

## AN ANALYSIS OF LEXICONS IN COSTUMES OF *BARIS GEDE* DANCE AT PENUKTUKAN VILLAGE

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### Abstract

This research aims to find out the lexicons and the cultural meaning in the costumes of the *Baris Gede* dance. *Baris Gede* dance is a traditional Balinese dance that tells about warriors fighting on the battlefield. Costumes are an important component in the *Baris Gede* dance because the costumes used represent the contents of the dance. This research used qualitative research with interviews and observation as the method to obtain the data. The researcher found 14 lexicons in the costumes; head costume (1 lexicon) that is *gelungan*, neck costume (1 lexicon) which is *badong/bapang*, hand costume (1 lexicon) which is *gelang kana*, upper body costume (7 lexicons) which are *awiran*, *oncer*, *lamak*, *kwace selem*, *tali semayut*, *keris*, and *urangka* and lower body costume (4 lexicons) that are *stewel*, *jaler putih*, *kancut putih*, and *sabuk*. The cultural meaning relates to the soldiers on the battlefield. Warriors are depicted as dashing and brave figures represented through the *Baris Gede* dance costume.

**Keywords:** *lexicons, cultural meaning, costumes, Baris Gede dance*

## INTRODUCTION

Balinese language has a position as a symbol of pride, identity, and also a communication medium in various Balinese activities so that it is considered to support Balinese culture (Rai et al., 2016). According to Suryasa and Dewi (2018), the Balinese language has many word lists divided into several fields such as education, religion, trade, and so on. They revealed that this diversity could be influenced by the emergence of other languages in the Bali area, and this needs to be explored further. The list of words in Balinese can be interpreted as a lexicon used by Balinese people. Spencer (1993, in Suktiningsih, 2016) defines a lexicon as a dictionary that contains a collection of meaningful words and information related to linguistic elements. In other words, lexicon is a list of words that include a specific meaning accompanied by details related to linguistic information. Yayuk (2018) asserted that the lexicon reflects the identity of culture in each region. This indicates that in order to preserve a culture, one can study its lexicon.

The existence of other languages in Bali causes concern about the position of the Balinese language as a regional language (Purti & Santika, 2020). Devi and Kasni (2018) argue that the shift in the Balinese language in Balinese society is influenced by the rapid

development of globalization and technology which this phenomenon occurs mainly among teenagers. According to Mustika (2018), the multicultural phenomenon in Bali is also one of the factors that make the position of the Balinese language endangered. The worst impact of this phenomenon is language death. Priya and Singh (2018), language death is the process of a language being no longer used by speakers. Usually this happens to a minority language, and the speaker then chooses to use another language.

The existence of the Balinese language is also starting to be threatened in one of the Balinese cultures, namely Balinese dance. Dance is essential for Balinese people because dance is one of the mandatory things in Hindu religious activities, where the most of Balinese people are Hindus (Suandi & Mudana, 2020). But unfortunately, people are slowly starting to forget one of these cultures and traditions because of the emergence of a new tradition of Balinese Dance (Dewi et al., 2020). Supartama and Sukadana (2020) revealed that Balinese dance is starting to lose its identity as art. Hence, people should begin conserving the language in Balinese culture. Language conservation can be interpreted as an attempt to preserve the language so that it is still used by users of that language in a community (Taher et al. 2022). They added that this action was taken to increase the level of use of the endangered language. In other words, language conservation aims to prevent the loss of the existence of a language in a community.

One of the Balinese dances that need to be preserved is Baris Gede dance. Baris Gede dance is one of the Balinese dances that carry the theme of heroism by giving an image of soldiers on the battlefield (Sustiawati, 2011). Therefore, the dance is usually performed by men. Baris Gede dance is a category of tari wali that is performed at the Dewa Yadnya ceremony for the offering of Ida Sang Hyang Widhi Wasa (Artini, 2021). This dance is sacred and designated as a world cultural heritage. Baris dance comes from the word "bebarisan" which means lined up regularly and refers to the composition of the ranks of the war troops (Artini, 2021). The characteristics of Baris Gede dance are the dancers performed by carrying a long spear to the accompaniment of a gamelan called gong gede (Agung, 1981). Baris Gede dance also have its costumes that make them different from other Balinese dance. Costumes of Baris Gede dance also have characteristics that reflect the meaning of the dance. Costumes in Balinese dance vary according to the characters told in the dance, such as kings, queens,

soldiers, fishermen, birds, and others. Costumes are made as closely as possible to the characteristics of the character and can visualize the character (Sustiawati et al., 2011).

There are several researches that have been conducted with the similar issues which are investigating the lexicon on culture and heritage. The first research was conducted by Dewi et al. (2020) which investigated the lexicons that exist in Legong Keraton dance. This research used descriptive qualitative study with observing and interviewing as methods in collecting data. The setting of this research was at Sanggar Tari Warini in Denpasar. After conducting the research, the researchers found out forty eight lexicons that exist in Legong Keraton dance. The second research was conducted by Kusuma et al., (2020) entitled “Lexicons of Tabuh Rah used in Menyali village”. This research used a descriptive qualitative method to find out lexicons used in a Tabuh Rah ceremony at Menyali Village. After collecting data from observation and interviewing the three informants from Menyali village. The final result of this research is the finding of seventy one lexicons in the Tabuh Rah ceremony in Menyali village. However, based on the previous study, no researcher has yet analyzed the lexicons in the Baris Gede dance.

This article will find the lexicons and the cultural meaning of each lexicon in costumes of Baris Gede dance. The interest of foreign tourists in learning Balinese dance is very high. However, the dancers have not been able to explain the meaning contained in Balinese dance in a foreign language. In addition, many dancers do not even know the vocabulary or terms used in dance. This triggers the loss of the lexicon found in Balinese dance. Therefore, cultural revitalization and language conservation must be carried out immediately. This can be done by recording and documenting the lexicon contained in the dance and its meaning. The phenomenon of language death occurs because the language is no longer used by the community. Likewise with a culture, if no one uses and introduces that culture, the culture will die. Baris Gede dance is one of the cultures that need to be preserved so that it does not become extinct. Maintaining the lexicons can be done using the concept of Ecolinguistics, the study of the relationship between ecology and language used by humans in everyday life (Kardana et al., 2020). Ecolinguistics is the study of this theory that is related to the physical and social environment and also language and culture (Fill & Muhlhausler, 2001).

## **METHOD**

The research was designed in the form of qualitative research. Qualitative research was applied to find out the lexicons and their cultural meaning in costumes of *Baris Gede* dance. According to Creswell (2009), qualitative research is a research design that aims to explore and expertise the phenomenon of a social or human. Qualitative method was applied since this research concerns on the phenomenon of the endangered Balinese language in *Baris Gede* dance. The researcher collected the data through interview and observation. The interview was conducted by asking questions to three informants who are *Baris Gede* dancers and have a deep understanding of the dance. The informants are selected based on the characteristics of ideal informant suggested by Samarin (1967). In conducting the interview, the researcher used interview guide and interview sheet as instruments to collect the data. Observation was conducted by observing the dancers in doing preparation to performing *Baris Gede* dance. Observation sheet as instruments was used to collect the data in doing observation.

The research took place in Penuktukan village located in Tejakula District, Buleleng Regency, Bali. Penuktukan village still actively performs Balinese dance in various religious ceremonies or as entertainment, including *Baris Gede* dance. This research used a data analysis technique adopted from Miles and Huberman (1994) called interactive model. After the data were collected, the data were reduced by being classified into several categories, the data were displayed using tables and elaborated descriptively, and then the last step is the researcher draws the conclusion after reducing and presenting the data.

## **FINDINGS AND DISCUSSION**

### **Finding**

There are fourteen (14) lexicons found in costumes of *Baris Gede* dance. The lexicons are divided into five parts, there are head costumes (1 lexicon), neck costume (1 lexicon), hand costumes (1 lexicon), upper body costumes (7 lexicons) and lower body costume (4 lexicons). The lexicons in the costumes of *Baris Gede* dance can be seen in the Table 1.

Table 1. Lexicon in the Costumes of *Baris Gede* Dance

No	Part of Body	Lexicon	Description
1	Head	<i>gelungan</i>	Head accessories with a pyramid-shaped
2	Neck	<i>badong/bapang</i>	Accessories used on dancers' necks that cover the neck and

3	Hand	<i>gelang kana</i>	shoulders
4	Upper Body	<i>awiran</i>	Accessories used on dancers' wrists
		<i>lamak</i>	A long costume that surrounds the dancer's body on the sides and back
		<i>oncer</i>	A long costume tied to the dancer's chest
		<i>kwace selem</i>	Yellow shawl that becomes one part of the <i>awiran</i> .
		<i>tali semayut</i>	A long black shirt as a cover for the dancer's body
		<i>keris</i>	A white rope about 3 meters long is used to tie the <i>keris</i> on the dancers' bodies
		<i>urangka</i>	Properties that are placed on the dancers' back
5	Lower Body	<i>stewel</i>	Case made of wood for <i>keris</i>
		<i>sabuk</i>	Bracelet worn at the ankles
		<i>jaler putih</i>	Belt in the form of a long cloth or shawl that is used at the dancers' waist
		<i>kancut putih</i>	A long white pants as a cover for the dancer's body
			A white fabric that has 2.5 meters long that is used after wearing <i>jaler putih</i>

Referring to table 1, there are fourteen (14) lexicons in the costumes of *Baris Gede* dance. The lexicons in costumes are divided into five parts of body; head, neck, hand, upper body, and lower body.

There is one lexicon found in the head part of costumes of *Baris Gede* dance. The lexicon is *gelungan*. *Gelungan* is accessory worn by dancers on the head. *Gelungan* in the *Baris Gede* dance has a pyramid shape dominated by white and gold with two red flower and bead decorations.



Figure 1. *Gelungan*

One lexicon found in the neck part of costumes of *Baris Gede* dance. The lexicon is *badong/bapang*. *Badong/Bapang* is clothing worn by dancers on their necks. However, the *badong/bapang* in the *Baris Gede* dance covers the dancer's neck and shoulders of the dancers. It is dominated with the color red and decorated with sequins.



Figure 2. Badong/bapang

There is one lexicon found in the hand part of costumes of Baris Gede dance. The lexicon is gelang kana. Gelang kana is accessory used on dancers' wrists. It is wrapped around the wrists of the dancer after wearing kwace selem. When it's in use, the gelang kana is conical in shape. The gelang kana from Baris Gede is dominated by black and red and decorated with beads.



Figure 3. Gelang kana

There are seven lexicons found in the upper body part of costumes of Baris Gede dance. The lexicons are awiran, lamak, oncer, baju selem, tali semayut, keris, and urangka. Awiran is a long costume that surrounds the dancer's body on the sides and back. This costume has a length up to the knee of an adult. Awiran is the small version of lamak and there is seven pieces of awiran. Each awiran consists of three parts with three different colors. Lamak is a long costume tied to the dancer's chest. The length of the lamak is the same as awiran, which is 1 meter long. Lamak is divided into three parts which are decorated with beads and velvet cloth in red, green and black colors. Oncer is yellow shawl that becomes one part with the awiran. Oncer has the same length as awiran, it reaches the knee of an adult. Oncer has a yellow color and is located on the right and left sides of the Baris Gede dancer's body. Kwace

selem is a long black shirt as a cover for the upper part of the dancer's body. Kancut putih is a white fabric that has a length of 2.5 meters. Kancut is used after the dancer wears white pants and some parts of the kancut are wrapped from front to back. Keris is a property that is placed on the dancers' back. Urangka is case for the keris that made by wood. It is placed on the dancer's back and tied using tali semayut.



Figure 4. Awiran



Figure 5. Lamak



Figure 6. Oncer



Figure 7. Kwace selem



Figure 8. Tali semayut



Figure 9. Keris



Figure 10. Urangka

There are four lexicons found in the lower body part of costumes of Baris Gede dance. The lexicons are stewel, sabuk, jaler putih, and kancut putih. Stewel is bracelets worn at the ankles of the dancers. This is used after the dancers wearing white pants. Stewel wrapped around the dancer's ankle has a length that can cover most of the dancer's calf. The stewel from Baris Gede is dominated with the color black and red and decorated with beads. Sabuk is a belt in the form of a long fabric or shawl that is used at the dancers' waist. This is useful

for secure the jaler putih and kancut putih that are worn by the dancers. Jaler putih is long white pant as a cover for the lower part of the dancer's body. Kancut putih is a white fabric that has a length of 2.5 meters. Kancut is used after the dancer wears white pants and some parts of the kancut are wrapped from front to back.



Figure 11. Stewel



Figure 12. Sabuk



Figure 13. Jaler putih



Figure 14. Kancut

Based on the lexicons found, some lexicons have their cultural meaning. The cultural meaning in the costumes of Baris Gede dance relates to soldier who are depicted as brave figures and its represented through the dance costume. The cultural meaning of lexicons in the costumes of Baris Gede dance can be seen in the Table 2.

Table 2. Cultural Meaning of Lexicons in the Costumes of *Baris Gede* dance

No	Lexicons	Cultural Meaning
1	<i>gelungan</i>	
2	<i>badong/bapang</i>	
3	<i>gelang kana</i>	
4	<i>stewel</i>	Emphasized the valor and courage of the soldiers
5	<i>awiran</i>	
6	<i>lamak</i>	Symbolized as an armor of soldier's body in war.
7	<i>oncer</i>	The yellow color represent the sacredness of <i>Baris Gede</i> dance
8	<i>kwace selem</i>	The color of the <i>kwace</i> show that soldiers are scary and intimidating
9	<i>tali semayut</i>	Showing self-control
10	<i>keris</i>	One of the weapons used by soldiers to fight
11	<i>urangka</i>	A place to keep <i>keris</i> before and after being used for war
12	<i>sabuk</i>	
13	<i>jaler putih</i>	Represents that soldiers are ready to carry out war. The color white symbolized as the sacredness of <i>Baris Gede</i> dance
14	<i>kancut putih</i>	

Referring to table 2, it can be seen that there is some cultural meaning of some costumes of Baris Gede dance. The cultural meaning will be explained as follows.

The lexicons of the costumes of Baris Gede dance that has cultural meaning are gelang, badong/bapang, gelang kana, and stewel. These fur costumes show that soldiers use complete equipment when fighting. This clothing is a symbol that the warrior has a dashing and brave characteristic.

The lexicons lamak and awiran have the same cultural meaning. In the Baris Gede dance, this costume is the outermost costume worn by the dancers. Culturally, this costume has meaning as armor of the soldiers. This costume protects soldiers while fighting.

The other lexicon of the costumes of Baris Gede dance that has cultural meaning is oncer. Oncer is the yellow shawl that becomes one part with the awiran. The color contained in oncer is yellow, symbolizing sacredness.

The other lexicon of the costumes of Baris Gede dance that has cultural meaning is kwace selem. Kwace selem is a long black shirt as a cover for the upper part of the dancer's body. The choice of black as the color of the shirt in the Baris Gede dance was an agreement made long ago by the village of Penuktukan and the village of Les (they are one desa pakraman). The agreement made Penuktukan village wear black shirts for all of their sacred Baris dances, while Les villagers use white shirts. In addition, the choice of black as the color of the clothes shows that soldiers are scary and intimidating.

The other lexicon of the costumes of Baris Gede dance that has cultural meaning is tali semayut. Tali Semayut is used to hold the keris by wrapping it around the chest to the dancer's shoulders. The cultural meaning of this costume is that the soldier must have self-control when fighting.

The lexicons of the costumes of Baris Gede dance that has cultural meaning are keris and urangka. Keris is one of the weapons used in war. The keris is made of iron and is shorter than a sword. Keris is used by the soldiers to carry out the war. Urangka is a place to put the keris weapon.

The lexicons of the costumes of Baris Gede dance that has cultural meaning are sabuk, jaler putih, and kancut putih. These three costumes have the same cultural meaning, namely to show the readiness of the soldiers. When the soldiers wear this costume, it means that they are

ready to be part of the war. After that, the soldier proceeded to wear another costumes. The color of these costumes is white which is represent the sacredness of the dance.

### **Discussion**

This study is successfully finding and analyzing the lexicons and the cultural meaning of the lexicons in costumes of *Baris Gede* dance. The lexicons in costumes are divided into five part, there are head costumes (1 lexicon), neck costume (1 lexicon), hand costumes (1 lexicon), upper body costumes (6 lexicons) and lower body costume (4 lexicons). This research uses several theories or perspectives that need to be consider when discussing the finding. The theories applied are Ecolinguistic, lexicon, language death, language conservation, concept of dance, Balinese dance costumes, *Baris Gede* dance, and concept of meaning.

This study focuses on the lexicons in one of Balinese culture which is Balinese dance, *Baris Gede* Dance. As said by Fill and Muhlhausler (2001) Ecolinguistics is the study of the environment and also language and its users. Culture is a part of the identity of Balinese society. Culture is very attached to their daily lives. Ecolinguistics theory is related to this research since this research has made one of Balinese culture as a research object, namely the *Baris Gede* dance. In addition, this dance tells about the situation of the soldiers who are fighting on the battlefield. Lexicon itself is related to language users and their functions for users. It also plays an important role related to preserving language and culture. Spencer (1993) mentions that lexicon as a dictionary that contains a collection of meaningful words. Related to this study, the lexicons are found only in the costumes of the *Baris Gede* dance. The lexicons found have the meaning themselves.

The object of this research is the *Baris Gede* dance which is one of traditional Balinese dances. It holds the ideas of Balinese soldiers who fight on the battlefield. It is a male Balinese dance that consists of more than two dancers. As a religious dance or *tari wali*, this dance is only performed at *Khayangan Tiga* in *Penuktukan* village. The lexicons in costumes found in the *Baris Gede* dance function as body coverings and decorations to beautify the dance and emphasize the character of the soldier. However, costumes also have a cultural meaning that reflects several aspects of a strong and brave soldier.

## **CONCLUSION**

This study found that there are 14 lexicons in costumes of *Baris Gede* dance. Lexicons in costumes are categorized into five parts, there are a head costume (1 lexicon) that is *gelungan*, neck costume (1 lexicon) which is *badong/bapang*, hand costumes (1 lexicon) which is *gelang kana*, upper body costumes (7 lexicons) which are *awiran*, *oncer*, *lamak*, *kwace selem*, *tali semayut*, *keris*, and *urangka* and lower body costume (4 lexicons) that are *stewel*, *jaler putih*, *kancut putih*, and *sabuk*. Based on 14 lexicons found in the costumes, all of the lexicons have cultural meaning. The cultural meaning relates to the soldiers on the battlefield. Warriors are depicted as dashing and brave figures represented through the *Baris Gede* dance costume.

The lexicons and the cultural meaning found in this research is beneficial for the education field. The research contributes to teachers teaching about the lexicons of the *Baris Gede* dance costumes. So, the *pakem* of clothing is not left behind by the next generation. Besides, the teacher who also teaches tourists who have an interest in learning *Baris Gede* dance will be easy in teaching them. Otherwise, those tourists can easily understand the cultural meaning that exists in the lexicon of the costumes. This will make the people that learn *Baris Gede* dance, wheatear the students or the tourist, can remember the lexicons that exist in *Baris Gede* dance and using those lexicons. When the lexicons are often used then the there will be no phenomenon of language death.

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