

Lexicons in Topeng Sidakarya Dance

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Abstract. Topeng Sidakarya dance was one of the classics that originated in the 16th century that related to the story of the arrival of Brahmana Keling in Bali. The dance had many lexicons in the Balinese language. This study aims at investigating the lexicons in the Topeng Sidakarya dance and their cultural meanings. This study was conducted as descriptive qualitative research using an ethnolinguistic approach. The method of data collection are observation and interviews. The research instruments include the researcher as the main instrument, an observation sheet, an interview guide, and a phone recorder. The result of this study shows that sixteen (19) lexicons were related to movements (three in head movements, ten in body movements, and three in leg movements). The cultural meanings of the lexicons are related to the Balinese Hindu leadership concepts, namely Panca Upaya Sandhi, Nawanatya, Tri Upaya Sandhi, Sad Warnaning Raja Niti, Panca Dasa Pramiteng Prabhu. In addition, the dance movements also illustrate the Tri Hita Karana concept (harmony with God, people, and nature). This study is beneficial for language teaching and dance teachers, where the result of the lexicons found can be used to teach the Balinese language and dance; therefore, it can maintain the existence of Balinese language and culture from extinction.

Keywords: Topeng Sidakarya, lexicons, cultural meaning, ethnolinguistic

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INTRODUCTION

The *Topeng Sidakarya* dance is one of many classic dances in Bali. According to Januar (2020), this dance is based on a story that existed in the 16th century during the reign of King Dalem Waturenggong of the Gelgel Kingdom. This dance illustrates the story of *Brahmana Keling*, a man who traveled from Keling village in East Java to Bali. *Topeng Sidakarya* consists of two words: “*Topeng*” infers a mask, “*Sida*” means “to complete,” and “*Karya*” refers to a ceremonial or an occasion (Januar, 2020; Kodi et al., 2005). This dance is a *Bebali* dance (ceremonial dance), primarily performed at the end of a ceremony at the temple. The characteristic of this dance is a demonic-looking mask, which is regarded as a holy artifact and is only worn for rare events like the *Wali* ceremony (Wirawan, 2021). Nowadays, this dance is still performed as a representation of the success of a ceremony in Bali.

Topeng Sidakarya dance has many lexicons in the Balinese language. According to Halliday & Colin Yallop (2007), lexicons are vocabularies that belong to a specific language. Meanings, purposes, and messages were often carried by lexicons (Fatimatuzzakrah et al., 2020; Richards & Schmidt, 1985). Utami (2017) adds that lexicons are often linked to a specific culture and carry different meanings. According to Strauss & Quinn (1997), the cultural meaning is assigned to the knowledge shared within a specific group. In line with this, Oyserman (2011) proposes that cultural group experiences influence cultural meanings. In the *Topeng Sidakarya* dance, there were lots of movements. Setiawati (2008) states that the representation of feelings and characterizations is called dance movements. Sustiwati et al. (2011) add two subdivisions of dance movements: pure movements (*Gerak Murni*) and meaningful movements (*Gerak Maknawi*). These movements were the lexicons in the Balinese language. From that explanation, lexicons in the *Topeng Sidakarya* dance were vocabularies used to indicate an object in the dance (i.e., movements) and carry particular cultural meanings.

Balinese language and the local culture were inseparable. According to Riley (2007), this is related to ethnolinguistics, the study of the link between a language and a cultural group's life experience. It explains that language is used to study people's thought patterns and culture due to language being the instrument, the content, and the structure of human thought and the medium for all acts of knowledge (Riley, 2007). In relation to Campbell & Casson's explanation (1982), lexicons in the *Topeng Sidakarya* dance contained meanings and were used to specify an object in the Balinese culture. Therefore, in this point, the Balinese language relies on the culture, which shapes the culture and vice versa.

Language death is the major threat of a language to extinct. According to Giri (2017), the Balinese language will likely die in 2041 due to many Balinese being unfamiliar with their mother tongue and preferring to use other languages besides Balinese. This is in line with the result of the preliminary observation, which shows that few people know the lexicons in the *Topeng Sidakarya* dance, even the dancer who often dances. Pauwels (2016) argues that ‘language death’ occurs when a language is entirely abandoned by its speakers or the speakers have changed their daily language. Moreover, concerning Riley's (2007) explanation, it can be argued that the culture will likely die if the language dies. Therefore, the Balinese must

maintain the language's existence to avoid extinction. According to Fishman (1964), increasing the frequency of using a minority language to dominate the dominant one is defined as language maintenance. Therefore, it is better for the Balinese to study and use the language more frequently, which can be done by documenting the lexicons in the *Topeng Sidakarya* dance as one form of language use.

There were several related literature used as the basis for this study. The first study, focused on identifying the traditional house concept and the associated lexicons using an ethnolinguistic approach (Budasi & Satyawati, 2021). The second study, focused on describing lexicons in the Legong Keraton dance using an ecolinguistics approach (Dewi et al., 2020). The third study, focuses on analyzing the lexicons of florals found, the cognitive metaphorical meaning, and how the metaphors are constructed using an ecolinguistics approach (Mahayana et al., 2019). The fourth, focused on revealing the theological meanings, aesthetics, and philosophy in the *Topeng Sidakarya* dance (Wirawan, 2021). The fifth study, entitled focuses on revealing the content of *babad "Sidakarya"* as the factor of a successful *Yadnya* ceremony in Bali and the essential of *Topeng Sidakarya* dance in succussing the *Yadnya* ceremony in Bali (Renawati, 2014).

There are similarities between this study and previous studies. This study is focused on the lexicons in the *Topeng Sidakarya* dance, which is conducted as descriptive qualitative research using an ethnolinguistic approach. However, from those five studies, it can be seen that no empirical studies concerned with lexicons in the *Topeng Sidakarya* dance related to movements and their cultural meanings. Concerned with the lexicons in the *Topeng Sidakarya* dance, if there were no efforts to maintain them, the culture and language will likely die anytime in the future. Therefore, a study in the field needed to be conducted. Thus, the novelty of this research is that this research is focused on investigating the lexicons related to movements in the *Topeng Sidakarya* dance. The cultural meanings of those lexicons were also investigated in this study. The implications of this study were a) that this study is expected to become a sufficient source for language learning and b) that this study is expected to be used by dance teachers to teach dance and lexicons; therefore, the language and culture will not be extinct in the future.

RESEARCH METHOD

This study is conducted as a descriptive qualitative study. According to Nugrahani (2014), descriptive qualitative research investigated the actual condition of the object of the research, and the data were analyzed and presented in the form of words and phrases. In this study, the object is the lexicons in the *Topeng Sidakarya* dance, and the data were in the form of words and phrases. In this study, the data comprised the lexicons related to movements in the *Topeng Sidakarya* dance and their cultural meanings.

The methods of data collection in this study were observation and interviews. The researcher observed the actual condition of *Topeng Sidakarya* in the Gianyar Regency and interviewed the selected informants using Samarin's criteria (Samarin, 1967). This study used two types of data: primary (from observation and interviews) and secondary (from journal articles). There were three informants in this study, one primary informant (provided the primary data) and two secondary

informants (confirmed the data and gave additional data). The research setting of this study is Gianyar Regency, Bali Province. This research setting is chosen because many people are unfamiliar with the lexicons used in dance, even the *Topeng Sidakarya* dance often performed during the temple ceremony, and many young dancers trained the dance.

Several instruments were used in this study. First, the researcher is the main instrument to conduct the study and develop other instruments. The second is observation sheets to get the data from observation. Third, the interview guide is to assist the researcher in collecting the data from informants during the interview. Fourth, a phone recorder is used to document and record the interviews.

There are several steps carried out in this study. First, the researcher conducted an observation to get the preliminary data on the lexicons in the *Topeng Sidakarya* dance, and the observation sheet is used. Second, the researcher interviewed the primary informant to get the primary data on lexicons. Third, the researcher interviewed the secondary informants one and two to get confirmation and additional data. Fourth, the researcher analyzed and interpreted the data using [Miles and Huberman's interactive models \(1994\)](#). Lastly, the research concluded. In collecting the data, the researcher used the Balinese language and Bahasa Indonesia since the informants were native Balinese.

In analyzing the data, an interactive method by [Miles & Huberman \(1994\)](#) is adopted for this study. This model consisted of data collection, reduction, display, and conclusion drawing or informant verification. The researcher collected the data through observation and interviews. After that, the unnecessary data were reduced and focused on getting the delicate data. Then, the data were displayed in tables, categorized into their respective category, and paired with descriptions and discussions. Finally, after the data is gathered, the data collection is concluded and verified by the informants.

RESULT AND DISCUSSION

Result

Based on the observation and interview, sixteen (16) lexicons were found to be related to the *Topeng Sidakarya* dance movements. The lexicons found were categorized into several body parts, namely, head, body, and legs. The lexicons related to head movements can be seen in Table 1.

Table 1. Lexicons in head movements

No.	Lexicon	Phonetics Symbol	Category	Description
1	<i>kipek</i>	[kɪpəʔ]	Noun	Head turn
2	<i>ngelier</i>	[ŋəlyər]	Verb	Eye movements
3	<i>nyeletedet</i>	[njələdət]	Verb	Glance look

Based on Table 1, it can be observed that there are three (3) lexicons related to head movements. The lexicons included *kipek*, *ngelier*, and *nyeletedet*. The lexicons were explained as follows.

Kipek is a movement in which the dancer's head is turned sharply to the right and left. The dancer performed this movement during the performance on the stage. This movement showed as the Brahmin looked for something in the story of *Dalem Sidakarya*. *Kipek* has a meaning of awareness of the Brahmin when facing anything in life.

Ngelier is an eye movement when one eye is closed slightly. The dancer's eye will look in two directions (from the corner to the front). This movement can be seen as the dancer will look for something nice because one of his eyes is slightly closed. This movement is different from *nyeletedet*. *Ngelier* has a meaning of the Brahmin's pleasant attitude in nurturing the people.

Nyeletedet is a movement when the dancer's eyes were wide open. The dancer will look left and right in this movement. This movement continued the *ngelier*, where the dancer did the *ngelier* (looking for something nicely) and then *nyeletedet* (opening the eyeballs widely to look at the object clearly). This movement has the meaning of showing awareness of the surroundings as he opened his eyes widely. This movement is also referred to as the Brahmin's attitude to look at every person equally. Moreover, lexicons related to body movements can be seen in Table 2.

Table 2. Lexicons related to body movements

No.	Lexicon	Phonetics Symbol	Category	Description
1	<i>mungkah lawang</i>	[munʔkʌh] [lʌwʌŋ]	Verb	Opening the langse
2	<i>nyemak saput</i>	[njəmʌʔ] [sʌpʊt]	Verb	Grabbing saput
3	<i>ulap-ulap</i>	[ulʌp] [ulʌp]	Verb	Covering eyes
4	<i>nabdab gelung</i>	[nʌbdʌb] [gəlʊŋ]	Verb	Touching the Gelungan
5	<i>nayog</i>	[nʌjɔːg]	Verb	Hand's walking gesture
6	<i>manganjali</i>	[mʌŋʌndʒʌli]	Verb	Hand's offering gesture
7	<i>nyambean catur bija</i>	[njambəhʌn] [cʌtʊr] [biʌ]	Verb	Springkling <i>beras kuning</i> , <i>sekar ura</i> , and <i>pis bolong</i>
8	<i>opak lantang</i>	[ɔːpʌʔ] [lʌntʌŋ]	Verb	Gesture of changing session
9	<i>agem</i>	[ʌgəm]	Verb	A masculine body gesture
10	<i>pengastawa</i>	[pəŋʌstʌwʌ]	Noun	Offering activities

Based on Table 2, it can be observed ten (10) data belonged to body movements in the *Topeng Sidakarya* dance. The lexicons were *mungkah lawang*, *nyemak saput*, *ulap-ulap*, *nabdab gelung*, *nayog*, *manganjali*, *nyambean catur bija*, *opak lantang*, *agem*, and *pengastawa*. The lexicons are explained as follows.

Mungkah lawang is an opening movement. The dancer touches *langse* or traditional Balinese curtain. In this movement, the dancer showed a gesture of looking around while stepping onto the stage, which also carried the *kipek*, *ngelier*, and *nyeletedet* movements. This movement also often called as *pengaksama* or the opening movement before the dancer faces the audiences. The opposite of this movement is *ngerangki* which is referred to as the dancer walking and closing the performance. The dancer will return to the *Rangki* or a place where he came from before the performance began. Before entering the *Rangki*, the dancer will greet

the audience. This movement carried a meaning that the Brahmin must be able to see the main system of society as a leader, in which he should be responsible in doing actions (he can start and end).

Nyemak saput is a movement to grab the *saput*. *Nyemak saput* is the continuation movement after the *mungkah lawang*. The movement consisted of the dancer pulling up the *saput* towards his chest and stepping on the ground. This movement has a meaning as a leader striving to carry out all his actions; the Brahmin should always precede considerations of adequate reasons to the society.

Ulap-ulap is a hand movement to cover the eyes from direct sunlight. This movement performed after *mungkah lawang*. The dancer will rise his hands to eyebrow level while remaining flat or all fingers straight. This movement can be seen as someone who tried to look something far. *Ulap-ulap* means that the Brahmin must be able to see the faces of the people well; therefore, as a leader, the Brahmin can treat the people equally.

Nabdab gelung is the dancer's movement to ensure the *Gelungan* sat properly on his head. This movement occurred after *ulap-ulap*. The gesture of touching the *gelungan* and fixing its position implied the Brahmin's readiness. This lexicon has a meaning of the Brahmin must be able to attract positive attention from the community, nation, and State he leads.

Nayog is a hand movement when the dancer swung his hands back and forth. This movement is carried out when the dancer performed the walking gesture. The dancer will swing his hands smoothly back and forth following the *malpal* movement. This movement has a meaning that the Brahmin should be firm in the faith, always carefree or optimistic, and enthusiastic as a leader.

Manganjali is the dancer's hands meet together. In this movement, the dancer's hand will remain straight, as it similar to greet someone. This form has meaning that the Brahmin should be able to concentrate his mind on God or *Ida Sang Hyang Widhi Isa*. Therefore, the Brahmin could pray for God properly.

Nyambahan catur bija is a movement of sprinkling *beras kuning*, *sekar ura* and *pis bolong* money. In this movement, the dancer will sprinkle the many flowers and traditional Balinese money called *Pis Bolong* on the bowl together with the rice. This movement has a meaning that as a leader, the Brahmin can cope with every problem, even the hardest one. For example, the dancer sprinkles the rice as a symbol of giving wages to *Bhuta Kala* (demonic spirits); therefore, they will not interfere with the ceremony. Besides, this movement has a meaning of as a leader, the Brahmin should provide welfare to his society and show a sign of loving nature.

Opak lantang is a gesture of walking while checking the surroundings. This movement is referred to as the combination of legs, hands, and head movement. In this movement, the dancer walked onto the stage and looked around. This movement has a meaning as a gesture of Brahmin's readiness when he deals with problems and duties, shown by the gestures of walking around as he looks around to check for society.

The *agem* is a movement of the dancer who showed a firm posture. The dancer will bend his elbows 90 degrees and spread his legs as he squats. The dancer opened palms and pointed it to the front. This movement has a meaning of

braveness, unyielding in the face of various problems or challenges the Brahmin has as a leader.

Pengastawa is the dancer's movement in offering the *Daksina Pamogpog* (a ceremonial item made explicitly for the *Topeng Sidakarya* dancer). The dance will take the offering and chant the *ucap-ucap* or mantras of Kawi language literature. This movement has a meaning as the Brahmin's hope for the ceremony to run smoothly is that he prayed to *Ida Sang Hyang Widhi* (God in Hinduism). Furthermore, lexicons related to leg movements can be seen in Table 3.

Table 3. Lexicons related to leg movements

No.	Lexicon	Phonetics Symbol	Category	Description
1	<i>malpal</i>	[mʌlpʌl]	Noun	Walking movement
2	<i>nanjek</i>	[nʌndʒəʔ]	Noun	Tips of toe touch the ground
3	<i>piles</i>	[pɪləs]	Noun	The heels spin for transitioning

Based on Table 3, it can be seen that three (3) data were found that concerned with lexicons that related to leg movements in the *Topeng Sidakarya* dance. The lexicons comprised *malpal*, *nanjek*, and *piles*. The lexicons were presented as follows.

Malpal is a gesture of walking. In this movement, the dancer will make his toes stand up. The dancer will squat, stroll, and swing his arm while vibrating his fingers. The dancer will maintain his sturdiness when walking. This movement means the Brahmin's ability to deal with strong opponents as a leader.

Nanjek is a movement to stop after walking. The dancer will step his toes on the ground to show a sign of a stop after the walking gesture. The dancer will raise his heels in doing the *nanjek* movement. This movement means that the Brahmin has to stop and evaluate the solution to the problems.

Piles movement is a movement when the dancer spins his heels. The dancer will rise his heels and spin them slowly inward. After that, the dancer will continue to the next movement. *This movement has a meaning of the Brahmin's softness as a leader.*

Discussion

Sixteen (16) lexicons related to movements were found in the *Topeng Sidakarya* dance. The dancer's body movements represent their desire to get attention, and people still seek dance to be performed as the completion aspect of a ceremony (Setiawati, 2008). Concerned to Sustiawati et al. (2011), there are many meaningful movements in the *Topeng Sidakarya* dance (*Gerak Maknawi*). It explains that in the *Topeng Sidakarya* dance, many aesthetic aspects and moral and cultural values can be learned.

The lexicons in the *Topeng Sidakarya* dance carry lots of cultural meanings. Strauss & Quinn (1997) stated that people's understanding of certain vocabulary is defined by cultural meaning. In this case, the Balinese is the one who understood and used the lexicons in the *Topeng Sidakarya* dance. However, many of the lexicons are unknown to dancers nowadays. The issue can lead to the death of the

Balinese language. [Pauwels \(2016\)](#) explained that a decreasing number of native speakers influenced a language's death. Therefore, to avoid language death, the Balinese should maintain the language ([Fishman, 1964](#)). In this case, the Balinese should use the Balinese language more often than other languages. Documenting lexicons in the movements and their cultural meanings is the solution.

In Hinduism, the lexicons related to movement in the *Topeng Sidakarya* dance cannot be separated from several concepts. According to [Suryawan \(2021\)](#), the dancer's gestures when performing the *Topeng Sidakarya* dance depicted the concept of idealistic leadership according to Hinduism. The head movements are related to the concept of *Panca Upaya Sandhi* (five kinds of effort that a leader must have to face and solve the problems and challenges for which he or she is responsible), *Nawanatya* (the nine traits and moral attitude that leaders and their aides must have), and *Tri Upaya Sandhi* (three attempts to connect with the people). The body movements and leg movements depicted the concept of *Sad Warnaning Raja Niti* (six traits that become the requirements for a leader), *Panca Dasa Pramiteng Prabhu* (fifteen kinds of main traits that should be studied and implemented by every leader in leading the community/nation and his country). The dance movements also depicted *Tri Hita Karana*, where the dancer performed the movements referring to the activity to maintain the harmony between humans and three aspects of the universe (Gods, people, and nature) ([Purana, 2016](#)). The dancer offered the Upakara to the Gods (Ida Sang Hyang Widhi Isa), the people, and nature during the performance.

As explained by [Riley \(2007\)](#), the lexicons in the *Topeng Sidakarya* dance were reflected by the culture, customs, and the Balinese people's experience of life. This is related to the Ethnolinguistic study. [Setiawati \(2008\)](#) explained that dance is related to people's impressions of meaning. From that explanation, it can be interpreted that the Balinese language in the dance carried cultural values. For example, many lexicons carry cultural meanings that cannot be found in other cultures. Thus, documenting the lexicons in the *Topeng Sidakarya* dance, as one form of language use, can be used to maintain the language's existence.

Empirically speaking, this study has several similarities and differences with previous studies. Three of the previous studies were focused on the field of lexicons. The two other studies focused on the *Topeng Sidakarya* dance. Compared to the first study by [Budasi & Satyawati \(2021\)](#), this study is conducted with a similar, ethnolinguistic approach. However, the previous study focused on the lexicons and the concept of traditional houses, whereas this study is conducted to identify the lexicons in the *Topeng Sidakarya* dance. Compared to the second study conducted by [Dewi et al. \(2020\)](#), this study is focused on similar field lexicons in Balinese traditional dances. The previous study found the lexicons in the *Legong Keraton* dance, while this found the lexicons in the *Topeng Sidakarya* dance. However, the previous study is conducted as an ecolinguistics study, whereas this study is ethnolinguistic. It is also applied to the third study by [Mahayana et al. \(2019\)](#), where the previous study is conducted as an ecolinguistics study to find out the florals in Balinese language metaphors, while this study is the lexicons in *Topeng Sidakarya* dance as an ethnolinguistic study.

Previous studies on *Topeng Sidakarya* dance have similarities and differences with this study. The study conducted by Wirawan (2021) focused on revealing theological meanings, aesthetics, and philosophy in the *Topeng Sidakarya* dance. There are several findings of that previous study adopted for this present study. That previous study found finger positions during the performance of the *Topeng Sidakarya* dance. However, no other movements are mentioned in that previous study, such as the head, body, and legs. There are also no phonetics symbols presented in that study. Besides, the study by Renawati (2014) provided insight for this study to present the cultural meanings behind the movements in the *Topeng Sidakarya* dance. However, the previous study is not focused on the movements of the *Topeng Sidakarya* dance.

Therefore, this study provided new insight into the related context. This study focused on the lexicons of the *Topeng Sidakarya* dance. This study provided new insights into the lexicons of the Balinese language. From several studies on *Topeng Sidakarya* dance, this study provided a clear view of the lexicons in movements and their cultural meanings. Furthermore, this study has several implications, which are explained as follows.

The Implication for Language Teaching

This study's result had an implication for the language teaching. This study was focused on the *Topeng Sidakarya* dance, mainly the lexicons in the dance movements. Their cultural meanings were also documented in this study. In this study, the lexicons in the Balinese language are paired with English descriptions. Therefore, this study can have a benefit for language teaching and learning. People can use the result of this study as a resource for learning the language.

The Implication for Dance Teachers

People involved in art, especially dance, were the target reader of this study. For dance teachers, this study's result can be used when instructing their students in dance movement; therefore, students' comprehension of the lexicons of the *Topeng Sidakarya* dance will be improved. For dance teachers who instructed tourists in Balinese dances, the result of this study can be used to make tourists familiar with Balinese dance lexicons.

CONCLUSION

Based on the result and discussion, there were several things can be concluded. The lexicons related to the movements were twenty-one (21) in total: *kipek*, *ngelier*, *nyeledet*, *amustikarana*, *pengaksama*, *nabdab gelung*, *ulap-ulap*, *ngejuk*, *nyambean sekar ura*, *nyambean catur bija*, *malpal*, *agem*, *mungkah lawang*, *nyemak saput*, *nayog*, *pengastawa*, *nanjek*, *piles*, *ngerangki* and *opak lantang*. The numbers of the lexicon were mainly verbs. The cultural meanings of the lexicons were related to the Balinese Hinduism leadership concept namely *Panca Upaya Sandhi*, *Nawanatya*, *Tri Upaya Sandhi*, *Sad Warnaning Raja Niti*, *Panca Dasa Pramiteng Prabhu* (responsible, brave, and knowledgeable). Besides, the lexicons depicted the concept of *Tri Hita Karana* (making a harmony with God, people, and environment). In this study, many lexicons were presented along with their cultural meanings.

Compared to the previous studies, this study contributed to the development of the field of lexicons in the Balinese language, especially in the culture, such as in the *Topeng Sidakarya* dance. It is because, from several studies in a related context, there were no studies concerned with lexicons and their cultural meanings in the *Topeng Sidakarya* dance. Therefore, other researchers can use this study as a reference to conduct a study in a similar field. Besides, this study contributed to preserving the Balinese language and culture. Nowadays, the Balinese language is endangered due to no studies on lexicons in the *Topeng Sidakarya* dance, as a product of the Balinese culture, were conducted. Therefore, documenting the lexicons in the *Topeng Sidakarya* dance, as one form of language use, can maintain the language's existence from extinction. Language and dance teachers can use this study as a resource to teach the lexicons; therefore, the lexicons can be well known and survive extinction.

This study focused on the lexicons related to dance movements and their cultural meanings in the *Topeng Sidakarya* dance. Therefore, other researchers can use this study as a reference to conduct a similar study. For researchers who want to continue this study, it was expected to find out the lexicons related to utterances and cultural meanings and *mantras* in *ucap-ucap* and *pengastawa* movements or analyze the word formations of the *Topeng Sidakarya* dance lexicons.

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