



Lexicons in Ajisaka Dance

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Abstract

Ajisaka dance is a traditional Balinese dance that has lexicons and their cultural meaning. The ones who practice and perform the dance do not know about the lexicons of the dance. It can cause language death because the native speaker does not maintain their language. This study aimed to find out the lexicons and their cultural meaning related to *Ajisaka* dance movements. The setting of this study was conducted in Buleleng regency. It was designed in the form of a qualitative method using an ecolinguistic approach. The data were obtained through observation and interview techniques. The results of the study show that the lexicons are classified into eye movements (two lexicons), neck movements (two lexicons), body movements (four lexicons), hand movements (eight lexicons), finger movements (four lexicons), and leg movements (eight lexicons) and the cultural meaning of the lexicons of movements refers to the firmness, obedience to responsibility, authority, majesty, intelligence and agility, the subtlety of mind and soul, and the strong principles of the king and his soldiers. The results of this study can be used as teaching material for the dance teacher to teach lexicons and their cultural meaning to their students and introduce it to foreigners who want to learn this dance. Specifically, this study can help maintain a local language and lead to avoiding language death.

Keywords: *Ajisaka* dance; Balinese dance; cultural meaning; ecolinguistic; lexicons

Introduction

Minor language has a strong possibility of becoming extinct from time to time. One of them is the Balinese language which can be extinct one day (Dewi et al., 2020). The one that can prevent extinction is the Balinese people themselves. Culture has a deep relation with language. Thus Balinese people can use culture to maintain the Balinese language. Moreover, language becomes under the scope of culture (Fatimatuzzakrah et al., 2020). Dance is a familiar culture in Balinese society.

Moreover, Bali has many meaningful dances but still rarely learned by the community. Dance can be used as a medium to maintain the local language, especially Balinese. Therefore, language and culture especially dance, need to be preserved by learning it continuously to prevent language death.

In line with the explanation above, Balinese people have started to forget about Balinese dance, and there are still only a few studies done to study Balinese dance related

to language death. According to Sriwati (2022), in Buleleng regency, there is a dance that tells a story about *Ajisaka* and his two loyal soldiers who died because of a misunderstanding with *Ajisaka* king until he made an inscription on a large stone to commemorate the loyalty of his soldiers by writing "*anacarakadasawalamagabangapajayanya*." The name of the dance is *Ajisaka* dance, and it was created by Ni Made Sriwati with I Made Suarjaya in 1996. Both were maestros from Buleleng.

The connection between language, language death, and culture finally leads to language maintenance that can be solved by documenting the language term in the dance. According to Suktiningsih (2016). Lexicons can be defined as a word list in a language accompanied by descriptions to explain the words. Lexicon is a language term that can be used to maintain local language through dance (Dewi et al., 2020). Lexicons are described as the essential meaning of the word that emphasizes a language (Renjaan, 2014). Thus, lexicons can be the medium to make documentation of the language. So, people who learn the dance can also know the lexicons to prevent language death.

As a result of preliminary observation with the dance creator, a few people still learn the *Ajisaka* dance. During the practice, people rarely use the technical term of the dance and do not know the cultural meaning of the dance. We can conclude that in the ecolinguistic approach, the lexicons are still mentioned by the dancers during the dance practice to represent something alive. Thus, this study focuses on investigating the lexicons in *Ajisaka* dance movements and the cultural meaning of the lexicons. It is based on the consideration that the dancers do not know the importance of the technical term in the *Ajisaka* dance movement. Therefore, the documentation of the *Ajisaka* dance movement's lexicons and the cultural meaning of the lexicons can be used during dance practices to maintain the Balinese language and prevent language extinction.

This study use ecolinguistic as the approach. Akmal and Dermawan (2021) said that the ecolinguistic approach focuses on the relationship between the environment and the use of language in society. Besides, Silalahi (2018) mentions ecolinguistic is related to the close relationship between language and the environment that influence the existence of language in the community. Thus, from those theories, ecolinguistic shows how language and environment are related. It shows that the environment can impact a certain language's existence. In this context, people praising the culture, like dance in their environment, show that the language can still be maintained there.

The way the local people praise their culture, especially dance, is not yet enough to maintain the local language. There is a need to focus on the language of the culture as well. Thus, documenting the lexicons can be beneficial to support the maintenance of the language. Suktiningsih (2016) said that lexicons could be described as words completed by meaning and descriptions related to linguistic information. Other than that, based on Budhiono (2017), lexicons can be a medium to anticipate the loss of understanding of words meaning in a language. Therefore, lexicons have an important role in society, especially in preventing language death, since documenting them makes people understand the meaning of the words they didn't know before.

The documentation of lexicons can avoid language death. According to Sumarsono and Partana (2002), a language can be forgotten by native speakers and caused by the pressure from the other language that influences their life. Thus, a language can be dead without people realizing it. In other words, Jendra (2010) mentions that language death is also a murder of a language because the speakers of the language do not use the language any longer. Thus, this can be a serious problem if a certain language does not maintain the language. Language maintenance can be done by praising the culture that is had by the speakers of the language (Wijana & Rohmadi, 2006). Mostly, the speakers of the language

love to honor their culture as pride, so using culture to maintain a language can be done to prevent language death.

The study of lexicons gains improvements each time. Many previous studies related to lexicons, such as from Dewi et al. (2020), conducted research entitled "Lexicons in *Legong Keraton* dance" that also used the ecolinguistic approach. Also, Budasi and Satyawati (2021) conducted research entitled "An Ethnolinguistics Perspective on Lexicons of Traditional House in *Menyali* Village, North Bali." Most of the study was undertaken to prevent the language death of a certain language. That is the reason this topic is interested in being researched. However, no research has been done research the lexicons in *Ajisaka* dance. Therefore, the dance should be raised to the surface by documenting the lexicons and analyzing the cultural meaning of the lexicons.

The research questions that guide this study are: *What are the lexicons in the Ajisaka dance's movements? And also, what is the cultural meaning of the lexicons in the Ajisaka dance's movements?* This study aimed to find the lexicons and their cultural meaning related to *Ajisaka* dance's movements. Any researcher has not done the study to research those two research questions. Therefore, it is a new and exciting topic that needs to be raised.

Method

This research was designed in the form of a qualitative method. As supported by Creswell (2008), qualitative is one of the techniques for collecting and serving the data descriptively, also using analysis of particular issues from social problems. The data were obtained through observation and interviews. The instruments that were used were observation sheets and interview sheets. This study was conducted in the Buleleng regency. The object of the study was the lexicons in *Ajisaka* dance movements also the cultural meaning of the lexicons. The research subject was the three informants that contain the dance creator and the dancers of the *Ajisaka* dance, who are experts in knowing aspects related to the *Ajisaka* dance. To obtain the data, the researcher uses two types of data: primer and secondary data. After the data were completely collected, they were listed in the table and then revealed descriptively.

Results

There are two main results in this section. Firstly, the lexicons in *Ajisaka* dance's movements. Secondly, the cultural meaning of the lexicons related to *Ajisaka* dance movement. The results are described as follows:

Lexicons in Ajisaka Dance's Movements

Twenty-eight (28) lexicons are found in the dance movement of *Ajisaka* dance. The movements are divided into six body parts, such; as eye movements, neck movements, body movements, hand movements, finger movements, and leg movements. The description of the dance movements in the *Ajisaka* dance can be seen in the following tables.

Table 1. Lexicons in *Ajisaka* Dance based on Eye Movement

No.	Lexicons	Description
1.	<i>nyeledet kanan</i>	the movement of the eye to the right
2.	<i>nyeledet kiri</i>	the movement of the eye to the left side

Referring to table 1, two data were found in eye movement: *nyeledet kanan*

which refers to the eye's movement to the right side. Secondly, there is *nyeledet kiri*, described as the eye's movement to the left side. The lexicons related to neck movement are presented in Table 2 below.

Table 2. Lexicons in Ajisaka Dance based on Neck Movement

No.	Lexicons	Description
1.	<i>ngangget</i>	upward neck movement, then back to the middle of the chest
2.	<i>nyegut</i>	backward neck movement. Eyes look down with a frown

Based on table 2, there were two lexicons found in *Ajisaka* dance based on the next movement. *Ngangget* is the lexicon described as the upward neck movement and then back to the middle of the chest. Lexicon *nyegut* is described as backward neck movement. Eyes look down with a frown. The lexicons in *Ajisaka* dance based on body movement are revealed in Table 3.

Table 3. Lexicons in Ajisaka Dance based on Body Movement

No.	Lexicons	Description
1.	<i>ngelung kanan</i>	turn the body to the right side with a strong foundation
2.	<i>ngelung kiri</i>	turn the body to the left side with a strong foundation
3.	<i>ngumad</i>	pulling the body
4.	<i>penangkilan</i>	doing meeting

According to table 3, there found four lexicons, such as; *ngelung kanan*, *ngelung kiri*, *ngumad*, and *penangkilan*. Lexicon *ngelung kanan* is described as turning the body to the right side with a strong foundation. Lexicon *ngelung kiri* refers to turning the body to the left side with a strong foundation. Then, *ngumad* is a movement of pulling the body. Lastly, there is *penangkilan*, a movement of doing meetings. Table 4 below are explained the lexicons related to hand movements.

Table 4. Lexicons in Ajisaka Dance based on Hand Movement

No.	Lexicons	Description
1.	<i>luk nagastru</i>	bow curtsey hand movement that looks elegant
2.	<i>luk nerudut</i>	bow curtsey hand movement that accompanied by side-by-side hand movement
3.	<i>luk ngelimat</i>	bow curtsey that accompanied by contrary hand movement

4.	<i>nabdab gelung</i>	holding the crown called <i>gelung</i>
5.	<i>mentang laras</i>	one of the hands straight ahead
6.	<i>nyalud</i>	folded hands
7.	<i>nusuk</i>	stabbing movement
8.	<i>nangkis</i>	hand movement against certain attack

Table 4 shows that there are eight lexicons found in the hand movement. *Luk nagastru* is a bow curtsey hand movement that looks elegant. *Luk nerudut* is described as bow curtsey hand movement accompanied by side-by-side hand movement. Lexicons *luk ngelimat* is bow curtsey accompanied by contrary hand movement. Lexicons *nabdab gelung* is the movement of holding the crown called *gelung*. Lexicon *mentang laras* is described as hand movement when one of the hands is straight ahead. There is also *nyalud* which is defined as folded hands movement. Lexicon *nusuk* refers to the stabbing movement. Lastly, lexicon *nangkis* is described as hand movement against specific attacks. The lexicons related to finger movements are presented in table 5.

Table 5. Lexicons in Ajisaka Dance based on Finger Movement

No.	Lexicons	Description
1.	<i>jeriring</i>	soft fingers movement
2.	<i>nuding</i>	the finger that points to something
3.	<i>ulap-ulap kanan</i>	paying attention to movement to the right side
4.	<i>ulap-ulap kiri</i>	paying attention to moving to the left side

According to table 5, four lexicons are found: *jeriring*, *nuding*, *ulap-ulap kanan*, and *ulap-ulap kiri*. Lexicon *jeriring* refers to the soft finger movement. Then, *nuding* is described as the finger movement to point out something. Lexicon *ulap-ulap kanan* is defined as paying attention to movement to the right side, while *ulap-ulap kiri* refers to paying attention to movement to the left side. The lexicons related to the leg movement can be seen in table 6 as follows.

Table 6. Lexicons in Ajisaka Dance based on Leg Movement

No.	Lexicons	Description
1.	<i>gandang arep</i>	walking forward
2.	<i>gandang uri</i>	walking backward
3.	<i>milpil buku</i>	subtle walking movement
4.	<i>nyeregseg kanan</i>	the feet step to the right side quickly

5.	<i>nyeregseg kiri</i>	the feet step to the left side quickly
6.	<i>tayog</i>	walk in place
7.	<i>ngelikas kanan</i>	walking across to the right side
8.	<i>ngelikas kiri</i>	walking across to the left side

Table 6 shows eight lexicons found in *Ajisaka* dance based on leg movements. The first is *gandang arep* which is described as a forward walking movement. The second is *gandang uri* which refers to walking backward movement. There is also *milpil buku* which is described as a subtle walking movement. Lexicons *nyeregseg kanan* is the quick feet step to the right side. There is also *nyeregseg kiri* refers to the quick feet step to the left side. Lexicon *tayog* is the sixth leg movement, described as a walk-in-place leg movement. Besides, there is also lexicon *ngelikas kanan* which means walking across to the right side. Lasly, there is lexicon *ngelikas kiri* which refers to walking across the movement to the left side.

In total, twenty-eight lexicons are found in the dance movement of the *Ajisaka* dance. The movements are divided into six body parts, such as; eye movements (two lexicons), neck movements (two lexicons), body movements (four lexicons), hand movements (eight lexicons), finger movements (four lexicons), and leg movements (eight lexicons).

The Cultural Meaning of the Lexicons in Ajisaka Dance's Movements

Each lexicon related to movement in *Ajisaka* dance has cultural meaning. The cultural meaning is grouped from the body parts movements such as eye movements, neck movements, body movements, hand movements, fingers movements, also leg movements. The finding can be seen in the tables below.

Table 7. The Cultural Meaning of Lexicons in Ajisaka Dance based on Eye Movement

No.	Lexicons	Cultural Meaning
1.	<i>nyeletedet kanan</i>	Looking for the situation to take a decision
2.	<i>nyeletedet kiri</i>	Looking for the situation to take a decision

Referring to table 7, lexicons *nyeletedet kanan*, and *nyeletedet kiri* have the same cultural meaning which shows how the king and his soldiers look around to see the situation as a consideration to make a clear decision. The cultural meaning of the lexicons related to neck movement is presented in Table 8. below.

Table 8. The Cultural Meaning of Lexicons in Ajisaka Dance based on Neck Movement

No.	Lexicons	Cultural Meaning
1.	<i>ngangget</i>	The king gives directions to the soldiers
2.	<i>nyegut</i>	The king gives directions to the soldiers

Based on table 8, there are lexicons *ngangget* and *nyegut* that have the same cultural meaning, showing how the king gives direction to his soldiers. The cultural meaning of the lexicons in *Ajisaka* dance based on body movement is revealed in table 9.

Table 9. The Cultural Meaning of Lexicons in Ajisaka Dance based on Body Movement

No.	Lexicons	Cultural Meaning
1.	<i>ngelung kanan</i>	The strong principle of the king and his soldiers
2.	<i>ngelung kiri</i>	The strong principle of the king and his soldiers
3.	<i>ngumad</i>	Deciding to keep the king's mandate
4.	<i>penangkilan</i>	The king instructs the soldiers and asks them to keep the mandate

According to table 9, lexicons *ngelung kanan* and *ngelung kiri* share the same cultural meaning that represents the king's and his soldiers' strong principles. Meanwhile, the lexicon *ngumad* has a cultural meaning, showing how the soldiers decide to keep the king's mandate. Then, lexicon *penangkilan* shows how the king instructs the soldiers and ensures they obey well. Table 10 below explains the cultural meaning of lexicons related to hand movements.

Table 10. The Cultural Meaning of Lexicons in Ajisaka Dance based on Hand Movement

No.	Lexicons	Cultural Meaning
1.	<i>luk nagastru</i>	The firmness of the king and his soldiers
2.	<i>luk nerudut</i>	The soldiers' obedience to the responsibility
3.	<i>luk ngelimat</i>	Soft heart
4.	<i>nabdab gelung</i>	The king and his soldiers have the authority
5.	<i>mentang laras</i>	Showing something
6.	<i>nyalud</i>	Switching to the next part of the story
7.	<i>nusuk</i>	The soldiers stab each other
8.	<i>nangkis</i>	The soldiers avoid the stabbing attack

Table 10 shows that the lexicon *luk nagastru* points out the firmness of the king and his soldiers as the cultural meaning. Lexicon *luk nerudut* has a cultural meaning that shows how the soldiers obey the king's instructions. Lexicon *luk ngelimat* is how the dancers lead the soft heart of the king and the soldiers as the cultural meaning. There is also *nabdab gelung* represents the cultural meaning of emphasizing the authority of the king and his soldiers. Lexicon *mentang laras* is the lexicon that

shows how to point out something as the cultural meaning. The cultural meaning of *nyalud* is the transition of the story in the dance. Lexicon *nusuk* shows the cultural meaning of the war of the soldiers stabbing each other. Lexicon *nangkis* is the way the soldiers to avoid a stabbing attack as the cultural meaning. The lexicons related to the cultural meaning of the lexicon in finger movements are presented in table 11.

Table 11. The Cultural Meaning of Lexicons in Ajisaka Dance based on Finger Movement

No.	Lexicons	Cultural Meaning
1.	<i>jeriring</i>	The subtle mind and soul of the king and his soldiers
2.	<i>nuding</i>	To point something, then emphasize the dialog
3.	<i>ulap-ulap kanan</i>	Looking for the truth
4.	<i>ulap-ulap kiri</i>	Looking for the truth

According to table 11, lexicon *jeriring* carries cultural meaning as the subtle mind and soul of the king and the soldiers. Lexicon *nuding* represents how the kings and the soldiers point out something and also emphasize their talk. Then, the lexicons *ulap-ulap kanan* and *ulap-ulap kiri* have the same cultural meaning: the king and the soldiers are looking for the truth. The cultural meaning of the lexicons related to the leg movement can be seen in table 12. as follows.

Table 12. The Cultural Meaning of Lexicons in Ajisaka Dance based on Leg Movement

No.	Lexicons	Cultural Meaning
1.	<i>gandang arep</i>	The confidence of the king to lead and aiming his goals
2.	<i>gandang uri</i>	The king surrender his trust to the faithful soldiers to carry out his mandate
3.	<i>milpil buku</i>	The intelligence and agility of the king and his soldiers in dealing with problems
4.	<i>nyeregseg kanan</i>	The intelligence and agility of the king and his soldiers in dealing with problems
5.	<i>nyeregseg kiri</i>	The intelligence and agility of the king and his soldiers in dealing with problems
6.	<i>tayog</i>	Certain steps are done by the king and his soldiers
7.	<i>ngelikas kanan</i>	Emphasize the dialog

8. *ngelikas kiri*

Emphasize the dialog

Based on table 12, the lexicon *gandang arep* carries cultural meaning as the confidence of the king to lead and aim for his goals. Lexicon *gandang uri* mentions the king that surrenders his trust to the faithful soldiers to carry out his mandate as the cultural meaning. Lexicons *milpil buku*, *nyeregseg kanan*, and *nyeregseg kiri* have the same cultural meaning that shows the intelligence and agility of the king and his soldiers in dealing with problems. Lexicon *tayog* has cultural meaning as the certain steps done by the king and his soldiers. Then, lexicons *ngelikas kanan* and *ngelikas kiri* share the same cultural meaning, which is to emphasize the dialog.

Generally, the cultural meaning of the lexicons related to the dance movements of *Ajisaka* dance related to firmness, obedience to responsibility, authority, majesty, intelligence and agility, the subtlety of mind and soul, and the strong principles of the king and his soldiers.

Discussion

This study found 28 (twenty-eight) lexicons in the *Ajisaka* dance movement. The lexicons found are divided into six parts of the dancer's body movements: eye movements (two lexicons), neck movements (two lexicons), body movements (four lexicons), hand movements (eight lexicons), finger movements (four lexicons), and leg movements (eight lexicons). Those lexicons are listed according to the part of body from eye to leg with the descriptions of each lexicon. This is in line with Suktiningsih (2016) who mentions lexicon is a list of words with a description. Thus, this study follows her theory, in which the lexicons found in the *Ajisaka* dance are listed and then carry their descriptions.

Each lexicon found in this study has a cultural meaning too. Referring to Liliweri (2002), cultural meaning is described as the meaning that expresses cultural aspects. In addition, Ponno et al. (2019) shared that meaning can exist in every part of life, such as song, literary work, cultural work, etc. Dance is one of the cultural works. It makes sense that each lexicon in this study can have a cultural meaning since each one has cultural aspects in the dance. For that reason, the result of this study supports the theory of cultural meaning, which show cultural elements that can be counted as cultural meaning.

Moreover, this study is also in line with the prevention of language death which is about language maintenance. This study focuses on the lexicons in the *Ajisaka* dance movement and the cultural meaning in the lexicons that were based in the prevention of language death. Thus, in line with Jendra (2010), language maintenance is a condition when the native speakers of a certain language find ways to prevent language shift that can lead to local language by praising the culture they have. According to Sumarsono and Partana (2002), language death can happen because of the pressure of the other languages that influenced their life, but at the same time the native speakers do not realize that. In relation with that, the result of this study can help the Balinese people to maintain their local language by having the documentation of lexicons in *Ajisaka* dance. This reason is supported by Budhiono (2017) that knowing the lexicons can be a way to anticipate the local people forgetting the words meaning in their language. The ones that want to learn the dance can also understand the lexicons of the dance. Thus they will keep their language from extinction.

The ecolinguistic theory mentioned by Akmal and Dermawan (2021) focuses on the relationship between the environment with the use of language in societies. By practising and performing the dance, people can still learn about the lexicons in that dance. So, it shows

that the dance and the language remain in that environment, indicating how people maintain the language.

Conclusion

Based on the data found, two main focuses can be concluded. Firstly, there are twenty-eight (28) lexicons found in the *Ajisaka* dance movement, including eye movements that have two lexicons, neck movements that have two lexicons, body movements that have four lexicons, hand movements that have eight lexicons, finger movements that have four lexicons, and leg movements that have eight lexicons. Secondly, the cultural meaning of the lexicons of movements refers to the firmness, obedience to responsibility, authority, majesty, intelligence and agility, the subtlety of mind and soul, and the strong principles of the king and his soldiers.

Considering the result of the study, there are suggestions for Balinese people and other researchers. The Balinese people, who are the ones that have a responsibility to maintain the local language, have to keep using the lexicons in the dance to prevent language death. It is because language and culture cannot be separated. Thus, the prevention by maintaining the language by praising the culture is necessary. Other than that, this study also suggested that other researchers who want to continue this study research the word-formation of the lexicons in *Ajisaka* dance movements.

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