

Lexicons Used in the Traditional *Gamelan* of *Jegog* in Sangkaragung Village

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Abstract

Language and culture are inseparable aspects of human life, as language functions not only as a communication tool but also as a medium for preserving cultural understanding. The traditional gamelan of Jegog is a traditional bamboo gamelan that is originated from West Bali, and Sangkaragung Village in Jembrana Regency is the conservation center of Jegog gamelan. This study aims to (1) identify the lexicons used in the traditional gamelan of Jegog in Sangkaragung Village and (2) to analyze the cultural meaning used in the identified lexicons. This study employed a qualitative descriptive research design. The data were collected in Sangkaragung Village through observation and in-depth interviews with four selected informants. The instruments used in this study were observation sheets, interview guide, interview sheets, and smartphones. This study found thirty-five (35) lexicons in the traditional gamelan of Jegog in Sangkaragung Village that can be classified into six categories namely, instrument names, techniques in playing Jegog, sound quality and tuning concepts, sequence of playing Jegog, types of tabuh, and ritual before doing Jegog performance. Each of the identified lexicons carry cultural meaning that reflects the harmony, tradition, and beliefs of Sangkaragung people. The findings of this study emphasize the importance of preserving the lexicons in Jegog gamelan as an effort in preserving local identity and sustaining cultural continuity in the era of globalization. This study can contribute to linguistic studies, particularly in teaching cross-cultural understanding and as an effort to preserve Balinese language and culture.

Keywords: ethnolinguistics, lexicon, cultural meaning, jegog gamelan

Abstrak

Bahasa dan budaya merupakan dua aspek kehidupan manusia yang tidak dapat dipisahkan, karena bahasa tidak hanya berfungsi sebagai alat komunikasi, tetapi juga sebagai media untuk melestarikan pemahaman budaya. Gamelan Jegog merupakan gamelan tradisional yang terbuat dari bambu yang berasal dari Bali Barat, dan Desa Sangkaragung di Kabupaten Jembrana dikenal sebagai pusat pelestarian gamelan Jegog. Penelitian ini bertujuan untuk (1) mengidentifikasi leksikon yang terdapat dalam gamelan tradisional Jegog di Desa Sangkaragung dan (2) menganalisis makna budaya yang terkandung dalam leksikon-leksikon tersebut. Penelitian ini menggunakan desain penelitian deskriptif kualitatif. Data dikumpulkan di Desa Sangkaragung melalui observasi dan wawancara mendalam dengan empat informan terpilih. Instrumen yang digunakan dalam penelitian ini meliputi lembar observasi, pedoman wawancara, lembar wawancara, dan smartphone. Melalui pengumpulan data, ditemukan tiga puluh lima (35) leksikon dalam gamelan tradisional Jegog di Desa Sangkaragung yang dapat diklasifikasikan ke dalam enam kategori, yaitu nama instrumen, teknik permainan Jegog, kualitas bunyi dan konsep penyetelan suara, urutan permainan Jegog, jenis-jenis tabuh, dan ritual yang dilaksanakan sebelum pertunjukan Jegog. Setiap leksikon yang diidentifikasi mengandung makna budaya yang mencerminkan keharmonisan, tradisi, dan kepercayaan masyarakat Sangkaragung. Temuan penelitian ini menegaskan pentingnya pelestarian leksikon dalam gamelan Jegog sebagai upaya menjaga identitas lokal dan mempertahankan keberlanjutan budaya di era globalisasi. Penelitian ini diharapkan dapat memberikan kontribusi dalam kajian linguistik, khususnya dalam pembelajaran lintas budaya serta sebagai upaya pelestarian bahasa dan budaya Bali.

Kata kunci: etnolinguistik, leksikon, makna budaya, gamelan jegog

INTRODUCTION

Language and culture are two inseparable aspects that shape and influence humans in defining the way they communicate and also create their identity. According to Sapir (1921) language is not only a tool to express thoughts in communication, but also reflect the cultural reality of a society. Devi et al. (2023) states that language can reflect cultural understanding of the values, norms, beliefs, and practices that embodied in that culture. With the emergence of globalization, culture has also been affected, causing society less familiar with the language or the terms used in their local culture. In Indonesia itself, there are many cases where speakers switch to other languages and dialects instead of retaining their heritage languages (Collins, 2022). The increasing use of Indonesian language makes Balinese youth nowadays less familiar with some Balinese lexicons which also have impact to Balinese youth's lexical acquisition and understanding of Balinese lexicons (Adnyani et al., 2022). To reduce the number endangered local language in Indonesia, it is necessary to preserve the lexicon used in local cultures or local languages in Indonesia.

Lexicon refers to the entire set of words and expressions used within a language, including specialized unique terminologies to specific fields (Bloomfield, 1933). highlights how a lexicon is not only about a vocabulary list, but it also has essential linguistics details that helps relay meaning of the word. Lexicon are lists of vocabularies tied to a culture and language that have cultural values, meaning, and language that contain a message (Putra et al., 2023; Wijayanti et al., 2023). Indonesia with so many local languages also make the lexicon in Indonesia very diverse, mainly due to the many cultures and traditions that exist in Indonesia, even in traditional music found in Bali also has its own lexicon.

In discussing about Balinese traditional music, it is important to know about the type of traditional musical ensemble in Bali called Gamelan. One of the unique forms of traditional gamelan in Bali is *Jegog*. *Jegog* is a traditional gamelan from Jembrana in which all instruments are made of bamboo. *Jegog* was created by an artist named I Wayan Geliguh in 1912 (Artayani & Putri, 2021). Native to Jembrana Regency, *Jegog* is made entirely of giant bamboo, in contrast to the majority of Bali's gamelan ensembles, which are made of bronze. However, due to a lack of documentation and the increasing popularity of other global languages in modern discourse, these lexicons are progressively disappearing from the public's awareness.

Many Balinese youths nowadays are unfamiliar with the specific lexicon used in gamelan *Jegog*, even when some people familiar with the lexicon used in gamelan *Jegog*, they don't really know about the meaning of each lexicon used in gamelan *Jegog*, especially its cultural meaning. Cultural meaning refers to its larger social and cultural significance that arises from shared knowledge, circumstances, cultural context, and communal values where it explains how a statement or expression may have implied its meaning, depending on the cultural context (Fries, 1954) Lexicon in *jegog* gamelan can be said in endangered status, it is because languages that are in the condition where it is not expected to be learned by children in the next century and have the potential to be extinct someday is called as endangered language (Lantaya et al., 2021). If this phenomenon continues, the tradition of gamelan *Jegog* may lose its authenticity and its role as a medium of cultural transmission could weaken, leading to an urgent need to document the knowledge of lexicon used in gamelan *jegog*.

Sangkaragung Village, located in Jembrana Regency, Bali, is widely known as the conservation center of *Jegog*. The village is home to several *Jegog* ensembles and institutions dedicated to preserving and promoting this traditional art form. However, while the performance aspects of *Jegog* continue to grow, the linguistic aspects, such as traditional lexicon have not been systematically documented, making this an urgent area for research. It is important to do a language maintenance effort, which can be done through language preservation, that is an act that is done by the society to keep using their own language to protect the language's existence from the threat of another language (Sacani & Ramendra, 2022). The way people use language shows their identity and the culture they belong to, which reflects who they are as an individual (Oktarina et al., 2024). As the hub of *Jegog* conservation, Sangkaragung serves as an ideal setting for studying the lexicon used in the traditional gamelan of *Jegog*.

Several previous studies have examined the topic of lexicon used in Balinese culture, but previous studies used different objects as the research object and different data analysis method. One study conducted by Budasi et al. (2021) examined the status of lexicon used in Tabuh rah

ritual in Menyali Village, this study used mixed-method to analyzed the data. Similar method used by Budasi & Ana (2025) that conducted study to identify the lexicon of traditional Balinese games and the understanding of the Balinese alpha generation regarding its lexicon. Other previous studies mostly used qualitative method to analyse the data, such as Suri et al. (2022) that analyse the lexicons of song used in Palawakya Dance. A study entitled Balinese lexicons on Gamelan Musical Orchestra was conducted by Puspani & Indrawati (2023) where this study also used descriptive qualitative method to analyse the data. Segara et al. (2024) that conduct a study to identify the Old Javanese eco-lexicon in kakawin created on the island of Bali.

Previous studies on lexicon in Balinese culture have primarily focused on ritual contexts, such as metatah and other ceremonial practices. These studies generally emphasize the identification of lexical items and their functional roles within ritual procedures. Based on previous studies, it was found that there is no previous study that focus on analyzing the lexicons used in the traditional gamelan of Jegog especially in Sangkaragung Village. Most previous studies tend to focus on the form and function of lexicons, without providing in-depth analysis of their cultural meanings or interpreting them through an ethnolinguistic perspective.

Therefore, there remains a research gap in understanding how specific lexicons used in traditional music reflect the cultural values, beliefs, and worldview of the community. This article focuses on identifying and analyzing the lexicons used in the traditional *gamelan* of *Jegog* in Sangkaragung Village and interpreting their cultural meanings. This study explores lexical items within a musical context and interprets their cultural meanings through an ethnolinguistic framework. Furthermore, this study contributes to the documentation and preservation of local lexicons and cultural heritage by identifying and analyzing specialized vocabularies used in traditional music. This is particularly important in the context of globalization, where local lexicons are increasingly at risk of being lost. The findings of this study are expected to contribute to ethnolinguistic and linguistic studies, particularly in understanding the relationship between language, culture, and traditional art, as well as supporting efforts in preserving local language and cultural heritage.

METHOD

This study used descriptive qualitative design with a naturalistic approach. Qualitative research allows the researcher to observe and understand a phenomenon in a variety of ways while improving knowledge by a repetitive process that alternates between theory and evidence (Aspers & Corte, 2021). The naturalistic approach used in this research because it shows the study of the object in this research is in its real-life setting without any manipulation. This design was chosen because the study aims to explore and interpret the lexicons used in the traditional gamelan of *Jegog* as well as their cultural meanings in their natural context. The naturalistic approach allows the researcher to observe the use of lexicons as they naturally occur in the cultural practice of *Jegog gamelan*, making it suitable for ethnolinguistic analysis. This study was conducted in Sangkaragung Village that is located in Jembrana sub-district, Jembrana Regency, West Bali. This village was chosen as the setting of this study because this village is the conservation centre of Jegog in Jembrana Regency.

The subjects in this study were Balinese speakers that live in Sangkaragung Village. The subjects of this research were selected using purposive sampling based on some specific criteria. The criteria such as, must be an active participant in the group, organization, or culture under study, the subject must be more than 25 years old, and the subject must convey information clearly and understandable in their own language. Based on those criteria, three Jegog musicians and one Balinese priest was selected as the informants of this study. The first informant designated as the main informant that have in-depth knowledge of the lexicon used in the traditional gamelan of Jegog. The other three informants designated as secondary informants, namely secondary 1, secondary 2, and secondary 3. Secondary informants strengthen and expand the data given by the main informant. The object of this study was the lexicon used in the traditional gamelan of Jegog in Sangkaragung Village.

The data of this study were collected through observation and in-depth interview. The observation was conducted in the Jegog practice session and also in Jegog performance. The in-depth interview was conducted by interviewing four selected informants. Each of the observation session were conducted approximately 2-3 hours to gain more in-depth information. The in-depth

interview was conducted two times with each informant. In the collecting the data, there were some instruments used to record and documenting the data. The instruments used were observation sheet, interview guide, interview sheet, and smartphone. After all the data were collected, the data were transcribed, analyzed, and described qualitatively.

The data collected in this research were analysed using the interactive model of analysis by Miles & Huberman (1994). After collecting the data, there were three steps in analyzing the data. First is data reduction, where the collected data were divided into six categories. The next step is data display, where the data were presented by presenting the lexicon and its meaning, the data were interpreted to analyze the cultural meanings of each lexicon using an ethnolinguistic perspective. This process involved relating the lexical items to cultural values, beliefs, and practices as expressed by the informants. The last step is conclusion drawing where the data were concluded in this step. To ensure the validity and trustworthiness of the data, this study applied both methodological triangulation and data source triangulation. Triangulation was conducted by comparing data collected from different informants and methods, including observation, interviews, and documentation. This helped to verify the consistency of the findings.

FINDINGS

There were thirty-five lexicons found in the traditional gamelan of Jegog in Sangkaragung Village. The thirty-five lexicons then divided into six categories namely: 1) names of the instrument, 2) technique in playing *Jegog*, 3) sound quality and tuning concepts, 4) sequence of playing Jegog, 5) types of tabuh, 6) ritual before doing *Jegog* performance. This classification aims to provide a systematic understanding of how lexicons are used in different aspects of *Jegog gamelan*, ranging from technical musical elements to cultural and spiritual activities.

The first category is the names of the instruments. In Sangkaragung Village, the set of Jegog gamelan contained several instruments, which have different roles based on its positioning. There are eight lexicons found in the names of the instrument in Jegog gamelan. The lexicons of the names of the instruments in Jegog gamelan are presented in Table 1.

Tabel 1. Names of the Instruments

No	Lexicon	Word Class	Description
1	<i>barangan</i>	Noun	<i>Barangan</i> is an instrument that is located in the right side, front row of a set of <i>gamelan Jegog</i> . This instrument is used to improvise melodies.
2	<i>patus</i>	Noun	<i>Patus</i> is an instrument that act as the melody holder, and this instrument located in the middle of <i>barangan</i> and <i>ugal</i> at the first row of a set of <i>gamelan jegog</i> .
3	<i>ugal</i>	Noun	<i>Ugal</i> has similar function as <i>barangan</i> , that is to improvise melody. This instrument located in the left side of the first row in a set of <i>gamelan jegog</i> .
4	<i>kancilan</i>	Noun	<i>Kancilan</i> is the instrument that is located in the left side of the second row in a set of <i>gamelan jegog</i> . This instrument has the function as a rhythmic leader.
5	<i>suir</i>	Noun	<i>Suir</i> have similar function with <i>kancilan</i> , where it supports <i>kancilan</i> to lead the rhythmic of the song. In a set of <i>gamelan jegog</i> , <i>suir</i> located in the right side of the second row.
6	<i>cluluk</i>	Noun	<i>Cluluk</i> is the middle instrument in the second row of a set of <i>gamelan jegog</i> . <i>Cluluk</i> is the most important instrument in a set of <i>gamelan jegog</i> because this instrument act as the main melody carrier.
7	<i>jegog</i>	Noun	<i>Jegog</i> is the biggest instrument in a set of <i>gamelan jegog</i> . This instrument located in the middle of the very last row in the set of <i>gamelan jegog</i> . <i>Jegog</i> produces the lowest or bass sound in <i>gamelan jegog</i> .
8	<i>undir</i>	Noun	<i>Undir</i> located at the very last row in a set of <i>gamelan jegog</i> , and <i>undir</i> is the instrument that stand on the left and right side of instrument <i>jegog</i> . Similar to instrument <i>jegog</i> , <i>undir</i> complements <i>jegog</i> by also producing the bass sound for <i>gamelan jegog</i> .

Referring to table 1, it is about the names of the instruments in *gamelan jegog*. In this category explained how each lexicon reflects its musical role and sound range within the instrument. In the full package of *gamelan jegog* in Sangkaragung Village, there are three rows for the instruments. From the first row there are *Barangan*, *Patus*, and *ugal*. In the second row there are *Kancilan*, *Suir*, and *cluluk*. The third row is where the biggest instruments located, there are *Undir* and *Jegog*. Instruments such as *Jegog* and *Undir* that produce the bass sounds have the role as the structural foundation of the music. The bass instruments symbolize stability and strength that provide balance to the overall sound produced in *gamelan jegog*. *Cluluk* and *patus* is the main melody carrier, while *barangan* and *ugal* are responsible in improvising the melody. These instruments reflecting creativity and flexibility in playing *gamelan jegog*. *Kancilan* and *suir* are the instruments that leading the rhythmic in *gamelan jegog* that holds the important role to emphasize precision and coordination in *jegog* performance. All the instruments' lexicon reflects a linked musical system, where each instrument contributes to produce harmony and balance in *jegog* performance.

The second category is the techniques used in playing *Jegog*. The techniques used in playing *Jegog* are special techniques that enables *Jegog* musicians to play *Jegog* well. There were nine lexicons identified in the technique of playing *Jegog* that can be seen in table 2.

Table 2. Technique in Playing *Jegog*

No	Lexicon	Word Class	Description
1	<i>onchang-oncangan</i>	Verb	<i>Oncang-oncangan</i> is a technique of playing <i>jegog</i> where the <i>jegog</i> musicians have to playing two notes at the same time
2	<i>salangkitan</i>	Verb	<i>Salangkitan</i> is a technique in playing <i>jegog</i> where the <i>jegog</i> musicians arranging and connecting melodic patterns.
3	<i>jurung-jurung</i>	Verb	<i>Jurung-jurung</i> is a technique that used to mark the transitions between musical themes
4	<i>leb-leban</i>	Verb	Using <i>leb-leban</i> means that the <i>jegog</i> musicians have to use a fast tempo in playing the instrument.
5	<i>noltol</i>	Verb	<i>Noltol</i> is a technique where the <i>jegog</i> muscians hitting one note twice in a short period of time.
6	<i>uncab-uncab</i>	Verb	<i>Uncab-uncab</i> is a technique in playing <i>jegog</i> where the <i>jegog</i> musicians hit the note with dotting technique
7	<i>nyelingkadin</i>	Verb	<i>Nyelingkadin</i> is the technique of passing or skipping a note after a note that just got hit.
8	<i>ungkaban</i>	Verb	<i>Ungkaban</i> is a technique in playing <i>jegog</i> that refers to the variation of the strength or speed in striking the note
9	<i>sangsih</i>	Verb	<i>Sangsih</i> is a technique of combining more than one instruments in playing <i>gamelan jegog</i>

Referring to table 2, it is about the techniques used in playing *jegog*. There are nine lexicons found in the technique of playing *jegog*. *Oncang-oncangan* is the first technique, where in using this technique, the *jegog* musician have to play two notes at the same time to create a continuous rhythmic pattern. *Salangkitan* and *leb-leban* are two opposite techniques, where in using *salangkitan* the *jegog* musician use melodic patterns in playing the instrument, while in *leb-leban* the *jegog* musician playing without a clear melodic line. *Jurung-jurung* can be said as one of the most important techniques in playing *jegog* because this technique is used to do a transition between themes that signals a shift in rhythm or melody. *Noltol* is the technique where the *jegog* musician hit one note for two times. *Uncab-uncab* is the technique of dotting notes to enrich the musical texture. To create a variation in playing *jegog*, the *jegog* musician usually use *nyelingkadin* as the technique, where the *jegog* musician will passing a note to create a variation. *Ungkaban* is a technique that relates to the power that the *jegog* musician use in hitting the note, because it is a technique of how hard or slow the musician hit the note. The last technique in playing *jegog* is *sangsih*. This technique refers to combining more than one instruments to produce connected patterns.

The third category is the sound quality and tuning concepts, which can make the sound produced by *Jegog* sound more beautiful. There are four lexicons found in this category that can be seen in table 3.

Referring to table 3, the third category is about the sound quality and tuning concepts in *gamelan jegog*. The lexicon found in this category are *giying*, *papatutan*, *pangumbang*, and *pangisep*. *Giying* is the rhythm pattern, this is what makes the sound of *jegog* more beautiful to

hear. *Papatutan* is tiered notes that indicate an organized note that makes the sound of *jegog* more harmonious. *Pangumbang* and *pangisep* represent different pitch level, where *pangumbang* is the higher note of the instrument and it located in the right side of the instrument, while *pangisep* is the lower note that is located in the left side of the instrument.

Table 3. Sound Quality and Tuning Concepts

No	Lexicon	Word Class	Description
1	<i>giying</i>	Noun	<i>Giying</i> is the rhythm pattern in <i>jegog</i> performance, <i>giying</i> is what makes the melody produced by <i>jegog</i> instruments sounds beautiful.
2	<i>papatutan</i>	Noun	<i>Papatutan</i> refers to tiered or organized notes in <i>gamelan jegog</i> .
3	<i>pangumbang</i>	Adjective	<i>Pangumbang</i> identified as the higher note that is located on the right side of the instrument.
4	<i>pangisep</i>	Adjective	<i>Pangisep</i> is the opposite of <i>pangumbang</i> , because <i>pangisep</i> is the lower note that is located on the left side of the instrument

The fourth category is the sequence of playing *Jegog*. The *Jegog* musicians must follow this sequence in playing *Jegog*, therefore the *Jegog* performance can sound harmonious. It can be seen in table 4.

Table 4. Sequence of playing *Jegog*

No	Lexicon	Word Class	Description
1	<i>truntungan</i>	Verb	<i>Truntungan</i> is the very first step in <i>jegog</i> performance, where it refers to the opening section in <i>jegog</i> performance
2	<i>cah-cah pangi</i>	Verb	<i>Cah-cah pangi</i> refers to the part where the main section begins to play, and the notes started to be divided
3	<i>pengalus</i>	Verb	<i>Pengalus</i> is the main section in a <i>jegog</i> performance, because in this part the notes should be harmonized, this is the part where the performance becomes smoother and softer
4	<i>pekaad</i>	Verb	<i>Pekaad</i> is the last or ending section in <i>jegog</i> performance that represents closure and completion.
5	<i>mabarung</i>	Verb	<i>Mabarung</i> is a competitive <i>jegog</i> performance, it means that there should be more than one <i>jegog</i> group performances at the same time.

Referring to table 4, it shows the sequence of playing *jegog*. The structured flow of *jegog* performance is started with *truntungan* as the opening song and ended with *pekaad* that indicates the *jegog* performance is come to the end of the performance. After *truntungan*, the next steps are *cah-cah pangi* where the *jegog* musicians divide the notes, then continued with *pengalus* where the *jegog* musicians harmonizing the notes. Those four steps always occur in every *jegog* performances, yet in some occasions, there will be an activity called as *mabarung*. *Mabarung* is the activity where more than one *jegog* group perform at the same time.

The fifth category is the types of *tabuh* in *jegog gamelan*. There are two lexicons found in this category which differentiate the *tabuh* in *jegog gamelan*, which can be seen in table 5.

Table 5. Types of *Tabuh*

No	Lexicon	Word Class	Description
1	<i>tabuh petegak</i>	Adjective	<i>Tabuh petegak</i> refers to when <i>gamelan jegog</i> is performed independently without accompanying another art performance or activities.
2	<i>tabuh bebatelan</i>	Adjective	<i>Tabuh bebatelan</i> is the opposite of <i>tabuh petegak</i> , because <i>tabuh bebatelan</i> is when <i>gamelan jegog</i> performed to accompany other art performance, ritual, ceremony, or other activities.

Referring to table 5, it shows the lexicons of the types of *tabuh* in *gamelan jegog*. There are two lexicons found in this category, namely *tabuh petegak* and *tabuh bebatelan*. *Tabuh petegak* is where *jegog* performed as an independent performance without accompanying another art performance. *Tabuh bebatelan* function as accompaniment for other performances, such as Balinese traditional dance.

The last category is the ritual that the *Jegog* musicians must do before doing *Jegog* performance. It includes the name of the ritual and the offerings used in the ritual. There were seven lexicons found in this category that can be seen in table 6.

Table 6. Ritual Before Doing *Jegog* Performance.

No	Lexicon	Word Class	Description
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1	<i>matur piuning</i>	Verb	<i>Matur piuning</i> is the ritual before doing jegog performance, which function as as a way for <i>jegog</i> musicians to inform God that a <i>jegog</i> performance will be held, and to ask for blessings so that the performance can run smoothly without any obstacles
2	<i>prayascita</i>	Noun	<i>Pryascita</i> is an offering that is used for purification. This offering is intended to purify both the <i>jegog</i> musicians and also the whole <i>jegog</i> instruments that will be used in the <i>jegog</i> performance
3	<i>pejati</i>	Noun	<i>Pejati</i> is the main and fundamental offering to be served in <i>matur piuning</i> as the symbol of sincerity
4	<i>canang sari</i>	Noun	<i>Canang sari</i> is an offering used by <i>jegog</i> musicians during prayers that reflects the value of gratitude and devotion
5	<i>segehan agung</i>	Noun	<i>Segehan agung</i> is an offering dedicated to <i>bhutakala</i> , as a symbol to neutralize the negative energy that may disturb the <i>jegog</i> iperformance.
6	<i>segehan bulan</i>	Noun	<i>Segehan bulan</i> is an offering that symbolize beauty that carries cultural meaning related to aesthetic harmony and hope
7	<i>nasi dari</i>	Noun	<i>Nasi dari</i> is a complementary offering that is placed underneath other main offerings and served with <i>segehan bulan</i> .

Referring to table 6, it sshows the lexicons found in the ritual before doing Jegog performance. The *jegog* musicians will do *matur piuning* before doing *jegog* performance as the form of informing and to seek blessing for the *jegog* performance. In *matur piuning*, there are some offering that are used in this ritual such as *pejati*, *canang sari*, *segehan agung*, *segehan bulan*, and *nasi dari*. *Prayascita* also used in this ritual as the form of spiritual purification for the *jegog* musicians and also for the *jegog* instruments that will be used in the performance.

DISCUSSION

Based on the findings of this study, there are thirty-five (35) lexicons identified in *gamelan jegog*. The lexicons are; *barangan*, *patus*, *ugal*, *kancilan*, *suir*, *cluluk*, *jegog*, *undir*, *oncangoncangan*, *salangkitan*, *jurung-jurung*, *leb-leban*, *noltol*, *uncub-uncab*, *nyelingkadin*, *ungkaban*, *sangsih*, *giying*, *papatutan*, *pangumbang*, *pangisep*, *truntungan*, *cah-cah pangi*, *pengalus*, *pekaad*, *mabarung*, *tabuh petegak*, *tabuh bebatelan*, *matur piuning*, *prayascita*, *pejati*, *canang sari*, *segehan agung*, *segehan bulan*, and *nasi dari*. Some theories were used to examine the findings. These theories were the concept of ethnolinguistics, lexicons, cultural meaning, endangered language, and language maintenance. The discussion section will systematically examine how these theories are applied and relate to this study.

Jegog is a traditional bamboo *gamelan* from West Bali, and Sangkaragung village is the preservation center of *gamelan jegog* in West Bali. In a set of *gamelan jegog* consists of some instruments with different names, and each instruments have eight bamboos in it (Artayani & Putri, 2021). Through this study, it was found that there are thirty-five (35) lexicons identified in *jegog gamelan* that can be divided into six categories. The lexicons divided into six categories based on the names of the instruments, technique in playing *jegog*, sound quality an tuning concepts, sequence of playing *jegog*, types of *tabuh*, and the ritual before doing *jegog* performance. The thirty-five identified lexicons in *jegog gamelan* contains cultural meaning inherited by the ancestor of the *jegog* community in Sangkaragung Village.

Ethnolinguistics emphasizes the inseparable relation between language and culture. Baehaqie (2017) states that ethnolinguistics is the study of language structure or vocabulary of certain ethnic communities from a cultural point of view. In ethnolinguistics, language, culture, and society meet, this concept is a branch of linguistics that examines how language can reflect the culture of a community (Afandi & Juanda, 2024) This study is in line with ethnolinguistics ideas because the findings of this study identified lexicons in *gamelan jegog* that reflects the belief, values, and traditions rooted in Sangkaragung Village. Only members of the cultural community can fully interpret the deeper meanings behind the lexicons in *jegog gamelan*, because these meanings are rooted in shared cultural knowledge and practice.

The findings of this study are in line with the statement by Wijayanti et al. (2023) that highlights lexicons is a language that have cultural values and meaning that contain a message. Lexicon refers to the entire set of words and expression used within a language that includes specialized unique terminologies to specific fields (Bloomfield, 1933). This study identified lexicon that are not just a general vocabulary items, but vocabularies in a specific field, used

exclusively within *jegog gamelan*. This is in line with Jackson & Amvela (2000), who argue that lexicon includes not only a list of words but also meaningful information related to their usage and function. This theory is in line with this study's findings because the lexicon found in *jegog gamelan* contain specific detailed description and distinctive cultural meanings passed down by the ancestor of the Sangkaragung people.

This study emphasizes that the identified lexicon in this study contain deep meaning that are only fully understood by Sangkaragung people. It is in line with the theory of cultural meaning as introduced by Fries (1954) that emphasize Cultural meaning refers to its larger social and cultural significance that arises from shared knowledge, circumstances, cultural context, and communal values where it explains how a statement or expression may have implied its meaning, depending on the cultural context. The findings of this study shows that the most relevant type of meaning in analyzing lexicon in *jegog gamelan* is cultural meaning. This is what can be found in lexicons such as those referring to ritual practices before *jegog* performance, which cannot be fully understood outside the Balinese Hindu people in Sangkaragung Village.

The lexicon found in *jegog gamelan* are rich in cultural meaning that reflect the culture and belief of Sangkaragung people, however the lexicon here is an endangered status due to the lack of understanding and use by younger generation. Endangered language is a language that may no longer be transmitted to younger generations (Lantaya et al., 2021). Budasi et al. (2023) explain that minority language elements often become endangered when dominant languages expand in local community life. In the case of lexicon used in *jegog gamelan*, if these lexicons are no longer actively used or documented, they may gradually disappear or it may lead to language death. Therefore, specialized lexicons such as those found in *Jegog* are particularly sensitive to cultural shifts. The younger generation's decreasing exposure to traditional music may indirectly threaten the preservation of these lexicons.

To overcome and decrease the chance of language to be in endangered status, it is needed to do language maintenance. Crystal (2002) defines language maintenance as a community's effort to continue using and transmitting their language across generations despite social pressures. Habtoor (2012) also explains that language maintenance occurs when speakers consistently use their native language in various contexts, even when there are chance of to switch a different language. This study contributes to language maintenance by documenting and analyzing the lexicons used in the traditional *gamelan* of *Jegog*. By identifying thirty-five (35) lexicons and analyzing their cultural meanings, this research serves as a preservation effort for both linguistic and cultural knowledge. Therefore, this study not only analyzes linguistic data but also acts as a language and cultural preservation effort in facing globalization. This is in line with the concept of language maintenance, that is to keep the language of a community to keep alive.

Among all previous lexicon study, one study that is very similar to this present study was conducted by Puspani & Indrawati (2023) entitled "Balinese Lexicons on Gamelan Musical Orchestra" which also focus on analyzing musical terms in Balinese culture, and also using observation and in-depth interview to collect the data and using descriptive qualitative method to analyze the data. Unlike previous studies, no research has specifically identify and analyzed the lexicon within its cultural meaning in the traditional *gamelan* of *Jegog* in Sangkaragung Village. Therefore, this study fills a gap in ethnolinguistic study related to Balinese traditional music.

CONCLUSION

From the results of this study, it can be concluded that there are thirty-five lexicons found in the traditional gamelan of *jegog* in Sangkaragung Village, which can be classified into six categories namely; names of instruments (eight lexicons), playing techniques (nine lexicons), sound quality and tuning concepts (four lexicons), sequence of playing (five lexicons), types of *tabuh* (two lexicons), and ritual before doing *jegog* performance (seven lexicons). The analysis result shows that the cultural meaning of the lexicons used in the traditional *gamelan* of *jegog* in Sangkaragung village related to balance, harmony, teamwork, and even spirituality. The lexicons reflect the belief of harmony in Balinese culture and show how language can function as a medium for preserving local culture as an effort of language maintenance. These findings indicate that language have an important role in preserving and transmitting cultural understanding within the community. From a linguistic perspective, this study contributes to ethnolinguistic research by demonstrating how lexicons function as carriers of cultural meaning within a specific cultural

practice. It shows that language is closely connected to social activities and cannot be separated from the cultural context in which it is used. From a cultural perspective, the study highlights the importance of maintaining traditional lexicons as part of preserving cultural identity, especially in the context of traditional arts such as *Jegog gamelan*.

However, this study has several limitations. First, the research was conducted only in Sangkaragung Village, which may limit the external validity of the findings to other villages with different *Jegog* traditions. Second, the number of informants involved in this study was limited, which may not fully represent all perspectives within the community. Lastly, this study focuses only on lexicons and their cultural meanings, without exploring other aspects of *Jegog* such as musical composition or performance analysis. Therefore, it is important to continue documenting and studying the lexicons used in traditional cultural practices as an effort to preserve local language and cultural heritage. Future research is suggested to explore similar studies in other types of *gamelan* or to conduct comparative studies across different villages. In addition, further studies may also examine other linguistic aspects such as discourse, symbolism, or communication patterns within traditional cultural performances.

SUGGESTION

Based on the results of this study, there are several suggestions that can be made. The suggestions are addressed to Balinese people, educators, and other researchers. First for Balinese People, The Balinese people should preserve their culture by preserving the use of their language. Therefore, this study recommends that one of the ways that Balinese people can do to protect their local culture is by learning and understanding the lexicons used in the traditional *gamelan* of *Jegog* in Sangkaragung Village. By understanding the identified lexicons' cultural meaning, the community's cultural identity can be preserved. Through these efforts, the lexicons will continue to survive and reduce endangered language. Second for Educators, The results of this study can serve as a reference for educators in teaching language and culture. By learning the lexicons used in the traditional *gamelan* of *Jegog*, educators can introduce Balinese culture and explain how language represents cultural values, traditions, and social identity. Lastly for other researchers who are interested in conduct a study related to this topic, it is expected the future researchers will able to analyze the word formation process of the identified lexicons in this study in order to gain deeper linguistic and cultural insight into the *Jegog gamelan*.

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