand to cut something but here it was described as the dancer's hands movement to outside and inside.

### 3. Lexicons Found in Feet Movements of Trunajaya Dance

There were five lexicons used in feet movements of Trunajaya dance. Those lexicons were presented in Table 3.

Table 3. Lexicons in Feet Movement of Trunajaya Dance

No.	Lexicons	Description
1.	<i>Nyerengseg</i>	the dancer turned around his/her body followed by their feet
2.	<i>Ngeteb</i>	the dancer stepped on the same place without moving.
3.	<i>Metimpuh</i>	the dancer rested her or his body on the feet
4.	<i>Nginjit</i>	the dancer leaned her or his body on the toes
5.	<i>Piles</i>	the dancer turned around her or his toes to the front

### 4. Lexicons Found in Body Movements of Trunajaya Dance

There were four lexicons used in body movements of Trunajaya dance. The lexicons were displayed in Table 4.

Table 4. Lexicons Found in Body Movements of Trunajaya Dance

No.	Lexicons	Description
1.	<i>Nyongok</i>	the dancer moved her or his foot to the front and raised the hand in line with the chest.
2.	<i>Ngeseh</i>	the dancer moved her or his feet and raised the hands in line with the chest followed by shaking her or his body.
3.	<i>Ngenggol</i>	the dancer moved her or his feet by holding the waist and moved it to the left and right.
4.	<i>Memutar</i>	the dancer rested her or his body on the feet

Based on Table 4, it was found out that the four lexicons described the body movement which were combined by feet and hands movements. *Nyongok* was the movement where the dancer moved her or his foot to the front and raised the hand in line with the chest. *Ngeseh* was the dancer moved her or his feet and raised the hands in line with the chest followed by shaking her or his body. *Ngenggol* was the dancer moved her or his feet by holding the waist and moved it to the left and right. *Memutar* was the dancer rested her or his body on the feet.

### 5. Lexicons found in Eyes Movement

There were four lexicons found in eyes movement of Trunajaya dance. The lexicons could be seen in Table 5.

Table 5. Lexicons Found in Eyes Movement

No.	Lexicons	Description
1.	Ngelier	one of dancer's eyes was closed by turning around his or her head.
2.	Ngicer	one of dancer's eyes was closed and the head was moved to the front.
3.	Nelik	showing an intense sight by looking at one or the central way while dancing.
4.	Nyeledit	one sided sight where the dance only focused on one side during her or his dance

The lexicons displayed in Table 5 gave a description about the eye's movement done by the Trunajaya dancer. *Ngelier* was a movement where one of dancer's eyes was closed by turning around his or her head. *Ngicer* was a movement where one of dancer's eyes was closed and the head was moved to the front. *Nelik* was eyes movement of showing an intense sight by looking at one or the central way while dancing. *Nyeledit* was one sided sight where the dance only focused on one side during her or his dance.

### 6. Lexicons Found in Head Movements of Trunajaya Dance

There were also four lexicons in Head movements of Trunajaya Dance presented in Table 6 that could be seen as follow.

Table 6. Lexicons Found in Head Movements of Trunajaya Dance

No.	Lexicons	Description
1.	<i>Nguntul</i>	the head looked at the down side followed by the movement of the eyes at the same time.
2.	<i>Menek</i>	the eyes and head of the dancer were moved above
3.	<i>Mecuk alis</i>	the eyebrows movement to the central of forehead
4.	<i>Kejit – kejit alis</i>	the eyebrows' short movements

The presented table 6 showed that the four lexicons described the head movements done by the Trunajaya dancers. *Nguntul* was a head movement done by looking at the down side followed by eyes movement at the same time. *Menek* was the movement between the eyes and head of the dancers. *Mecuk alis* was the movement where the eyebrows were moved to the central of forehead. *Kejit-kejit alis* was the eyebrows short movement done by the dancers.

### 7. The Lexicons Found in The Costume of Trunajaya Dance

There were fourteen lexicons found in the costume of Trunajaya dance which were displayed in Table 7.

Table 7. Lexicons Found in The Costume of Trunajaya Dance

No.	Lexicons	Description
1.	<i>Udeng</i>	a linen wore at the dancer's head during the dance.
2.	<i>Grude mungkur</i>	a jewelry wore on the dancer's <i>udeng</i> .
3.	<i>Bunga sandat perak</i>	a decorated flower wore at the dancer's head
4.	<i>Bunga mawar merah</i>	a decorated flower wore at the dancer's head.
5.	<i>Lumbing</i>	earrings wore by the dancer
6.	<i>Baju</i>	a linen used for covering the dancer's body.
7.	<i>Kamen</i>	a linen wore by the dancer to cover up her or his waist and feet.
8.	<i>Sabuk lilit prade</i>	a belt made by <i>prada</i> used for tying the dancer's costume.
9.	<i>Sabuk lilit tengah</i>	The dancer's chest tie used to fasten the costume on the dancer's chest
10.	<i>Simping</i>	The costume used to cover the right and left shoulders of the dancer.
11.	<i>Tutup dada</i>	a linen used to cover the dancer's chest.
12.	<i>Badong lanying:</i>	a jewelry wore at the dancer's neck
13.	<i>Ampok-ampok</i>	a costume wore at the dancer's wrist.
14.	<i>Gelang kane</i>	a bracelet wore at the arms of the dancer.

The lexicons presented in table 7 were different from the other lexicons found in Trunajaya dance since those lexicons showed the description of each costume used by Trunajaya dancer. *Udeng* was the linen used by the dancers as an accessory of their heads. *Grude mungkur* was a jewelry decorating the *udeng*. *Bunga sandat perak* was a decorated flower wore by the dancers on their heads. *Bunga mawar merah* was also a decorated flower wore by the dancers on their heads but it was in the form of rose. *Lumbing* was the earrings wore by the dancers. *Baju* was a linen wore for covering the dancer's body. *Kamen* was a linen wore by the dancer to cover up her or his waist and feet. *Sabuk lilit prade* was a belt made by *prada* used for tying the dancer's costume. *Sabuk lilit tengah* was the dancer's chest tie used to fasten the costume on the dancer's chest. *Simping* was the costume used to cover the right and left shoulders of the dancer. *Tutup dada* was a linen used to cover the dancer's chest. *Badong lanying* was a jewelry

wore at the dancer's neck. *Ampok – ampok* was a costume wore at the dancer's wrist. *Gelang kane* was a bracelet wore at the arms of the dancer.

## b. The Formation of Lexicons Found in Trunajaya Dance

Another finding showed that the lexicons found in Trunajaya dance were formed in a different way that could be seen as follows.

### 1. Affixation

The lexicons found in Trunajaya was formed by the adding of affixes. The addition of prefix into the base forms found in the lexicons of Trunajaya dance. Those prefixes were {pe-}, {ng-}, and {ny-}. The formations were described as follows:

{pe-} + <i>kaad</i>	————→	<i>pekaad</i>
{pe-} + <i>awak</i>	————→	<i>pengawak</i>
{ng-} + <i>engsog</i>	————→	<i>pengengsog</i>
{ny-} + <i>aingguk</i>	————→	<i>nyingguk</i>

Those lexicons were found in the structure of Trunajaya dance's movements in which those lexicons commonly used for showing what movement or steps should be done by the dancer.

### 2. Reduplicate

The lexicons found in Trunajaya were also formed through reduplicative process. For instance; *ampok-ampok*, *kejit-kejit*, and *ulap-ulap*. These lexicons were found in the head movements, body movements, and costume used in Trunajaya dance.

### 3. Compound

In addition, the lexicons were formed by compounding two or more words, such as; *gelang kana*, *badong lanying*, *tutup dada*. These lexicons were found in the costume of Trunajaya dance.

The results of this about the lexicons found in Trunajaya dance was relevant to the theory stated by Katamba (1994) where lexicon is a word having a relationship between its form and meaning. The findings about lexicons formation found in this study was relevant to the statement argued by Booij (2007), the formation of lexicon is commonly referred to the word's formation itself. The formation types found in this study were relevant to the types of words formation proposed by McCarthy as cited in Adha and Dania (2020) considering that this study found three formations of lexicons in Trunajaya dance; affixation, reduplicate, and compound.

The lexicons of Trunajaya dance found in this study supported the study conducted by Rasmi et al. (2015) which also found the lexicons; *pepeson*, *pengawak*, *pengecet*, and *pekaad* referred to the opening and closing of the dance. The results shown in the recent study was different from findings of previous studies conducted by Widarta et al. (2020) and Budasi et al. (2021). Those studies were more focused on findings the lexicons in *tabuh rah* ritual. Meanwhile this study had a similarity with the study conducted by Budasi and Bhuwana (2020) and Sinaga et al. (2022) where those studies also discussed the words formation but the objects of the studies were the lexicons found in song lyrics. A relevant study was also conducted by Dewi et al., (2020) which found out that there were 48 lexicons found in Legong Keraton dance.



Theoretically, the results of this study show the evidence of how Balinese language exists and is used in Balinese dance as one of Balinese culture. It can support the theory of language maintenance stated by Habtoor (2002) which shows that the more languages or words used by people than the more words or the languages maintained. Therefore, the results of this study can improve people's knowledge and understanding towards Balinese language that makes them can use the lexicons more frequently in which it survives the use of Balinese languages.

## CONCLUSION

In conclusion, the study showed that there were 46 lexicons found in Trunajaya dance in which they were found in the movements and costume worn by Trunajaya dancers. Meanwhile from the lexicons found in Trunajaya dance, it was found out that the lexicons were formed through affixation, reduplication, and compound process. It was suggested to other researchers to conduct research which compares the lexicons found in Trunajaya dance with the lexicons found in other Balinese dances to give a deeper insight particularly as a prevention of Balinese culture and language.

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