

APPENDICES





APPENDIX I
LETTER OF RESEARCH
PERMISSION



KEMENTERIAN PENDIDIKAN, KEBUDAYAAN, RISET DAN TEKNOLOGI
UNIVERSITAS PENDIDIKAN GANESHA

FAKULTAS BAHASA DAN SENI
 Jalan A.Yani No. 67 Singaraja Bali Kode Pos 81116
 Telepon (0362) 21541 Fax (0362) 27561
 Laman: fbs.undiksha.ac.id

Nomor : 2492/UN48.7.1/DT/2022

14 September 2022

Perihal : **Permohonan Izin Penelitian**

Yth. Ketua Yayasan Santi Gita Umbara
 di Glanyar

Dalam rangka pengumpulan data untuk menyelesaikan Skripsi/Tugas Akhir, dengan hormat kami mohon agar Bapak/Ibu mengizinkan mahasiswa di bawah ini:

Nama	: I Wayan Wira Praditya
NIM	: 1912021141
Jurusan	: Bahasa Asing
Program Studi	: Pendidikan Bahasa Inggris
Jenjang	: S1
Tahun Akademik	: 2022/2023
Judul	: Lexicons in Topeng Sidakarya Dance

untuk mencari data yang diperlukan pada institusi yang Bapak/Ibu pimpin. Atas perhatian dan bantuan Bapak/Ibu, kami ucapkan terima kasih.

a.n. Dekan,
 Wakil Dekan I,



Dr. Dewa Putu Ramendra, S.Pd., M.Pd.
 NIP. 197609022000031001

Tembusan:

1. Dekan FBS Undiksha Singaraja
2. Kaprodi. Bahasa Asing
3. Sub Bagian Pendidikan FBS



KEMENTERIAN PENDIDIKAN, KEBUDAYAAN, RISET DAN TEKNOLOGI
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 Telepon (0362) 21541 Fax. (0362) 27561
 Laman: fbs.undiksha.ac.id

Nomor : 182/UN48.7.1/DT/2023

26 Januari 2023

Perihal : **Permohonan Izin Penelitian**

Yth. Ketua Sanggar Bawana
 di Gianyar

Dalam rangka pengumpulan data untuk menyelesaikan Skripsi/Tugas Akhir, dengan hormat kami mohon agar Bapak/Ibu mengizinkan mahasiswa di bawah ini:

Nama	: I Wayan Wira Praditya
NIM	: 1912021141
Jurusan	: Bahasa Asing
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Tahun Akademik	: 2022/2023
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mdha
Dr. Dewa Putu Ramendra, S.Pd., M.Pd.
 NIP. 197609022000031001

Tembusan:

1. Dekan FBS Undiksha Singaraja
2. Kaprodi. Bahasa Asing
3. Sub Bagian Pendidikan FBS



APPENDIX II
INFORMANTS

1. Primary Informant

Name : -
Age : 55
Gender : Male
Address : Banjar Tengah Kauh, Desa Peliatan, Kecamatan Ubud, Gianyar
Education : Senior High School (Pendidikan Guru Agama Hindu)
Occupation : Artist

2. Secondary Informant 1

Name : -
Age : 43
Gender : Male
Address : Banjar Sanding Serongga, Desa Sanding, Kecamatan
Tampaksiring, Gianyar
Education : Undergraduate (S1)
Occupation : Teacher

3. Secondary Informant 2

Name : -
Age : 58
Gender : Male
Address : Banjar Padangtegal Kelod, Kelurahan Ubud, Kecamatan Ubud,
Gianyar
Education : Senior High School
Occupation : Entrepreneur





APPENDIX III
OBSERVATION SHEET

OBSERVATION SHEET

THE LEXICONS OF MOVEMENTS AND COSTUMES IN THE TOPENG SIDAKARYA DANCE

Date of Observation : September 16th, 2022

Observer Identity

Name : I Wayan Wira Praditya

NIM : 1912021141

Observation Result

No.	The lexicons in movements of <i>Topeng Sidakarya</i> dance	Parts of Body
1	<i>agem</i>	Body
2	<i>ulap-ulap</i>	Hand
3	<i>malpal</i>	Leg

No.	The lexicons in costumes of <i>Topeng Sidakarya</i> dance	Parts of Body
1	<i>tapel dalem sidakarya</i>	Face
2	<i>kamen putih</i>	Chest
3	<i>badong</i>	Neck
4	<i>keris</i>	Back
5	<i>stewel</i>	Leg
6	<i>gelang kana</i>	Hand



APPENDIX IV
INTERVIEW GUIDE

INTERVIEW GUIDE

1. Interview 1


Interviewer	Interviewee
Date: October 10th, 2022 Name: I Wayan Wira Praditya	Name: Secondary Informant 1 Place: Sanggar Bawana

Question concerned with lexicons and cultural meanings related to dance movements in <i>Topeng Sidakarya</i> dance		
No.	Questions	Answer
1	Dance movements in <i>Topeng Sidakarya</i> are divided into?	Hand, body, leg
2	What are the movements in <i>Topeng Sidakarya</i> dance and how is their descriptions?	<p><i>Hand</i></p> <ul style="list-style-type: none"> • <i>Ulap-ulap</i>: a hand movement to cover up the eyes from sunlight • <i>Nayog</i>: a hand movement to counterpart movement of 'malpal' • <i>Nabdab gelung</i>: a hand movement to repair the 'gelungan' position • <i>Mungkah lawang</i>: a movement that dancer do when opening the performance: the dancer touches the 'langse' and face the 'gong' players <p><i>Body</i></p> <ul style="list-style-type: none"> • <i>Opak lantang</i>: a movement to change the stage when dancing <p><i>Leg</i></p> <ul style="list-style-type: none"> • <i>Malpal</i>: a walking movement
3	What are the cultural meanings of the movements?	<ul style="list-style-type: none"> • <i>Ulap-ulap</i>: representing to see something • <i>Nayog</i>: representing the authority • <i>Nabdab gelung</i>: representing seriousness to do something • <i>Mungkah lawang</i>: representing responsibility to start and finish something • <i>Opak lantang</i>: representing readiness to do duties • <i>Malpal</i>: representing ruling

2. Interview 2

Interviewer	Interviewee
Date: November 2nd, 2022 Name: I Wayan Wira Praditya	Name: Primary Informant Place: Yayasan Santi Gita Umbara

Question concerned with lexicons and cultural meanings related to dance movements in <i>Topeng Sidakarya</i> dance		
No.	Questions	Answer
1	Dance movements in <i>Topeng Sidakarya</i> are divided into?	Head, eyes, hand, body, legs
2	What are the movements in <i>Topeng Sidakarya</i> dance and how is their descriptions?	<p>Head</p> <ul style="list-style-type: none"> • <i>Kipek</i>: a head movement to see right and left direction <p>Eye</p> <ul style="list-style-type: none"> • <i>Ngelier</i>: one eye is squinted the directed from the corner to the front • <i>Nyeledet</i>: an eye movement to see left and right with wide open eyes <p>Hand</p> <ul style="list-style-type: none"> • <i>Mungkah lawang</i>: a hand movement to open the performance • <i>Nyemak saput</i>: a hand movement to grab saput • <i>Ulap-ulap</i>: a hand movement to cover up the eyes from direct sunlight • <i>Nabdab gelung</i>: a hand movement to make sure the gelungan sits well on the head • <i>Nayog</i>: a hand movement to counterpart the walking movement • <i>Pengastawa</i>: a hand movement when doing offering activity • <i>Nuding</i>: a hand movement to point to certain directions • <i>Nyambehan catur bija</i>: a movement to sprinkle the

		<p>means: <i>beras kuning, sekar ura, pis bolong</i></p> <p>Body</p> <ul style="list-style-type: none"> • <i>Agem</i>: the basic Bebarisan dance movement • <i>Opak lantang</i>: a combined movement: head, hands, body, and legs <p>Leg</p> <ul style="list-style-type: none"> • <i>Nanjek</i>: a leg movement to stomp the toe on the ground • <i>Piles</i>: a leg movement to spins the heels • <i>Malpal</i>: a leg movement of walking
3	<p>What are the cultural meanings of the movements?</p> 	<ul style="list-style-type: none"> • <i>Kipek</i>: representing awareness • <i>Ngelier</i>: representing seeing the everything in detail • <i>Nyeledet</i>: representing seeing everything clearly • <i>Mungkah lawang</i>: representing a commitment to start and finish everything • <i>Nyemak saput</i>: representing carefulness • <i>Ulap-ulap</i>: representing readiness to face threats • <i>Nabdab gelung</i>: representing seriousness in doing something • <i>Nayog</i>: representing authority • <i>Pengastawa</i>: representing worship to God • <i>Nuding</i>: representing a symbol of 'perthiwi' • <i>Nyambehan catur bija</i>: representing of spreading positivity • <i>Agem</i>: representing aware of everything • <i>Opak lantang</i>: representing of searching for solutions • <i>Nanjek</i>: representing assertiveness • <i>Piles</i>: representing softness and harmony • <i>Malpal</i>: represent ruling and authority

3. Interview 3

Interviewer	Interviewee
Date: November 7th, 2022 Name: I Wayan Wira Praditya	Name: Primary Informant Place: Yayasan Santi Gita Umbara

Question concerned with lexicons related to dance costumes in <i>Topeng Sidakarya</i> dance		
No.	Questions	Answer
1	How is the placement of each costume in <i>Topeng Sidakarya</i> dance?	Head, face, neck, arm, hand, body, waist, leg
2	What are the costumes in <i>Topeng Sidakarya</i> dance and how is their descriptions?	<p>Head</p> <ul style="list-style-type: none"> • <i>Gelungan</i>: a headpiece used by the dancer • <i>Bungan topeng</i>: a combination of a <i>merak</i> flower and a leaf, called <i>girang</i> <p>Face</p> <ul style="list-style-type: none"> • <i>Tapel dalem sidakarya</i>: a mask used by the dancer <p>Neck</p> <ul style="list-style-type: none"> • <i>Badong</i>: a scarf-like costume used dancer by from velvet • <i>Angkep baong</i>: a scarf like costume used after <i>badong</i> <p>Shoulder</p> <ul style="list-style-type: none"> • <i>Angkep pala</i>: a costume used on the shoulder made from velvet cloth with rectangular shape <p>Chest</p> <ul style="list-style-type: none"> • <i>Semayut</i>: a chest strap worn by the dancer • <i>Kamen putih</i>: a long white cloth that is utilized as the dancer's chest base. Body <p>Back</p> <ul style="list-style-type: none"> • <i>Angkep tundun</i>: an ornamental fabric placed on the saput patopengan. <i>Piles</i>: a leg movement to spins the heels • <i>keris</i>: Traditional Balinese

		<p>sword with asymmetrical shape like snakes</p> <ul style="list-style-type: none"> • <i>saput patopengan</i>: a painted fabric used to conceal the dancer's keris on the back • <i>awir</i>: a rectangular-shaped velvet cloth item made up of many cloths. <p>Arm</p> <ul style="list-style-type: none"> • <i>Baju bludru</i>: a velvet shirt <p>Hand</p> <ul style="list-style-type: none"> • <i>gelang kana</i>: beaded and Prada-adorned fabric bracelet • <i>kasa merajah</i>: a piece of <i>kasa</i> cloth that has pictures on it <p>Waist</p> <ul style="list-style-type: none"> • <i>Sabuk</i>: traditional belt that is painted and has beads on it • <i>Celana putih</i>: long pants that are white <p>Leg</p> <ul style="list-style-type: none"> • <i>Stewel</i>: A piece of cloth that is decorated and worn on the dancer's lower calf.
3	What are the cultural meanings of the costume?	<ul style="list-style-type: none"> • <i>Gelungan</i>: supremacy and simplicity • <i>Bungan topeng</i>: maturity • <i>Tapel dalem sidakarya</i>: stability in 'Rwa Bhineda' concept • <i>Badong</i>: courage and mastery of knowledge • <i>Angkep baong</i>: symbol of simplicity • <i>Angkep pala</i>: courage • <i>Semayut</i>: self-control • <i>Kamen putih</i>: sacredness and masculinity • <i>Angkep tundung</i>: beating ego • <i>Keris</i>: diversity on the <i>Rwa Bhineda</i> concept • <i>Saput patopengan</i>: self-control, modesty • <i>Awir</i>: symbol of generosity • <i>Baju bludru</i>: respectful and considerate

	<ul style="list-style-type: none"> • <i>Gelang kana</i>: generosity • <i>Kasa merajah</i>: circle of life • <i>Sabuk</i>: humbleness • <i>Celane putih</i>: modesty • <i>Stewel</i>: cautious in stepping onto something
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4. Interview 4

Interviewer	Interviewee
Date: December 1st, 2022 Name: I Wayan Wira Praditya	Name: Secondary Informant 1 Place: Sanggar Bawana

Question concerned with lexicons related to dance costumes in <i>Topeng Sidakarya</i> dance		
No.	Questions	Answer
1	How is the placement of each costume in <i>Topeng Sidakarya</i> dance?	Head, face, neck, arm, hand, body, waist, leg
2	What are the costumes in <i>Topeng Sidakarya</i> dance and how is their descriptions?	<p>Head</p> <ul style="list-style-type: none"> • <i>Gelungan</i>: a piece worn on the dancer's head • <i>Bungan topeng</i>: a flower called a <i>merak</i> combined with the leaf called a <i>girang</i> <p>Face</p> <ul style="list-style-type: none"> • <i>Tapel dalem sidakarya</i>: a mask that the dancer wears while performing <p>Neck</p> <ul style="list-style-type: none"> • <i>Badong</i>: a velvet scarf-like outfit used by a dancer • <i>Angkep baong</i>: an outfit resembling a scarf used after <i>badong</i> <p>Shoulder</p> <ul style="list-style-type: none"> • <i>Angkep pala</i>: a velvet-covered shoulder-mounted costume with a rectangular shape <p>Chest</p> <ul style="list-style-type: none"> • <i>Semayut</i>: a strap around the dancer's torso • <i>Kamen putih</i>: a long white

		<p>cloth that serves as the dancer's base for the chest</p> <p>Back</p> <ul style="list-style-type: none"> • <i>Angkep tundun</i>: a decorative cloth draped over the <i>saput patopengan</i> • <i>Keris</i>: Balinese traditional sword with an asymmetrical design resembling snake • <i>Saput patopengan</i>: a back-covering painted fabric that hides the dancer's keris • <i>Awir</i>: an item of velvet fabric in the form of a rectangle created from several fabrics <p>Arm</p> <ul style="list-style-type: none"> • <i>Baju bludru</i>: a velvet shirt <p>Hand</p> <ul style="list-style-type: none"> • <i>gelang kana</i>: velvet bracelet with <i>Prada</i> and beads • <i>kasa merajah</i>: a piece of picture-adorned kasa cloth <p>Waist</p> <ul style="list-style-type: none"> • <i>Sabuk</i>: painted, bead-adorned traditional belt • <i>Celana putih</i>: lengthened white pants <p>Leg</p> <ul style="list-style-type: none"> • <i>Stewel</i>: a decorative fabric item worn on the dancer's lower calf
3	What are the cultural meanings of the costume?	<ul style="list-style-type: none"> • <i>Gelungan</i>: supremacy and simplicity • <i>Bungan topeng</i>: maturity • <i>Tapel dalem sidakarya</i>: stability in 'Rwa Bhineda' concept • <i>Badong</i>: courage and mastery of knowledge • <i>Angkep baong</i>: symbol of simplicity • <i>Angkep pala</i>: courage • <i>Semayut</i>: self-control • <i>Kamen putih</i>: sacredness and masculinity • <i>Angkep tundung</i>: beating ego • <i>Keris</i>: diversity on the <i>Rwa</i>

		<p><i>Bhineda</i> concept</p> <ul style="list-style-type: none"> • <i>Saput patopengan</i>: self-control, modesty • <i>Awir</i>: symbol of generosity • <i>Baju bludru</i>: respectful and considerate • <i>Gelang kana</i>: generosity • <i>Kasa merajah</i>: circle of life • <i>Sabuk</i>: humbleness • <i>Celane putih</i>: modesty • <i>Stewel</i>: cautious in stepping onto something
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5. Interview 5

Interviewer	Interviewee
Date: December 25th, 2022 Name: I Wayan Wira Praditya	Name: Secondary Informant 2 Place: Yayasan Santi Gita Umbara

Question concerned with lexicons and cultural meanings related to dance movements in <i>Topeng Sidakarya</i> dance		
No.	Questions	Answer
1	Dance movements in <i>Topeng Sidakarya</i> are divided into?	Head, eyes, hand, body, legs
2	What are the movements in <i>Topeng Sidakarya</i> dance and how is their descriptions?	<p>Head</p> <ul style="list-style-type: none"> • <i>Kipek</i>: a head movement to see right and left direction <p>Eye</p> <ul style="list-style-type: none"> • <i>Ngelier</i>: one eye is squinted the directed from the corner to the front • <i>Nyeledet</i>: an eye movement to see left and right with wide open eyes <p>Hand</p> <ul style="list-style-type: none"> • <i>Mungkah lawang</i>: a hand movement to open the performance • <i>Nyemak saput</i>: a hand movement to grab saput • <i>Ulap-ulap</i>: a hand movement to cover up the eyes from direct sunlight • <i>Nabdab gelung</i>: a hand movement to make sure the

		<p>gelungan sits well on the head</p> <ul style="list-style-type: none"> • <i>Nayog</i>: a hand movement to counterpart the walking movement • <i>Pengastawa</i>: a hand movement when doing offering activity • <i>Nuding</i>: a hand movement to point to certain directions • <i>Nyambehan catur bija</i>: a movement to sprinkle the means: <i>beras kuning, sekar ura, pis bolong</i> <p>Body</p> <ul style="list-style-type: none"> • <i>Agem</i>: the basic Bebarisan dance movement • <i>Opak lantang</i>: a combined movement: head, hands, body, and legs <p>Leg</p> <ul style="list-style-type: none"> • <i>Nanjek</i>: a leg movement to stomp the toe on the ground • <i>Piles</i>: a leg movement to spins the heels • <i>Malpal</i>: a leg movement of walking
3	What are the cultural meanings of the movements?	<ul style="list-style-type: none"> • <i>Kipek</i>: representing awareness • <i>Ngelier</i>: representing seeing the everything in detail • <i>Nyeledet</i>: representing seeing everything clearly • <i>Mungkah lawang</i>: representing a commitment to start and finish everything • <i>Nyemak saput</i>: representing carefulness • <i>Ulap-ulap</i>: representing readiness to face threats • <i>Nabdab gelung</i>: representing seriousness in doing something • <i>Nayog</i>: representing authority • <i>Pengastawa</i>: representing worship to God • <i>Nuding</i>: representing a symbol of 'perthiwi' • <i>Nyambehan catur bija</i>: representing of spreading positivity

	<ul style="list-style-type: none"> • <i>Agem</i>: representing aware of everything • <i>Opak lantang</i>: representing of searching for solutions • <i>Nanjek</i>: representing assertiveness • <i>Piles</i>: representing softness and harmony • <i>Malpal</i>: represent ruling and authority
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Question concerned with lexicons related to dance costumes in <i>Topeng Sidakarya</i> dance		
No.	Questions	Answer
1	How is the placement of each costume in <i>Topeng Sidakarya</i> dance?	Head, face, neck, arm, hand, body, waist, leg
2	What are the costumes in <i>Topeng Sidakarya</i> dance and how is their descriptions?	<p>Head</p> <ul style="list-style-type: none"> • <i>Gelungan</i>: a headpiece used by the dancer • <i>Bungan topeng</i>: a combination of a <i>merak</i> flower and a leaf, called <i>girang</i> <p>Face</p> <ul style="list-style-type: none"> • <i>Tapel dalem sidakarya</i>: a mask used by the dancer <p>Neck</p> <ul style="list-style-type: none"> • <i>Badong</i>: a scarf-like costume used dancer by from velvet • <i>Angkep baong</i>: a scarf like costume used after <i>badong</i> <p>Shoulder</p> <ul style="list-style-type: none"> • <i>Angkep pala</i>: a costume used on the shoulder made from velvet cloth with rectangular shape <p>Chest</p> <ul style="list-style-type: none"> • <i>Semayut</i>: a chest strap worn by the dancer • <i>Kamen putih</i>: a long white cloth that is utilized as the dancer's chest base. Body <p>Back</p> <ul style="list-style-type: none"> • <i>Angkep tundun</i>: an ornamental fabric placed on the <i>saput patopengan</i>. <i>Piles</i>: a leg

		<p>movement to spins the heels</p> <ul style="list-style-type: none"> • <i>keris</i>: Traditional Balinese sword with asymmetrical shape like snakes • <i>saput patopengan</i>: a painted fabric used to conceal the dancer's keris on the back • <i>awir</i>: a rectangular-shaped velvet cloth item made up of many cloths. <p>Arm</p> <ul style="list-style-type: none"> • <i>Baju bludru</i>: a velvet shirt <p>Hand</p> <ul style="list-style-type: none"> • <i>gelang kana</i>: beaded and Prada-adorned fabric bracelet • <i>kasa merajah</i>: a piece of <i>kasa</i> cloth that has pictures on it <p>Waist</p> <ul style="list-style-type: none"> • <i>Sabuk</i>: traditional belt that is painted and has beads on it • <i>Celana putih</i>: long pants that are white <p>Leg</p> <ul style="list-style-type: none"> • <i>Stewel</i>: A piece of cloth that is decorated and worn on the dancer's lower calf.
3	What are the cultural meanings of the costume?	<ul style="list-style-type: none"> • <i>Gelungan</i>: supremacy and simplicity • <i>Bungan topeng</i>: maturity • <i>Tapel dalem sidakarya</i>: stability in 'Rwa Bhineda' concept • <i>Badong</i>: courage and mastery of knowledge • <i>Angkep baong</i>: symbol of simplicity • <i>Angkep pala</i>: courage • <i>Semayut</i>: self-control • <i>Kamen putih</i>: sacredness and masculinity • <i>Angkep tundung</i>: beating ego • <i>Keris</i>: diversity on the <i>Rwa Bhineda</i> concept • <i>Saput patopengan</i>: self-control, modesty • <i>Awir</i>: symbol of generosity

		<ul style="list-style-type: none">• <i>Baju bludru</i>: respectful and considerate• <i>Gelang kana</i>: generosity• <i>Kasa merajah</i>: circle of life• <i>Sabuk</i>: humbleness• <i>Celane putih</i>: modesty• <i>Stewel</i>: cautious in stepping onto something
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APPENDIX V

DOCUMENTATION CHECKLIST

DOCUMENTATION CHECKLIST

No.	Types of documents	Data	Sources
1	Journal article	Costume of Topeng Sidakarya dance (<i>angkep tundun, angkep pala, angkep baong, bungan topeng, kasa merajah</i>)	Wirawan, K. I. (2021). Teo-Eстетika-Filosofis Topeng Sidakarya dalam praktik keberagaman Hindu di Bali. <i>Jurnal Seni Budaya</i> , 36(2), 230–236
2	Video	Figure of <i>langse</i>	YouTube Bali Spirit Cinematic https://youtu.be/rEfU2rez5B0
3	Video	Figure of <i>nyemak saput</i> movement	YouTube BALI GURNITA SANDI CHANNEL https://youtu.be/_hc-An98k3o
4	Video	Figure of <i>pengastawa, nuding</i> movement and <i>bungan topeng</i> costume	Youtube Poem Channel https://youtu.be/6kOl09hGuGM
5	Video	Figure of <i>nyambahan catur bija</i> movement	YouTube FANDY BALI Channel https://youtu.be/okTj-1sVCOc
6	Video	Figure of <i>gelungan</i> costume	YouTube Pekak Dophlonk https://youtu.be/AY3a9H33DsI
7	Video	Figure of <i>bungan topeng, topeng dalem sidakarya</i> costume	YouTube Gases Bali https://youtu.be/GG9Ka-RhjWo

APPENDIX VI
INTERVIEW TRANSCRIPTION



INTERVIEW TRANSCRIPTION

R: Researcher

I: Informant

Introduction

R: *Om Swastiastu, good evening, sir. May I introduce myself. My name is I Wayan Wira Praditya. I am from Belusung village. I came here to conduct my research on Topeng Sidakarya dance. Now I am a student at Ganesha University of Education, majoring in English Language Education study program in Singaraja. May I interview you sir?*

I: *Yes, sure. Go ahead.*

R: *Thank you sir.*

R: *So, my study is about lexicons in Topeng Sidakarya dance, namely on movements, costumes, and their cultural meaning. And I have several questions for today's interview.*

R: *First of all, may I know your identity sir?*

I: *My name is (primary informant) My age is 55. Now I live in Banjar Tengah Kauh, Peliatan Village, Ubud district, Gianyar.*

R: *What is your education and your occupation sir?*

I: *I have been to Pendidikan Guru Agama Hindu that equals Senior High School nowadays. And I do artistic things for living, for example drawing kereb, and ngayah in pekraman (Village).*

R: *Alright sir.*

Question 1: What are the movements in the Topeng Sidakarya dance?

R: *So, how many movements are found in Topeng Sidakarya dance? Can you give me the number, sir?*

I: *I think there are more than 15 movements.*

R: *I see. So, can you explain one by one the movements sir?*

I: *So, in Balinese dance, there are Tri Guna which means the three stage of dance, including Pepeson, Pengawak, Pekaad. And often there is Pengecet before Pekaad. In Topeng Sidakarya, the movements are divided into these stages. Starting from Pepeson, there movements such as mungkah lawang, ulap-ulap, nyemak saput, malpal, nabdab gelung, nayog, agem, nanjek, piles, and opak lantang.*

R: *Alright, can you explain the description of these movements, sir?*

I: *Mungkah lawang is a movement when the dancer will touch the langse or the Balinese curtains in order to face the audiences. And after that, the dancer will walk to the front of langse which is called as malpal movement. During the malpal movement the dance will swing his arms to counterpart the walking movement, and there is a nayog movement. After malpal and nayog, the dancer will nanjek, ulap-ulap and piles. Nanjek is when the dancer stomps his toe to the ground and ulap-ulap is the movement to cover the eyes from direct sunlight. In ulap-ulap the dancer will raise his hands and straighten his fingers while showing a gesture of protecting his eyes. After stomping his toe, the dancer will do piles where he spins his one of his heels. After that the dancer will do nabdab gelung movement, in which he will touch the gelungan or sobrat to make sure it sits well on his head. After does nabdab gelung, the dancer will speech some words in which it is called as pengaksama or the opening movement. After that the dancer will walk around the stage and looking around and this movement is called as opak lantang. I think that is all about Pepeson.*

R: *Yes sir. So, there are mungkah lawang, ulap-ulap, nyemak saput, malpal, nabdab gelung, nayog, agem, nanjek, piles, and opak lantang. Am I right?*

I: *Yes correct.*

R: *What about other movement sir?*

I: *After Pepeson, there is Pengawak. In this stage, the dancer will do the pengastawa which is carried by ucap-ucap. Pengastawa is when the dancer do the offering that is made specifically for Topeng Sidakarya dancer. The name of*

this offering is Daksina Pamogpog. The dancer will take and toss the offering while chanting the ucap-ucap or mantras in Kawi literature. After that the dancer will do the nyambehan catur bija movement where he will sprinkle the combination of beras kuning, sekar ura, and pis bolong. Beras kuning is rice that dyed with yellow food coloring or turmeric. Sekar ura is the combination of different colored flowers. And pis bolong is a traditional money with hole in the middle of it. Also, when sprinkling the catur bija, the dancer will do nuding or the movement when the dancer points his index finger to certain direction. This movement often called as perthiwi mudra.

R: I got it sir. After doing those movement what else sir?

I: After that, the dancer will do opak lantang, and malpal. And he will walk back to the rangki or the original place where he came.

Question 2: How is the classification of each lexicon according to body parts?

R: So how is the classification of the movements, sir?

I: In the head movement, there is kipek movement. In eye movement, there are nyeledet and ngelier. In hand movement, mungkah lawang, nyemak saput, ulap-ulap, nabdab gelung, nayog, manganjali, pengastawa, nuding, and nyambehan catur bija. In body movement, there are agem, and opak lantang. In leg movement there are malpal, nanjek and piles.

R: Can you explain what is agem sir?

I: Agem is a movement when the dancer maintains the stiff posture. Unlike in other dances, Topeng Sidakarya dance is a male dance so the movement is showing masculinity.

R: Yes sir.

I: What else now?

R: Now we will process to the next question that is about cultural meanings.

Question 3: What is the cultural meaning of the lexicons related to Topeng Sidakarya dance movements?

R: *Can you explain the meaning of those movements, sir?*

I: *Yes. Start from kipek, this movement means awareness of the surrounding environment. Ngelier means seeing everything in detail. Nyeledet means awareness by looking everything on both sides and considering the further action. Mungkah lawang means responsibility, which can be seen from the series of the movements in mungkah lawang: someone should be able to finish if he/she could start something. Nyemak saput means carefulness and readiness, which are indicated by the gesture of grabbing and pulling the saput. Ulap-ulap means fort to face threats from outside, thus showing readiness and worship 'Surya' (the sun). Nabdab gelang means seriousness on taking an action, which are represented by the movement of ensuring for the gelungan to sit well. Nayog means authority which can be seen from the gesture raising up hands and opening the palms. Manganjali means one's senses concentrated toward Ida Sang Hyang Widhi Wasa. Pengastawa means praying to Ida Sang Hyang Widhi, hoping that the Wali ceremony will run smoothly. Nuding symbolizes the earth, representing mother for humanity which carried a symbol of fertility and prosperity. Nyambehan catur bija means spreading positivity to the surroundings, including welfare and health to people and nature. Agem means being fully prepared or aware of the surroundings and a trait of being trusted or reliable. Opak lantang means readiness when dealing with problems and duties. Malpal means ruling which is represented by the stomping movement. Nanjek means assertiveness in taking action. Piles means softness and harmony.*

R: *Alright sir. Now let's process to the next question 4.*

I: *Okay.*

Question 4: What are the components of the costumes used in the *Topeng Sidakarya* dance?

R: *Okay after we discussed about the movements, now I want to ask about the costume sir. So, can you explain how many costume in *Topeng Sidakarya* dance?*

I: *There are 14 pieces of costumes used by the dancer in *Topeng Sidakarya* dance.*

R: *Can you explain those costumes, sir?*

I: Start from *tapel dalem sidakarya*, this is a mask that dancer used made from wood. *Kamen putih* is a white cloth. *Badong* is a costume with round shape. Besides *badong*, there is *keris* which is Balinese traditional sword. *Stewel* is a costume made of velvet that has different color, decorated with beads, and painted with 'prada'. *Gelang kana* is triangle-shaped hand costume made of red and black velvet and decorated with beads, like a bracelet. In *Topeng Sidakarya* dance, a bamboo basket holds a headdress made of fake hair and a crown is called *gelungan*. A dancer wears a chest costume that looks like the straps of a backpack which is called *semayut*. *Sabuk* is a velvet belt-shaped waist costume that is decorated with carved leather, gold paint, and colorful stones. *Baju bludru* is a velvet arm costume that looks like a shirt and is used to cover the dancer's chest, shoulders, and arms. *Saput patopengan* is a back costume made of magenta, yellow, and green fabric with lots of prada paint painting. *Awir* is a piece of purple, magenta, and green fabric in the shape of a rectangle that has been painted with prada paint and has a different length. *Celana putih* is a plain white long pants. *angkep tundun*. *Angkep pala* is a shoulder costume made of different lengths of red and black velvet fabric sewn together in a rectangle shape and decorated with beads and prada paint. *Angkep baong* is a red velvet costume for the neck that looks like a scarf and has prada gold paint and beads on it. *Bungan topeng* is a headdress made of 'bungan merak' and 'don girang' and tied together. *Kasa merajah* is a square-shaped hand costume made of white cloth and painted with drawings (pictures and Aksara, which are Balinese letters) that have many different meanings.

Question 5: How is the classification of each lexicon according to body parts?

R: Now can you explain how are these costumes categorized?

I: Yes. Let's start from the head. The costumes used on the head include *gelungan*, and *bungan topeng*. The costume on the face includes *tapel dalem sidakarya*. On the neck, there are *angkep baong* and *badong*. On the shoulder, there is *angkep pala*. On the arm, there is *baju bludru*. On the back, there are *saput patopengan*,

angkep tundun, keris and awir. On the chest, there are semayut, and kamen putih. On the waist, there is sabuk. On the legs, there is stewel.

R: I got it sir. Now let's process to the last question.

I: Alright. Go ahead.

Question 6: What is the cultural meaning of each component contained in the Sidakarya dance costume?

R: Sir, can you explain what are the cultural meanings of costumes you have been mentioned before? You can start from the head and to legs.

I: Okay. Shall we start now?

R: Whenever you ready, sir.

I: Okay start from the head. There is gelungan that means supremacy and simplicity. Bungan topeng means maturity. Tapel dalem sidakarya means stability in 'Rwa Bhineda' concept. Badong means courage and mastery of knowledge. Angkep baong means a symbol of simplicity. Angkep pala means courage in facing dangers and supremacy. Semayut means self-control. Kamen putih means sacredness and masculinity. Angkep tundun means beating ego. Keris means diversity on the 'Rwa Bhineda' concept and intellectual acuity. Saput patopengan means self-control, modesty, and always seeing ourselves. Awir means a symbol of generosity. Baju bludru means respectful behavior and considerate of other people and a sense of control. Gelang kana means generosity. Kasa merajah means circle of life. Sabuk means humbleness and sense-control. Celana putih means modesty. Stewel means cautious when taking any actions. I think it's all.

R: *Alright sir. I have written all of them.*

I: *Do you have anything to ask again? Is there any question again?*

R: *Wait a moment, sir. Let me check.*

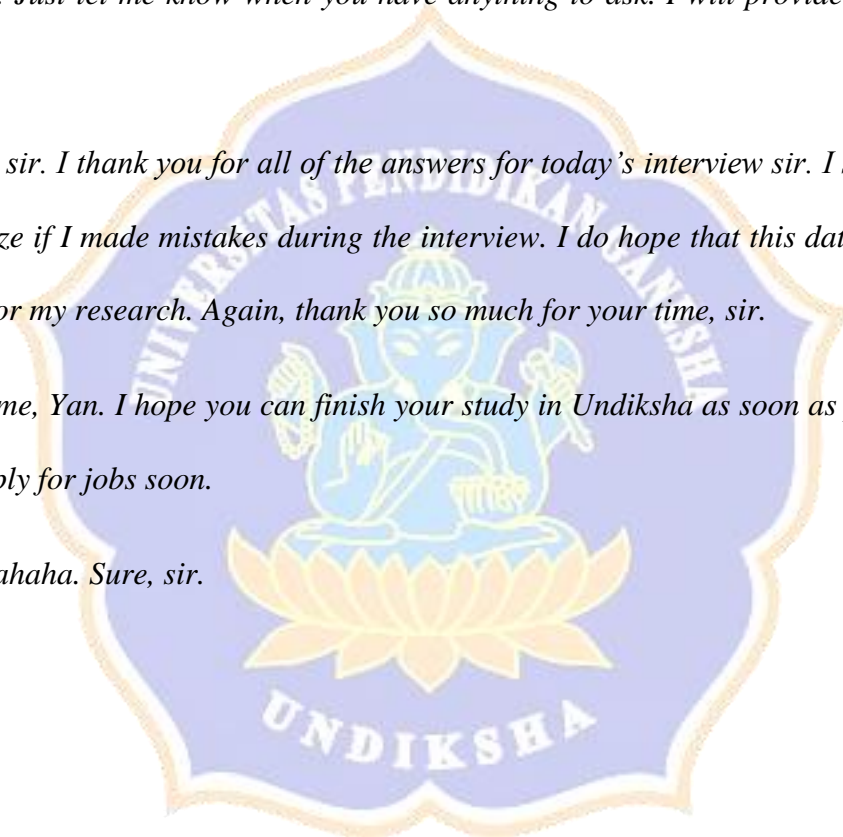
R: *I think that is all for our interview today, sir. All questions are answered in today's interview.*

I: *Okay. Just let me know when you have anything to ask. I will provide the time for you.*

R: *Sure sir. I thank you for all of the answers for today's interview sir. I sincerely apologize if I made mistakes during the interview. I do hope that this data will be useful for my research. Again, thank you so much for your time, sir.*

I: *Anytime, Yan. I hope you can finish your study in Undiksha as soon as possible. And apply for jobs soon.*

R: *Hahahaha. Sure, sir.*





APPENDIX VII
DOCUMENTATION

DOCUMENTATION

