

LEXICONS IN NELAYAN DANCE MOVEMENTS

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Abstract

Nelayan dance is one of the classical dances in Bali that have high cultural value. *Nelayan* dance has unique and varied lexicons to study. Usually, the lexicons in *Nelayan* dance will be used during dance practice. However, due to the development of the times, the use of the lexicon in the *Nelayan* dance is decreasing. This study aims to collect the lexicon that exists in the *Nelayan* dance. This research was designed in a descriptive qualitative form using an ecolinguistic approach. The object of this research is the lexicon of movements in the *Nelayan* dance, including the cultural meanings of each of the lexicons. The subjects of this study were three informants who had extensive knowledge of the arts. The data from this study were obtained by conducting observations and interviews at the *Sanggar Seni Manik Utara*. The results of this study indicate that the total lexicon movements in *Nelayan* dance are 55 lexicons which are divided into six types, such as head movements (4 lexicons), eye movements (5 lexicons), neck movements (2 lexicons), hand movements (22 lexicons), body movements (14 lexicons), and leg movements (8 lexicons). Based on those lexicons, the cultural meaning found in lexicons' movements is 28 lexicons.

Keywords: Lexicons, *nelayan* dance, ecolinguistics, movements, language death

INTRODUCTION

The existence of local languages is such an important thing to be concerned by native speakers of the languages. This is because the local languages that is owned by each community is threatened to be death. These phenomena happen due to the less-frequently use of the languages. Crystal (2000), argued that language death may occur if people stop using the language. Besides, language death is a condition in which no person speaks through the language (Veettil et al., 2020). Balinese language is one of the local languages on the threat of extinction. In today's situation, most of young Balinese people tend to use Bahasa and English rather than Balinese language. It caused by the effect of globalization that cause the Balinese language to be endangered. Therefore, the way to maintain the Balinese language, people also have to preserve its culture.

Balinese dance is an important part of Bali's cultural heritage that needs to be maintained. Balinese dance is a traditional dance with specific movements that is beautiful and has deep meaning (Aryanto et al., 2019). Balinese dance is commonly inspired by various

subjects found in the society and nature. According to Djayus (1980) in Iryanti (2000), Balinese dance is divided into three types depending on its role: *seni tari wali*, *seni tari bebali*, and *seni tari balih-balihan*. *Seni tari wali* is a religious dance performed in Bali temples such as, *tari rejang*, *pendet*, and *baris*. Secondly, *seni tari bebali* is a dance that is done to accompany rituals both inside and outside the temple such as, *topeng*, *jauk*, *gambuh*, and *barong*. The last type is *seni tari balih-balihan*, is a dance with the function to entertain the community for enjoyment which include *tari joged*, *kebyar*, *janger*, and so on.

Nelayan dance is one of the various types of Balinese dances. It is one of the traditional dances that selected the mime concept of reflecting human life. Nelayan dance is categorized as *tari balih-balihan* which told about the lives of fishermen in the sea who live only from catching fish (Dibia,1999). It was made in 1960 by I Ketut Mardana one of a Balinese artist who comes from Kedis Village, Buleleng, Bali. The traditional Nelayan dance is performed for the very first time by three women costumed as males. This dance still exists and practice in some Sanggar Tari in Buleleng. However, most Balinese dancers do not familiar with several lexicons in this dance.

The best solution to protect the local language from extinction is to master its lexicons as well as use the language in communication. (Abdelhadi, 2017 as cited in Dewi et al., 2020). Nelayan dance has many lexicons in its movements. A lexicon is a list of words which closely the same with a dictionary which are listed together with their meanings (Budasi & Suryasa, 2021). Besides, according to Kusuma et al. (2020), a lexicon contains information on the the language's meaning along with its usage in a short and simple way. Along with this point, it is important to collect and present the lexicons related to Nelayan dance' movements including its cultural meaning. This is one of the ways to support the maintenance of Balinese language.

Furthermore, there is no research that analyse the lexicons in Nelayan dance. For example, the research conducted by Dewi et al. (2020), entitled "Lexicons in Legong Keraton Dance". This previous study discusses the lexicons' in Legong Keraton dance with their description. Besides, it also presents the lexicons that are known and unknown by the dancers at Sanggar Tari Warini Denpasar. However, this previous study does not explain the cultural

meaning of lexicon in Legong Keraton dance. As a result, this study will examine the lexicons in Nelayan dance as well as their cultural meaning.

The novelty of this study may contribute in the categorization of lexicons in Balinese dance. This study will attempt to avoid language loss by utilizing lexicons in Nelayan dance during dance practice on a regular basis. It will also support young Balinese dancers in learning the lexicons of Nelayan dance. Moreover, it may be good for tourism in Bali, as many tourists who visit Bali have a strong interest in Balinese dancing. In this case, gathering the basic lexicons of Nelayan dance is required. The objective of this study is to know about the lexicon movements used in *Nelayan* dance and as well as the cultural meaning.

METHOD

The present study was designed in the form of a descriptive qualitative study. This study applied the qualitative descriptive methodology which is highly suited to acquiring straightforward and essentially unadorned information (Sandelowski, 2000). The data of the study were collected through observation and interviews. This study was conducted at *Sanggar Seni Manik Utara* in Singaraja. The object of this study was the lexicons in *Nelayan* dance. Then, the subjects of this study were three informants who are experts and have a broad knowledge of Balinese dance, especially *Nelayan* Dance. The first informant of this study was the primary informant and the rest of the two informants as secondary informants.

This study used an observation sheet, interview guide, and interview sheet to collect the data based on real conditions. To get the data, the researcher observed the dance when informants danced to get the data. Then, to complete the data, the researcher interviewed informants to ask about the lexicons' movements that exist in *Nelayan* Dance as well as the cultural meaning of each of the lexicons. The theory from Miles & Huberman (1994) was used in analyzing the data which consist of four steps, such as data reduction, data display, and conclusion. The collected lexicons were displayed in the form of a table to see the total of lexicons' movements of *Nelayan* dance, and the total amount of lexicons that have cultural meaning. Then, each of the lexicons was completed with a description

FINDINGS AND DISCUSSION

Findings

Lexicons' Movements Found in Nelayan Dance

The total lexicons found in *Nelayan* dance movements are fifty-five (55) lexicons. The lexicons were found based on the six types of movements, such as head movements, eye movements, neck movements, hand movements, body movements, and leg movements. The list of lexicons found in head movements can be seen in table 1.

Table 1. Lexicons' Movements in *Nelayan* Dance Based on Head Movements

No	Lexicon	Description
1	<i>kipek kanan</i>	The strong movement of the head that is faced to the right corner firmly.
2	<i>kipek kiri</i>	A strong movement of the head that is faced to the left corner firmly.
3	<i>medengokan kanan</i>	The position of the head moves to the right slowly.
4	<i>medengokan kiri</i>	The head moves to the left slowly.

Table 1 shows that the lexicons found in head movements are four lexicons. Lexicons in head movements are *kipek kanan*, *kipek kiri*, *medengokan kanan*, and *medengokan kiri*. *Kipek kanan* and *kipek kiri* are movements in which the head is faced to the right corner and left corner strongly. *Medengokan kanan* and *medengokan kiri* are the movements of the head which faced to the right and left corner slowly. The lexicons of eye movements can be seen in table 2.

Table 2. Lexicons in Eye Movements of *Nelayan* Dance

No	Lexicon	Description
1	<i>ngeliyer kanan</i>	An eye movement that closes the right eye slowly and is followed by a head movement that rotates halfway to the right.
2	<i>ngeliyer kiri</i>	A movement that closes the left eye slowly and is followed by a head movement that rotates halfway to the left.
3	<i>nyeledet kanan</i>	An eyeball movement that glances to the right sharply.
4	<i>nyeledet kiri</i>	The eyeball movement glances to the left sharply.
5	<i>nelik</i>	A movement of the eyeball to see straight ahead with a focus that is opened wide and large.

Referring to table 2, lexicons found in eye movements are five lexicons such as, *nyeledet kanan*, *nyeledet kiri*, *nelik*, *ngeliyer kanan*, and *ngeliyer kiri*. *Nyeledet kanan* and *nyeledet kiri* are movements of the eyeball glanced to the right and left. *Nelik* can be described as a movement in which the eyelid is open widely and strongly. *Ngeliyer kanan* and

ngeliyer kiri are movements in which close one eye and another eye are open. The following table is the lexicons found in neck movements.

Table 3. Lexicons in Neck Movements of Nelayan Dance

No	Lexicon	Description
1	ngotag	Movement of the neck shaking to the right and to the left.
2	cegut	The movement of the neck pulled back and lifted forward with eyes down and eyebrows bent.

Based on the table above, it can be seen that there are two lexicons in neck movements of *Nelayan* Dance. *Ngotag* is the movement of shaking the neck to the left and the right with pressure on the chain. *Cegut* is the movement of nodding the head with bent eyebrows. The lexicons in hand movements can be seen in table 4.

Table 4. Lexicons in Hands Movements of Nelayan Dance

No	Lexicon	Description
1	mungkah lawang	Dance opening movement. Both hands clasped in front of the chest and opened slowly to the sides. Right-hand parallel with the eye and left-hand parallel with the shoulder.
2	luk nerutdut kanan	Hand movements that move up and down in tandem to the right.
3	luk nerutdut kiri	Hand movements that move up and down in tandem to the left.
4	ulap-ulap kanan	The hand movement is waving with the hand position directed above the head tilted to the right.
5	ulap-ulap kiri	The hand movement is waving with the hand position directed above the head tilted to the left.
6	nuding	Pointing finger gesture.
7	ngeseh pala	The position of the forward bend is parallel and vibrates the shoulders quickly.
8	ngutek kanan	The movement of the wrist is to be stamped twice to the right accompanied by stomping the feet.
9	ngutek kiri	Moving wrist to be stamped twice to the left accompanied by stomping the feet.
10	nyalud kanan	Hand movements folded in and out with the position of the right foot in front.
11	nyalud kiri	Hand movements folded in and out with the position of the left foot in front.
12	nayog tangan	A movement of shaking one hand to the right and the left.
13	ngedeng jaring	The hand movement pulls the net from the ocean.
14	ngabe jaring	Both hands are in the right position as if carrying goods with the distance between the left and right hands being three inches.
15	ngentungang jaring	The hand's movement of spreading the net into the sea.
16	menekang jaring	The movement of the hand lifts the net and the eyes move to see the net.
17	nyemak be	The movement of picking up fish caught in the net.
18	metatu	The position where the fisherman's finger is injured when catching fish.
19	ngilihin tatu	The movement of one of the dancers fanning another dancer's wound.
20	ngelilit tatu	The movement of treating the injured fisherman's hand with a torn kamen.
21	ngedayung	Rowing motion of the boat.
22	nyambohang mamaan be	Hand gesture throwing fish food into the sea.

Referring to table 4, hand movements found in *Nelayan* dance are twenty-two (22) lexicons. *Mungkah lawang* is the opening dance movement. *Luk nerutdut kanan* and *luk*

nerutdut kiri are hand movements that go downward and upward in unison to the right and left. *Ulap-ulap kanan* and *ulap-ulap kiri* are the waving hand motion which placed above the head and angled to the right and the left. *Nuding* is described as a pointing gesture. *Ngeseh pala* is the movement that vibrate the shoulder. *Ngutek kanan* and *ngutek kiri* are movements in which the wrist must be stamped twice to the right and left, followed by foot stomping. *Nyalud kanan* and *nyalud kiri* are the movements of folding the hands in and out. *Nayog tangan* is shaking hand gesture. *Ngedeng jaring* is a movement that pulls the net. *Ngabe jaring* is the movement of bringing the net to the sea. *Ngentuang jaring* can be described as throwing net movement. *Menekang jaring* is a movement in that the hand moves to raise the net. *Nyemak be* can be described as catching fish from the net. *Metatu* is injured hand movement. *Ngilihin tatu* is a movement that move to fan the injured hand. *Ngelilit tatu* is a movement that represents people bandaging a wound. *Ngambohang maman be* is throwing fish food movement.

Table 5. Lexicons in Body Movements of Nelayan Dance

No	Lexicon	Description
1	<i>agem kanan</i>	A position with body weight brought to the right and the distance between the heels of the feet parallel to the width of the body. The body is lowered to the right. Position the right hand next to the eye and the left hand in line with the chest.
2	<i>agem kiri</i>	A position with body weight brought to the left and the distance between the heels of the feet parallel to the width of the body. The body is lowered to the left. Position the left hand next to the eye and the right hand in line with the chest.
3	<i>sogok kanan</i>	The movement of pushing the body to the right and accompanied by the movement of the hands pushing together to the right.
4	<i>sogok kiri</i>	The movement of pushing the body to the left and accompanied by the movement of the hands pushing together to the left.
5	<i>melingser kanan</i>	A movement that is positioned with the <i>agem</i> of men where the right foot is lifted halfway and then rotates to right.
6	<i>melingser kiri</i>	A movement that is positioned with the <i>agem</i> of men where the left foot is lifted halfway and then rotates to left.
7	<i>menek tuun</i>	The movement of the body up and down twice slowly and the body position forms <i>agem kanan</i> or <i>kiri</i> .
8	<i>ngenjod</i>	Movement of the body up and down, but the body is directed to the left and right when <i>ngenjod</i> .

Based on the table 5, there are eight lexicons found in body movements. *Agem kanan* and *agem kiri* are basic movements in Balinese dance. *Sogok kanan* and *sogok kiri* are the movements of pushing the body. *Melingser kanan* and *melingser kiri* are rotation movements of body. *Menek tuun* is moving the body to up and down. *Ngenjod* is up and down movement with shaking body to the left and to the right. The table 6 is consist of lexicons in leg movements.

Table 6. Lexicons in Legs Movements of Nelayan Dance

No	Lexicon	Description
1	<i>ngumbang kanan</i>	Walking movement to the right.
2	<i>ngumbang kiri</i>	Walking movement to the left.
3	<i>piles kanan</i>	The heel of the right foot is turned forward with the position of the right toe still touching the floor. The position of the body is half lowered (<i>ngeed</i>) and the chest is stretched forward (<i>cengked</i>).
4	<i>piles kiri</i>	The heel of the left foot is turned forward with the position of the left toe still touching the floor. The position of the body is half lowered (<i>ngeed</i>) and the chest is stretched forward (<i>cengked</i>).
5	<i>gandang-gandang</i>	A walking movement followed by a hand movement. The position of the hands is parallel which moved alternately from the long-left hand, and the short right hand is bent towards the ear.
6	<i>malpal</i>	The movement of walking with the legs raised alternately as high as the knees inward.
7	<i>tanjek panjang kanan</i>	Movement with a long <i>agem kanan</i> with tipped the right foot.
8	<i>tanjek panjang kiri</i>	Movement with a long <i>agem kiri</i> with tipped the left foot.
9	<i>ngeteb kanan</i>	The movement of stomping the right foot hard.
10	<i>ngeteb kiri</i>	The movement of stepping on the left foot hard.
11	<i>nyimpah kanan</i>	A walking movement to the right by crossing your legs while walking.
12	<i>nyimpah kiri</i>	A walking movement to the left by crossing your legs while walking.
13	<i>nayog kaki kanan</i>	The walking movement along with shaking the body twice to the right.
14	<i>nayog kaki kiri</i>	The walking movement along with shaking the body twice to the left.

Referring to table 6, there are fourteen lexicons in leg movements. *Ngumbang kanan* and *ngumbang kiri* are walking movements. *Piles kanan* and *piles kiri* are the movements of sliding the heel of the foot inward. *Gandang-gandang* is a slow walking movement with shaking the body. *Malpal* is a firm walking movement. *Tanjek panjang kanan* and *tanjek panjang kiri* are foot step movements. *Ngeteb kanan* and *ngeteb kiri* are movements that stomping the foot. *Nyimpah kanan* and *nyimpah kiri* are cross leg movements. *Nayog kaki kanan* and *nayog kaki kiri* are walking movements followed by body movements that shake twice.

Cultural Meaning of Lexicons' Movements Found in Nelayan Dance

Based on the explanation above, it was found that the total of lexicons movements in Nelayan dance is fifty-five (55) lexicons. From those lexicons, this study found several lexicons that have cultural meanings. In total, there are twenty-eight (28) lexicons that have cultural meanings. The list of cultural meanings of the lexicons' movements can be seen in table 7.

Table 7. Cultural Meaning of Lexicons' Movements in Nelayan Dance

No	Part of Body	Lexicon	Cultural Meaning
1	Head	<i>kipek kanan & kipek kiri</i>	Movements which symbolize self-awareness.
		<i>medengokan kanan & medengokan kiri</i>	Movements that indicate someone is looking at the situation around slowly.
2	Eye	<i>nyeledet kanan & nyeledet kiri</i>	Movements that describe the sharpness of one's vision.
		<i>nelik</i>	Eye movement has a meaning to focus on the goal in front.
		<i>ngeliyer kanan & ngeliyer kiri</i>	<i>Ngeliyer</i> means to see something in the distance carefully so that one eye has to be squinted.
3	Neck	<i>cegut</i>	This movement shows humility.
4	Hand	<i>mungkah lawang</i>	It symbolizes a bright situation. This section is the beginning of a cheerful or beautiful dance.
		<i>ulap-ulap kanan & ulap-ulap kiri</i>	Movements that indicate someone is watching something from a distance.
		<i>nuding</i>	Pointing gesture which means inviting people to do something.
		<i>ngutek kanan & ngutek kiri</i>	These movements have the meaning of firmness in deciding something.
		<i>ngabe jaring, ngentungang jaring, & ngedeng jaring</i>	The movements which have cultural meaning represent the activities of fishermen who bring the net to the sea, then throws the net into the middle of the sea and start pulling the net.
		<i>menekang jaring & nyemak be</i>	These movements have the meaning of a fisherman taking a net from the sea and then lifting and spreading the net to see the fish that are stuck. Then the fishermen take the fish stuck in the net.
		<i>metatu, ngilihin tatu, & ngelilit tatu</i>	The movements mean a fisherman is injured by a fish fin and other fishermen help to fan the wound while treating the wound by bandaging the wound.
		<i>ngedayung</i>	This movement has the meaning of fishermen rowing together to sail the ocean.
5	Leg	<i>nyambohang mamaan be</i>	Movement indicating the fishermen feed the fish before being caught.
		<i>tanjek panjang kanan & tanjek panjang kiri</i>	This movement symbolizes the courage and dignity of a man.

Based on table 7, the lexicons' movements which have cultural meanings in *Nelayan* dance are twenty-eight (28) lexicons. *Kipek kanan* and *kipek kiri* are movements which have a meaning of human's self-awareness in their life. *Medengokan kiri* and *medengokan kanan* have meaning of someone attentively or slowly inspecting something in the left or right corner. *Nyeledet kanan* and *nyeledet kiri* mean someone's aggressiveness while doing something or looking at the weird things around them. *Ngeliyer kanan* and *ngeliyer kiri* are movements that have the meaning of looking at something carefully so that one eye has to be narrowed. *Nelik* has meaning that people have to focus and pay attention to something that appears in front of them. *Cegut* symbolizes humility. In this life, as social beings, humans

must have a sense of humility in living life. *Mungkah lawang* is a movement that has the meaning of welcoming a sunny day and signifies a happy feeling of people. *Ulap-ulap kiri* and *ulap-ulap kanan* mean dazzling. These movements have the meaning that someone is looking at something from a distance and his hands are above to cover his eyes. In addition, *ulap-ulap* also has a meaning like calling someone from a distance. *Nuding* is a movement that has a meaning of appointing someone to be invited to do something. *Ngutek kanan* and *ngutek kiri* are the movements that have a meaning of firmness in deciding something. Firmness in life is needed, especially in choosing and deciding a decision. *Ngabe jaring*, *ngentungang jaring*, and *ngedeng jaring* are movements that combined will have their cultural meaning. These movements mean that fishermen are starting their sailing activities by bringing nets out to sea. At sea, fishermen throw nets into the middle of the sea and then pull the nets slowly. *Menekang jaring* and *nyemak be* is unison movements which mean fishermen lift a net from the sea and spreads it as wide as their body. Fishermen look at the fish that are caught and then take them from the net. *Metatu*, *ngilihin tatu*, and *ngelilit tatu* is series of gestures that depict one of the fishermen's hands being injured by a fish's fin. Other fishermen helped in treating their friend's wound by fanning the wound and bandaging it. *Ngedayung* is a movement that means fishermen sail the ocean by rowing their canoes. *Nyambohang maman be* is an activity that means fishermen spread fish food to lure fish to approach the nets that have been set up.

Discussion

The findings of the study demonstrate the lexicons present in *Nelayan* dance movements, as well as the cultural significance associated with each lexicon. In total, 55 lexicons have been found in *Nelayan* dance movements. However, only 28 lexicons have cultural significance. The descriptions have been added to all of those lexicons. According to Spencer (1993), a lexicon is a set of vocabulary that is part of a language with meaning. As previously indicated, this study also explored the cultural significance of lexicon movements in *Nelayan* dance. The results presented here support Tarigan's (1995) idea of cultural meaning, which states that cultural significance is the meaning of a term that occurs just in the language of a particular

society. As a result, the lexicons used in *Nelayan* dance are from a specific language and culture with cultural significance.

The movements of the lexicons in *Nelayan* dance are constructed up of 55 lexicons. Balinese dance movement creation contains many different kinds of body movements that are pure and meaningful (Sustiawati et al., 2011). According to this claim, the present study discovered six types of body movements in *Nelayan* dance, including head movements (4 lexicons), eye movements (5 lexicons), neck movements (2 lexicons), hand movements (22 lexicons), body movements (8 lexicons), and leg movements. (14 lexicons) Lexicons in head movements are *kipek kanan*, *kipek kiri*, *medengokan kanan*, and *medengokan kiri*. In eye movements, the lexicons are *nyeledet kanan*, *nyeledet kiri*, *nelik*, *ngeliyer kanan*, and *ngeliyer kiri*. Neck movements have two lexicons, namely *ngotag* and *cegut*. The lexicons in hand movements consist of *mungkah lawang*, *luk nerutdut kanan*, *luk nerutdut kiri*, *ulap-ulap kanan*, *ulap-ulap kiri*, *nuding*, *ngeseh pala*, *ngutek kanan*, *ngutek kiri*, *nyalud kanan*, *nyalud kiri*, *nayog tangan*, *ngedeng jaring*, *ngabe jaring*, *ngentungang jaring*, *menekang jaring*, *nyemak be*, *metatu*, *ngilihin tatu*, *ngelilit tatu*, *ngedayung*, and *nyambohang mamaan be*. Lexicons in body movements are *agem kanan*, *agem kiri*, *sogok kanan*, *sogok kiri*, *melingser kanan*, *melingser kiri*, *menek tuun*, and *ngenjod*. The lexicons found in leg movements are *ngumbang kanan*, *ngumbang kiri*, *piles kanan*, *piles kiri*, *gandang-gandang*, *malpal*, *tanjek panjang kanan*, *tanjek panjang kiri*, *ngeteb kanan*, *ngeteb kiri*, *nyimpah kanan*, *nyimpah kiri*, *nayog kaki kanan*, and *nayog kaki kiri*.

This research gives information regarding the cultural significance of lexicons based on the link between language and culture. This study showed that 28 lexicons had cultural meaning among the 55 lexicon movements. The lexicons of *Nelayan* dance are formed by Bali's cultural characteristics. As a result, the cultural significance included in the lexicons' movements of *Nelayan* dance indicates how the dance's creators consented to the movement not simply for its visual appeal but also for the cultural significance that accompanies the movement. This implies that there are two kinds of movements in the *Nelayan* dance: *gerak murni* and *gerak maknawi*. *Gerak murni* is a basic movement that incorporates the beauty of the motions but has no significance. Meanwhile, *gerak maknawi* is an established movement

that has meaning (Sustiawati et al., 2011). As a result, not all movements in *Nelayan* dance have a traditional significance.

The movements that have cultural meanings include *kipek kanan* and *kipek kiri*, having cultural meanings of strong alertness in life and people gazing about to see the situation; the traditional meanings of *medengokan kanan* and *medengokan kiri* are to look about cautiously; *nyeledét kanan* and *nyeledét kiri* signify the sharpness of people's vision; *ngeliyer kanan* and *ngeliyer kiri* are actions that mean to see things more clearly by closing one eyelid; In any context, the cultural definition of *nelik* is to focus; *cegut* represents people's humility; *mungkah lawang* displays an incredible circumstance; *ulap-ulap kanan* and *ulap-ulap kiri* have cultural meanings of seeing something far; *nuding* has the cultural connotation of directing someone or inviting people to join; *ngutek kanan* and *ngutek kiri* have the traditional significance of assertiveness; *ngabe jaring*, *ngentungang jaring*, and *ngedeng jaring* are a set of gestures that represent the operations of fisherman from taking the net, throwing it, and cautiously pulling up the net; *menekang jaring* and *nyemak be* are movements that depict fishers lifting the net and taking the already caught fish; *metatu*, *ngilihin tatu*, and *ngelilit tatu* are movements that illustrate one fisherman getting wounded by a fish scale and other fishermen helping their friend by fanning the wound and applying bandages. The symbolic meaning of *ngedayung* is rowing the boat before and after fishing; *nyambohang mamaan be* is a movement that represents the actions of tossing fish food to capture the fish; *tanjek panjang kanan* and *tanjek panjang kiri* have the connotation of men's heroism.

From an ecolinguistic standpoint, the lexicon of *Nelayan* dance is linked with its people and their environment. This is in accordance with ecolinguistic concepts, which hold that language has significant interaction with all components of the environment depending on how it is utilized (Steffensen & Fill, 2014). According to this hypothesis, the findings of this study suggest that lexicons in *Nelayan* dance are intimately tied to the user and environment, as evidenced by the *Sanggar Seni Manik Utara's* continued teaching of *Nelayan* dance to dancers. However, according to the findings of informant interviews, Balinese dancers are unfamiliar with numerous lexicons in *Nelayan* dance. The infrequent usage of lexicons might lead to language death. The result is supported by the findings of *Sanggar Seni Manik Utara*, when teachers prefer to teach dance in Indonesian so that students are able to understand the

instructions. This is also an aspect of ecolinguistics, which in addition to examining the positive interaction between language and its environment, investigates how environmental factors might impact the presence of the language (Stibbe, 2014). Less commonly used languages have the potential to go extinct. This is consistent with the expert's assertion that a language is deemed extinct or deceased if nobody else speaks it in interaction in order to protect it (Crystal, 2014). According to the findings, lexicons in *Nelayan* dance are threatened since there is a lack of understanding about using them when performing dance. To deal with this issue, lexicon analyses and their cultural significance in *Nelayan* dance might be employed as ways to preserve the original language. It can be shown by Sibarani's (2014) hypothesis, which states that the environment's existence may be maintained by analyzing the culture and language that are available in the environment. Furthermore, it was connected to Fishman's (1966) statements that the process of keeping a language referred to the speaker's ability in keeping the regional language under particular situations. As a result, this research was carried out in order to preserve the existence of *Nelayan* dance, particularly its lexicons.

This is the first research to identify the lexicons in *Nelayan* dance and their cultural significance. However, the current study is quite similar to the study "Lexicon in *Legong Keraton* Dance" done by Dewi et al. (2020). This is because the lexicons in Balinese dance were studied in this study. It produced the same findings when using methods for collecting data that include interviews and observation. Moreover, the researcher determined that the lexicons' motions in *Nelayan* dance are similarly classified into six types, namely head movements, eyes movements, neck movements, hands movements, body movements, and leg movements, which is consistent with Dewi et al. (2020). The previous research, on the other hand, was focused on lexicons in *Legong Keraton* dance. Meanwhile, the present research is focusing on lexicons in *Nelayan* dance.

Based on the explanation above, this study can use as a medium to preserve Balinese culture as well as the Balinese language. Therefore, written data containing lexicons in *Nelayan* dance is urgently needed at this time. The written data will help both teachers and students to remember the lexicons. After conducting interviews and observations with three trusted informants, the researcher found accurate data regarding lexicons in *Nelayan* dance

based on movements. The researcher also gained credible information about the cultural meaning that exists in lexicons' movements

CONCLUSION

In conclusion, the lexicons related to movements of *Nelayan* dance consist of fifty-five (55) lexicons which include, *kipek kanan*, *kipek kiri*, *medengokan kanan*, *medengokan kiri*, *ngeliyer kanan*, *ngeliyer kiri*, *nyeledet kanan*, *nyeledet kiri*, *nelik*, *ngotag*, *cegut*, *mungkah lawang*, *luk nerutdut kanan*, *luk nerutdut kiri*, *ulap-ulap kanan*, *ulap-ulap kiri*, *nuding*, *ngeseh pala*, *ngutek kanan*, *ngutek kiri*, *nyalud kanan*, *nyalud kiri*, *nayog tangan*, *ngedeng jaring*, *ngabe jaring*, *ngentungang jaring*, *menekang jaring*, *nyemak be*, *metatu*, *ngilihin tatu*, *ngelilit tatu*, *ngedayung*, *nyambohang mamaan be*, *agem kanan*, *agem kiri*, *sogok kanan*, *sogok kiri*, *melingser kanan*, *melingser kiri*, *menek tuun*, *ngenjod*, *ngumbang kanan*, *ngumbang kiri*, *piles kanan*, *piles kiri*, *gandang-gandang*, *malpal*, *tanjek panjang kanan*, *tanjek panjang kiri*, *ngeteb kanan*, *ngeteb kiri*, *nyimpah kanan*, *nyimpah kiri*, *nayog kaki kanan*, and *nayog kaki kiri*. Among fifty-five (55) lexicons, twenty-eight (28) of them are classified into movements of the dance which have their cultural meaning. The twenty-eight (28) lexicons' movements that have cultural meaning are *kipek kanan & kipek kiri*, *medengokan kanan & medengokan kiri*, *nyeledét kanan & nyeledet kiri*, *ngeliyer kanan & ngeliyer kiri*, *nelik*, *cegut*, *mungkah lawang*, *ulap-ulap kanan & ulap-ulap kiri*, *nuding*, *ngutek kanan & ngutek kiri*, *ngabe jaring*, *ngentungang jaring*, & *ngedeng jaring*, *menekang jaring & nyemak be*, *metatu*, *ngilihin tatu*, & *ngelilit tatu*, *ngedayung*, *nyambohang mamaan be*, and *tanjek panjang kanan & tanjek panjang kiri*.

Based on the conclusion, the researcher realized that this study has a limitation on the movements of *Nelayan* dance and their cultural meaning. Therefore, this study suggested that future researchers who have interest in linguistic field, especially in lexicon can investigate the other aspects in *Nelayan* dance. For Balinese people, it would be better if all Balinese people have the responsibilities to maintain Balinese culture. It can be done by preserving the Balinese language itself through the continued use of this language.

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