



Lexicons of *Sugriwa* Dance Movements in *Wayang Wong Tejakula*

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Abstract

Lexicons and their cultural meaning can be found in *Sugriwa* dance, *Wayang Wong Tejakula*. However, the uses of the lexicons and their cultural meaning are rarely used by the dancer from time to time. It can cause language death. This study was designed in the form of a descriptive qualitative method and aimed to find the lexicons and their cultural meaning. The obtained data were collected from observation and interview techniques. The results of the study show that there are 21 lexicons of movements. Those lexicons are categorized into head movements, such as *kipekan capung* and *mengas*, body movements, such as *agem kanan*, *agem kiri*, *matang*, *nyalin ulat*, *ngalok-alok*, *ngadap*, *ngengsog*, and *raras*, hand movements, such as *anyingsing roma*, *nabdab gelung* and *ngagen*, finger movement that is *mudra suara*, and leg movements, such as *cicangan*, *dadengkleng*, *nyeregseg*, *ngeceb*, *tanjek kiri*, *tanjek kanan*, and *ngeteg*. Of those 21 lexicons, only five lexicons have their cultural meaning. Those five lexicons become the characteristic movements of this dance and are classified into three dance stages: *tanjek*, *ngalok-alok* and *nyeregseg* are included in *ngugal* and have the cultural meaning of introducing the *Sugriwa* character. *Ngengsog* is included in *pamahbah* and has cultural meaning as telling the purpose of *Sugriwa* to come out to the stage. *Ngalok-alok* and *ngadap* are included in *ngadap*, which has cultural meaning as showing the leadership of *Sugriwa's* character. The findings and documentation about the lexicons and their cultural meaning in this dance can certainly be teaching material. The dance teachers can easily teach foreigners who want to learn this dance. In addition, it will help students who are interested in learning lexicons and their cultural meanings. In other words, this study can help preserve local languages and avoid language death.

Keywords: *lexicons; cultural meaning; movements; Sugriwa dance*

Introduction

Local languages have become an essential concern in our society. Balinese is one of the local languages that is starting to be abandoned. It is because the uses of the Balinese language are decreasing from time to time. According to Setia (2006, as cited in Giri, 2017), the Balinese language is threatened to become dead in 2041. One of the reasons that make the Balinese language is becoming extinct is that many people rarely use the Balinese lexicons. Most young generations tend to create a new culture or adopt a foreign culture and not preserve the Balinese lexicons (Nurita & Putri, 2021). It shows that people must maintain the Balinese lexicons to prevent the language from becoming extinct.

According to Devianty (2017), language and culture are related very closely because when someone learns about a language, they will automatically learn about the culture. It is in line with Kusuma et al. (2020), who stated that preserving the Balinese lexicons can be done by learning the culture. Therefore, one of the ways to preserve the local language is by maintaining the culture. Balinese dancing is one of the cultures connected to the language (Heryadi et al., 2012). Balinese dance also contains several technical terms or lexicons because of its unique culture (Koten & Pramatha, 2020).

According to Marjanto et al. (2020) there are three types of Balinese dance based on their function: *wali* dance, *bebali* dance, and *balih-balihan* dance. *Wali* dance is a sacred dance and as part of the ceremony. Examples of *wali* dance are *Rejang* dance, *Sanghyang* dance, and *Baris* ceremony dance. *Bebali* dance is a dance that serves as an accompaniment to the ceremony. Examples of *Bebali* dance are *Topeng Sidakarya* dance, *Drama Gambuh* dance, *Wayang Wong* dance. *Balih-balihan* dance is used as entertainment. Examples of *balih-balihan* dance are *Legong Keraton* and *Joged Bumbung*. Those types of Balinese dance have their local term, which contains cultural characteristics that must be preserved.

Unfortunately, the extinction of lexicons related to the Balinese language was proven by preliminary observation. Most Balinese dancers do not know the lexicons related to Balinese dance. It is because they tend to learn the Balinese movements and not learn the term or lexicons that exist in their dance. As time goes by, the cultural meaning of this dance is also being forgotten. It also shows that the teacher of Balinese dance tends to change the Balinese lexicons using Indonesian to make their students easily understand. Automatically, this will make the Balinese dancers got difficulties in teaching the lexicons about Balinese dance to foreigners who want to learn Balinese dance. Related to this point, it will make the lexicons along with their cultural meaning extinct. *Sugriwa* dance in *Wayang Wong* Tejakula is one of the Balinese dances whose lexicons and cultural meanings are almost extinct.

Wayang Wong refers to a *bebali* dance that is almost extinct (Marjanto et al., 2020)). In Tejakula village, there is *Wayang Wong* Tejakula which is used to complement the ceremony in the temple. *Wayang Wong* Tejakula is a puppet dance that humans play (Sastrini & Winarti, 2018). The existence of *Wayang Wong* in Tejakula village began when people who carried out the ceremony in that temple experience trance. The trance was caused by the incompleteness of the ceremony. Through the trance, the people in Tejakula village must present another dance to complete the ceremony. Then, two-artist named I Dewa Batan and I Gusti Ngurah Made Jelantik create the *Wayang Wong* Tejakula dance. *Wayang Wong* Tejakula represents *Ramayana* story so that the dancers represent the characters in the *Ramayana* story (Sudibya et al., 2022). *Sugriwa*

is one of the dance characters with unique movements that show the characteristic of an ape-man (Pendit, as cited in Murni et al., 2019). However, most of the dancers in *Sugriwa* dance do not know the lexicons and their cultural meaning related to movements in this dance. It leads the lexicons and their cultural meaning to become extinct or death. This is in line with Crystal (2002), who stated that language is death when humans no longer use that language. Language death can be avoided by preserving the lexicons in this dance.

Concerning the point above, one of the ways to avoid the language becoming death is by studying lexicons. According to Adityarini (2016), lexicons and culture are closely related because studying lexicons can help preserve the language. A lexicon is a collection of words similar to a dictionary that will be listed along with the meaning of the words (Richards & Schmidt, 2010). In addition, studying the lexicons will help the maintenance of the language because the documentation of this study can help other people who learned this dance could use the term and understand the meaning of the word. Ecolinguistically, the language will be alive in that environment when people around there mention the lexicons continuously. This is in line with Sibarani (2019), who stated that environmental sustainability would affect the sustainability of the culture and language in certain areas. Thus, studying the lexicons and their cultural meaning in *Sugriwa* dance is essential to make this dance still exist in the environment and prevent the local language from becoming death.

Moreover, no study conducted lexicons related to *Sugriwa* dance in *Wayang Wong Tejakula*. For example, Dewi et al. (2020) studied the lexicons related to *Legong Keraton* at Sanggar Warini. The lexicons found in *Legong Keraton* are forty-eight. Kusuma et al. (2020) conducted a study about lexicons related to *Tabuh Rah* in Menyali village, and there are seventy-one lexicons found. Budhiono (2017) studied the lexemes and their semantic meaning. The lexicons found in that study were twenty lexicons. The studies mentioned previously were used to preserve the culture but have a different object of research. There is no study whose subject is *Sugriwa* dance in *Wayang Wong Tejakula*.

In addition, there are several studies that conducted *Wayang Wong*, but those only explained the dance's history or its existence. For example, the study of Ruastiti, et al. (2021) explored the performance of *Wayang Wong Bali* during the pandemic era. The study showed that during the pandemic, this dance can still be performed by updating make-up, narration, and music without eliminating the cultural elements in this dance. Sudibya et al. (2022) conducted a study about *Wayang Wong Tejakula*, but only explored the existence of this dance as a cultural heritage. It showed that this dance could be found during a Balinese ceremony and used to complement the ceremony. From the explanation above, the study related to the lexicons of *Sugriwa* dance is still limited, and no study has been conducted on the lexicons of this dance. Therefore, this study is focused on the lexicons of *Sugriwa* dance in *Wayang Wong Tejakula*.

The research questions of this study are “*What are the lexicons of Sugriwa dance movements in Wayang Wong Tejakula?*” and “*What are the cultural meaning of lexicons related to Sugriwa dance movements in Wayang Wong Tejakula?*”. From those research questions, this study aimed to discover the lexicons of *Sugriwa* dance movements in *Wayang Wong Tejakula* and their cultural meaning. However, this study believes that the study's results can help preserve the local

language related to the *Sugriwa* dance in *Wayang Wong* Tejakula. The results of this study also can be used by the dance teacher to teach foreigners who want to learn this dance when the dancers keep using the lexicons and their cultural meanings related to *Sugriwa* dance movements. The lexicons, as well as their cultural meaning, can still be preserved.

Method

This research was designed in the form of descriptive qualitative research adopted from Sandelowski (2000). This qualitative research describes the meaning of certain processes or events and how the purpose relates to the social world. Therefore, this study used the descriptive qualitative method to describe and discover the cultural meaning of *Sugriwa* dance movements in *Wayang Wong* Tejakula.

The object study is the lexicons and their cultural meaning related to *Sugriwa* dance in *Wayang Wong* Tejakula. The setting of this study is in Tejakula village, Buleleng regency, because this dance only can be found in that village. Three informants who had already mastered this dance gave information about the lexicons of *Sugriwa* dance movements and their cultural meaning. Those three informants were selected based on Samarin (1967). The informants must be able to speak their native language, be communicative, have no speech disorder, be patient, honest, have a good memory, and be willing to be the informants in this research.

The techniques used to collect the data were observations and interview techniques. The researcher observed the dance in YouTube videos due to this dance is only performed when there is a religious ceremony in the temple. The researcher used observation sheets to write down some information found in *Sugriwa* dance videos. After doing observations, the researcher will interview the primary informant and the other two secondary informants. Moreover, the interview technique was conducted in Indonesian because Indonesian is a language mastered by the informants. The instrument used during the interview section was the interview sheet. Some questions were adjusted during the interview section.

After the data were collected, the data were analyzed using an interactive model by Miles and Huberman (2014). There were three data analysis steps: data reduction, data display, and conclusion/drawing verification. In the data reduction, the researcher transcribed the recording, highlighted some essential data, and removed some unnecessary data to keep this study focused on the topic. In the data display, the researcher changes the data form into tables with three columns. Below the table, there is a description to clarify the explanation about the lexicons. In the conclusion/drawing verification, after the data was complete, the researcher concluded the data.

Results

Lexicons of Sugriwa dance in Wayang Wong Tejakula

This study focused on the lexicons and their cultural meaning related to the *Sugriwa* dance in *Wayang Wong Tejakula*. The lexicons movements of the dance can be seen through head movements, body movements, hand movements, finger movements, and leg movements.

Based on head movements, two lexicons are presented in table 1.

Table 1. Lexicons of *Sugriwa* Dance Based on Head Movements

No	Lexicons	Description
1	<i>kipekan capung</i>	Looking down, tilt the head left and right in a quick way
2	<i>mêngas</i>	Head cocked, face to the right and left

Table 1 shows two lexicons found in *Sugriwa* dance based on head movements. Those two lexicons were *kipekan capung* and *mêngas*. *Kipekan capung* is movements done quickly. The dancer will move his head down, then tilt his head to the left and right. Meanwhile, *mêngas* is the head facing the right and left with a cocked head.

Based on body movements, eight lexicons were found and presented in table 2.

Table 2. Lexicons of *Sugriwa* Dance Based on Body Movements

No	Lexicons	Description
1	<i>agem kanan</i>	The right foot becomes a weighted point. The left foot moves one and a half steps forwards. The left hand is located in front of the chest, and the right hand parallel to the chest
2	<i>agem kiri</i>	The point of weight is on the left foot. One and a half steps are taken forward with the right foot. The left hand is parallel to the chest, while the right hand is in front of the chest
3	<i>matang</i>	The body standing straight and keep the hands on the back
4	<i>nyalin ulat</i>	Changing <i>agem kiri</i> to <i>agem kanan</i> or <i>agem kanan</i> to <i>agem kiri</i> by circling the shoulders
5	<i>ngalok-alok</i>	The body is lowered, the right foot is behind, and the left is in front. Walking and turning in a circle so that the right foot is in front
6	<i>ngadap</i>	The body is lowered with the leg moving to the right and left quickly. If the left hand is in front of the chest, the right hand is bent upwards or vice

		versa. Then end up with the left hand in front of the chest and the palm of the right hand facing upwards.
7	<i>ngengsog</i>	Making shoulder motions in circles, then taking several steps backward
8	<i>raras</i>	The combination of <i>kipekan capung</i> with <i>ngagen</i> movements, then walking back slowly

Referring to table 2, the data show that the lexicons based on body movements are *agem kanan*, *agem kiri*, *matang*, *nyalin ulat*, *ngalok-alok*, *ngadap*, *ngengsog*, and *raras*. *Agem kanan* and *agem kiri* have similar movements. When the right foot becomes the weight point, and the left foot moves one and a half steps forward with the left hand in front of the chest and the other hand parallel to the chest, it is called *agem kanan*. *Agem kiri* position is opposite to the *agem kanan*. *Matang* is when the hands are on the back, and the body's dancers are straight. *Nyalin ulat* is when the dancer tried to change the position of *agem kanan* to *agem kiri* or vice versa by rotating the shoulders. *Ngalok-alok* is movements when the dancer's body is slightly lowered, and the dancer turns in a circle while changing his step feet. *Ngadap* is movement when the body is lowered, the left hand in front of the chest, the right hand bent upwards, followed with quick steps to the left and right. Then the left hand touches the front chest with the right palm facing upwards. *Ngengsog* is when the dancer tries to rotate his shoulder and steps backward. *Raras* is movement when the dancer tries to combine the movements of *kipekan capung* and *ngagen* with slowly stepping back.

Based on hand movements, three lexicons were found and are presented in table 3.

Table 3. Lexicons of *Sugriwa* Dance Based on Hand Movements

No	Lexicons	Description
1	<i>anyingsing roma</i>	Two hands are next to the waist with backward-facing palms
2	<i>nabdab gelung</i>	The headdress (<i>gelungan</i>) is touched by the hand
3	<i>ngagen</i>	<i>Lamak</i> (body costume) is vibrated by the right hand. <i>Awir</i> (body costume) is vibrated by the left hand

Referring to table 3, there are *anyingsing roma*, *nabdab gelung*, and *ngagen*. Those three lexicons are included in *Sugriwa* dance movements. *Anyingsing roma* is when the dancer puts the hands on the waist and the palms facing back. *Nabdab gelung* is when the hand touches the headdress. *Ngagen* is when the right-hand touch *lamak* (body costume) and the left-hand touches *awir* (body costume).

There is one movement in finger movement. It is presented in table 4.

Table 4. Lexicons of Sugriwa Dance Based on Finger Movements

No	Lexicons	Description
1	<i>mudra suara</i>	The thumb is touched by the middle and ring fingers. Meanwhile, the little finger and forefinger straight

Table 4 shows that there is one lexicon in finger movements: *mudra suara*. *Mudra suara* is movements when the little finger and forefinger are straight. Meanwhile, the middle and ring fingers touch thumb.

Based on leg movements, seven lexicons are presented in table 5.

Table 5. Lexicons of Sugriwa Dance Based on Leg Movements

No	Lexicons	Description
1	<i>cicangan</i>	Alternation of steps when walking and turning
2	<i>dadengkleng</i>	A standing position where one leg is elevated and bent at a 90-degree angle
3	<i>nyeregseg</i>	Quickly step movements with lowered body position in any direction
4	<i>ngeceb</i>	Feet are not oblique when walking
5	<i>tanjek kiri</i>	The left leg stomped forward
6	<i>tanjek kanan</i>	The right leg stomped forward
7	<i>ngeteg</i>	The left or the right foot slowly moves to the corner

Referring to table 5, there are seven lexicons such as; *cicangan*, *dadengkleng*, *nyeregseg*, *ngeceb*, *tanjek kiri*, *tanjek kanan*, and *ngeteg*. *Cicangan* is when the dancer does step-changing when walking and turning. *Dadengkleng* is lifted, and one of the legs is bent until it forms a 90-degree angle. *Nyeregseg* is step movements in any direction in a quick way. *Ngeceb* is walking movement but the feet are not oblique. *Tanjek kiri* is left leg stomping the left leg forward. *Tanjek kanan* is stomping right legs forward. *Ngeteg* is when the left and right moves to the corner slowly.

The Cultural Meaning related to Lexicons of Sugriwa dance in Wayang Wong Tejakula

Only five lexicons have cultural meaning, such as; *tanjek*, *ngalok-alok*, *nyeregseg*, *ngengsog*, and *ngadap*. Those five lexicons are categorized based on the dance stages. The cultural meaning of those five lexicons is presented in table 6.

Table 6. Cultural Meaning of Lexicons Related to *Sugriwa* Dance

No	Lexicons	Stages	Cultural Meaning
1	<i>tanjek, ngalok-alok, nyeregseg</i>	<i>ngugal</i>	Introducing <i>Sugriwa</i> characters which show ape-man movements.
2	<i>ngengsog</i>	<i>pamahbah</i>	Telling the purpose of <i>Sugriwa</i> when he comes out to the stage.
3	<i>ngalok-alok, ngadap</i>	<i>ngadap</i>	Showing <i>Sugriwa's</i> leadership through <i>Ramayana</i> story.

Referring to table 6, five lexicons have cultural meaning and are already categorized based on dance stages. *Tanjek, ngalok-alok* and *nyeregseg* are characteristic movements in *ngugal*, and has cultural meaning as introducing the character, *Sugriwa* to the audience. The character recognition can be seen from *Sugriwa's* movements which resemble an ape-man. *Ngengsog* is the lexicons that become the characterisc movements in *pamahbah* stages. The cultural meaning of *ngengsog* describes the reason *Sugriwa* entered the stage. *Ngalok-alok, ngadap* is characteristic movements in *ngadap* stage. The cultural meaning of *ngalok-alok* and *ngadap* show the leadership of *Sugriwa* character in the story of *Ramayana*.

Discussion

The study found 21 lexicons related to *Sugriwa* dance in *Wayang Wong* Tejakula. According to Satriawati (2018), dance movements consist of several parts of body movements. This is in line with this study that the lexicons are divided into five body parts, such as head movements with two lexicons (*kipekan capung* and *mengas*), body movements with eight lexicons (*agem kanan, agem kiri, matang, nyalin ulat, ngalok-alok, ngadap, ngengsog* and *raras*), hand movements with three lexicons (*anyingsing roma, nabdab gelung* and *ngagen*), finger movements with one lexicon (*mudra suara*), and leg movements with seven lexicons (*cicangan, dadengkleng, nyeregseg, ngeceb, tanjek kanan, tanjek kiri* and *ngeteg*). Those 21 lexicons are listed along with the description meaning. As Suktiningsih (2016) stated, a lexicon is a list of words that includes information or description. Besides, Guguk (2018) also stated that the lexicon is considered a dictionary that shows the meaning of the words. Therefore, this study supports the theory that lexicons found in this dance were also listed and contained a description of each lexicon.

However, among all the lexicons of movement, only five have cultural meaning. As liliweri (2002) argued, cultural meaning is influenced by the existing culture. The theory of cultural meaning supported the founding in this study that only five lexicons, which become characteristic and were influenced by the existing culture, have their cultural meaning. In addition, Sustiwati, et al (2011) stated that

there are two movements: *maknawi* and *murni*. *Maknawi* movements mean that the movement contains a particular meaning, and *murni* movements do not contain a specific meaning. The data found in this dance support the theory that not all movements in this dance have their cultural meaning. In *Sugriwa* dance, the cultural meaning of the dance can be seen through the dance stages. Those three dance stages are *ngugal*, *pamahbah*, and *ngadap*. Meanwhile, Juana, et al. (2014) stated that the common Balinese dance stages are *pepeson*, *pengawak*, *pengecet* and *pekaad*. It is shown that the dance stages of *Sugriwa* dance are different with the common stages of *Balinese* dance. The lexicons in *ngugal* that have cultural meaning as introducing the *Sugriwa* characters are *tanjek kiri*, *ngalok-alok* and *nyeregseg*. The lexicons in *pamahbah* that has cultural meaning as telling the purpose of *Sugriwa* come out to the stage is *ngengsog*. The lexicons in *ngadap* that has cultural meaning as showing the leadership of *Sugriwa* dance are *ngalok-alok* and *ngadap*.

In relation to ecolinguistic, as Tarigan and Sofyan (2018), ecolinguistic studies the relationship between language and environment. Yuniawan (2018) also stated that language could influence or destroy the conditions of the environment. The lexicons and their cultural meaning related to this dance need to be preserved in the environment of Tejakula village. It is because Sibarani (2014) stated that environmental sustainability could affect the continuity of language and culture. According to Saputra (2018), one of the ways to preserve the local language from becoming extinct is through publication. In this case, the publication of this dance can help the Balinese dancer in Tejakula environment, along with lexicons that the instructor or the guests apply can influence the environment always to use those lexicons and their cultural meanings. It can maintain the Balinese lexicons of this dance and their culture from becoming death (Widianto, 2018), or the native speaker will not leave their local language (Sholilah & Suharti, 2015; Crystal, 2002).

This is the first study that conducted the lexicons and their cultural meaning related to *Sugriwa* dance in *Wayang Wong* Tejakula. However, this study is similar to Dewi et al. (2020), who researched lexicons related to *Legong Keraton* dance. The similarity is that both studies conducted about lexicons related to one Balinese dance, divided the lexicons into several body parts using the same descriptive qualitative method. In addition, this study also has several differences because this study conducted the cultural meaning related to lexicons movements. Meanwhile, a study by Dewi et al. (2020) did not study the cultural meaning of the lexicons. This study also has a different object from a study by Dewi et al. (2020). The object of this study is *Sugriwa* dance in *Wayang Wong* Tejakula. Meanwhile, the object of Dewi et al. (2020) is the *Legong Keraton* dance. It is shown that this study is categorized as a new study which conducted about the lexicons and their cultural meaning related to *Sugriwa* dance in *Wayang Wong* Tejakula.

Conclusion

Based on the findings and the discussions, it can be concluded that *Sugriwa* dance in *Wayang Wong* Tejakula has 21 lexicons. Those 21 lexicons are divided into five body parts, such as; in head movements, there are *kipekan capung*, and *mēngas*. In body movements, there are *agem kanan*, *agem kiri*, *matang*, *nyalin ulat*, *ngalok-alok*, *ngadap*, *ngengsog*, *raras*. In hand movements, there are *anyingsing roma*, *nabdab gelung*, *ngagen*. In finger movement, there is *mudra suara*. In leg movements, there are *cicangan*, *dadengkleng*, *nyeregseg*, *ngeceb*, *tanjek kanan*, *tanjek kiri* and *ngeteg*. However, only five lexicons have cultural meaning in this dance. Those lexicons are *tanjek*, *ngalok-alok*, and *nyeregseg* are the movements characteristic in *ngugal* that has cultural meaning, as introducing *Sugriwa* when he comes out onto the stage. *Ngengsong* is the characteristic movement in *pamahbah* that has cultural meaning as telling the purpose of *Sugriwa* to come out to the stage. *Ngalok-alok* and *ngadap* are characteristic movements included in *ngadap* that have the cultural meaning of showing *Sugriwa's* leadership. This study can be one of the ways to preserve the local language and its cultural meaning. It is because language and culture are closely related. Preserving the culture means preserving the language. Maintaining the language through this study can prevent the phenomenon of language death.

The researcher realized that the results of this research showed a limitation. The limitation of this study is that the focus was only on one character of *Wayang Wong* Tejakula, namely *Sugriwa*. Thus, this study suggested that other people interested in the linguistic field can find out the lexicons and cultural meaning of the other characters in *Wayang Wong* Tejakula or analyze the word-formation of lexicons related to *Sugriwa* dance in *Wayang Wong* Tejakula.

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