



AN ANALYSIS OF CULTURAL MEANING RELATED TO LEXICONS IN *SATYENG BERATI* DANCE

Kadek Feri Setiawan¹, I Gede Budasi², Dewa Ayu Eka Agustini³

feri.setiawan@undiksha.ac.id

yayasurya8@yahoo.com

eka.agustini@undiksha.ac.id

Universitas Pendidikan Ganesha

ABSTRACT

Satyeng Berati dance is a traditional dance from Bali with many lexicons to identify and document. But over time, several lexicons are rarely used when doing dance practice. It has the possibility of language extinction because the number of speakers of that language has decreased. The purpose of this study is to document the lexicons in the *Satyeng Berati* dance, especially the cultural meanings of the lexicons in movement. This study is designed in the form of descriptive qualitative research. Data collection is done through observation and interviews. Based on the results of the study, it was found that there were thirty-one lexicons in the *Satyeng Berati* dance movements. The lexicons are divided into six, namely, the lexicon on eye movements (four lexicons), neck movements (one lexicon), body movements (twelve lexicons), hand movements (seven lexicons), finger movements (two lexicons), and foot movements (five lexicons). The thirty-one movements are *nyeledet kanan*, *nyeledet kiri*, *ngelier kanan*, *ngelier kiri*, *ngegenjet leher*, *ngelung bulan kanan*, *ngelung bulan kiri*, *ngotag pala*, *ngeseh*, *ngelo*, *sleag-sleog kanan*, *sleag-sleog kiri*, *agem kanan*, *agem kiri*, *ngegol kanan*, *ngegol kiri*, *teisik*, *nagastu*, *luk nerudut*, *nabdab petitis*, *mentang laras*, *nyalud*, *ngukel*, *luk ngelimat*, *jeriring*, *ulap-ulap*, *gandang arep*, *milpil*, *nyeregseg kanan*, *nyeregseg kiri*, and *ngelikas*. These lexicons have their cultural meaning, which is certainly different from other traditional dances. The documentation activity on the lexicon in the *Satyeng Berati* dance is one of the efforts to preserve the local language to avoid language death.

Keywords: *Lexicons, cultural meaning, movements, Satyeng Berati dance*

INTRODUCTION

Language preservation is very important in this era because technological advances make it easier for a community to stop speaking a minority language and switch to a more popular language. Balinese is a minority language that has the possibility of extinction. This is in line with the opinion of Dewi et al. (2020), who state that just like other minority languages, Balinese also has the possibility



of extinction. When a language has become extinct, the existing culture will also become extinct because culture and language both become the identity of a region.

Likewise, the Balinese language also has a very close relationship with culture, and every Balinese culture must contain the Balinese language. Therefore, when speakers are able to preserve a language to keep it in use, they also actually preserve the existing culture. Culture is very important because everyone interprets a language differently depending on their culture. This statement is in line with the opinion of Wardhaugh & Fuller (2021), who said that how a person interprets something in the world is influenced by their culture. Jiang (2000) also added that people might use the same language, but the way to interpret something will be different because it is influenced by different cultural backgrounds.

One of the Balinese cultures that always use Balinese language is Balinese dance. Nowadays, many dancers are very shrewd in showing the movements that exist in Balinese dance, but they do not know the name of the movement and do not know its meaning. This can cause the language in Balinese dance to stop being used by speakers, and there will be language extinction. *Satyeng Berati* dance is one of the Balinese dances that have many lexicons to document.

Satyeng Berati is a traditional Buleleng dance intended as an entertainment dance. A famous artist created this dance from Buleleng named Ni Made Sriwati. She is an artist from Buleleng who is very active in art activities with the Buleleng Regency government. She created this dance in 1988, accompanied by her husband, who created the *gamelan* (musical accompaniment) for this dance. Ni Made Sriwati's husband is named Made Suarja, who is also a famous artist in Buleleng.

Unlike other Balinese dances that are usually performed in temples or during holy days, *Satyeng Berati* dance is usually performed in entertainment events and festivals. This dance was once performed at a famous festival in Bali, *Pesta Kesenian Bali*, in 1988. In addition, this dance also often participates in several competitions, such as the traditional dance competition held in Munduk village in 1988, the *Mebarung* competition held at the *Gedung Kesenian* in 1988, and the *Gong Kebyar* competition in Tukad Mungga village in 1989.

Satyeng Berati dance consists of six to ten female dancers. This dance tells the story of girls who are responsible for carrying out the tasks that have been assigned to them. These girls adhere to rules and norms to grow into women with good morals and behavior. But over time, the *Satyeng Berati* dance slowly began to be forgotten because it was rarely staged. This traditional Buleleng dance must be maintained by documenting the lexicons in it. According to Suwonsichon (2019), a lexicon is a sensory representation of a product developed by panelists in the form of standard vocabulary used as a representation of a verb.

When the lexicon in *Satyeng Berati* dance has been documented, it will be easier for dance teachers to teach dance to a new generation. Dance teachers can



easily convey the description of movement through existing lexicons documentation. So, lexicons documentation is a step towards preserving the language and culture. This is supported by the opinion of Fatimatuzzakrah et al. (2020), who stated that there is a cultural meaning and value embodied in the lexicon. This is in line with the opinion of Dewi et al. (2020), who state that the lexicon in culture must still be used by speakers to preserve and avoid the extinction of culture and language.

The activity of documenting lexicons is a real example of language conservation. According to Veettil et al. (2021), language conservation is when individuals or communities remain speakers of a language in any situation so that their language does not become extinct. Language extinction is also often referred to as language death. Isa et al. (2014) stated that language death is when anyone no longer uses a language. Grenoble and Whaley (2005) also added that the key to success in implementing language conservation is community involvement. Therefore, language conservation needs to be done so that the Balinese language still has its speakers and can be passed down to a new generation.

There are several previous studies related to the lexicon that has been conducted by several researchers that prove the preservation of language through lexicon documentation is very important. Budasi et al. (2021) conducted lexicon research on marriage activities in North Bali, entitled "The Cultural View of North Bali Community Towards *Ngidih* Marriage Reflected from Its Lexicons". The results of this study show that there are nine stages in the *ngidih* process with an entire lexicon found there are sixty-two which can be used as a reference when carrying out weddings in North Bali. In addition, there is also another research conducted by Dewi et al. (2020) about the lexicon in the *Legong Keraton* dance entitled "Lexicons in *Legong Keraton* Dance". In this study, forty-eight lexicons are found based on structures and movements.

Based on previous research, lexicons in culture are very important to be researched so that they can be well documented and can be studied. In addition, no research has been conducted regarding the lexicons in traditional dance from Buleleng. Therefore, research on *Satyeng Berati* dance movement is very important to document the existing lexicons. This research focuses on the lexicons that exist in the *Satyeng Berati* dance movement with their descriptions and cultural meanings. In addition, this documentation helps dancers more easily explain each movement in the dance to visitors or other dancers.

THEORETICAL FRAMEWORKS



The Concept of Lexicons

A lexicon is part of a language that can be documented to avoid language extinction. Every culture in society has its lexicon with different descriptions and meanings from other cultures. According to Gukguk (2018), a lexicon is a collection of lexemes in a language that is also considered a dictionary synonym in everyday use. On the other hand, Suwonsichon (2019) states that a lexicon is a sensory representation of a product developed by panelists in the form of standard vocabulary used as a representation of a verb.

The lexicon between one culture and another is different. Therefore, people with that culture must maintain their lexicon so that speakers still use them. Dewanto (2018) states that the lexicon in culture is useful as a reminder for a community to always remember their ancestors. This is because ancestors created many lexicons that have existed since ancient times. Besides that, culture is usually related to ancestors. That is why the lexicon is also related to ancestors.

Language Death

Language death is another term used to indicate the existence of language extinction. When a language is no longer used and has no speakers, then that language can be said to be extinct or dead. According to Isa et al. (2014), language death is a language that anyone no longer uses, and the language is no longer learned. Language death can be avoided by using existing lexicons in a language or documenting lexicons so that the culture can still be learned and still have speakers. Language death can occur when anyone no longer uses a language. This is in line with the opinion of Crystal (2002), who states that language death will occur if no one uses the language anymore. Therefore, it is necessary to have language documentation so that language can still be learned and passed on to the next generation. The activity of documenting this lexicon is classified as language conservation.

Language Conservation

Language conservation is a real action taken by a person or community to protect a language from extinction. Language conservation can be done in various ways, such as learning a language, continuing to use a language, or documenting a language. According to Wolck (2004), language conservation is when a community or people are aware of continuing to use a language. Therefore, language must be passed on to new generations so that it can be used sustainably and avoid extinction.

Balinese Dance

Balinese dance is a traditional dance from Bali that has existed since ancient times. The movements in Balinese dance usually reflect the activities of the Balinese people in living their daily lives. According to Sustiwati et al. (2011), Balinese dance is a cultural expression conveyed through beautiful movements with Hindu religious values and Balinese culture. Sustiwati et al. (2011) also



added that Balinese dance is divided into three based on character. Male Balinese dance with masculine characters and danced by male dancers, Female Balinese dance with feminist characters and danced by female dancers, and *Bebancihan* dance is a dance danced by female dancers but brings masculine characters. *Satyeng Berati* dance is a traditional dance that is classified as a female dance.

Cultural Meaning

Every language a community or region uses must always have a cultural background. One language with another may be the same but has a different interpretation because everyone's culture is different. Likewise, the lexicon that exists in a culture. The lexicon in one culture may be found in another, but the meaning is different. According to Yilmaz et al. (2020), how people interpret something will always be influenced by culture. Cultural meaning itself is the meaning that is in a word that is in a culture (Liliweri, 2002).

METHOD

This research was designed in the form of a descriptive qualitative method adopted by Sandelowski (2000). Data were collected through observation and interviews to obtain lexicons in *Satyeng Berati* dance as the research object. The research instruments needed in data collection were the researcher as the main instrument, interview guide, interview sheets, observation sheets, and recording tools. The observation was carried out by seeing firsthand the dance movements demonstrated by the informant. This research involved three informants as research subjects who were dancers and native Balinese speakers. The first informant is the primary informant, while the second and third informants are additional. The data obtained from observations were added and supported with the data obtained through interviews. On observation, the researcher found only the lexicons without cultural meaning. An interview was conducted to complete the data and confirm the cultural meanings related to the existing lexicons. The interview was conducted using Balinese and Indonesian.

After all the data were collected, the researcher transcribed the data descriptively and qualitatively. The information that has been transcribed was translated into English. After that, the researcher analyzed the data using an interactive model introduced by Miles and Huberman (2014). Data analysis consists of three steps: data reduction, data display, and conclusion drawing/verification. In data reduction, the researcher simplifies the data by sorting out the important data. In the data display, the researcher listed the data using tables to categorize the lexicons based on body parts, followed by a description under the table. In conclusion drawing/verification, the researcher interprets the data that has been obtained and verifies it to the informant.

FINDING AND DISSCUSSION

Findings

Lexicons in Satyeng Berati's Dance Movements

There were thirty-one (31) lexicons exist in *the Satyeng Berati* dance. The lexicons were found based on the body part of movements, namely eye, neck, body, hand, finger, and foot movements. This section discussed the descriptions and the cultural meanings of each lexicon. The descriptions of lexicons in *Satyeng Berati* dance based on eye movements are listed in Table 1.

Table 1. <i>Satyeng Berati</i> Dance Lexicons Based on Eye Movements		
No	Lexicons	Descriptions
1	<i>nyeledet kanan</i>	Roll the eyeball quickly to the right with both eyes open
2	<i>nyeledet kiri</i>	Roll the eyeball quickly to the left with both eyes open
3	<i>ngelier kanan</i>	Glance movement with the right eye closed and left eye slightly open pointing to the right with raised eyebrows
4	<i>ngelier kiri</i>	Glance movement with the left eye closed and right eye slightly open pointing to the left with raised eyebrows

Table 1 shows four lexicons in *Satyeng Bearti* dance based on eye movements: *nyeledet kanan*, *nyeledet kiri*, *ngelier kanan*, and *ngelier kiri*. Lexicon *nyeledet kanan* and *nyeledet kiri* had the same movement where the eyeball rolled quickly to the right for *nyeledet kanan* and rolled quickly to the left for *nyeledet kiri* with both eyes open. This movement was followed by *agem kanan* and *agem kiri* movements. Similar to *nyeledet*, *ngelier* is an eye movement that glances right or left. *Ngelier kanan* was described as glancing with the right eye closed and the left eye open, pointing to the right. In contrast, *ngelier kiri* is a glancing movement in which the left eye is closed, and the right eye is open towards the left. This *ngelier* movement is done while raising the eyebrows.

Besides, the data also show that the lexicons exist in *Satyeng Berati* dance based on neck movement. One lexicon related to neck movement was found in *the Satyeng Berati* dance. The description of the lexicon based on neck movement can be seen in Table 2.

Table 2. <i>Satyeng Berati</i> Dance Lexicons Based on Neck Movement		
No	Lexicon	Description
1	<i>ngenjet leher</i>	Rapid left and right movement of the neck

Referring to Table 2, one lexicon in *Satyeng Berati* dance was found based on neck movement, namely *ngenjet leher*. *Ngenjet leher* was described as a movement in which the neck moved quickly to the right and left.

Twelve lexicons were also found based on body movements in the *Satyeng Berati* dance. Those lexicons were *ngelung bulan kanan*, *ngelung bulan kiri*, *ngotag pala*, *ngeseh*, *ngelo*, *sleag-sleog kanan*, *sleag-slegog kiri*, *agem kanan*, *agem kiri*, *ngegol kanan*, *ngegol kiri*, and *teisik*. The descriptions of those lexicons are presented in Table 3.

Table 3. *Satyeng Berati* Dance Lexicons Based on Body Movements

No	Lexicons	Descriptions
1	<i>ngelung bulan kanan</i>	The movement of bending the body to the right with the position of the left hand above the head forming a semicircle and the right hand is on the right side of the waist
2	<i>ngelung bulan kiri</i>	The movement of bending the body to the left with the position of the right hand above the head forming a semicircle and the left hand is on the left side of the waist
3	<i>ngotag pala</i>	The base of the arm shook softly
4	<i>ngeseh</i>	The base of the rotating arm
5	<i>ngelo</i>	The body in turns followed by hand movements
6	<i>sleag-sleog kanan</i>	Body leaning to the right
7	<i>sleag-sleog kiri</i>	Body leaning to the left
8	<i>agem kanan</i>	Basic movement with the left foot in front of the right foot with a distance of one hand. Left toe lifted with buttock leaning left and knee bent. The right hand is at eye level, while the left hand is next to the chest while doing the <i>nyeledet kanan</i> movement
9	<i>agem kiri</i>	Basic movement with the right foot in front of the left foot with a distance of one hand. Right toe lifted with the buttock leaning right and knee bent. The left hand is at eye level, while the right hand is next to the chest while doing the <i>nyeledet kiri</i> movement
10	<i>ngegol kanan</i>	The movement of shaking the hips to the right followed by stomping the feet
11	<i>ngegol kiri</i>	The movement of shaking the hips to the left followed by stomping the feet
12	<i>teisik</i>	Walk on tiptoe while pushing off the shawl

Based on the data in Table 3, there were twelve lexicons found in *Satyeng Berati* dance based on body movements. Several lexicons were divided into two, namely left and right movements, and each lexicon has its description. Lexicon *ngelung bulan kanan* is a movement in which the dancer bends her body



slightly to the right. This movement was followed by the movement of the left hand above the head, and the right hand is next to the waist forming a crescent moon. Meanwhile, *ngelung bulan kiri* was the reverse movement of the *ngelung bulan kanan*. Lexicon *ngotag pala* was described as a movement in which the dancer slowly shakes the base of the arm. Similar to *ngotag pala*, *ngeseh* was described as quickly moving a rotating arm base. Lexicon *ngelo* was described as a movement in which the dancer turned their body followed by hand movements. Then, *sleag-sleog* is a movement that involves leaning the body to the right for *sleag-sleog kanan* and leaning the body to the left for *sleag-sleog kiri*. *Agem* movement was divided into two, namely, *agem kanan* and *agem kiri*. *Agem kanan* is a basic movement by leaning the body to the right with the knees slightly bent and positioning the right hand near the eyes and the left hand near the waist. *Agem kiri* is a movement of leaning the body to the left with the left hand near the eyes and the right hand near the waist. Next is the *ngengol kanan*, which is the movement of shaking the hip to the right, while *ngengol kiri* is shaking the left hip, followed by stomping the feet. And the last one is *teisik* which is the movement of walking on tiptoe while throwing the shawl.

Afterward, seven lexicons based on hand movements were found in the *Satyeng Berati* dance. Those lexicons were *nagastu*, *luk nerudut*, *nabdab petitis*, *mentang laras*, *nyalud*, *ngukel*, and *luk ngelimat*. The descriptions of those lexicons can be seen in Table 4.

Table 4. *Satyeng Berati* Dance Lexicons Based on Hand Movements

No	Lexicons	Descriptions
1	<i>nagastu</i>	The bow of the hand rotates inward
2	<i>luk nerudut</i>	The movement of the arms is followed by the body up and down, when the hands rise face up, while when the body descends both hands face down.
3	<i>nabdab petitis</i>	Hand movements palpating <i>petitis</i>
4	<i>mentang laras</i>	One of the hands is straight forward with a <i>ngagem</i> position (pointing in one direction)
5	<i>nyalud</i>	Multiple hand movements
6	<i>ngukel</i>	Wrist twisting
7	<i>luk ngelimat</i>	Hand bow contradictory

Referring to Table 4, the data show seven lexicons based on hand movements exist in the *Satyeng Berati* dance. Lexicon *nagastu* is a movement of turning the hand inwards. Meanwhile, *luk nerudut* is a movement in which the dancer moves their arms, followed by the body up and down. Then, *nabdab petitis* was described as a movement of touching the headdress. *Mentang laras* was described as a movement of pointing one direction with *agem* position. Then, *nyalud* moves the hand by turning the hand back and forth. *Ngukel* is a

movement in which the dancer twists their wrist. The last, *luk ngelimat* is a movement of bowing hand contradictory.

Furthermore, two lexicons were found in the *Satyeng Berati* dance based on finger movements. The two lexicons were *jeriring* and *ulap-ulap*. The lexicons and the descriptions were listed in Tabel 5.

Table 5. *Satyeng Berati* Dance Lexicons Based on Finger Movements

No	Lexicons	Descriptions
1	<i>jeriring</i>	Smooth quivering fingers
2	<i>ulap-ulap</i>	Waving hand gestures

Based on Table 5, two lexicons exist in *Satyeng Berati* based on finger movements. *Jeriring* is a movement of quivering the fingers smoothly. *Ulap-ulap* is a movement in which the dancer waves their hands.

Finally, five lexicons based on foot movements exist in the *Satyeng Berati* dance. Those lexicons were *gandang arep*, *milpil*, *nyeregseg kanan*, *nyeregseg kiri*, and *ngelikas*. The description of those lexicons can be seen in Table 6.

Table 6. *Satyeng Berati* Dance Lexicons Based on Foot Movements

No	Lexicons	Descriptions
1	<i>gandang arep</i>	Walked forward side by side.
2	<i>milpil</i>	Brisk walking movement
3	<i>nyeregseg kanan</i>	Move from left to right on tiptoes and quickly
4	<i>nyeregseg kiri</i>	Move from right to left on tiptoes and quickly
5	<i>ngelikas</i>	Walking movements

Referring to Table 6, the data show five lexicons found in *Satyeng Berati* dance based on foot movements. *Gandang arep* is a movement of walking forward side by side with the other dancer. *Milpil* was described as a movement of walking quickly. Then, *nyeregseg kanan* is a movement in which the dancer moves quickly from left to left on tiptoes. While *nyeregseg kiri* is a movement in which the dancer moves quickly from right to left on tiptoes. The last, *ngelikas* is a walking movement.

Apart from the descriptions, each lexicon of movements in the *Satyeng Berati* dance has cultural meanings. The cultural meanings may be the same between one movement and another. Just like before, the cultural meanings in the lexicons were divided based on the part of the body, namely the movements of the eyes, neck, body, hand, finger, and foot. The cultural meanings of the lexicons based on eye movements were listed in Table 7.

Table 7. *Satyeng Berati* Dance Lexicons Based on Eye Movements

No	Lexicons	Cultural Meanings
1	<i>nyeledet kanan</i>	The firmness and sensitivity of a girl's eyes
2	<i>nyeledet kiri</i>	



3	<i>ngelier kanan</i>	The sharpness of a girl's vision
4	<i>ngelier kiri</i>	

Table 7 shows four lexicons that have cultural meanings were found. Of the four different lexicons, only two cultural meanings were found. This is because several movements have the same cultural meaning. Nyeledet kanan and nyeledet kiri have the same cultural meaning, namely, the sensitivity of a girl in observing things around her. Similar to nyeledet, ngelier kanan and ngelier kiri has a cultural meaning which shows the sharpness of a girl's eyesight. The figure of a girl who was gentle but still sensitive to the surrounding environment with sharp vision.

The Cultural Meaning of the Lexicons in Satyeng Berati's Dance Movements

Apart from the descriptions in the lexicons based on eye movements, there was also a cultural meaning in the lexicon based on neck movement. The cultural meaning of lexicon in neck movement can be seen in Table 8.

Table 8. *Satyeng Berati* Dance Lexicons Based on Neck Movements

No	Lexicon	Cultural Meaning
2	<i>ngenjet leher</i>	Show the joy of the girls while playing

Referring to Table 8, one cultural meaning in the *Satyeng Berati* dance was found based on neck movement. The cultural meaning was the representative of *ngenjet leher* that shows the girls' happiness and joy when playing.

Furthermore, there were eight cultural meanings in *Satyeng Berati* dance based on body movements. Some lexicons in body movement have the same cultural meaning from one to another. The cultural meanings of the lexicons in body movements were listed in Table 9.

Table 9. *Satyeng Berati* Dance Lexicons Based on Body Movements

No	Lexicons	Cultural Meanings
1	<i>ngelung bulan kanan</i>	The shrewdness of a girl
2	<i>ngelung bulan kiri</i>	
3	<i>ngotag pala</i>	Emphasize the authority and nod character of the girls
4	<i>ngeseh</i>	The excitement of a girl and shows the beauty of a girl's body
5	<i>ngelo</i>	The beauty of a girl's body
6	<i>sleag-sleog kanan</i>	Girl's ability to move
7	<i>sleag-sleog kiri</i>	
8	<i>agem kanan</i>	Show a firm and strong side of girls
9	<i>agem kiri</i>	
10	<i>ngegol kanan</i>	Show the feminine side of girls
11	<i>ngegol kiri</i>	
12	<i>teisik</i>	Show the elegance of the girls when they



walk

Referring to Table 9, eight cultural meanings were found from twelve lexicons in the *Satyeng Berati* dance based on body movements. It because several lexicons have the same cultural meaning. *Ngelung bulan kanan* and *ngelung bulan kiri* have the same cultural meaning that shows the shrewdness of a girl. The cultural meaning of *ngotag pala* was to show the excitement of a girl and the beauty of a girl's body. Similar to *ngeseh*, *ngelo* also represents the beauty of a girl's body. Then, *sleag-sleog kanan* and *sleag-sleog kiri* represent a girl's ability to move. The cultural meaning of *agem kanan* and *agem kiri* shows a firm side of girls. Meanwhile, the lexicons of *ngegol kanan* and *ngegol kiri* represent the feminine character of girls. The last lexicon *teisik* represents the elegance of the girls.

Besides, seven cultural meanings were found in seven lexicons based on hand movements in the *Satyeng Berati* dance. Those cultural meanings can be seen in Table 10.

Table 10. *Satyeng Berati* Dance Lexicons Based on Hand Movements

No	Lexicons	Cultural Meanings
1	<i>nagastru</i>	Show the girl's shrewdness in move
2	<i>luk nerudut</i>	Show the elegance and beautiful curves of the girls
3	<i>nabdab petitis</i>	A girl who is fixing the position of the <i>petitis</i>
4	<i>mentang laras</i>	Designate an object seen by the dancer
5	<i>nyalud</i>	Signpost to the transition to the next story
6	<i>ngukel</i>	Show the flexibility of a girl's hands
7	<i>luk ngelimat</i>	Show the meekness of the girl

Based on Table 10, each lexicon in hand movements has its cultural meanings that differ from another. *Nagastru* is a movement that represents the girl's shrewdness. The *luk nerudut* lexicon has a cultural meaning that shows the elegance and beautiful curves of the girls. Then, *nabdab petitis* shows a movement of fixing the position of the headdress worn by the girls. *Mentang laras* has a cultural meaning that represents the movement points to an object seen by the dancer. The cultural meaning of *nyalud* was the transition that shows the story of the dance will move to the next story. *Ngukel* is a movement that shows that a girl has curved and flexible fingers. The last, *luk ngelimat* represents the softer side of a strong village girl.

Afterward, two cultural meanings were found in the lexicons based on finger movements. The cultural meanings of those lexicons were listed in Table 11.

Table 11. *Satyeng Berati* Dance Lexicons Based on Finger Movements

No	Lexicons	Cultural Meanings
1	<i>jeriring</i>	Elegance and tenderness of a girl



2 *ulap-ulap* Calling/inviting other girls

Referring to Table 11, the data show two cultural meanings found in lexicons based on finger movements. The lexicon *jeriring* has a cultural meaning that shows a girl who has a graceful, gentle, and elegant character. Meanwhile, *ulap-ulap* represents the girl who was waving to call her friend.

Last, four cultural meanings in lexicons were found based on foot movements that exist in the *Satyeng Berati* dance. Two lexicons had the same cultural meaning, *nyeregseg kiri*, and *nyeregseg kanan*. The cultural meanings of the lexicons based on foot movements were presented in Table 12.

Table 12. *Satyeng Berati* Dance Lexicons Based on Foot Movements

No	Lexicons	Cultural Meanings
1	<i>gandang arep</i>	Girls who are very happy to joke and play while walking hand in hand with their friends and enjoying their adolescence
2	<i>milpil</i>	Girl's agility and shrewdness in carrying out the tasks assigned to them
3	<i>nyeregseg kanan</i>	Dexterity and speed of the girls in doing the things assigned to them responsibly
4	<i>nyeregseg kiri</i>	
5	<i>ngelikas</i>	Softness possessed by <i>dancers</i> and shows a move to another place

Referring to Table 12, there were only four cultural meanings found from five lexicons based on foot movements that exist in the *Satyeng Berati* dance. *Gandang arep* represents the happiness of the girls who enjoyed their adolescence. *Milpil* symbolizes the agility and the shrewdness of girls. Then, *nyeregseg kanan* and *nyeregseg kiri* have the same cultural meaning, showing a fast and agile girl carrying out tasks and responsibilities. The last *ngelikas* represents a girl who has a gentle character and shows a move to another place.

Discussion

Based on data findings, thirty-one (31) lexicons were found in *Satyeng Berati* dance based on movements. The lexicons based on movements were divided into six parts of movements, namely, eye movements (four lexicons), neck movement (one lexicon), body movements (twelve lexicons), hand movements (seven lexicons), finger movements (two lexicons), and foot movements (five lexicons). Some lexicons have the same cultural meaning as one another. So, based on the existing thirty-one lexicons, only twenty-four cultural meanings were found.

The lexicons of the *Satyeng Berati* dance there may be the same as other dances, but the cultural meanings will be different. The cultural meanings of the lexicons in *Satyeng Berati* were strongly influenced by the story built on the dance. Every movement of this dance has its meaning which characterizes the story of this dance. However, the descriptions of some of the movements in this



dance may be the same as in other dances because the basic movements of Balinese dance were similar.

This research was the first lexicon research that discusses the cultural meaning of the lexicon in *Satyeng Berati* dance, especially based on the movements. Previously, several studies related to the lexicons also showed the importance of preserving the lexicons. In general, all of these studies have similarities but have different focuses. "The Cultural View of North Bali Community Towards *Ngidih* Marriage Reflected from Its Lexicons" is an example of lexicons research conducted by Budasi et al. (2021). This research was descriptive qualitative with the data collection done through observations and interviews, which is also applied in *Satyeng Berati's* dance research. Budasi et al. (2021) divide the lexicons obtained into two parts, namely lexicons based on nouns and based on verbs. Meanwhile, the lexicons found in the *Satyeng Berati* dance was not divided.

Regarding lexicons, there was also research that has been conducted by Dewi et al. (2020) entitled "Lexicons in *Legong Keraton* Dance". Like the previous lexicons research, this research was qualitative descriptive using an ecolinguistics approach. The data collection process was also the same as the previous lexicons research, namely through observations and interviews. However, there is one difference between this study and research on the *Satyeng Berati* dance. Research on the *Legong Keraton* focuses on lexicon descriptions, while the *Satyeng Berati* dance research focuses on descriptions and cultural meaning.

Furthermore, this study emphasized some theories. The first theory was the ecolinguistic theory. The focus of this study was documenting the lexicons, which is part of the language. Language itself grew and used by humans in an environment. Therefore, this study is closely related to ecolinguistic theory. This statement is in line with the opinion of Wu (2018), which states that ecolinguistics is the study of the role of language in influencing human relations with the environment. The language will continue if humans have an environment to use language in their daily activities. However, several lexicons in the *Satyeng Berati* dance are not used in daily activities but only during dance practice.

This study was also related to the theory of language death and language conservation. Language death is another term for language extinction. Janse (2003) states that language death is the time when the language has no speakers. Language death can occur when a language is rarely used and eventually cannot be passed on to the next generation. Therefore, a language must still be used to have speakers and still be the mother tongue. This is in line with the opinion of Isa et al. (2014), which states that language death will occur when a language is no longer used as a mother tongue. Therefore, passing the language to the new generation must be done. Introduce children to local languages so that these languages do not become extinct.

The way to deal with language death is to do language conservation. According to Veettil et al. (2021), language conservation is when the community still uses a language in any situation. Therefore, this research was closely related to these two theories because the lexicons documentation was an example of



language conservation that aims to avoid language death. This research is one of the lexicon's documentation that can prevent language extinction. Through this research, the lexicons in the *Satyeng Berati* dance can continue to be studied for quite a long time. The results of this study can also be used as a reference in continuing the Balinese language, especially Balinese in dancing.

CONCLUSION

Based on findings and discussions, it can be concluded that there were thirty-one lexicons based on movements exist in the *Satyeng Berati* dance. The thirty-one lexicons were *nyeledet kanan*, *nyeledet kiri*, *ngelier kanan*, *ngelier kiri*, *ngegenjet leher*, *ngelung bulan kanan*, *ngelung bulan kiri*, *ngotag pala*, *ngeseh*, *ngelo*, *sleag-sleog kanan*, *sleag-sleog kiri*, *agem kanan*, *agem kiri*, *ngegol kanan*, *ngegol kiri*, *teisik*, *nagastu*, *luk nerudut*, *nabdab petitis*, *mentang laras*, *nyalud*, *ngukel*, *luk ngelimat*, *jeriring*, *ulap-ulap*, *gandang arep*, *milpil*, *nyeregseg kanan*, *nyeregseg kiri*, and *ngelikas*. Those lexicons were divided into six namely, eye movements, neck movements, body movements, hand movements, finger movements, and foot movements. Each lexicon has a description of its motion that differs from one another. Meanwhile, the cultural meanings of several lexicons have something in common with each other.

This study was lexicons documentation that aims to preserve the lexicon in dance to avoid extinction. The descriptions and cultural meanings of lexicons in the *Satyeng Berati* dance can be used in dance practice and introduce dance culture to tourists. Because the limitations of this study were the lexicons of movements their cultural meanings, future researchers who interested in the field of linguistics can continue this research by examining the word-formation of the lexicons in the *Satyeng Berati* dance.

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