THE LEXICONS USED IN *PALAWAKYA* DANCE COSTUMES

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ABSTRACT

Palawakya dance is a kind of dance that mixes the arts of dance, music, and an old Balinese song called *Kakawin.* Culturally, dance consists of various lexicons used in common life, but it is getting rarely used by people nowadays. This research was designed in the form of descriptive qualitative research by applying an ecolinguistic approach. It was focused on analyzing the lexicons of Palawakya dance costumes in Jagaraga Village, Singaraja. Observation and interview were conducted to obtain the data of this research by involving three informants. The informants were selected by using purposive sampling. The instruments used in gaining the data were an observation sheet and an interview guide. The results of this study showed that there were 17 lexicons found in the dance costumes. The dance costumes were divided into five parts; 1) the head costume consists of five lexicons, 2) the neck costume consists of one lexicon, 3) the body costume consists of eight lexicons, 4) the hands' costume consists of one lexicon, 5) the leg costume consists of two lexicons. In addition, another result revealed that there were 16 cultural meanings found in the Palawakya dance costumes.

Keywords: Costume, Cultural Meaning**,** Ecolinguistics, lexicons, Palawakya

INTRODUCTION

Language and culture have a very inseparable relationship. Wardhaugh (2002) states that there are three relationships between language and culture. The language structure dictates the worldview of its speakers, or language alternatively

predisposes the speakers to embrace the worldview. Language reflects people's culture considering that they value a particular thing by placing it in a specific way. They tend to use their language as a way of reflecting on what they value and how they do them. A neutral assertion proclaims that those two things may have little or even no relationship (Wardhaugh, 2002). Therefore, the elimination of language and culture can destroy the bond between humans and other species. This leads individuals, particularly the younger generation to lose the ways to access information about the earlier stories of the language and culture. It is important to preserve languages and civilizations that are nearly extinct today.

Language extinct is a process where the level of linguistic competence in a speech community's language variety is declined, resulting in nonnative or fluent speakers of the language variety itself. Any language form, including dialects, can succumb to language extinct. Language extinct should not be confused with language attrition (also known as language loss), which describes a person's proficiency loss in their first language. Crystal (2000) further mentions that a language is frequently declared extinct before the last native speaker has died. If only a few elderly speakers of a language remain and they no longer communicate in that language, the language is effectively extinct. A language that has reached such a low level of usage is generally considered dormant. Half of the world's spoken languages are not being taught to children who are becoming future generations. The process of transmission ceases, and the language will not survive beyond the current generation when the language is not primarily socialized as a native language to the children (Crystall, 2000).

Balinese dance is divided into several parts; *Bebali* dance, *Wali* dance, and *Balih-balihan* dance. Those three dances have had different social appearances and functions. *Wali* dance and *Bebali* dance are generally danced for religious purposes and are perceived as very sacred (purified) dances. The dances can only be performed or displayed at certain times related to the implementation of Hindu religious ceremonies or similar rituals. For example, *Sidakarya* Dance*, and Sanghyang* Dance, where the *Sidakarya Mask* dance and *Sanghyang* Dance are usually performed during religious ceremonies in Bali. Furthermore, there is *the Bebalihan* dance. It is a dance art that includes types of art highlighting entertainment or aesthetic values in which the performance has an all-around atmosphere. *Bebalihan* dance can be performed anywhere without a binding time limit. For example, the *Pendet* dance, *Oleg Tamulilingan* dance, *Baris* dance, and many more (Gianyar et al., 2000).

Furthermore, researchers studied the language used by one type of *Bebalihan* dance, where the *Bebalihan* dance itself has its charm to be enjoyed by the audiences. One of the *Bebalihan* dances is the "*Palawakya* Dance." This *Palawakya* dance is a dance combining the art of dance, musical art, and the art of kakawin

(sound). *Palawakya* dancers are required not only to be good at dancing but also to be able to play gamelan instruments and also *kakawin* (singing songs with spiritual nuances). *Palawakya* dance is a dance created by I Gede Manik who is a dance artist from Jagaraga Village, Sawan District, in 1925. This dance is danced by a single female dancer. *Palawakya* means a word that must be conveyed to others (teachings) of prose in the *Kawi* language, which is a similar type of religious text sounds beautiful when it is read as *mamutru* in *the yagnya* ceremony. It is formed by two words; *"pala"* and *"wacky." "Pala"* means "other," and *"waka"* means "words." *Palawakya* dance is a combination of motion, musical and sound arts. Every *Palawakya* dancer is not only required to be able to dance well but also must be able to sing spiritually nuanced songs adapted from the *Palawakya* marriage and be good at playing the *gamelan (trombone).* There is a concern that this dance will be abandoned, considering that it has a very high difficulty. In fact, many young dancers do not want to learn this *Palawakya* dance. This kind of Balinese dance will be the focus of this study, and the lexicon will be analyzed.

LITERATUR REVIEW

The first research was conducted by Putri & Nurita (2021), entitled "Critical Condition in Balinese lexicon extinction." This study aimed to investigate the critical condition of Balinese lexicon extinction. The method used in this study is qualitative descriptive, with data collected using a questionnaire. Based on the findings of this study, some lexicons have become extinct as a result of environmental influences. It has the potential to undermine the use of some lexicons in society. This study discovered a new fact: the development or change in the Balinese lexicon that occurred is defined as comparative negative historical linguistics. Language has undergone genetic changes, and its function and meaning have been lost as a result of the extinction of the ecosystem and its inhabitants' relationship with one's surroundings.

The second research was conducted by Budhiono (2017) with the title "Lexicon of Tools and Rice-Farming Activities in The Javanese." The study's goal was to inventory lexemes in such domains, describe their meanings, and identify lexemes in common semantic fields. Based on the data, the writer identified some tool-related lexemes, such as; *blak, luku, garu, korokan, peret, pacul, and pancong,* as well as activity-related lexemes, such as; *nyebar, ngluku, nggaru, tandur, ngorok, derep, matun, gampung, nggejok, lajo.* The conclusion of this study also showed that; 1) the lexemes *nggaru-ngluku and paul-dancing,* as well as *nggejog* and *meret,* share a common semantic field, and 2) some lexemes, such as; *main, deep, luku,* and *garu* are officially part of the Indonesian lexicon.

Next, a research entitled "Lexical Comparison Between Gelgel Dialect and Tampekan Dialect: A Descriptive Qualitative Study" was conducted by Widiyaswary et al. (2018). This research was descriptive-qualitative research aimed at describing the lexical comparison between Gelgel and Tampekan dialects. The data analysis results showed that there were 98 words that were similar, 303 words that were the same, and 136 words that were different between Gelgel and Tampekan dialects. The following were the types of lexical changes occurring from Gelgel to Tampekan dialect: Lexical borrowing accounts for 23 words (19 words from importation and four words from loan blend), lost word accounts for 8, blend accounts for 6, and compression accounts for 5.

The fourth study was conducted by Dewi et al. (2020), entitled *"Lexicons In Legong Keraton Dance*." This research aimed to identify the existing lexicons in *Legong Keraton* dance by using descriptive-qualitative study, particularly the ecolinguistics approach. The study found that there were forty-eight lexicons in the Legong Keraton dance, which were divided into four categories: structure (four lexicons), hand movements (thirteen lexicons), leg movements (twelve lexicons), body movements (twelve lexicons), neck movements (three lexicons), eyes movements (two lexicons), and fan movements (three lexicons).

Considering the four studies mentioned above, all of the studies are conducted to identify the lexicon in specific fields that will help the researcher in conducting this research as a source of information. There is no previous study that discusses the lexicon in *Palawakya* dances originally from Jagaraga village. Therefore, this study is conducted to identify the lexicons and also the meaning of each lexicon of the Balinese language implemented in the *Palawakya* dance.

RESEARCH METHOD

This research was designed by using a qualitative descriptive method. Data were collected through observations related to the Palawakya dance and interviews with informants about the movement lexicon and costumes in the Palawakya dance. Data collection was carried out using observation sheets and interview guidelines. The subject of this research is people who danced the Palawakya dance and lived in Buleleng Regency. This study focused on dancers' knowledge of costumes in the Palawakya dance. The subjects were also native Balinese speakers, and they were selected as informants. The selected informants were divided into primary informants who provided data about the lexicon in the Palawakya dance. The object of this research is the lexicon in the Palawakya dance costume. This research was conducted at the Batannyuh Dance and Tabuh Studio, Jagaraga Village, Sawan District, Buleleng Regency. This study used the data analysis approach model of Miles and Huberman (1994). Data analysis consisted of three stages, namely, data reduction, data display, and preparation of conclusions and verification.

FINDING

There are several lexicons found in the Palawakya dance costumes. Costume lexicon data in the Palawakya dance can be seen in the description below.

Table 1 Lexicon of Palawakya Dance Costume

No.	Part of body	Lexicon	Description
1.	Head	*udeng lembaran*	*udeng* is a headband made of cloth and has the shape of a triangular sheet.
		geruda mungkur	*geruda mungkur* is one of the equipment or jewelry on the back of the head
		Bunga mas	*Bunga mas* is a decoration that supports the head.
		bunga kuping	*bunga kuping* is a decoration that is attached to the dancer's ears
		rumbing	*rumbing* has the same meaning as earrings that are placed on the ears
2.	Neck	badong	*badong* is a necessary accessory for the Palawakya dance costume, the badong functions as a decoration for the neck
3.	Body	*semayut*	*semayut* is a grip danganan/keris
		danganan	*danganan* is a property in the form of a keris
		Kamen	*Kamen* is a symmetrical shape.
		pending	*pending* is a costume similar to a belt to adorn the dancer's waist
		baju	*baju* is a dance costume that covers the body and arms of the Palawakya dance dancer.
		saput	*saput* is a Prada paint cloth that has an important role as a Palawakya dance costume
		tutup dada	*tutup dada* is part of the costume that covers the dancer's chest
		angkep	*angkep* is a costume used to cover the shoulders
4.	Hand	*gelang kana*	*gelang kana* in the Palawkya dance is used on the dancer's hands and arms
5.	Leg	*celana*	*celana* is a costume that is used on the legs
		steel	*steel* is a decoration to cover the trousers

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Cultural Meaning of Lexicons Related to Costumes Used in *Palawakya* dance

Referring to the table, there are seventeen data lexicons in the Palawakya dance, which are divided into several parts, namely, costume connected to the head, neck, body, hands, and feet. Some costumes have the same cultural meaning. *Udeng Lembaran* is a cloth carved with *Prada*, which has the function of covering the dancer's head as well as being a headdress. *Garuda Mungkur* is a decoration that adds an aesthetic impression to the headdress; *geruda mungkur* is made of carved leather. The lexicons *bunga mas* and *bunga keeping* are headdresses

attached to the back of the head to add an attractive impression. Meanwhile, *Bunga kuping* is the ornaments placed on the ears that add a sweet and aesthetic impression to the Palawakya dance costume. *Rumbing* is an accessory similar to earrings that are attached to the ears to add a beautiful impression to the head costume. *Badong* is clothes that are attached to the neck, and *badong* is made of velvet and added with bead accents as jewelry. S*emayut* is the costume used on the body attached to the shoulder of the dancer and serves as a handle for the *Danganan/Keris. Danganan* is the property in the form of a dagger mounted on *Semayut* and has a meaning as a protective weapon.

Meanwhile, *Kamen* is a cloth that is symmetrical in shape and used to cover the dancer's body with a shape (*Kancut*). *Pending* is a costume worn at the waist and shaped like a belt. *Pending* made of Bludru cloth serves to hold the cloth so that it does not come off. *Baju* is a costume used to cover the dancer's arms and body. *Baju* in the Palawakya dance is made with interesting *Prada* writing. *Saput* is a costume used in a circle on the dancer's body which is tied to the dancer's chest in the *Palawakya* dance *Saput* is very important because it is a hallmark of the Palawakya dance dress. *Tutup Dada* is the costume that is looped around the chest of the dancer and serves to cover the rope. *Saput* is worn by dancers and adds to the aesthetic impression. *Angkep* is a costume worn on the shoulder to cover the shoulder and back. *Celana* is used white and is used to cover the dancer's lower body and legs. *Steel* is a piece of cloth made of Bludru, which is added with mute or beaded decorations used to cover the dancer's pants and decorate the leg.

DISCUSSION

This study has been successful in finding and analyzing the lexicons of costumes in *the Palawakya* dance. In addition, this study also found the cultural meaning of the dance costumes. The results of this study showed that there were 17 lexicons found in the dance costumes. The dance costumes were divided into five parts; the head costume consisted of five lexicons, the neck costume consisted of one lexicon, the body costume consisted of eight lexicons, the hands costume consisted of one lexicon, and the leg costume consisted of two lexicons. All of the lexicons were: *udeng lembaran, geruda mungkur, bunga mas, bunga kuping, rumbing, badong, semayut, danganan, kamen, pending, baju, saput, tutup dada, angkep, gelang kana, celana,* and *stewel.*

This study also connected several theories; there were ecolinguistics, lexicons, the theory of meaning, language extinct, language maintenance, dance costumes, and Balinese dance. This research also had a relation with several empirical studies. The discussion section will discuss the relationship between this

study with the theories and other empirical studies. This study found lexicons of the costumes in *the Palawakya* dance. Utami & Malini (2019), in the art of dance, costumes are the main thing that must be considered and arranged optimally so that they can give a beautiful and harmonious impression in dance performance. Astini (2001) also mentions that the design of dance costumes must pay attention to the concept of dance, which includes themes, characters, and dramatic interpretations. The costumes related to this study are the costumes used by the dancers during their performances, from the head to the lower body. Those costumes will be grouped according to the part of each body, such as the head, neck, body, hands, and leg.

CONCLUSION

Language and culture have a very inseparable relationship. Wardhaugh (2002) stated that there are three relationships between language and culture. *Palawakya* dance is a combined dance that combines the art of dance, musical art, and the old Balinese song called *Kakawin*. In addition, this study also found the meaning of the culture of movement and palawakya dance costumes. This study found 17 lexicons on the dance costume. The dance costume is divided into five parts namely; the first is related to the part of the head, namely; the head has five lexicons; the second is related to the part of the neck, namely; the neck has one lexicon, the third is related to a part of the body, namely; in the body have eight lexicons, the fourth related to the part of hands, namely; in the hands have one lexicon and the last related to the part of the leg, namely; in the leg have two lexicons. In this dance, costumes have 16 cultural meanings, and one part of the costume does not have a cultural meaning. This research is useful for a teacher who will teach the dance and make it easier to teach. In addition, it can preserve language culture and avoid language death.

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