

## **LEXICON ANALYSIS IN SAMPI GERUMBUNGAN DANCE COSTUME**

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### **ABSTRACT**

The study aims to find out what lexicons are used in the *Sampi Gerumbungan* dance in the costumes and its cultural meaning. The method used in this study is a descriptive qualitative design. The method directs researchers in obtaining social information accurately, broadly, and completely by designing problem formulations. The results of this study found that there were sixteen (16) lexicons found in the costumes of the *Sampi Gerumbungan* dance. All lexicons in the costumes are also classified based on parts of the body, namely head costumes (5 lexicons), neck costumes (2 lexicons), hand costumes (1 lexicon), body costumes (8 lexicons), and leg costumes (1 lexicon). It can be concluded that there are several lexicons used in the *Sampi Gerumbungan* dance costumes and have cultural meanings.

*Keywords: Costume, Ecolinguistics, Lexicon, Sampi Gerumbungan Dance*

### **INTRODUCTION**

Bali is one of the Indonesian islands that is thick with cultural diversity. The diversity of these cultures must be maintained. But on the other hand, the impact of globalization is currently the biggest threat to the extinction of a culture. The thing that is most affected by this globalization factor is language, especially Balinese. The Balinese language has a function and position as the mother tongue in the province of Bali, where all Balinese people have used this language since they were born. This language is a means of communication in formal and non-formal situations. As we all know, the existence of the Balinese language is not what it used to be. In daily conversation, the frequency of using Balinese has decreased. What makes matters worse is that even the younger generation of Balinese are reluctant and lazy to take part in the preservation of the Balinese language.

Supposedly, the young Balinese generation must be the front guard in maintaining and ensuring that the Balinese language remains stable. The shift in lifestyle and culture has moved the young generation of Bali to pay more attention to the Balinese language. The use of regional languages in the onslaught of the globalization era has affected Balinese people (Devi & Kasni, 2018). Not only that, this has made the position of the Balinese language begin to be threatened. If this kind of thing continues to happen without any treatment, then over time, the Balinese language will become extinct.

Many Balinese people can dance and learn Balinese dance but do not understand the terms used in the dance costumes. Even Balinese people who follow a dance community or are often called "*Sanggar Tari*" do not understand well the terms contained in Balinese dance costumes. What makes them unable to understand well is that in the dance community, dance teachers often translate the terms found in Balinese dance into Indonesian to make it easier for the dancers to understand what the dance teachers mean. In fact, as we all know, the interest of foreigners in the culture and traditions of Bali is very high. But how can the young Balinese communicate their culture if they don't even understand it well? Balinese dancers and the younger generation of Bali have difficulty describing the terms contained in Balinese dance costumes and their cultural meanings. As previously explained, if this continues, over time, the terms contained in Balinese dance costumes will become extinct. Therefore, this research was conducted as a form of effort by the younger generation to avoid death or language extinction.

On the island of Bali, there are many types of Balinese dance. One of the Balinese dances located in the province of Bali is the *Sampi Gerumbungan* dance. The *Sampi Gerumbungan* dance originates from the northern tip of Bali, namely from Buleleng Regency. The more new Balinese dances that emerged at this time have shifted the existence of the *Sampi Gerumbungan* dance. This happens because the dance community in the Buleleng district rarely teaches old Balinese dances. The *Sampi Gerumbungan* dance was created because, at the time this dance was created, the majority of the people of North Bali worked in the fields. Therefore, the role of cows at that time was very important and needed by farmers to plow the fields. Seeing this phenomenon, the creator of the *Sampi Gerumbungan* dance then created the *Sampi Gerumbungan* dance as a short story about the activities of the farmers when plowing the fields. Not only that, the creation of the *Sampi Gerumbungan* dance was an adaptation of the *megerumbungan* tradition, which was often practiced by Balinese people at that time. The *megerumbungan* tradition is carried out as a form of gratitude that Balinese farmers and people feel towards God because of the abundant rice harvest. The *Sampi Gerumbungan* dance consists of two words, namely "*Sampi*," which means a cow that is usually used by farmers to plow, and "*Gerumbungan*," which means the use of a large bell or bell wrapped

around the cow's neck during the *megerubungan* tradition. This dance is usually performed by three dancers, both men and women may dance this dance. Two dancers in this dance act as cows, and one dancer acts as a farmer or cow herder. The *Sampi Gerumbungan* dance was created in the 1980s by I Nyoman Durpa, who handled the music section, and I Ketut Artika, who handled the dance movements.

In the *Sampi Gerumbungan* dance, there are many lexicons in it, especially in the costumes. Budasi & Suryasa (2021) state that the lexicon is a representation of cultural meaning, especially in social expressions of society. The lexicon has a function as a language component that contains information about the meaning and use of a structured language and has similarities to a dictionary. A lexicon is similar to a dictionary in that they are short, concise, clear, and easy to understand. Based on this, maintaining and preserving the lexicon contained in the *Sampi Gerumbungan* dance costumes is very important. Crystal (2000, as cited in Dewi, Budasi, & Suarnajaya, 2020) argues that once the frequency of language is no longer used, then language death cannot be avoided. Dewi, Budasi, & Suarnajaya (2020) has conducted research that focuses on the dance lexicon, namely Lexicon in Legong Keraton Dance. In this study, we have discussed what lexicons are found in the motion of the Legong Keraton dance at the Sanggar Tari Warini, Denpasar, and what lexicons are still considered and known by the members of the Sanggar Tari Warini Denpasar.

Dewi et al. (2020) in their research found that a minority language, namely Balinese, has the opportunity to experience language extinction. This can happen if Balinese people rarely use the lexicon contained in Balinese dance, especially the *Sampi Gerumbungan* dance. This is the basic foundation of the importance of carrying out this research. Although there have been several studies examining the lexicon, this research presents a novelty about the lexicon in the *Sampi Gerumbungan* dance as something that is being researched for the first time. Based on this, the level of novelty of this research can be an effort to maintain the lexicon contained in the *Sampi Gerumbungan* dance costume.

It can be seen that the aim of this research is to find out what lexicons are used in the *Sampi Gerumbungan* dance costume and the cultural meanings contained therein. There are three triangulation theories used by researchers in this study. The triangulation theories are methodological triangulation, theoretical triangulation, and data triangulation. The relationship between these theories and this research is to convince researchers that the data that has been analyzed is in accordance with the phenomena that exist in society and ensure that the research objectives have been achieved. These three triangulation theories also assist researchers in identifying data that has been found from observations and interviews in order to help the Balinese people avoid the phenomenon of language extinction. Based on these things, the researchers conducted this research descriptively.

## **LITERATUR REVIEW**

### **Ecolinguistics**

Ecolinguistics is a science that has a close attachment to how language can play an important role in maintaining, shaping, influencing, and maybe even destroying the relationships that exist in the environment and human life (Yuniawan, 2018). This science focuses on the relationship between one language and another by paying attention to the social factors that surround it or the ecology of language (Indriyanto, 2021). On the other hand, Stibbé (2014 as cited in Wu, 2018) also has the same opinion. Namely, ecolinguistics is a science that combines ecology and linguistics, which were previously not connected at all, but this disconnection will occur if ecology is unable to make humans good humans. This combination of ecology and linguistics examines the relationship that exists between the use of language in reading and the surrounding environment (Subiyanto et al., 2020). Hogan-Brun & O'Rourke (2018, as cited in Tarigan, 2021) state that ecolinguistics is a science that examines the interaction between language as well as language and its environment. Based on this statement, it is known that ecolinguistics is a science that analyzes the relationship between language, humans, and their environment. Maintaining the relationship between these three things is the best way to ensure the continuity and existence of each language in its respective environment. The existence of language, especially the lexicon, will experience shocks if something happens to the environment of the language itself. This research needs this theory because ecolinguistics is a science that maintains the relationships that exist in our ecosystem and also becomes an important part of human life. If the environment changes, the lexicon that is often used in that environment will automatically change. This theory is needed in this research because ecolinguistics is the science of a relationship between ecosystems that are part of human life, especially in the use of language. We know that language is the main tool in interaction. Therefore, the researcher decided to use this research to analyze the relationship between language, users, and their environment.

### **Lexicon**

The lexicon consists of lexemes that function to provide certain meanings that do not only consist of one linguistic etymological meaning because there are differences in the basic lexicon for each person (Tuwa, 2022). Utami (2017, as cited in Yulianti et al., 2020) stated that the lexicon functions in supporting a certain population, specifically conversational relations that have entities and refer to culture and environment. Kridalaksana (1982, as cited in Silalahi, 2018) said that a list of words found in a certain environment that has meanings that can improve

and enrich someone's vocabulary mastery is called a lexicon. A lexeme arrangement that is then adapted to morpho or syntactic rules is a function of the lexicon (Ariasih, 2014, as cited in Widiyaswari, 2018). Referring to the several views on the lexicon above, it can be concluded that the lexicon has an important role in the sustainability of a language. The lexicon is also closely related to the maintenance of existing culture, especially towards the use of language by certain communities. The theory regarding this lexicon has a relationship with this research because this research focuses on the lexicon contained in the *Sampi Gerumbungan* dance costume. Because this research examines the lexicon, it is very important to understand the theory of the lexicon.

### **Language Death**

Death in the language is the last process experienced by a language that has decreased in frequency in its use. But the death of this language requires a relatively long and slow time. Currently, the use of foreign languages is commonly used by Indonesian people. It can be seen from the rise of film titles in English, book titles, song titles, and even certain brand names name their products in English. Many people also feel confident and proud when they are able to master and use a foreign language well. But, whatever the reason behind it, unconsciously, we have slowly eroded our identity and sense of pride in our own nation. According to Almurashi (2017), if users of a certain language are reluctant to use the language again and do not pass it on to their children and grandchildren, it is certain that the language will be forgotten and experience language death. Campbell & Muntzell (1989) suggests that there are four things that can trigger language death, namely:

1. Sudden Language Death

In this process, the language dies because all its users die or are killed.

2. Radical Language Death

This process of language death occurs suddenly. In this case, speakers of certain languages stop using their language to save their lives. The death of this language was experienced by the native Amerika community in El Salvador during the Indian uprising in the 1980s (Campbell & Muntzell, 1989). All Indians, whether because of their appearance or the language they speak, are caught and brutally killed (Campbell & Muntzell, 1989). Therefore, at that time, the native Indian speakers left and no longer used their language to lose their identity as Indians.

3. Gradual Death of Language.

The most frequent and most common type of language death is this type of language death. The occurrence of replacement of a language with another language on a regular basis. This happens because of a dominant shift in language in a social situation.

4. Bottom-to-top Language Death

This process of language death occurs because of situational conflicts in the use of language. Language has died because the language used is no longer used or involved in daily communication and interaction but is used only in certain ceremonies such as folk songs or religious ceremonies.

Based on the opinions of the experts above, it can be concluded that language death occurs when there are no users at all. This theory has a close relationship with this research because the Balinese language, especially the lexicon contained in the *Sampi Gerumbungan* dance costume, has the potential to experience language death. This can be seen from the few dancers and even Balinese people who know the lexicons contained in this dance costume. In fact, many Balinese dancers do not understand well the lexicon contained in the *Sampi Gerumbungan* dance. The young generation of Bali has no interest in preserving the lexicon contained in the *Sampi Gerumbungan* dance costume. Moreover, in the absence of written documents regarding the lexicon in this dance, the potential for language extinction in this dance is increasing.

### **Language Maintenance**

An activity carried out by speakers of a particular language deliberately with the aim of maintaining the existence of the language they use from the threat of the entry of a new language into their environment that has the potential to take the position of the language they frequently use is the notion of language maintenance, (Chair, 2004 as cited in Nainggolan & Girsang, 2019). An activity carried out by certain groups that aim to maintain their language by using that language every day compared to other languages is a form of maintaining a language (Bianca, 2017, as cited in Ridwan et al., 2021). Fishman (1991, as cited in Riadiani, 2019) argues that language maintenance consists of efforts made by its users with the aim of maintaining the integrity and existence of their language so that it remains stable from language competition in society by using the language as much as possible in interactions. Benrabah (2004, as cited in Abdelhadi, 2017) argues that the maintenance of a certain language can be done through the continuous use of that language apart from other cultural pressures. Based on some of the opinions of the experts above, we know that language maintenance is actions or efforts made by language users to prevent their language from shifting. This is important because, at this time, the younger generation of Indonesian people choose to use another language that is far more modern and popular. If this continues to happen, the language will not only be displaced but also experience language death. This theory is closely related to this research due to the declining understanding and use of the lexicon in the *Sampi Gerumbungan* dance by Balinese people, especially in Buleleng. This research can be one of the efforts that researchers make in maintaining the Balinese language, especially the lexicon contained in the *Sampi*

*Gerumbungan* dance costume, so that it is not replaced by another language or experiencing language death.

### **Costume**

An important component of a dance is the costume used. A component that must be used by dancers while dancing is a costume (Sustiawati et al., 2011). Costumes do not only act as body coverings but also as protectors and props in a dance. By using costumes, it will be easier for the audience to know and distinguish the characters played by the dancers. This study adopted the criteria for Balinese dance costumes from (Sustiawati et al., 2014) as follows.

1. The costume must be comfortable when worn, not interfere with the dancer's movement space, and present an attractive appearance to the audience.
2. The costume design must be adapted to the theme of the dance being performed.
3. Through costumes, the audience can catch what character the dancer is playing.
4. Both the costumes and the dancers have the same soul and are in accordance with the theme of the dance being performed.
5. The color collaboration in the costume must be adjusted to the intensity of the lighting in the dance performance.

### ***Sampi Gerumbungan* Dance**

The *Sampi Gerumbungan* dance is one of the traditional dances in the province of Bali, specifically in the Buleleng district. This dance was created because it was inspired by one of the traditions in the Buleleng district, namely the *megerumbungan* tradition. The *megerumbungan* tradition is one of the traditions in the Buleleng area, which is carried out as a form of gratitude for the farmers for their abundant harvest (Sucita, 2022). Not only that, but Sucita (2022) also revealed that the *megerumbungan* tradition is carried out to commemorate the old days in Buleleng, where the dominant people worked as farmers. All components of the costumes in this dance are adaptations of the *megerumbungan* tradition. However, the costumes in this dance are adjusted to the criteria for Balinese dance costumes and the standard of costumes in Balinese dance (Seriati, 2019). The dance is delivered in groups consisting of three women or three men. Two dancers who play the role of cows move like a cow while being directed when plowing the fields or when following the *megerumbungan* tradition. Meanwhile, one other dancer who acts as a farmer or herder sets the pace of the cows. The theory regarding the *Sampi Gerumbungan* dance is important to include in this research because this research examines the *Sampi Gerumbungan* dance, specifically the lexicon found in this dance costume (Budasi & Suryasa, 2021).

### **The Concept of Meaning**

All fields of knowledge have meaning. Therefore, the theory of meaning plays a very important role in human life (Mursell, 1920). Understanding linguistic

signs is a function of meaning. Meaning is used to understand and know well the meaning or intention that someone wants to convey (Mwihaki, 2004). A person's ability to understand and know words or linguistic terms is called meaning (Barsalou et al., 1999). The meaning will be well conveyed to the listener if the listener can catch the intent and purpose of the linguistic sign of the sender of the message being conveyed. It can be concluded that messages in the form of linguistic signs received by listeners are messages that are meaningful or have meaning. This theory is closely related to this research because the purpose of this research is to analyze the cultural meaning used in the lexicon contained in the *Sampi Gerumbungan* dance costume. This research relates to two theories of meaning, namely, lexical meaning and cultural meaning. The meaning that does not imply meaning in it is the lexical meaning. In line with the opinion of Chaer (2012 as cited in Sucihati, 2021) states that lexical meaning is the meaning that expresses the true meaning. This lexical meaning can be felt physically or by other human senses that are related to daily life (Chaer, 2012, as cited in Sucihati, 2021). Lexical meaning is also a meaning that is not influenced by certain contexts, which is an additional meaning from certain situations; this lexical meaning is really the true meaning (Nawarostika, 2012 as cited in Sucihati, 2021). Therefore, lexical meanings can also be referred to as meanings commonly used in dictionaries (Chaer, 1990, as cited in Ponno et al., 2019). This opinion is in line with the opinion of Djajasudarma (1993 as cited in Ponno et al. 2019), which states that lexical meaning is the meaning contained in the dictionary. Based on the opinions of these experts, it can be concluded that lexical meaning is the meaning that contains the true meaning of a linguistic term. The theory of lexical meaning is closely related to this research because every component of this dance costume must have and contain lexical meaning in it. On the other hand, cultural meaning is the meaning contained in a particular language that specifically represents its culture (Tarigan, 1995). Usually, terms or vocabulary that contain cultural meanings cannot be translated into other languages or really have their own characteristics (Tarigan, 1995). Based on this statement, it can be concluded that cultural meaning is the vocabulary of a particular language that contains cultural values in it. This theory is closely related to this research because the purpose of this research is to find out the cultural meaning contained in the costume lexicon of the *Sampi Gerumbungan* dance.

## **RESEARCH METHOD**

This study uses a descriptive qualitative design. Descriptive qualitative design directs researchers to design problem formulations that aim to obtain social information accurately, broadly, and completely. The researchers get the best information from several aspects needed in a reasonable manner through information gathering, evaluation strategies, and presentation techniques that is

descriptive qualitative design. In this study, all the information that has been obtained will explain and introduce the lexicon used in the *Sampi Gerumbungan* dance costume. Information was obtained through interviews and observations with informants.

The place where this research was conducted was at the *Sanggar Seni Manik Utara* in the Buleleng district of Bali. One of the dance communities in the Buleleng district that met the standards and characteristics of this research. Based on the preliminary observations that have been carried out by previous researchers, it was found that when carrying out a series of evaluations of students' dancing skills during the *Sampi Gerumbungan* dance competition, the makeup artists and dance teachers rarely uttered the original lexicon for each component of the *Sampi Gerumbungan* dance costume. Most of them translated the lexicon into Indonesian. Based on this phenomenon, the researcher decided to make the *Sanggar Seni Manik Utara* the place for this research to be carried out.

The subjects of this study were Balinese dance teachers in the Buleleng district. These dance teachers were chosen because the Buleleng artists certainly know and are well acquainted with the *Sampi Gerumbungan* dance, especially the lexicon used. Based on this, the researcher aims to analyze the lexicon contained in the costumes of the *Sampi Gerumbungan* dance to maintain sustainability and be known by many people. The informants used in this study were three dance teachers in Buleleng who are experts in Balinese dance. Informants are very important assets in this research. The *Sampi Gerumbungan* dance was chosen as the subject of this study because its existence in society has indeed begun to decline. This statement was stated directly by the informants. In fact, knowing and understanding the lexicon used in the costumes of the *Sampi Gerumbungan* dance will help prevent the *Sampi Gerumbungan* dance from experiencing language death. Therefore, the researcher decided to examine the lexicon contained in the costume of the *Sampi Gerumbungan* dance, which had never been done before.

## **FINDING**

Based on the results of this study, there are sixteen (16) lexicons used in the *Sampi Gerumbungan* dance costumes. The lexicons are divided based on parts of the body, namely head costumes, body movements, and leg movements. The lexicons in *Sampi Gerumbungan* dance based on parts of the body can be seen in Table 1.

**Table 1. The Description of Lexicons in Costume of Sampi Gerumbungan Dance**

No	Part of Body	Lexicons	Description
1.	Head	<i>udeng lembaran</i>	<i>Udeng lembaran</i> is a headdress that symbolizes the crown. However, for cow dancers, this <i>dung</i> is shaped as if it resembles a cow's horn. While the shape of the shepherd's <i>dung</i> ( <i>penglatik</i> ) is shaped to resemble the <i>dung</i> usually used by shepherds to make it look manlier.
		<i>petitis</i>	<i>Petitis</i> , if viewed in terms of its function, can be said as accessories or headdresses to make it look more presentable and beautiful.
		<i>bunga kuping (barak dan putih)</i>	<i>Bunga keeping (Barak and Putih)</i> are red and white roses tucked into the ears of the dancers. It serves as a marker that the dancer is Balinese. This is because the Balinese are synonymous with using flowers in their ears.
		<i>rumbing</i>	<i>Rumbing</i> is ears decoration on both ears that indicates that someone who is dancing is carrying a male character.
		<i>badong kain</i>	<i>Badong kain</i> is a decoration used by dancers on the neck. <i>badong kain</i> describes or symbolizes the valor of the figures danced by the dancers.
		<i>badong kulit</i>	<i>Badong kulit</i> is a decoration made of cowhide used by dancers on the neck. This <i>beading kit</i> depicts the character being danced by the dancer as an animal.
2.	Body	<i>gelang kana kain</i>	<i>Gelang kana kain</i> is a cloth that is wrapped around the dancer's wrists. It is used by cow dancers to symbolize animals. However, the <i>gelang kana kain</i> used by the shepherd ( <i>penglatik</i> ) symbolizes the dance that is performed, including the hard dance.
		<i>angkep pale</i>	<i>Angkep pale</i> is a decoration on the shoulder that serves as a dancer's shoulder cover.
		<i>kwace barak</i>	<i>Kwace Barak</i> is a red shirt that is used by the dancer to represent a red cow.
		<i>jailer barak</i>	<i>Jaler Barak</i> is a red pant that is used to represent a red cow.
		<i>selempang/sabuk k bangkiang</i>	<i>Selempang</i> or <i>sabuk banking</i> is a decoration on the waist, which has the meaning of valor and is a sign that the dance performed by the dancer is a type of male dance.
		<i>kamen mekancut tiding</i>	<i>Kamen meant tiding</i> is a form of Kamen that symbolizes that the dance performed by the dancer is classified as a hard dance.
		<i>Rempel</i>	<i>Rempel</i> is a decoration on the hips that serves to provide aesthetic value to the dance costume that is being used.
		<i>penglatik/pecut</i>	<i>Penglatik</i> or <i>pecut</i> is included in the dance property that functions as a whip used by shepherds when whipping cows in the <i>megerumbungan</i> tradition.

		<i>ampok-Ampok</i>	<i>Ampok-amok</i> serves as a waist decoration that gives an element of <i>Sundaram</i> (beauty).
3.	Leg	<i>gelang kaki kain</i>	<i>Gelang kaki kain</i> symbolizes the dance that is performed in an animal dance.

Based on Table 1, the results of the interview found there are sixteen (16) lexicons used in the *Sampi Gerumbungan* dance costumes. The lexicons are divided based on parts of the body, namely head costume, body costume, and leg costume. The entire lexicons in head costumes *use lembaran* (symbol of the difference between human and animal figures), *petitions* (symbol of beauty), *bunga keeping Barak* dan *putih* (red and white roses tucked in the right and left ears), *rubbing* (earrings for men), *badong kain* (neck necklace for human figures), and *badong kulit* (neck necklace for animal figures). The lexicons in body costume are *gelang kana kain* (cloth bracelets wrapped around the hands of the dancers), *angle pale* (decoration on the shoulders of the dancers), *twice Barak* (red dancer clothes), *jailer Barak* (red trousers), *sleeping/sabuk banking* (dancer belt), *Kamen meant tiding* (the pattern of the lower fabric on the male), *Rempel* (hip decoration), *amok-amok* (waist decoration), and *penglatik/precut* (cow shaving property). The lexicon in leg costume is *gelang kaki kain* (cloth bracelets wrapped around the feet). The entire lexicon on the costumes of the *Sampi Gerumbungan* dance also has cultural meanings, which are explained in Table 2.

**Table 2. The Cultural Meaning of Lexicons in Costumes of Sampi Gerumbungan Dance**

No	Part of Body	Lexicons	Cultural Meaning
1.	head	<i>udeng lembaran</i>	<i>Udeng lembaran</i> is a headdress in the <i>Sampi Gerumbungan</i> dance, which symbolizes the crown. For dancers who act as cows, the shape of the bond or pattern of the <i>dung</i> they use is shaped to resemble a cow's horn. Meanwhile, dancers who act as shepherds use <i>using</i> with the same pattern or bond as the <i>udeng</i> , in general, used by Balinese people. The cultural meaning contained in <i>dung</i> with different forms in this dance is that no matter how close and smart the cows are, they still have different degrees from humans. Humans, as the most perfect creatures of God, have advantages that animals do not have. No matter how perfect a cow is, its nature is still below that of humans. In terms of Balinese culture, the meaning of <i>using</i> is to bind one's mind to focus on doing everything. From a dance perspective, it can be concluded that <i>using</i> is used by dancers so that they focus on performing dances.
		<i>petitis</i>	<i>Pettis</i> is a headdress that aims to represent valor. Cows are strong animals, so they are represented by using <i>petitions</i> to reflect how strong cows are. The cultural meaning of <i>petitions</i> in this dance is to symbolize majesty. The only animal used to plow the fields is the cow which is a noble animal and also deserves to be respected and appreciated. The struggle of the cows in helping farmers in providing good planting media for rice is a noble act. That is a

		strong reason for using <i>petitions</i> in this dance because it wants to show that cows are noble animals. From the side of Balinese culture, <i>petitions</i> symbolize <i>tasks</i> (sacred power from God that awakens and enhances human intellectual abilities) from within the mind. After using <i>dung</i> , which has the meaning of binding the mind, then it is equipped with petitions which are taken to focus the mind.
	<i>bunga kuping (barak dan putih)</i>	<i>Bunga kuping (barak dan putih)</i> is a flower that is tucked in the right ear and left ear. The flower colors used are red and white. The cultural meaning of the use of flowers in the ears is as an identity or identification that the dancers who are dancing are Balinese, and the dances that are performed are also Balinese dances. This is because the Balinese are identical to using flowers in the ears. The colors red and white are used as symbols of the Balinese belief that it is good, and there must be bad. As humans, we all have good and bad sides.
	<i>rumbing</i>	<i>Rumbing</i> are earrings in Balinese dance that are specifically used for male dance. The meaning of <i>rumbing</i> is a marker of identity differences between men and women in Bali.
	<i>badong kain</i>	<i>Badong kain</i> is a neck decoration that has a meaning as a marker between humans and animals in Balinese dance. <i>badong kain</i> is used by dancers who act as shepherds.
	<i>badong kulit</i>	<i>Badong kulit</i> is a neck decoration made of cowhide that serves as a marker or identity that the dancer's role is as an animal. In the <i>sampi gerumbungan</i> dance, dancers who act as cows will use <i>badong kulit</i> as a neck decoration.
2.	<i>body gelang kana kain</i>	<i>Gelang kana kain</i> is a decoration on the wrist that symbolizes animals when used by dancers who act as cows. When used by shepherds, it will have meaning and symbolize a loud dance. The meaning is to revive the whole body and bring the dance to life.
	<i>angkep pale</i>	<i>Angkep pale</i> is a decoration used by dancers on the shoulders which aims to cover the dancer's shoulders. The meaning of this <i>angle pale</i> is to show the impression of a dashing, strong, and authoritative character who is being danced.
	<i>Kwace barak</i>	<i>Kwace Barak</i> used in this dance represents a cow whose body is reddish in color. The red color was chosen because the cows that are usually safe to use for plowing or carrying out the <i>megerumbungan</i> tradition are cows whose genitals have been cut, causing a reddish color on certain body parts. The herders in this dance also wore red clothes because, in ancient times, the shepherds' souls were united with their pet cows. Cows are loyal and obedient animals, which causes the shepherd to love and care for them. Because they felt that their souls had merged, that was the reason the shepherd's clothes were also red.
	<i>jailer barak</i>	<i>Jaler Barak</i> , used in this dance, also represents a cow whose body is reddish. The red color was chosen because the cows that are safe to use for plowing or carrying out the <i>megerumbungan</i> tradition are cows whose genitals have been cut, causing a reddish color on certain body parts. The herders in this dance also wear red pants because, in ancient times, the shepherds' souls were united with their pet cows. Cows are loyal and obedient animals, which causes the shepherd to love and care for them. Feeling that their souls had fused, that was the reason the shepherd's pants were also red.

<i>selempang/sabuk bangkiang</i>	<i>Selempang/sabuk banking</i> is a waist decoration that has the meaning of bravery and is a marker that the dance that is performed is a type of male dance. <i>Selempang/sabuk banking</i> is used with the aim of providing aesthetic value to the dance that is performed.
<i>kamen mekancut tiding</i>	<i>Kamen, meant tiding</i> is a cloth pattern used from the hips to the ankles of the dancer's legs. <i>Kamen, meaning Tiding</i> a cloth pattern that is used as a symbol or marker that the dance performed by the dancer is a male character who has a tough and energetic nature.
<i>Rempel</i>	<i>Rempel</i> is a decoration on the hips that aims to emphasize the character being danced by the dancer. Not only that, the use of <i>Rempel</i> in this <i>sampi gerumbungan</i> dance is to provide an aesthetic value.
<i>penglatik/pecut</i>	<i>Penglatik/precut</i> is the only property used in this dance, which is to whip the cows so they can move quickly and purposefully.
<i>ampok-Ampok</i>	<i>Ampok-amok</i> serves as a waist decoration that gives an element of <i>Sundaram</i> (beauty). This <i>Sundaram</i> element will make the difference between the actual activity and the dance moves. The meaning is to revive the whole body and bring the dance to life.
3. <i>leg gelang kaki kain</i>	<i>Gelang kaki</i> is decorated on the ankles as a sign and characteristic that the dance that is performed is a hard male dance. Not only that, but <i>gelang kaki</i> also indicates that the dance that is performed in an animal dance.

Referring to Table 2, the cultural meaning of the *Sampi Gerumbungan* dance costumes can be explained as follows:

a. Head Costumes

1) *Udeng Lembaran*

The cultural meaning of *using lembaran* is as a marker of the degree between humans and animals as well as a binder of thoughts.

2) *Petitis*

The cultural meaning of *petitions* is a symbol of toughness, nobility, and strength.

3) *Bunga Kuping (barak dan putih)*

The cultural meaning of the *bunga keeping (Barak dan putih)* is a symbol of the Balinese people and the belief that whenever there is something good, there will definitely be something bad.

4) *Rumbing*

The cultural meaning of *rumbling* is a marker of identity differences between men and women in Bali.

5) *Badong Kain*

The cultural meaning of *badong kain* is a neck decoration that has a meaning as a marker between humans and animals in Balinese dance.

6) *Badong Kulit*

The cultural meaning of *badong kulit* is a neck decoration that serves as a marker or identity that the dancer's role is as an animal.

b. Body Costume

1) *Gelang Kana Kain*

*Gelang kana kain* is a ornament wrapped around both wrists, indicating that the dance being performed is a dance that tells the story of animals and as an element of beautifying the limbs of the hands to make the dance look more real.

2) *Angkep Pale*

The cultural meaning of this *angle pale* is to show the impression of a dashing, strong, and authoritative character who is being danced.

3) *Kwace Barak*

The cultural meaning of the *place Barak* is the color of a cow's body that is safe to use for plowing.

4) *Jaler Barak*

The cultural meaning of the *jailer Barak* is the color of a cow's body that is safe to use for plowing.

5) *Selempang/Sabuk Bangkiang*

The cultural meaning of the *sleeping/sabuk banking* is to symbolize a sense of courage or bravery as a man.

6) *Kamen Kekancut Tiding*

The cultural meaning of *Kamen meant tiding* is the shape of the folded cloth, representing that the character being danced is a male character who is dashing and strong.

7) *Rempel*

The cultural meaning of *Rempel* is body decoration on the hips, which aims to emphasize the character or nature of the character being danced.

8) *Penglatik/Pecut*

*Penglatik/pecut* is the only property used in this dance, used by herders to whip the cows to increase their speed

9) *Ampok-Ampok*

*Ampok-amok* has the meaning *Sundaram* (beauty), which aims to make the whole body move more realistically and also make the dance look more alive.

c. Leg Costume

1) *Gelang Kaki*

*Gelang kaki* is ornaments that circle around the ankles as a form of representation of the dance that is being performed, a dance that tells about animals.

## DISCUSSION

Referring to the data that has been found in the finding section, this study found that there were 16 (sixteen) lexicons found in the costumes of the *Sampi Gerumbungan* dance. These lexicons are divided into several parts, namely the lexicon for the head costume (6 lexicons), the lexicon for the body costumes (9 lexicons), and the lexicon for the leg costumes (1 lexicon). Many Balinese dances have a lexicon in their costume components, but not as much as the *Sampi Gerumbungan* dance. This is because the components of the costume of the *Sampi Gerumbungan* dance are adapted to the situation and context in which this dance is performed. The lexicon is a collection of vocabulary or terms in a particular community that contains meaning and indicates a diversity of vocabulary (Silalahi, 2018). In accordance with this study, the lexicons that were searched for and analyzed in the list of lexicons in this study were only specifically for the costume of the *Sampi Gerumbungan* dance. Each component of the *Sampi Gerumbungan* dance costume is in accordance with the theory about the requirements for good costumes in Balinese dance put forward by (Sustiawati et al. 2011). This really represents the statement that culture cannot be separated from culture. Yuniawan (2018) states that ecolinguistics is a science that studies the close relationship between language and society and their surroundings, which have an impact on the relationship between humans and their environment. This theory is closely related to this research because the *Sampi Gerumbungan* dance contains terms or language in it that must be mastered by the community, especially the Buleleng people. The link between this theory and this research proves that language influences life and environmental conditions, and cultural continuity.

Sixteen (16) lexicons found in the costumes of the *Sampi Gerumbungan* dance have the potential to experience language death. This happened because when performing the *Sampi Gerumbungan* dance, the dance teachers translated the names of the costume components in the *Sampi Gerumbungan* dance into Indonesian. This is closely related to the theory of language death put forward by Almurashi (2017), which states that if certain groups of language users do not use or even pass on the language they use to their offspring, then that language is threatened with language death. Based on the results of this study, the lexicon contained in the costumes of the *Sampi Gerumbungan* dance is threatened with language death because many are translated into Indonesian.

On the other side, the existence of learning activities and performances of the *Sampi Gerumbungan* dance indicates that the Sanggar Seni Manik Utara is taking action in order to maintain language unconsciously. Even though most of the original lexicon of the *Sampi Gerumbungan* dance is translated into Indonesian, at least the existence of this dance continues to be fought for. This is a strong reason for researchers to make this written document as written data from the lexicons

contained in the costumes of the *Sampi Gerumbungan* dance. Researchers obtained reliable and accurate data on the lexicon used in the costume components of the *Sampi Gerumbungan* dance through interviews with three informants. The informants used are experts in Balinese dance and also Balinese cultural traditions originating from Buleleng, Bali.

## CONCLUSION

Based on the results of the research and the discussion section, there are sixteen (16) lexicons used in the costumes of the *Sampi Gerumbungan* dance. All components of the *Sampi Gerumbungan* dance costume contain the following cultural meanings, there are: *udeng lembaran* means as a symbol that humans and animals have different degrees, *petitis* means binding thoughts and perseverance, *bunga kuping (barak dan putih)* mean the identity of the Balinese people and the beliefs of the Balinese people that every good thing must be bad, *rumbing* means gender differences between men and women, *badong kain* means that the dancer who is dancing plays the role of a man, *badong kulit* means that the dancer who is dancing plays the role of an animal, *angkep pale* means courage, authority, and strength, *kwace barak* means the color of the lower cowhide which is red, *jaler barak* means the color of the lower part of the cowhide which is red, *selempang/sabuk bangkiang* means courage, *kamen mekancut tiding* means the folds of cloth on the body which means courage, *rempel* means the character of the dance being danced, *gelang kaki kain* mean that the dancers are performing a dance about animals, *gelang kana kain* mean the beauty and grace of the dancer's hands, the *penglatik/pecut* means the tool used by farmers or shepherds when whipping cows, and the *ampok-ampok* means beauty.

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