



LEXICONS IN SATRIA PRAWERTI DANCE

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ABSTRACT

Satria Prawerti dance contains lexicons and their cultural meanings, but its dancers rarely know and use them, so it can cause language death. This study was designed in the form of a descriptive qualitative method and aimed to find the movements of lexicons and their cultural meaning. The obtained data in this study were collected from observation and interviews technique. The result of the study shows that there are 24 lexicons in the movements. Those lexicons are divided into five parts, namely; in the neck movements there are *nyeleted kanan*, *nyeleted kiri*, *kipek kanan*, *kipek kiri*, *ngangget kanan*, and *ngangget kiri*. In the hand movements there are *luk nagastru*, *nangkis kanan*, *nangkis kiri*, and *nyerang*. In the finger movements there are *jeriring*. In the body movements there are *ngelo kanan*, *ngelo kiri*, *ngotag pala*, *sleag-sleog*, *agem kanan*, and *agem kiri*. In the leg movements there are *tayong*, *nyeriksik kanan*, *nyeriksik kiri*, *tanjek kanan*, *tanjek kiri*, *piles kanan*, and *piles kiri*. Some lexicons have different cultural meaning, while the other have the same cultural meaning. In the part of neck movements such as *nyeleted kanan*, *nyeleted kiri*, *kipek kanan*, *kipek kiri*, *ngangget kanan*, and *ngangget kiri* have the same cultural meaning. The other part have same cultural meaning is leg movements, such as; *tayong*, *tanjek kanan* and *tanjek kiri*. The results of this study help preserve regional languages and avoid language death and can be used by dance teachers to make it easier to teach people who want to learn the dance.

Keywords: *lexicons, movements, cultural meaning, Satria Prawerti dance*

INTRODUCTION

The study of lexicons relates with language (Prastio et al., 2021). Silalahi (2019) also states that lexicons are lists of words that have meaning accompanied by information which are related to linguistic information. With that, lexicons can also be interpreted as information about the meaning of something. Lexicons in language



can be related to culture. Each culture has a different language so that lexicons can help everyone understand the language in other different cultures.

Traditional dance is a part of the cultural heritage. It is the things from the past that are passed down from one generation to the next (Hadi, 2017). You can find many traditional dances in Bali. Bali is one of the provinces that have rich cultures, especially dances. In Bali, a dance is a culture that functions as entertainment and a means of worship.

One of the dances that functions as entertainment in traditional dance in Bali is *the Satria Prawerti* dance which is originally from Buleleng Regency, North Bali. As an entertainment, the dance can be classified as a *balih-balihan* dance, a secular dance that has function to entertain people with an art. The dance was created in 1985 which is used to represent Buleleng in cultural performance activities, namely the *Pesta Kesenian Bali* (PKB). The dance was created by Ni Made Sriwati. It tells about the soldiers who are preparing themselves to fight in order to protect their king.

The dance is categorized as a male Balinese dance according to the content of the dance story, but women can also dance this dance while still looking like a male according to the costumes and it's movements. Ni Made Sriwati created this dance, which was inspired by seeing police forces doing physical exercises to prepare their duty to protect the country. The story of the dance, soldiers prepare themselves to protect their king. It illustrates the situation how the police are loyal in protecting their country.

The dance is a culture that needs to be maintained and developed. People not only know about the dance, but they need to know the meaning of every dance movement so that it is maintained and can be passed on to the next generation. At this moment, many tourists who come from various countries seem very interested in Balinese dance. The vocabulary used in Balinese dance may also be useful for tourism industry as well. Therefore, it is very important to do research in order to find out lexicons and cultural meanings in the movements because it will make easier for the local people or tourists to learn this dance.

This research was conducted as an effort to maintain the existing culture in Bali, especially the lexicons related to *Satria Prawerti* dance. By documenting the lexicons in the dance, it will prevent language death. One way to avoid language death is to learn the lexicons. Lexicons and culture are related things because learning lexicons can help maintaining language (Adityarini, 2016). Studying lexicons will help maintain the language, where the documentation from this research also helps people who will learn this dance to understand every meaning of the dance movements.



In this study, the dance was chosen in this research because no other study so far was conducted on the lexicons related to the *Satria Prawerti* dance. For example; Kusuma, et al. (2020) conducted research lexicons of *Tabuh rah*. Dewi, et al. (2020) conducted research on the lexicons that exist in Legong Keraton dance. Budasi & Satyati (2021) conducted research lexicons of Traditional Balinese house in Menyali village. The studies mentioned previously were used to preserve the culture and lexicons but have different objects of research. So far there is no study whose object focusing on *Satria Prawerti* dance. Considering the mention above, this study is not only to be conducted but should be done. From that, this study aims to found and analyze lexicons and cultural meaning of movements in *Satria Prawerti* dance. However, this study believes that it can help maintain the local language related to *Satria Prawerti* dance and help people learn this dance.

THEORETICAL FRAMEWORKS

Balinese Dance

Balinese dance is a dance that is closely related to the life of the Balinese people. Many Balinese dances are inspired by the cultures found in Bali. According to Iryanti (2000), Balinese dance is a dance originating from Bali with a reflection of Balinese society. Balinese dance performances from the past to the present are very meaningful for the existence of Balinese art (Astini & Utina, 2007). Therefore, traditional dance can be interpreted as dances in the past that still survive and are preserved to this day, where each traditional dance has different elements and functions according to the type of dance. Traditional dance is also very identical to the area of origin, where the dance can describe the cultures found in the area of origin of traditional dance.

Dance Movements

According to Andayani (2018), dancers can express the full expression of their soul journey through dance moves so that the intent to be conveyed can be seen clearly and enjoyed by the audience. Dance movements is one of the important points contained in dance, where dancers do not only move as they please but have a beauty and meaning that describes the content of the dance. Movement in Balinese dance is also used as a form of expression aimed at the audience (Sustiawati et al., 2011).

The Concept of Ecolinguistics

According to Dash (2019), ecolinguistics is believed to be a human approach to language, culture, and how the environment is shaped by their habits. Tarigan &



Sofyan (2018) also stated that ecolinguistics can be interpreted as an effort to preserve cultural elements. Efforts to preserve cultural elements can be done by maintaining existing cultural elements in order to survive and not become extinct. It can be interpreted that in ecolinguistics, there is a role for language in influencing the development and possible resolution of culture and the environment.

The Concept of Lexicons

The lexicon is a list of words that have meaning accompanied by information related to linguistic information (Silalahi, 2019). In other words, the lexicon is a collection of words that are formed and have linguistic meaning. The environment also affects the existence of several lexicon users in society (Putri & Nurita, 2021). Lexicon is important to maintain the meaning of a language so that it can be preserved continuously. Tarigan & Sofyan (2018) also said that language needs to be appreciated because many regional languages are at a critical threshold which is difficult to survive and demonstrate abilities.

Language Death

Language death can be interpreted as a condition where the speaker of one language moves to another language, causing the initial language to have no speakers, which causes the death of the language (Sholilah & Suharti, 2015). A language will not die completely until the last speaker (Kornai, 2013). However, it does not avoid the possibility that the language can die a fairly clear sign, namely the loss of the function of the language, then the decline in prestige in the attitude of the younger generation, and the loss of a drastic increase drastically with the simplification of the language.

Language Maintenance

According to Holmes (2001) in Putri & Nurita (2021), language maintenance can occur in various types of sectors such as economic, social, cultural, educational, political, government, and so on. Language maintenance is also known as language continuity as a product of language contact in which a small group of linguists has managed to maintain their native language despite pressures imposed by dominant linguistic groups. Shifts in the use of language by a group of speakers can occur due to changes in the group of speakers to another speech. Therefore, it is important to make efforts to maintain language to maintain the original language.



METHOD

This research was designed in the form of the qualitative method adopted from Ansory & Taopan, (2018), which qualitative research is a form of interpretive research in which researchers make interpretations of what they see, hear, and understand. This qualitative research will describe the meaning of certain processes or events. Data were collected through observation and interviews to obtain the lexicons in *Satria Prawerti's* dance movements. The instruments in the data collection are the researcher as the main instrument, interview guide, interview sheets, observation sheets, and recording tools. Even though the researcher used an interview guide, some questions were adjusted during the interview section. Because the interview was conducted in Indonesia, so the language used is Indonesian, and the researcher will be translated it to English.

The object study is the lexicons and their cultural meaning of *Satria Prawerti* dance. Based on Samarin (1967), the researcher chose three informants who had already mastered *Satria Prawerti* dance and gave information about the lexicons and cultural meaning in *Satria Prawerti* dance movements. The first informant as the primary informant, while the second and third informants as additional. The informant are able to speak native language, honest, patients, communicative, have no speech disorder, have a good memory, and are willing to be an informant in this research.

After the data were collected, the data were analyzed using an interactive model by Miles and Huberman (2014). The components of data analysis are; data collection, data reduction, data display, and conclusion. In the data collection, the researcher collects the information data by observation, recording, note-taking, and interview methods. In the data reduction, the researcher selecting, focusing, and transforming data in the form of a document and will be summarized descriptively. In the data display, the researcher will clarify the data and classify them. In conclusion, the researcher will make a conclusion clearly based on the data that has been analyzed.

FINDINGS DISCUSSION

Lexicons in Satria prawerti Dance Movements

This study focused on the lexicons and their cultural meaning in *Satria Prawerti* dance movements. The lexicons movements of the dance can be seen through neck movements, hand movements, finger movements, body movements, and leg movements.

Based on neck movements, six lexicons are presented in table 1.

Table. 1 *Satria Prawerti* Dance Lexicons Based on Neck Movements

No	Lexicons	Description
1	<i>nyeledet kanan</i>	Eyes movement to the right
2	<i>nyeledet kiri</i>	Eyes movement to the left
3	<i>kipek kanan</i>	Turn right
4	<i>kipek kiri</i>	Turn left
5	<i>ngangget kanan</i>	Move your chin up and then back to the center of your chest while leaning to the right
6	<i>ngangget kiri</i>	Move your chin up and then back to the center of your chest while leaning to the left

Table 1, based on the neck movements, there are six lexicons, such as *nyeledet kanan*, *nyeledet kiri*, *kipek kanan*, *kipek kiri*, *ngangget kanan*, and *ngangget kiri*. *Nyeledet kanan* is the movement of the eyes firmly towards the right. *Nyeledet kiri* is the movement of the eyes firmly towards the right. *Kipek kanan* is a movement when the neck turns to the right. *Kipek kiri* is a movement when the neck turns to the left. *Ngangget kanan* is move your chin up and then back to the center of your chest while leaning to the right. *Ngangget kiri* is moving your chin up and then back to the center of your chest while leaning to the left.

Based on hand movements, four lexicons are presented in table 2.

Table. 2 *Satria Prawerti* Dance Lexicons Based on Hand Movements

No	Lexicons	Description
1	<i>luk nagastru</i>	The bow of the hand turns inward
2	<i>nangkis kanan</i>	Protects against attacks on the right
3	<i>nangkis kiri</i>	Protects against attacks on the left
4	<i>nyerang</i>	The hand directs the dagger forward

Table 2, based on the hand movements, there are four lexicons, such as *luk nagastru*, *nangkis kanan*, *nangkis kiri*, and *nyerang*. *Luk nagastru* is a movement where the bow of the hand rotates inward. *Nangkis kanan* is the movement that protects against attacks in the right where are both hands to lift the *keris* up with the



hands parallel. *Nangkis kiri* is the movement that protects against attacks in the left where both of hands to lift the *keris* up with the hands parallel. *Nyerang* is the movement of the hand to bring the *keris* towards the dancer in front.

Based on finger movements, one lexicon are presented in table 3.

Table. 3 *Satria Prawerti* Dance Lexicons Based on Finger Movements

No	Lexicons	Description
1	<i>jeriring</i>	Fingers vibrate subtly

Table 3, Based on the finger movements, there is one lexicon, namely *jeriring*. *Jeriring* is the movement of the fingers that are vibrated subtly.

Based on body movements, six lexicons are presented in table 4.

Table. 4 *Satria Prawerti* Dance Lexicons Based on Body Movements

No	Lexicons	Description
1	<i>ngelo kanan</i>	Turn the body to the right followed by hand movements
2	<i>ngelo kiri</i>	Turn the body to the left followed by hand movements
3	<i>ngotag pala</i>	Body turns followed by hand movements
4	<i>sleag-sleog</i>	Body leaning right leaning left
5	<i>agem kanan</i>	Right hand at eye level. The left hand below as if carrying a basket
6	<i>agem kiri</i>	Left hand at eye level. The left hand below as if carrying a basket

Table 4, based on the body movements, there are six lexicons, such as *ngelo kanan*, *ngelo kiri*, *ngotang pala*, *sleag-sleog*, *agem kanan* and, *agem kiri*. *Ngelo kanan* is the movement turn the body to the right followed by hand movements. *Ngelo kiri* is the movement turn the body to the left followed by hand movements. *Ngotag pala* is the movement of the base of the arm to vibrate slowly. *Sleag-sleog* is a body movement that is leaning to the right then to the left. *Agem kanan* is the movement right hand at eye level. Left hand below as if carrying a basket. *Agem kiri* is the movement left hand at eye level. Right hand below as if carrying a basket.



Based on leg movements, seven lexicons are presented in table 5.

Table. 5 *Satria Prawerti* Dance Lexicons Based on Leg Movements

No	Lexicons	Description
1	<i>tayong</i>	Walk on the spot
2	<i>nyeriksik kanan</i>	Feet tiptoe to the right
3	<i>nyeriksik kiri</i>	Feet tiptoe to the left
4	<i>tanjek kanan</i>	Right leg tiptoe
5	<i>tanjek kiri</i>	Light leg tiptoe
6	<i>piles kanan</i>	Slide your heel so, it's in line with your right toe
7	<i>piles kiri</i>	Slide your heel so, it's in line with your left toe

Table 5, based on the leg movements, there are seven lexicons, such as *tayong*, *nyeriksik kanan*, *nyeriksik kiri*, *tanjek kanan*, *tanjek kiri*, *piles kanan* and *piles kiri*. *Tayong* is the movement of the feet walking in place rhyminly, according to musical accompaniment. *Nyeriksik kanan* is the movement of the right feet on tiptoe by lifting the body upright. *Nyeriksik kiri* is the movement of the right feet on tiptoe by lifting the body upright. *Tanjek kanan* is right leg on tiptoe so that the other leg remains in its initial position. *Tanjek kiri* is left leg on tiptoe so that the other leg remains in its initial position. *Piles kanan* is the shift of the right heel so that it is parallel to the toes so that the position of the body changes. *Piles kiri* is the shift of the left heel so that it is parallel to the toes so that the position of the body changes.

The Cultural Meaning of Lexicons in Satria Prawerti Dance Movements

Based on the descriptions in lexicons, there was also a cultural meaning in each part. Some have the same cultural meaning, and some have different cultural meanings.

The cultural meaning of lexicons based on neck movements are presented in table 6.

Table 6. Cultural Meaning of Lexicons based on Neck Movements

No	Lexicons	Cultural meaning
1	<i>nyeledet kanan</i>	Observe and be on guard

2	<i>nyeledet kiri</i>	
3	<i>kipek kanan</i>	Observe and be on guard
4	<i>kipek kiri</i>	
5	<i>ngangget kanan</i>	Sign of getting ready to attack
6	<i>ngangget kiri</i>	

Table 6, based on the neck movements, there is the same cultural meaning from *nyeledet kanan*, *nyeledet kiri*, *kipek kanan*, *kipek kiri*, *ngangget kanan*, and *ngangget kiri*. The six movements have a cultural meaning where a soldier observes the surroundings to protect the king.

The cultural meaning of lexicons based on hand movements are presented in table 7.

Table 7. Cultural Meaning of Lexicons based on Hand Movements

No	Lexicons	Cultural meaning
1	<i>luk nagastru</i>	The valour of warriors guards the king
2	<i>nangkis kanan</i>	Protect the king from attacks
3	<i>nangkis kiri</i>	that harm him
4	<i>nyerang</i>	Start a war by attacking the enemy

Table 7, based on the hand movement, there are four cultural meanings, such as in *luk nagastru*, *nangkis kanan*, *nangkis kiri*, and *nyerang*. *Luk nagastru* has a cultural meaning between the king and the soldiers where the symbol of the valor of the soldiers is to protect the king. *Nangkis kanan* and *nangkis kiri* has same cultural meaning that warriors protect the king from evil attacks. *Nyerang* has cultural meaning a soldier who starts a war by attacking anything dangerous that he encounters.

The cultural meaning of lexicons based on finger movements are presented in table 8.

Table 8. Cultural Meaning of Lexicons based on Finger Movements

No	Lexicons	Cultural meaning
1	<i>Jeriring</i>	King guard strictly

Table 8, based on the finger movement, there is a cultural meaning from *jeriring*, *jeriring* has a cultural meaning of guarding the soldiers strictly to the king.

The cultural meaning of lexicons based on body movements are presented in table 9.

Table 9. Cultural Meaning of Lexicons based on Finger Movements

No	Lexicons	Cultural meaning
1	<i>ngelo kanan</i>	Prepare yourself for war
2	<i>ngelo kiri</i>	
3	<i>ngotag pala</i>	Shield to protect the king
4	<i>sleag-sleog</i>	Pay attention around if there is danger
5	<i>agem kanan</i>	Train themselves before starting
6	<i>agem kiri</i>	a war

Table 9, based on the body movements, there are six cultural meanings, such as *ngelo kanan*, *ngelo kiri*, *ngotag pala*, *sleag-sleog*, *agem kanan* and *agem kiri*. *Ngelo kanan* and *ngelo kiri* has same cultural meaning to prepare oneself for war. *Ngotag pala* has cultural meaning a soldier as a shield to protect the king. *Sleag-sleog* has cultural meaning soldiers who pay attention to their surroundings in case of danger. *Agem kanan* and *agem kiri* has same cultural meaning soldiers who train themselves before starting a war.

The cultural meaning of lexicons based on leg movements are presented in table 10.

Table 10. Cultural Meaning of Lexicons based on Finger Movements

No	Lexicons	Cultural meaning
1	<i>tayong</i>	Show alert
2	<i>nyeriksik kanan</i>	Warrior readiness
3	<i>nyeriksik kiri</i>	
4	<i>tanjek kanan</i>	Show alert
5	<i>tanjek kiri</i>	
6	<i>piles kanan</i>	Dexterity of soldiers who are
7	<i>piles kiri</i>	ready to stand by

Table 10, based on the leg movements, there are seven cultural meanings, such as *tayong*, *nyeriksik kanan*, *nyeriksik kiri*, *tanjek kanan*, *tanjek kiri*, *piles kanan*, and *piles kiri*. *Tayong*, *tanjek kanan*, and *tanjek kiri* has the same cultural meaning soldiers' readiness to face bad things. *Nyeriksik kanan* and *nyeriksik kiri* has same cultural meaning that soldiers are ready to start a war. *Piles kanan* and *piles kiri* has the same cultural meaning the flexibility of soldiers who are ready to stand by under any circumstances.



Based on the findings, the study found 24 lexicons related to Satria Prawerti's dance movements. The lexicons are divided into five body parts, such as neck movements with six lexicons, hand movements with four lexicons, finger movements with one lexicon, body movements with six lexicons, and leg movements with seven lexicons. Therefore, the total lexicons which existed in the dance are twenty-four. All of them include: *luk nagastru*, *nangkis kanan*, *nangkis kiri*, *nyerang*, *jeriring*, *nyeledet kanan*, *nyeledet kiri*, *kipek kanan*, *kipek kiri*, *ngangget kanan*, *ngangget kiri*, *ngelo kanan*, *ngelo kiri*, *ngotag pala*, *sleag-sleog*, *agem kanan*, *agem kiri*, *tayong*, *nyeriksik kanan*, *nyeriksik kiri*, *tanjek kanan*, *tanjek kiri*, and *piles*.

In term of the connection of this study finding with the theoretical review discuss in this study, this study found lexicons of the movement in Satria Prawerti's dance. Andayani (2018)'s teori stated that dancers can express the full expression of their soul through their dance movements. This study has proved that the dance movements in the dance consist of an expression of the story of the dance. The movements are classified into five parts; hand movements, finger movements, neck movements, body movements, and leg movements. Liliweri (2002) stated that the meaning of culture is a language that can specifically express cultural elements. The identified cultural meaning shows the lexicons which are connected to dance movements. Several lexicons have different cultural meanings while the other one have the same cultural meanings.

Still in that connection, Tarigan & Sofyan (2018) stated that ecolinguistics can be interpreted as an effort to preserve cultural elements. This study has a connection with the research carried out is one of the efforts to preserve language related to culture, namely; the dance as a traditional dance. Indrawan (2010) stated that the language will die if the native speaker switches to another language. Therefore, the documentation of the lexicons are made for the future generation. With the document, they can identify the related lexicons and by which they may learn and understand the lexicons related to the dance movements and meaning. For the writers, this is one strategie to avoid language death.

CONCLUSION

Based on the findings and discussion, there are 24 lexicons in the movements of *Satria Prawerti* dance. Lexicons in the dance movements are divided into five part, such as; in the neck movements there are *nyeledet kanan*, *nyeledet kiri*, *kipek kanan*, *kipek kiri*, *ngangget kanan*, and *ngangget kiri*. In the hand movements there are *luk nagastru*, *nangkis kanan*, *nangkis kiri*, and *nyerang*. In the finger movements there is *jeriring*. In the body movements there are *ngelo kanan*, *ngelo kiri*, *ngotag*



pala, sleag-sleog, agem kanan, and agem kiri. In the leg movements there are *tayong, nyeriksik kanan, nyeriksik kiri, tanjek kanan, tanjek kiri, piles kanan, and piles kiri*. Some lexicons have different cultural meaning, while the other have same cultural meaning. In the neck movements such as *nyeleted kanan, nyeleted kiri, kipek kanan, kipek kiri, ngangget kanan, and ngangget kiri* have the same cultural meaning. In the leg movements such as *tayong, tanjek kanan* and *tanjek kiri* have the same cultural meaning.

This research contains documentation of the lexicon and their cultural meaning in *Satria Prawerti* dance to preserve language related to culture. This research can be used to facilitate people who are interested in learning the *Satria Prawerti* dance. The results of this study only focus on the lexicon and their cultural meaning in *Satria Prawerti* dance. Due to the limited focus of this research, future researchers who are interested in the field of linguistics, especially lexicons in dance can continue this research by studying the formation of the word lexicons in the *Satria Prawerti* dance.

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