

Lexicons in the Wura Bongi Monca Dance in Bima District

I Gede Budasi¹, Made Sri Indriani², I Ketut Trika Adi Ana³

¹Universitas Pendidikan Ganesha

gede.budasi@gmail.com

² Universitas Pendidikan Ganesha

sri.indriani@undiksha.ac.id

³ Universitas Pendidikan Ganesha

adi.ana@undiksha.ac.id

KEYWORDS

Wura Bongi
Monca Dance,
ethnolinguistics,
lexicon

ABSTRACT

This ecolinguistic research aimed to describe the lexicons and cultural meaning of the movement, clothing, and musical instruments of the Wura Bongi Monca dance. The setting of the study was Paju Monca Studio-Bima EIT. From 3 selected informants, 19 related lexicons were found in the dance. In the dance movement, there are seven lexicons: two lexicons, namely ' *nemba* ' respectful gesture, and ' *lampa lu'u* ' foot movement, belong to the opening structure; In its core structure, there were three lexicons: ' *lele kui* ' left-handed, ' *lele wana* ' right-handed, and ' *lele bali bae* ' both-handed, were found. In its closing one, there were two lexicons: ' *nemba* ' salute and ' *lampa losa* ' out foot. In the clothing part, there were eight lexicons (3 located on the head): ' *jungge* ' flowers, ' *jungge dondo* ' decorations that fall apart in a bun, and ' *sanggul* . ' On the head, there are four lexicons: ' *satampa dinc* ' wrist strap, ' *tembe songket* ' blue songket sarong, ' *poro shirt* , ' *salepe* ' belt, ' *boko bongi monc* ' a yellow rice bowl. On its musical instruments, there were four lexicons: ' 2 *Gendang* ' (a set of genda mbojo), ' 1 *katongga* ' (medium size gong), ' 1 *small gong* ' , and ' 1 *silu* ' (serunai). The cultural meaning of the lexicons of the dance movements reflects the meaning of female Bimanese characters that impresses politeness, unity, togetherness, firmness, and elegance. The lexicons of his clothes stand for glory, courage, chastity, and elegance, and the lexicons of its musical instruments stand for strength, life, enthusiasm, and pride of female Bimanese in supporting the Bima kingdom.

INTRODUCTION

To maintain the regional languages, one way that can be taken is to socialize a culture (Fatimatuzzakrah et al., 2020). In this case, language development can be maintained through culture, such as in the art of dance. Dance has developed in Indonesia for a long time because various cultures have their respective dances that have developed from generation to generation. All the created dances have undergone various changes from time to time. It can be said to be one's self-expression of movement.

In Indonesia, traditional dance attracts a country because the movement grows from a society without any new or modern mix. For example, the dances in West Nusa Tenggara, namely Bima Regency. Bima is an area that is still very traditional with its cultural arts, where customs still exist. Various kinds of uniqueness are possessed in Bima culture, which can be expressed through language, clothing, dance, music, museums, and others. Jaelani et al. (2020) stated that the cultural richness that is very thick in Bima is found in its dances and music.

Of all Bima dances, there is one dance that is still alive in the Bima community, namely the "Wura Bongi Monca dance. Today this dance is always to welcome VIP guests. The 'Wura Bongi Monca' is derived from

the word 'wura' means *spreading*. *Bongi* means rice, the symbol of prosperity, and *monca* (yellow) has a symbol of glory. The Wura Bongi Monca dance may only be performed for 2-10 minutes by 4 to 6 unmarried women. The dancers must be unmarried women (Ismail et al., 2007). The only thing that can be done to preserve this dance by maintaining the related lexicons. According to Suktiningsih (2016), the lexicon is a list of words that contain specific linguistic meanings. The purpose of preserving the lexicon is to maintain culture and language so that both always develop. Mphil (2004) mentioned that a language would develop if the culture could be maintained and practiced. From the statements above, it can be concluded that the lexicon is an important medium that is very useful for developing regional languages where a culture can maintain its language.

There are several previous studies related to the culture and language of Bima. Budasi et al. (2019) language and culture of Bima with research entitled "The Status of Genetic Linkage of the Sambori and Teta Dialects Spoken in Bima Regency, West Nusa Tenggara," Budasi Research (2021) entitled "Reconstruction of Proto Isolect Etimons of Sambori and Teta." Spoken in Bima Regency-NTB-Indonesia. Sakti (2020), with his research entitled "Mapping and Phonological Process Bimanase." So far, no researcher has raised a lexicon related to the Bima (Mbojo) dance. This is why the lexicon in the Wura Bongi Monca dance needs to be investigated. The study of the emergence of cultural changes has caused this dance to be less studied by unmarried girls, causing many dancers to be unable to recognize its meaning and identify its meaning.

Information about the research results will be able to create the interest of researchers and foreign tourists to come to Bima Regency to get to know more about this dance; because nowadays, there is no reference to facilitate teaching in the Wura Bongi Monca dance in Bima, NTB. Therefore, the development of dance through the results of this study must be carried out. Furthermore, this dance can affect the development of the Bima language because the meaning of the lexicon can be a special medium to help maintain language when people want to learn this dance. Based on the pre-observations, the researchers found various lexicons related to the Wura Bongi Monca. dance

Thus, this research was conducted to describe the lexicon and cultural meanings of movement, clothing, and musical instruments for the Wura Bongi Monca dance in the Bima-NTB Regency.

Theoretically, the results of this study are expected to provide some meaning for people who like to study linguistics, especially the lexicon. This study is also useful for researchers in studying and deepening linguistic knowledge, especially about the lexicon in the wura bongi Monca dance in Bima. The practical significance of the results of this study will provide researchers with a lot of information and benefits about linguistics. This research can also develop abilities and skills in linguistic learning about the lexicon in the Wura Bongi Monca dance in Bima. Thus the results of this study will make it easier for generations who want to research and explore linguistics. This study will be useful as a reference for teachers and lecturers who want to research and deepen the lexicon. For students of English Language Education, this study will be useful because it can provide information, benefits, and knowledge about this dance as a comparative study of foreign culture with the culture of foreign speakers. For the Bima Community, the results of this study will be useful because it can maintain and develop the dances owned by the Bima NTB community.

METHOD

This study followed a qualitative descriptive method, as Cresswell (2008) suggested. This study focused on describing the lexicons in the Wura Bongi Monca dance practiced by Bimanese. These lexicons investigated included dance movement, clothes, and musical instruments. This research was conducted in Paju Monca Studio, Bima Regency. This area is located in the province of West Nusa Tenggara. The objects of this research were the lexicons used in the Wura Bongi Monca dance. This study involved three dancers

of Wura Bongi Monca dance. One informant was determined as the main informant, and the other two as the secondary ones. The selection of the informants was based on criteria suggested by Samarin (1967), they are:

- a. The informants must be native speakers of the language
- b. The informants must be dancers of the Wura Bongi Monca dance
- c. The informants must be adult speakers aged 25 years or older
- d. The informants are communicative and knowledgeable
- e. Informants must have sufficient time to become informants.
- f. The informants liked their language and culture.
- g. Informants must be friendly and open-minded.
- h. There are no disturbances or defects in the informants.

This research used two types of data: primary data and secondary ones. The data were collected through observation, note-taking, interview, and recording. The instruments include the researchers, observation sheet, notes, and interview guide. Three steps were conducted in analyzing the data, data reduction, data presentation, and conclusion drawing or verification, as proposed by Miles and Huberman (1994). In this study, researchers used a qualitative descriptive method that focused on processing and analyzing data about the lexicons in the Wura Bongi Monca dance.

RESULTS AND DISCUSSION

There were three categories of data: movement, clothing, and instruments in the Wura Bongi Monca Dance.

Dance Movement

In the dance movement, there were three sub-categories, namely opening, core, and closing, obtained in the study. They can be seen in Table 1.

Table 1 Lexicon in the Wura Bongi Monca Dance Movement

No	Structures	Lexicons
		Nemba movement (Respect)
1.	Opening	Lampa lu'u (foot movement) wana catfish
2.	Core	Catfish kui (Left-hand movement) Catfish Bae (Both hands at the same time)
3.	Closing	Nemba (Last regards) Lampa losa (foot movement)

Based on the data in Table 1, the Wura Bongi Monca Dance has three important procedures in the movement, and the three structures are the opening, core, and closing. First, in the opening section, there are two lexicons: "*nemba*" (early respect) has a cultural meaning of giving a welcome to guests who attends a ceremony. Another meaning is that "*nemba*" also means women give the highest respect to guests coming from outside Bima. In addition, it also has a cultural meaning that the Bima women are the ones who have firm character reflected on the step in the welcoming place by showing a firm and graceful attitude in the second appearance. In the core structure, it has three lexicons: "*lele kui*" (left-hand movement) has a cultural meaning as the politeness of the left-hand movement by showing a graceful hand attitude and a strong body when a storm or problem hits on the left side, "*lele wana*" (right hand) has a cultural meaning as a polite right-hand movement by showing a good hand attitude, graceful, and strong body when a storm or problem

hits on the right side, and "*lele bali bae*" (movement of both hands together) has a cultural meaning as a unifier of togetherness as a Bima woman. In the closing structure, there are two lexicons: "*nemba*" (final respect) has a cultural meaning to show the end of the dance to say goodbye respectfully to the guests; and "*lampa losa*" (movement of the feet out) has a cultural meaning that women maintain their attitudes and manners in their daily activities as symbolized by exiting the performance stage.

Clothing


There are two clothing parts in the Wura Bongi Monca dance: the head and body parts. The parts can be seen in Table 2 as follows.

Table 2 Lexicons in Wura Bongi Monca Dance Clothing

No	Part	lexicon
1.	Head	Jungge (Flower) Jungge Dondo (Ornament tied in a bun) Bun Tembe songket (blue songket sarong)
2.	Body	Satampa dinca armbands tie the ends of the sleeves) Poro shirt Salepe (belt) Boko bongi monca (Yellow rice bokor)

Table 2 shows that the Wura Bongi Monca dance has two important parts in clothing. On the head part, there are three lexicons: "*jungge*" (flower) refers to an imitation of the original yellow frangipani and jasmine. It has a cultural meaning that the Bima women are elegant in maintaining their glory and chastity/virginity (see Figure 5); "*jungge dondo*" (golden decoration tied in a bun) has a cultural meaning as a treasure of the family which must be maintained properly (see Figure 3); and "*bun*" has a cultural meaning as a princess crown that strengthens the elegance (see Figure 4). Besides, there are five lexicons on the head parts, namely: "*Tembe songket*" (blue songket sarong) refers to a sarong from Bima, and it has a cultural meaning of a Bima sultanate princess (see Figure 6); "*satampa dinca*" (bracelets tie the ends of the sleeves) has a cultural meaning as a cover for a girl's genitals when they raise their hands intending to cover armpits (see Figure 8); "*poro shirt*" has a cultural meaning as Traditional clothing originally from Bima (Mbojo) and often worn by Bima women (see Figure 9); and "*salepe*" (belt) refers to Bima women's stability in facing various challenges in life. It can also strengthen the sarong so it does not fall out of the bond (see Figure 11). On the hand, there is a lexicon such as "*boko bongi monca*" (yellow rice bowl), which has a cultural meaning that the Bima women keep their fortune well for the needs of their family (see Figure 10). The instruments of the dance can be seen as follows.

Table 3 The Dance Instrument

No	Instrument	Picture
1.	Wura Bongi Monca Dance clothes when in use	

2. A complete picture of the Wura Bongi Monca Dance outfit



3. Jungge Dondo



4. Bun



5. Jungge



6. Tembe Songket (Sarong songket)



7. Satampa Dinca



8. Poro shirt



9. Boko Bongi Monca (Yellow Rice Bokor)



10. Salepe (Belt)



Musical instruments

Some lexicons refer to the Wura Bongi Monca dance tools, as presented in Table 4.

Table 4. Musical Instruments in Wura Bongi Monca Dance

Part		Lexicons
1.	Tool	2 Gendang (A set of mbojo drums)
		1 Katongga (medium gong)
		1 Gong
		1 flute

Table 3 shows the lexicons of the musical instruments used in the Wura Bongi Monca Dance. There are four lexicons: “2 *gendang*” (a set of Mbojo drums) has a cultural meaning as a symbol of strengthening the dance movement (see Figure 12); “1 *katongga*” (medium size gong) has a cultural meaning as a musical instrument accompanying the Bima dancers played by beating it (see Figure 13); “1 *gong*” has a cultural meaning as a vocal accompaniment in the dance (see Figure 14; and “1 *silu*” (flute) has a cultural meaning as a musical instrument accompanying the dances in the palace (see Figure 15). The figure of each musical instrument can be seen as follows:



Figure 12 A set of Genda Mbojo (2 drums)



Figure 13 Image of Katongga (Laughter)



Figure 14 Gong



Figure 15 Silu/Sarone

This study has found 40 lexicons in the Wura Bongi Monca dance covering 19 lexicons of the dance movement, seven lexicons of the dance structures, ten lexicons of clothing, and four lexicons of musical instruments. The present study has similarities regarding the dance structures in Legong Keraton dance as researched by Dewi et al. (2020). Both studies have found that the dance structure is divided into three sequences: opening, core, and closing. In addition, both studies use primary and secondary data and descriptive data analysis methods. However, the difference lies in the number of lexicons. The present study reveals 40 lexicons in the Wura Bongi Monca dance.

In contrast, the Legong Keraton dance consists of 48 lexicons (excluding musical instruments) which are found such as in the structure section (4 lexicons), hand movements (13 lexicons), foot movement (12 lexicons), body movement (12 lexicons), neck movement (3 lexicons), eye movement (2 lexicons), and fan movements (3 lexicons). It proves that the Legong Kraton dance movements are more complex than the Wura Bongi Munca dance. Besides, the difference also lies in the cultural meaning. The cultural meaning of the Legong Keraton dance covers the relationship between humans and God, humans with others, and humans with nature. In contrast, the cultural meaning of the Wura Bungi Monca dance covers the relationship between humans and humans, especially the relationship between the palace residents/government with guests who attend parties in the palace and kingdom.

Compared to the study about Lexicons on Tabuh Rah in Menyali by Kusuma et al. (2020), there is no structural connection. However, these two studies use ecolinguistic theory with the same methods, procedures, data set instruments and analysis, and the same research object, the ecolinguistic lexicons. Besides, compared to the study done by Budasi and Satyawati (2021) entitled "Ethnolinguistic Perspectives on the Lexicon of Traditional Houses in Menyali Village, North Bali, Nirwani (2018) entitled "The View of the Sasak Society in

the Lexicon of Seseukan Names: An Anthropological Linguistic Review," and Damayanti (2020) with a research entitled "The Traditional Lexicon of Medicine for the Jalai Dayak Community, Ketapang Regency: Ethnolinguistic Studies." The previous studies mentioned above appear to find out more lexicons than the Wura Bongi Monca dance.

In Tabuh Rah, for example, there are 71 lexicons found and categorized based on their classifications. The classifications cover 12 lexicons in the series of events, 15 lexicons related to Tabuh Rah facilities, six lexicons about the role of Tabuh Rah, three lexicons related to Tabuh Rah field, four lexicons related to the type of offering in Tabuh Rah, 12 lexicons related to the type of rooster, and 19 lexicons related to the type of spur pair. It indicates that Bima dance's lexicons are similar to Tabuh Rah's lexicons. Viewed from an ethnolinguistic perspective, there are 24 lexicons connected to the *mandala utama*, seven lexicons to the *mandala madya*, and five lexicons connected to the *nista mandala*. From the point of view of the Sasak people, in the Seseukan Name Lexicons, Seseukan lexicons are providing an overview of the social, religious, and cultural life of the community, which have functions as objects of daily use, ceremonial equipment, and magical objects. It can be said that the dance in Bima has similarities in the lexicons with the views of the Sasak people in the Seseukan Names Lexicons, especially in the relation of two things between humans (social), but it is not related to religion.

If the findings of this study are compared to the study entitled "Lexicon of Traditional Medicine for the Jalai Dayak Community, Ketapang Regency, Kalimantan," it has a similarity in the focus of the study. Both studies have similar research objects, namely the lexicons viewed from an ecolinguistic perspective. In the Traditional Medicine Lexicon of the Jalai Dayak Community, Ketapang Regency, there are several lexicons in the ritual aspects of traditional medicine, starting from the tools, namely four lexicons causing disease, seven ritual lexicons, nine lexicons of fathers and facilities, six *balni* lexicons, and five lexicons of *balni* facilities and types of equipment. It indicates that the Wura Bongi Monca dance in Bima has fewer lexicons.

Based on the description above, the problem concerns why the Wura Boni Monca dance has fewer lexicons than the other cultural treasures studied in other areas of Indonesia. This question requires a more in-depth study to find why the number of lexicons in the NTB region is simpler than in other regions in the archipelago. For this reason, there is a need for further research on the comparison of cultural culture in NTB with other regions in the archipelago.

CONCLUSION

Based on the research objectives and findings above, the present study concludes that the Wura Bongi Monca dance in Bima Regency, West Nusa Tenggara, consists of 19 lexicons. In the dance movement, there are seven lexicons: 2 lexicons, namely ' *nemba*' respectful gesture, and '*lampa lu'u*' foot movement, belong to the opening structure; In its core structure, there were three lexicons: '*lele kui*' left-handed, '*lele wana*' right-handed, and '*lele bali bae*' both-handed, were found. In its closing one, there were two lexicons: '*nemba*' salute, and '*lampa losa*' out foot. In the clothing part, there were eight lexicons (3 located on the head): '*jungge*' flowers, '*jungge dondo*' decorations that fall apart in a bun, and '*sanggul*.' On the head, there are four lexicons: '*satampa dinc*' wrist strap, '*tembe songket*' blue songket sarong, '*poro shirt*,' '*salepe*' belt, '*boko bongi monc*' a yellow rice bowl. On its musical instruments, there were four lexicons: '*2 Gendang*' (a set of genda mbojo), '*1 katongga*' (medium size gong), '*1 small gong*', and '*1 silu*' (serunai).

The meaning of culture in the entire lexicons above can be described as follows. The Wura Bongi Monca dance shows the character of Bima women. The lexicons of the dance movement reflect the politeness, unity, togetherness, firmness, elegance, and civility of the Bima women when they welcome royal and government guests. The dance clothes show glory, courage, chastity, and elegance. Musical instruments show the

strength, life, enthusiasm, and pride that Bima women have in supporting the kingdom's reputation or government.

REFERENCES

- Budasi, I. Gede, Satyawati, M. S., & Anggayana, W. A. (2021). The status of the lexicon used in Tabuh Rah ritual in Menyali Village North Bali: An Ethnolinguistic study. *Kasetsart Journal of Social Sciences*, 42(1), 3151. <https://doi.org/10.34044/j.kjss.2021.42.4.2542->
- Cresswell, J. (2008). *Educational Research. Planning, conducting, and evaluating quantitative and qualitative research*. Pearson-Prentice Hall
- Damayanti, W. (2020). Leksikon Adat Istiadat Pengobatan Masyarakat Dayak Jalai Kabupaten Ketapang: Kajian Etnolinguistik. *Tuah Talino*, 14 (2), 147-158.
- Dewi, A. A. I. M. D. U., Budasi, I. G., & Suanarjaya, I. W. (2020). Leksikons in Legong Keraton Dance. *P-ISSN*, 27 (2), 98-107.
- Fatimatuzzakrah, Suktiningsih., & Hastuti, H. (2020). The Cultural Value of Leksikon in Ngendang Tradition. *Kajian Linguistik dan Sastra*, 5 (1).
- Jaelani, A. K., Handayani, A. K. R., & Karjoko, L. (2020). Development of Halal Tourism Destinations in the Era of Regional Autonomy in West Nusa Tenggara. *International Journal of Innovation, Creativity, and Change*, 12(12), 765-774.
- Ismail, M. H., Yuliarti, S. L., & Fitriah, R. (2007). *Seni Budaya Mojo*. Bogor
- Kusuma, I. M. A. W., Budasi, I. G., & Suarnajaya, I. W. (2020). Leksikons of Tabuh Rah Used in Menyali Village. *Prasi*, 15(02), 71. <https://doi.org/10.23887/prasi.v15i02.26906>
- Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis*. California: SAGE Publication, Inc.
- Mphil, E. F. B. (2004). *Language maintenance and shift in one semai community in Peninsular Malaysia*. ProQuest LLC: East Eisenhower Parkway.
- Nirwani, I., I. (2018). Pandangan Masyarakat Sasak Dalam Leksikon Nama Seseakan: Sebuah Tinjauan Linguistik Antropologi. *Deskripsi Bahasa*, 1 (2), 138-152.
- Samarin, W. J. (1967). *Field Linguistics: A Guide to Linguistic Field Work*. United States of America: Holt Inc.
- Suktiningsih, W. (2016). Leksikon Fauna Masyarakatsunda: Kajian Ekolinguistik. *RETORIKA: Jurnal Ilmu Bahasa*, 2(1), 138–156.