

Lexicons in Barongsai (Lion Dance) in Singaraja

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Abstract

Barongsai is a traditional dance in Chinese culture. This dance has developed rapidly in Indonesia. It is not uncommon to find that the Barongsai dance has changed in various places. Bali, Buleleng, especially the city of Singaraja, is one of the towering places to see how Barongsai dance can survive and develop. However, the current Barongsai dance in the city should receive more attention because most of the Barongsai dance speakers, are not of native Chinese ethnicity but hybrid ones (Chinese and Balinese). This can lead to a loss of cultural identity because the characteristics displayed have begun to be less characterized. Currently, the Barongsai dance performance changes the lexicons in the dance from Chinese to the Indonesian language. If the lexicons (in Chinese) used in the dance performance are reduced, the language will undergo extinction. For this reason, this research must be carried out immediately through a descriptive qualitative study, which aims to analyze the lexicons displayed during the dance performance. The research data used in this study are in the forms of primary and secondary data. The Primary data were obtained through observation and interview techniques, while secondary ones were obtained through the analysis of the book which are used to measure the value of Barongsai dance performance. The results of this study indicate that 27 lexicons were found in the dance were divided into 3 parts, namely: 11 lexicons related to dance movements, 13 lexicons related to its costumes, and 3 lexicons related to its musical instruments.

Keywords: Barongsai, Dance, Lexicons.

INTRODUCTION

A lexicon is a collection or combination of words used in a language or by a person. According to Williams (2004), a language of movement is a unique specific group performance that encompasses everything from the movements themselves to the cultural beliefs and rituals that give meaning to the dances. One of the dances in Indonesia that has expensive movement, song, costume, and also meaning is the Barongsai dance performed in Singaraja, North Bali.

The Barongsai dance is still alive and is one form of entertainment for the Chinese people in the city. The lion dance is considered as an important dance in Chinese culture and has become an integral part of Chinese cultural heritage (Kartini, 2015). This dance is performed in groups, and a female dancer usually appears as a dragon carrier or as a supporter of music in the dance performance (Avaunt, 2018). Currently, the Barongsai dance in the city is mostly performed by local residents who are mixed of generations (Chinese and Balinese). The ethnic Chinese in the city must continue to preserve it to ensure that it does not become extinct, and also to continue to display the characteristics of the Barongsai originating from China.

One approach to this dance's growth is to keep the lexicons used in the dance. According to Crystal (2016), a lexicon is the total stock of words in a language, encompassing not only the individual's words but also their meaning, forms, and special usage. A lexicon is used to preserve a culture of speakers of the language in this case the Chinese language, so

that it continues to evolve from generation to generation. In relation to this, Duranti (2020) mentions that language will always exist in culture as long as it is preserved. Katamba (1993) added that the lexicon is crucial for understanding how words are formed through both inflection and derivation. From the statement above, it can be said that the lexicon is an essential tool for developing a local language where its speakers may preserve the language.

Several previous studies done by Budasi (2025), Yao (2024), Hyun-Soon (2023), and Agung (2020) are related to this study. The first example is from Budasi (2021) who studied about the Balinese Alpha Generation's Understanding of Traditional Balinese Game Lexicons: Urban vs Rural Areas. The study aimed to identify the lexicon of traditional Balinese games and the understanding of the Balinese alpha generation regarding this lexicon. The results of this study found that the students in rural area had a better understanding on lexicons in traditional Balinese games than the student in urban area.

However, in general, students' understanding of both in rural and urban areas is still low because they only understand a small part of the existing lexicons. The second studied was done by Yao (2024) who studied about the cultural memory of Thai-Chinese Lion Dance In Bangkok, Thailand, with the aim of the study were clarify how the lion dance functions as a link between historical heritage and modern reality, explores lion dance's subtle fusion with local Thai culture, and highlighting its unique performance techniques and subtle modifications in Bangkok's energetic atmosphere. The results of this study were to emphasized how important it was to promote intercultural dialogue and cooperation to advance the Thai-Chinese Lion dance tradition internationally.

The third studied was conducted by Hyun-Soo (2023) who studied about the Lion Dance and Meaning of the Dance in Bukcheong Lion Play. With the purpose on the Bukcheong Sajanori, where the lion dance itself forms the center of mask play, to examine the origins of the lion dance, dance moves, and the meaning contained in the content of the dance. The results of this study were to clarify the content of the Bukcheong Sajanoreum, which was currently being passed down consists of a total of 8 chapters. The Bakcheong Lion dance has more skillful and powerful dance moves than the lion dance of any regional mask dance.

The fourth studied was done by Agung (2020) who studied about lexicons in the *Legong Keraton* dance, with the aimed to identify the lexicons used in the dance. This study revealed that there were 48 lexicons in *Legong Keraton* dance, which were divided into four lexicons for structure, thirteen lexicons for hand, twelve lexicons for leg movements, twelve lexicons for body movements, three lexicons for neck movements, two lexicons for eyes movements, and three lexicons for fan movements.

As can be analyzed, none of the above researchers have researched the lexicons related to the Singaraja culture dances, and related to that, the lexicons that exists in the culture are important regarding the Chinese language used, and base on that, the language used is included in extinction. This is the basis for why the research on Barongsai dance must be carried out immediately. Therefore, the purpose of this study is to investigate the lexicons in the Barongsai (Lion dance) in Singaraja.

METHOD

This study was designed in the form of qualitative research adapted by (Glass, 1984). The setting of this study was at Klenteng Seng Hong Bio, in Singaraja City, Buleleng Regency, Bali Province. Its primary data were obtained using observation and interviewing techniques, while the secondary ones were investigated using document analysis techniques. In investigating the primary data, 3 informants were involved and selected based on a set of criteria. Two lexicons are used in the dance. The obtained data were analyzed descriptively.

FINDINGS AND DISCUSSION

Findings

Based on the data analysis, a number of lexicons related to Barongsai were found and can be categorized into 3, namely; dance movements, dance costumes, and music instruments. Each of these parts will be described as follows.

Lexicons Related to Barongsai Dance Movements

This study found lexicons related to the movements of the Barongsai dance, where the lexicons are divided into 3 dance segments, namely: opening, core, and closing. The lexicons contained in the Barongsai dance movements can be seen in Table 1.

Table 1. Lexicons Related to Barongsai Dance Movements

No	Lexicons	Segments
1	pài (派) - [pʰai] = grateful respect appreciate blessing	Opening
2	wǔ lóng (舞龙) - [wù lóng] = dragon dance	
3	shīzǐ zájì (狮子杂技) - [ʂɿz̥i tsɿ tsɿ] = lion acrobatics	
4	pǎobù (跑步) - [pʰao̯²¹⁴ pu] = running	
5	tiàoyuè (跳跃) - [tʰjao̯ ɥœ̯] = jumps	Core
6	zuòzhe (坐着) - [tswɔ̯ tʂɿ] = sitting	
7	zhàn wǔ (战舞) - [tʂân wù] = war dance	
8	cǎi qīng (採青) - [tsʰai̯³⁵ tɕʰin̥⁵⁵] = picking greens	
9	hóng bāo (红包) - [xɔŋ̥ pao̯] = red envelope	
10	jítǐwǔ (集体舞) - [tɕi̯ tʰɿ wù] = group dance	Closing
11	pài (派) - [pʰai] = grateful respect appreciate blessing	

Based on Table 1, there are eleven (11) lexicons identified within the Barongsai (Lion dance) movements, categorized into three segments: opening, core, and closing. The opening section includes four (4) lexicons: *pài*, *wǔ lóng*, *shīzǐ zájì*, and *pǎobù*. *Pài* (see figure 1) is the

movement of moving the head of *Barong* below to the feet for the gods and moving the head of *Barong* below to the chest for the audience. *Wǔ lóng* (see figure 2) uses a combination of movements performed by 10-11 people, with each member holding a stick that is glued to the dragon's body from head to tail. This movement is very beautiful by turning the dragon's body and twisting like a snake in the air. *Shīzī zájì* (see figure 3) is the movement of the Barongsai that starts with simple basic movements such as jumping, running, sitting, and interacting with props. The movement begins by telling the story of *Barong*'s journey in search of food. *Pǎobù* (see figure 4) is the movement of the Barongsai that displays the persistence of the *Barong* figure in search of food. This movement uses both leg muscles of each player that are synchronised in order to create stability and beauty of movement. Below are the pictures of the movements.



Figure 1. *pài* = grateful



Figure 2. *wǔ lóng* = dragon dance



Figure 3. *shīzī zájì* = lion acrobatics



Figure 4. pǎobù = running

Based on the core segment movements, there are 5 lexicons found, including *tiàoyuè*, *zuòzhe*, *zhàn wǔ*, *cǎi qīng*, and *hóng bāo*. *Tiàoyuè* (see figure 5) is a movement of the Barongsai that displays the obstacles of the Barongsai's journey in search of food, starting from jumping over cliffs or ravines that are displayed in properties such as towering poles. This movement uses the strength and balance of the player's legs in jumping and moving together. *Zuòzhe* (see figure 6) is a movement from Barongsai that shows the figure of *Barong* in observing something, be it an enemy or food. This movement also shows the figure of Barongsai, who is resting. This movement begins with the back player sitting first, followed by the front player to display the figure of a sitting lion/tiger. *Zhàn wǔ* (see figure 7) is a movement of the Barongsai that performs a battle of the *Barongs* over food or territory. This movement shows the *Barongs* scaring each other, jumping, and stunting. This movement uses the cooperation of two or more teams in coordinating each *Barong* to create beautiful and mesmerising movements. *Cǎi qīng* (see figure 8) is a movement of Barongsai that displays the victory of the Barongsai and finally manages to get food. It shows a Barongsai jumping high up to eat a green leaf or orange fruit hanging from a high pole. *Hóng bāo* (see figure 9) is a movement of the Barongsai that shows togetherness and interaction with the audience, where the audience will gather and take turns to give or present a red envelope to each Barongsai who performs. Below are the pictures of the movements.



Figure 5. tiàoyuè = jumps



Figure 6. zuòzhe = sitting



Figure 7. zhàn wǔ = war dance



Figure 8. cǎi qīng = picking greens



Figure 9. hóng bāo = red envelope

Based on the closing segment movements, there are 2 lexicons found, including *jítǐwǔ* and *pài*. *Jítǐwǔ* (see figure 10) is a movement of the Barongsai that shows the togetherness and appearance of the entire Barongsai. This movement requires the cooperation of the whole team to display the *Barongs*, which looks like an animal that has been full or succeeded in getting what it wanted and leaving happily. *Pài* (see figure 11) is the movement of moving the head of *Barong* below to the feet for the gods and moving the head of Barong below to the chest for the audience. Below are the pictures of the movements.



Figure 10. jítǐwǔ = group dance

Figure 11. *pài* = blessing

Overall, it can be said that the interview technique confirmed the findings of the lexicons identified during the observation technique. The meaning confirmed is that the number of the lexicons identified are the same: eleven (11) lexicons related to the movements in the Barongsai (Lion dance), such as *pài* = grateful, *wǔ lóng* = dragon dance, *shīzǐ zájì* = lion acrobatics, *pǎobù* = running, *tiàoyuè* = jumps, *zuòzhe* = sitting, *zhàn wǔ* = war dance, *cǎi qīng* = picking greens, *hóng bāo* = red envelope, *jítǐwǔ* = group dance, and *pài* = grateful.

Lexicons Related to Barongsai Dance Costumes

This study found lexicons related to the costumes of the Barongsai dance, where the lexicon is divided into 2 body parts, namely: head and body. The lexicons contained in the costume of the Barongsai dance can be seen through Table 2.

Table 1. Lexicons Related to Barongsai Dance Costumes

No	Lexicons	Parts
1	shīzǐ yǎn (狮子眼) - [ʂí tsí ján] = lion eyes	Head
2	gé (船) - [g̊é] = horns	
3	zuǐ (嘴) - [tsweí] = mouth	
4	shēntǐ (身体) - [ʂən t̊í] = body	Body
5	máopí (毛皮) - [máʊ p̊í] = fur	
6	jiǎo (脚) - [tɕiaʊ] = foot	
7	wěibā (尾巴) - [wéi̯ pa] = tail	
8	zhōng (钟) - [tʂúŋ] = bell	
9	hóngsè máopí (红色毛皮) - [xɔŋ̊ s̊é máʊ p̊í] = red coloured fur	
10	jīnsè máopí (金色毛皮) - [tɕín s̊é máʊ p̊í] = gold coloured fur	
11	lǜsè máopí (绿色毛皮) - [lý s̊é máʊ p̊í] = green coloured fur	
12	báisè máopí (白色毛皮) - [páɪ s̊é máʊ p̊í] = white coloured fur	
13	hēisè máopí (黑色毛皮) - [xə́i s̊é máʊ p̊í] = black coloured fur	

Based on Table 2, thirteen (13) lexicons were identified in the Barongsai costumes through interviews. These lexicons are divided into two categories: the head and the body. The head includes three (3) lexicons: *shīzǐ yǎn*, *gé*, and *zuǐ*. *Shīzǐ yǎn* (see figure 12) is one of

the most important parts of the Barongsai, the eyes. Which are prominent, luminous, and sinister. Showing a dashing figure that is not afraid of anything. *Gé* (see figure 12) is one of the parts of the Barongsai head known as the Horn, the shape takes the appearance of a savage horned animal such as a Bull, bison, etc. *Zuǐ* (see figure 12) is one part of the Barongsai head known as the mouth. In this part, Barongsai has two types of mouths, namely cats and ducks. Cat-shaped mouths are characterised by lip curves like a cat, lion, or tiger. A mouth shaped like a duck is characterised by a flattened lip shape like a duck's beak. Below are the pictures of those costumes.



Figure 12. *Shízǐ yǎn, gé, and Zuǐ = lion eyes, horn, and mouth*

Based on the part of body costumes, there are 10 lexicons found including *shēntǐ*, *máopí*, *jiǎo*, *wěibā*, *zhōng*, *hóngsè máopí*, *jīnsè máopí*, *lǜsè máopí*, *báisè máopí*, and *hēisè máopí*. *Shēntǐ* (see figure 13) is the body of the Barongsai, which resembles the body shape of a lion. *Máopí* (see figure 13) is one part of the Barongsai known as fur/skin. the shape of the fur is wavy from the top of the head to the tail, and the shape of the skin is scaly like snake skin or skin from a dragon. *Jiǎo* (see figure 14) are the feet of the Barongsai, they also have fur and leather that is patterned and textured the same as the body of the Barongsai. *Wěibā* (see figure 15) is part of the tail of the Barongsai, the shape of the tail resembles the tail of a lion or cat. *Zhōng* (see figure 16) is a bell that is usually located under the forehead of the Barongsai or shaped like a necklace. *Hóngsè máopí* (see figure 17) is a red colour on the lion cloth and is scaly like a dragon. *Jīnsè máopí* (see figure 18) is a gold colour of the lion cloth and feathered like a phoenix. *Lǜsè máopí* (see figure 19) is a green colour on the lion cloth and is hairy like a lion. *Báisè máopí* (see figure 20) is a white colour on the lion cloth and is shaped like a cloud. *Hēisè máopí* (see figure 20) is a black colour on the lion cloth and shaped like a wave.



Figure 13. *Shēntǐ and Máopí = body and fur*



Figure 14. *Jiǎo* = *foot*



Figure 15. *Wěibā* = *tail*



Figure 16. *Zhōng* = *bell*



Figure 17. *Hóngsè Máopí* = *red coloured fur*



Figure 18. *Jīnsè Máopí* = *gold coloured fur*



Figure 19. Lùsè Máopí = = green coloured fur



Figure 20. Básè Máopí and Héisè Máopí = white and black coloured fur

Overall, it can be said that the interview technique confirmed the findings of the lexicons identified during the observation and interview technique. The meaning confirmed is that the number of the lexicons identified are the same: 13 lexicons related to the costumes in the Barongsai (Lion dance) such as *shízǐ yǎn* = eye, *gé* = horn, and *zuǐ* = mouth, *shēntǐ* = body, *máopí* = fur, *jiǎo* = foot, *wěibā* = tail, and *zhōng* = bell, *hóngsè máopí* = red coloured fur, *jīnsè máopí* = gold coloured fur, *lùsè máopí* = green coloured fur, *básè máopí* = white coloured fur, and *héisè máopí* = black coloured fur.

Lexicons Related to Musical Instruments in the Barongsai Dance

This study found lexicons related to the musical instruments of the Barongsai dance, where the lexicons contained in the musical instruments of the dance can be seen in Table 3.

Table 2. Lexicons Related to Musical Instruments in the Barongsai Dance

No	Lexicons	Descriptions
1	tambur - [tam'bur] = a large drum	The main instrument that sets the tempo and dynamics of the performance. It is played using two wooden sticks by a player who stands or sits next to the drums.
2	cheng-cheng - [tʂəŋ] [tʂəŋ] = cymball	The cheng-cheng are banged rhythmically against each other or can be a sound that mimics the sound of metal clashing, such as small bells or certain musical instruments. to create a continuous sound. It can also increase the intensity and vibrancy of the performance.
3	ling - [lɪŋ] = gong or bell	Provides a deep, low-toned element, creating a balance with the sound of the tambur and cheng. Beaten using a cloth-covered beater to produce a buzzing sound.

Regarding Table 3, the findings reveal the presence of three (3) lexicons within the context of musical instruments utilized in the Barongsai performance. These lexicons include *tambur* (see figure 21), which serves as the principal musical element of the performance. *Cheng-cheng* (see figure 22), which forms a remarkable collaboration with the Tambur, thereby contributing to the creation of powerful musical dynamics. *Ling* (see figure 23), which plays a crucial role in balancing the sound produced by both the *tambur* and *cheng-cheng*.



Figure 21. Tambur= large drum



Figure 22. Cheng-cheng= cymbal



Figure 23. Ling= gong

Discussion

This study has succeeded in finding and analyzing the lexicons and their cultural meaning. It shows that lexicons are important to maintaining the language, especially in culture. This study is in line with what has been stated by Katamba (1993), that the lexicon is crucial for understanding how words are formed through both inflection and derivation. The Barongsai dance in Singaraja consists of twenty-seven (27) lexicons. The lexicons are divided into 3 categories: dance movements, dance costumes, and musical instruments. The movements of the dance contain eleven (11) lexicons with three segments, including opening, core, and closing. The costumes section contains thirteen (13) lexicons with two body parts, such as the head and the body. The musical instrument section contains three (3) lexicons. This research used several theories, such as ecolinguistics, lexicons, the history of Barongsai (Lion dance), and the concept of types and meaning. Additionally, this research presents empirical reviews related to the study. However, based on the previous studies, the researcher found that no studies discuss the lexicons of the Barongsai dance, but the

researcher found several previous studies that have similarities and differences with this study, so it can be compared.

This research found the lexicons in the Barongsai dance. It is supported by Hanna (2015), who states that the dance can be interpreted as a symbol of cultural identity, as it encompasses a culture of social norms, traditions, and rituals, enabling individuals to communicate their shared values and history. In this research, there are twenty-seven (27) lexicons found in the dance, and divided into three (3) parts, namely eleven (11) movements, thirteen (13) costumes, and three (3) musical instruments. This finding is supported by Dewi, et al. (2020). When comparing this conclusion with other studies, one research study specifically analysed the lexicons related to dance motions, such as the study on the *Legong Keraton* dance conducted by Dewi et al. (2020). The other research conducted by Budasi and Satyawati (2021), Budasi et al. (2021), Putra (2023), Budasi (2023), Kusuma (2023), and Ketut et al. (2021) was found to analyze the lexicons outside of dance.

The implications of this study provide an overview related to an analysis of the lexicons connection to the Barongsai dance in Singaraja. This research can be a reference for other researchers in analyzing lexicons related to other cultures. Therefore, it is hoped that future research will be able to deepen and broaden the scope of research by involving more subjects by analyzing other forms of cultures.

CONCLUSION

Based on the findings, discussion, and the objective of the study, this study concludes that there are 27 lexicons scattered in the movements, costumes, and musical instruments in the dance. 11 lexicons were found in the movements segments, 4 lexicons in the opening segments, include: *pài*, *wǔ lóng*, *shīzǐ zájì*, and *pǎobù*. 5 in the core segments, including: *tiàoyuè*, *zuòzhe*, *zhàn wǔ*, *cǎi qīng*, and *hóng bāo*. And 2 in the closing segments, including: *jítǐwǔ* and *pài*. For the dance costumes, 13 lexicons were found and divided into 2 body parts, such as 3 in the head part of the costumes, including: *shīzǐ yǎn*, *gé*, and *zuǐ*. And 10 in the body part of the costumes, including: *shèntǐ*, *máopí*, *jiǎo*, *wéibā*, *zhōng*, *hóngsè máopí*, *jīnsè máopí*, *lùsè máopí*, *báisè máopí*, and *héisè máopí*. For the musical instruments, 3 lexicons were found, including: *tambur*, *cheng-cheng*, and *ling*.

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