

Lexical meaning and cultural meaning in lingual units in *Prajuritan dance* art in Semarang regency: An ethnolinguistic study

¹Sri Nuryati*, ²Nur Fateah

^{1,2}Department of Javanese Language and Literature Education, Faculty of Languages and Arts, Universitas Negeri Semarang, Indonesia

*Corresponding Author

Email: snuryati200@students.unnes.ac.id

Received:
19 May 2025

Revised:
18 June 2025

Accepted:
22 June 2025

Published:
27 August 2025

Abstract

Prajuritan dance of Semarang Regency embodies profound cultural values. This study was conducted in response to the lack of research specifically examining the lingual elements of Prajuritan dance from an ethnolinguistic perspective. Although the dance contains linguistic expressions that reflect local cultural values, these have gradually been neglected due to its declining popularity within the community. This study aims to analyze the forms of lingual units in Prajuritan dance in Semarang Regency through an ethnolinguistic lens to uncover both their lexical and cultural meanings. A qualitative method was employed, utilizing an ethnographic approach. Data were collected through face-to-face interviews, audio recordings, and field notes from informants who are traditional artists in Semarang Regency. The data were then analyzed through reduction, presentation, and conclusion drawing. The findings revealed 61 lingual units in Prajuritan dance, including 21 monomorphemic words, 7 polymorphemic words, and 33 phrases. These units are classified into six categories: paraga, busana, ubarampe, accompaniment, movement, and gelar. Each unit carries not only lexical meanings but also cultural values embedded in traditional roles and expressions. Ultimately, Prajuritan dance is not merely a performing art, but a cultural repository that safeguards ancestral wisdom and must be preserved for future generations.

Keywords: ethnolinguistics; lingual units; lexical meaning; prajuritan dance

INTRODUCTION

Language and culture are two interrelated and inseparable dimensions of human life within a particular region. Language serves as a primary medium of social communication (Ikramovna, 2023). In contrast, culture encompasses the processes of human creativity, emotion, and volition that evolve within society. The tangible manifestations of these processes constitute what is referred to as culture itself (McDonnell, 2023). Culture is comprised of seven core elements, one of which is language (Koentjaraningrat, 1990). The interrelationship between language and culture demonstrates that language functions not only as a communicative tool, but also as a marker of social identity and a vehicle for cultural expression.

How to Cite (APA Style):

Nuryati, S. and Fateah, N. (2025). Lexical meaning and cultural meaning in lingual units in *Prajuritan* dance art in Semarang regency: An ethnolinguistic study. *EduLite: Journal of English Education, Literature, and Culture*, 10 (2), 635-652. <http://dx.doi.org/10.30659/e.10.2.635-652>

One prominent expression of cultural identity is traditional dance. The *Prajuritan dance*, originating from Semarang Regency, Central Java, represents a traditional performance that reenacts the training movements of soldiers preparing for battle (Sudjendro et al., 1997). Historically, this dance emerged during the Diponegoro War, when Prince Diponegoro's soldiers disguised themselves as performers to deceive Dutch troops. They formed an arts troupe that entertained at enemy headquarters, using performance as a strategy of resistance. Today, the dance is typically performed to welcome dignitaries and to commemorate national events such as Independence Day or local village celebrations, with a duration of approximately 15 to 30 minutes. The movements preserved in this performance are believed to be inspired by the soldiers' original marching drills, which were later adapted by the local community into the choreographic structure of the dance.

Prajuritan dance, a traditional dance originating from Semarang Regency, is increasingly being neglected and currently survives only in a few areas. The dance is not merely a series of choreographed movements, but also contains lingual units that embody profound cultural meanings. A comprehensive understanding of the diversity and significance of these lingual units in *Prajuritan dance* is essential to increase public awareness and appreciation of this cultural heritage.

Lingual units are components or elements systematically arranged according to specific patterns to form a unified whole (Chaer, 2014). They are part of the language structure that carry meaning (Salima & Fateah, 2024). The speech produced by the speaker can be recognized through language forms referred to as lingual units or forms (Utami, 2016). These lingual forms serve as tangible manifestations of language (Doran et al., 2024). In this study, the analysis of lingual units is limited to words and phrases. Words are the smallest language units that convey specific meanings or concepts (Haspelmath, 2023). Word forms are categorized into two types: monomorphemic and polymorphemic. Monomorphemic words consist of a single morpheme and have not undergone any affixation process (Qohar & Fateah, 2024). In contrast, polymorphemic words are composed of two or more morphemes (Taft, 2023). A phrase, meanwhile, is a linguistic unit with a fixed meaning that cannot be freely altered (Mel'Čuk, 2012).

Lingual units in a language contain rich meaning that reflect the worldview, values, and cultural identity of its speakers. Ethnolinguistics offers a framework for understanding how the beliefs, identity, and traditions of an ethnic group or community are embedded in linguistic expressions. As a subfield of linguistics, ethnolinguistics examines the dynamic relationship between language, culture, and social life in a society (Fateah, 2010), and investigates how worldviews and customs are reflected through language (Polyezhayev et al., 2024). In line with this, the present study employs an ethnolinguistic approach to explore cultural phenomena embedded in the lingual units of *Prajuritan dance*, as practiced by the people of Semarang Regency, through the analysis of their lexical and cultural meanings.

Lexical meaning refers to the inherent meaning of a linguistic symbol that remains unaffected by connotation or grammatical relations with other words

(Aminuddin, 1988). It represents a fundamental meaning that can be directly identified and systematically analyzed (Johnson, 2008). In contrast, cultural meaning encompasses the cultural dimensions embedded in language, including symbols, customs, and values adopted by a particular society (Subroto, 2011). Cultural context plays a crucial role in shaping the interpretation of words (McGregor et al., 2018). In essence, cultural meaning reflects how a community interprets and assigns value to various symbolic elements in their everyday life.

One relevant study in the field of ethnolinguistics in traditional dance was conducted by Aprialzen et al. (2023) entitled "*Leksikon Budaya dalam Seni Tari Tradisional Melayu Sambas: Kajian Etnolinguistik*". This study inventories and describes the forms of lingual units, lexical meanings, cultural meanings, and semantic components found in the cultural lexicon in traditional Sambas Malay dance.

Studies on lingual units using an ethnolinguistic approach have also been conducted by various researchers. Wulandari and Baehaqie (2020) examined this topic in their study entitled "*Satuan Lingual dalam Sesaji Malam Jumat Kliwon di Kabupaten Pemalang (Kajian Etnolinguistik)*", which explores the forms and meanings of lingual units found in ritual offerings. Similarly, Sholikhah and Mardikantoro (2020) conducted a study titled "*Satuan-Satuan Lingual dalam Tradisi Ngalungi di Desa Sekarsari Kecamatan Sumber Kabupaten Rembang: Kajian Etnolinguistik*", focusing on the cultural and linguistic elements embedded in the Ngalungi tradition.

Research on lexical and cultural meanings has also been carried out by Mofu et al. (2024) through a study entitled "Ethnolinguistic Study of Marine Fishes' Characters of the Biak Tribe, Papua", which analyzes how the Biak community encodes cultural values through linguistic descriptions of marine life. Similarly, Yordania & Fateah (2024) explored the lexical meaning, cultural meaning, and local wisdom embedded in the lexicon of dairy cattle farming in Cepogo District, Boyolali Regency, as reflected in their study "Lexical meaning, cultural meaning, and local wisdom in the lexicon of dairy cattle farming in Cepogo District, Boyolali Regency".

Meanwhile, studies on *Prajuritan dance* have been conducted by several researchers. Sanjaya (2022), in a study entitled "*Analisis Koreografi Tari Prajuritan Paguyuban Setyo Budi Utomo di Desa Manggihan Getasan Kabupaten Semarang*" and Jazuli (2015) in "Aesthetics of Prajuritan dance in Semarang Regency", both focused on analyzing the choreography and aesthetic aspects of the dance. In addition, Septilani and Paranti (2024), through their study "The Prajuritan dance Preservation of the Wahyu Kridha Budaya Association in Sumogawe Village, Getasan Sub-District, Semarang Regency", examined efforts related to the preservation, development, and cultural utilization of *Prajuritan dance*.

Based on the previous studies, it can be concluded that no research has specifically examined the lingual units in *Prajuritan dance* from Semarang Regency through an ethnolinguistic perspective. Therefore, this study seeks to address that gap by analyzing the forms of lingual units in *Prajuritan dance* using an ethnolinguistic approach, in order to provide a more comprehensive

How to Cite (APA Style):

Nuryati, S. and Fateah, N. (2025). Lexical meaning and cultural meaning in lingual units in *Prajuritan* dance art in Semarang regency: An ethnolinguistic study. *EduLite: Journal of English Education, Literature, and Culture*, 10 (2), 635-652. <http://dx.doi.org/10.30659/e.10.2.635-652>

understanding of the lexical and cultural meanings. This research is expected to contribute not only to the enrichment of local linguistic and cultural studies, but also to serve as a means of cultural preservation.

METHOD

This study employed a qualitative method with an ethnographic approach, which was used to understand language use and meaning within the cultural context of a community through direct engagement with members of the community (Cabral & Martin-Jones, 2021). The data consisted of lingual units found in *Prajuritan* dance in Semarang Regency. Data were obtained from four informants selected based on their active involvement in the dance. These informants represented key roles in the performance, including a dance instructor, group leader, dancer, and gamelan player.

This study employed conversational techniques in data collection, consisting of three primary methods: face-to-face conversation, audio recording, and note-taking. The face-to-face conversation involved direct interaction between the researchers and informants, during which the researchers asked questions to explore the necessary information. The recording technique was carried out by capturing spontaneous oral speech using a recording device, in order to preserve the natural use of language. Meanwhile, the note-taking technique was used to document data in written form, both as a primary method and as a complementary tool. The combination of these three techniques aimed to ensure the accuracy and validity of the collected data.

Data analysis in this study was conducted through several stages. The first stage involved data reduction by filtering and selecting information relevant to the research focus. The second stage was data presentation, in which the selected data were organized into tables and descriptive narratives. The final stage involved drawing conclusions by interpreting the meanings of collected data. This analysis was supported by symbolic theory, particularly Peirce's semiotic model (icon, index, symbol), to interpret the cultural meanings embedded in lingual units and dance movements (Rochelle, 2015).

RESULTS AND DISCUSSION

The analysis of *Prajuritan* dance revealed several classifications of lingual units, namely those related to *paraga*, *busana*, *ubarampe*, accompaniment, movements, and *gelar*. These findings align with Diwani (2020), who noted that traditional Javanese dance performances frequently incorporate lingual elements to convey cultural meanings through characters, attire, and ritual objects.

Classification of Lingual Units *Paraga*

Paraga refers to the actor or character in a traditional performance. In the context of *Prajuritan* dance, *paraga* designates the specific roles assumed by the dancers, through which they convey meaning and narrative using bodily movement (Rochayati et al., 2025). In this dance, five lingual units are

associated with *paraga*: *manggalayuda*, *wirapati*, *tamtama*, *pekathik*, and *wiyaga*.

Table 1. Classification of lingual units *paraga*

No.	Lingual Unit	Lingual Unit Form	Lexical Meaning
1.	<i>Manggalayuda</i> [maŋgəloyudə]	Phrase	Leader in war.
2.	<i>Wirapati</i> [wirəpati]	Phrase	A knight who dares to face death.
3.	<i>Tamtama</i> [tamtəmə]	Monomorfemis	A low-ranking soldier in the military.
4.	<i>Pekathik</i> [pəkəʈɪʔ]	Monomorfemis	Horse groomer or trainer.
5.	<i>Wiyaga</i> [wiyoŋə]	Monomorfemis	A musician is a person who plays the gamelan in an art performance.

The front row was led by *manggalayuda*, a role that culturally symbolizes leadership characterized not only by command but also by responsibility and protection. This figure embodies a leader who defends and nurtures subordinates, rather than simply exercising authority. Such a concept remains relevant in communities that uphold protective and nurturing leadership values.

Behind the *manggalayuda* stand two *wirapati*, who culturally represent genuine bravery. The spirit of *wirapati* is reflected in local leadership figures, such as village heads or community leaders, who are expected to demonstrate the courage to make decisions and defend the interests of the people with a strong sense of responsibility.

Each *wirapati* is followed by a line of *tamtama* positioned behind them. Culturally, *tamtama* symbolizes togetherness and collective action. *Tamtama* soldiers do not operate individually but move as a unified group. This spirit is reflected in community members who actively participate in village activities, such as night patrols or communal service, demonstrating the *tamtama* spirit through their readiness to serve the collective good.

The *pekathik* occupies the back row. Traditionally, this role is not limited to grooming horses but also includes serving as a spy responsible for gathering secret information for military purposes. Culturally, *pekathik* symbolizes precision and strategic awareness, the ability to observe enemy movements and report them to military leaders. This principle remains relevant in society, where accuracy and attentiveness are essential to achieving success. The role of *pekathik* is also reflected in the cultural tradition of horse racing and care, which continues to be preserved today.

The last *paraga* is the *wiyaga*. *Wiyaga* are not merely musicians, but also soldiers in disguise, selected individuals who are always prepared for battle. This is reflected in the Javanese proverb *samangsa-mangsa kapengkoking*

How to Cite (APA Style):

Nuryati, S. and Fateah, N. (2025). Lexical meaning and cultural meaning in lingual units in *Prajuritan* dance art in Semarang regency: An ethnolinguistic study. *EduLite: Journal of English Education, Literature, and Culture*, 10 (2), 635-652. <http://dx.doi.org/10.30659/e.10.2.635-652>

pancabaya ora bakal mbalenjani, which means “at any time, when facing danger, they will not neglect their duty”. Culturally, the *wiyaga* symbolizes adaptability in the face of changing circumstances, as musicians are expected to shift roles and engage in combat when necessary. This value continues to exist in society, where individuals are expected to possess diverse skills and adapt to multiple roles. Today, the *wiyaga* spirit lives on in people such as teachers who also serve as traditional musicians in their communities.

Classification of Lingual Units *Busana*

Busana includes all objects worn on the body to protect the body's surface (Gilligan, 2023). Some elements of *busana* in *Prajuritan dance* are worn by all *paraga*, while others are specific to certain *paraga* depending on their roles. The *busana* used in *Prajuritan dance* consists of 22 lingual units, including *kathok panjen*, *jarik barong*, *jarik lereng*, *jarik parang curiga*, *sabuk cindhe*, *bara*, *samir*, *epek timang*, *klambi lengen dawa*, *surjan motip kembang*, *surjan lurik*, *rompi*, *dhasi kupu*, *teni*, *blangkon*, *nyakram*, *iket udhar*, *sumping kudhup*, *kalung ulur*, *kalung kace*, *keris ladrang*, and *sampur*.

Table 2. Classification of lingual units *busana*

No.	Lingual Unit	Lingual Unit Form	Lexical Meaning
1.	<i>Kathok panjen</i> [kaʔOʔ panjen]	Phrase	Knee-length trousers.
2.	<i>Jarik barong</i> [jarIʔ barOŋ]	Phrase	Batik cloth with a distinctive large S motif.
3.	<i>Jarik lereng</i> [jarIʔ lɛrɛŋ]	Phrase	Batik cloth with a diagonal striped pattern.
4.	<i>Jarik parang curiga</i> [jarIʔ paraŋ curigə]	Phrase	Batik cloth with a sloping motif combined with the keris symbol.
5.	<i>Sabuk cindhe</i> [sabUʔ cinɔɕ]	Phrase	A belt made of red silk with a distinctive floral pattern.
6.	<i>Epek timang</i> [ɛpɛʔ timaŋ]	Phrase	A belt that has a buckle in the middle.
7.	<i>Klambi lengen dawa</i> [klambi lɛŋɛn dɔwə]	Phrase	Long sleeve shirt.
8.	<i>Surjan motip kembang</i> [sUrjan mOtip kɛmbaŋ]	Phrase	Javanese traditional clothes for men with floral motifs.
9.	<i>Surjan lurik</i> [sUrjan lurIʔ]	Phrase	Javanese traditional clothes for men with striped patterns.
10.	<i>Rompi</i> [rOmpi]	Monomorfemis	A sleeveless garment worn on the outside.

11.	<i>Blangkon</i> [blaŋkOn]	Monomorfemis	Typical Javanese head covering.
12.	<i>Nyakram</i> [ñakram]	Polimorfemis	A headband that is already shaped and ready to wear.
13.	<i>Iket udhar</i> [ikət uðar]	Phrase	The headband is still a sheet of cloth that must be folded and shaped before being worn.
14.	<i>Bara</i> [bərə]	Monomorfemis	Velvet fabric decorated with golden yellow embroidery with triangular ends that are not split.
15.	<i>Samir</i> [samIr]	Monomorfemis	Velvet fabric decorated with golden yellow embroidery with split triangular ends.
16.	<i>Kalung ulur</i> [kalUŋ ulUr]	Phrase	Necklace that measures down to the waist.
17.	<i>Kalung kace</i> [kalUŋ kace]	Phrase	A necklace made of cloth embroidered with gold thread, decorated with sequins, and wide in shape around the neck.
18.	<i>Dhasi kupu</i> [ðasi kupu]	Phrase	A tie that has a small ribbon shape that resembles butterfly wings.
19.	<i>Teni</i> [təni]	Monomorfemis	Javanese traditional clothing that resembles a vest but has long sleeves.
20.	<i>Sumping kudhup</i> [sumplŋ kuðUp]	Phrase	Ear decoration shaped like flower buds.
21.	<i>Keris ladrang</i> [kərIs ladrəŋ]	Phrase	A Javanese weapon that has a <i>warangka</i> (sheath) that is pointed on the right and left sides.
22.	<i>Sampur</i> [səmpUr]	Monomorfemis	A long scarf used in dance.

Kathok panjen is a basic attire worn by all *paraga*. It reflects the cultural value of practicality. Historically, *kathok panjen* was used by soldiers to facilitate movement during combat. Today, this principle of functional clothing remains relevant and is reflected in the practices of farmers who wear knee-length trousers or shorts to ease mobility while working in the fields.

In addition to symbolizing practicality, *manggalayuda* and *wirapati* also wear the *barong* cloth as a symbol of protection. In Javanese culture, the term *barong* refers to a mythological figure believed to protect against evil spirits. The

How to Cite (APA Style):

Nuryati, S. and Fateah, N. (2025). Lexical meaning and cultural meaning in lingual units in *Prajuritan* dance art in Semarang regency: An ethnolinguistic study. *EduLite: Journal of English Education, Literature, and Culture*, 10 (2), 635-652. <http://dx.doi.org/10.30659/e.10.2.635-652>

motif is not merely decorative but conveys a hope for protection for the wearer. *Wirapati* also wears the *jarik lereng* and *jarik parang curiga*. The word *lereng* is associated with the slope of a mountain, symbolizing the journey of continuous struggle toward achieving life's highest goals. Meanwhile, *parang curiga* derives from the word *curiga*, which refers to a keris, a sharp weapon that can be deadly if not used wisely. The *parang curiga* motif represents the need for sharp thinking and careful action, to avoid making harmful decisions that could endanger oneself or others.

The waist is adorned with a *sabuk cindhe* worn by *manggalayuda*, *wirapati*, and *tamtama*. This *sabuk* symbolizes a person's adherence to customs and social norms that must be upheld in society. In addition to the belt, another fastening element is the *epek timang*, worn by the *manggalayuda*, *wirapati*, *tamtama*, and *pekathik*. The term *epek* is interpreted as "influence" or "impact", reflecting the hope that the wearer can exert a positive influence on others.

Each *paraga* wears a top, such as the *klambi lengen dawa*, which is worn by the *manggalayuda* and *tamtama*. Long-sleeved clothing that covers most of the body reflects the value of modesty upheld in society. In contrast, the *rompi*, with its open design, allows greater freedom of movement and symbolizes readiness. This illustrates the cultural expectation for individuals to be adaptable in various situations. The *rompi* is worn by the *tamtama* and *pekathik*.

Another top is the *surjan motip kembang*, worn by the *wirapati*. Although the *surjan* is traditionally associated with men's clothing that symbolizes firmness and authority, the floral motif introduces a balance between strength and gentleness. This reflects the idea that a man should not only be strong, but also possess compassion and care in his actions. Meanwhile, the *surjan lurik* worn by the *wiyaga* emphasizes a life of direction and purpose. The *lurik* motif, with its straight-line pattern, symbolizes a life of honesty, moral integrity, and adherence to ethical values.

Paraga also wear head coverings, such as the *blangkon*, which is worn by the *manggalayuda* and *wirapati*. The *blangkon* symbolizes self-control. The head, as the center of thought, represents the ability to regulate one's mind and emotions. Similarly, the *nyakram* and *iket udhar* carry symbolic meanings. *Nyakram* is a pre-shaped *iket* that is ready to wear, symbolizing the maturity of the wearer, who is considered prepared to take on responsibility. In contrast, *iket udhar* is an unformed piece of cloth that must be folded and shaped manually before wearing. This reflects a person still in the process of learning and self-development, requiring conscious effort in shaping their identity. *Nyakram* is worn by the *tamtama*, while *iket udhar* is worn by the *pekathik* and *wiyaga*.

Courage and wisdom are reflected in the use of the *bara samir*, worn by the *manggalayuda* and *wirapati*. The placement of the *bara* on the right thigh symbolizes bravery in facing challenges, while the *samir* on the left thigh represents wisdom in decision-making. The use of *samir* is always paired with *bara*, reflecting the harmony between the two sides of life: courage and wisdom. This pairing serves as a reminder that in taking action, bravery must always be

balanced with wisdom to ensure that decisions remain thoughtful and appropriate.

Some of the accessories used include the *kalung ulur*, worn by the *wirapati*. The term *ulur* is interpreted as an invitation to always reach out and assist others. Meanwhile, the *kalung kace* symbolizes honor. Its placement over the chest represents the dignity and respect held by the wearer. This necklace is worn by the *tamtama*.

Perfection in dressing is reflected in the use of the *dhasi kupu* by the *manggalayuda*. Although small in size, the *dhasi kupu* plays a significant role in completing the appearance, illustrating that even small elements can have a meaningful impact. The *manggalayuda* also wears *teni* clothing, which symbolizes openness. This garment, with its elaborate design and long sleeves without buttons, represents open leadership, where a leader must remain accessible and transparent to their people. Additionally, the *manggalayuda* wears *sumping kudhup*, which reflects elegance and readiness. Its shape, resembling a flower bud (*kudhup*), signifies concealed beauty and the potential for growth, indicating that one must always be prepared to develop and evolve.

Authority in dress is represented by the *keris ladrang*, worn by the *manggalayuda* and *wirapati*. Its elegant form emphasizes that a leader must act with ethics and proper conduct. The term *ladrang*, which in the context of gamelan refers to a majestic musical structure, links this *keris* to the values of nobility. In addition to authority, flexibility is symbolized by the *sampur*. The movement of the *sampur* in the dance reflects the harmony between intellectual refinement and emotional depth. *Sampur* is worn by the *manggalayuda*, *wirapati*, *tamtama*, and *pekathik*.

Classification of Lingual Units *Ubarampe*

Ubarampe refers to all the equipment used during specific ceremonial or performance event (Saputra et al., 2023). In the context of this study, *ubarampe* denotes the properties required in the performance of the *Prajuritan dance*. The *ubarampe* used in the *Prajuritan dance* consists of six lingual units: *cemethi*, *tameng*, *pedhang*, *sempritan*, *jaran kepeng*, and *tombak*.

Table 3. Classification of lingual units *ubarampe*

No.	Lingual Unit	Lingual Unit Form	Lexical Meaning
1.	<i>Cemethi</i> [cəməti]	Monomorfemis	Whip, a beating tool in the form of a long, flexible rope.
2.	<i>Tameng</i> [tameŋ]	Monomorfemis	Shields, tools to ward off enemy weapon attacks.
3.	<i>Pedhang</i> [pədaŋ]	Monomorfemis	A long, sharp weapon used for slashing or stabbing.
4.	<i>Sempritan</i> [səmpritən]	Polimorfemis	Whistle, a wind instrument used as a command.
5.	<i>Jaran kepeng</i>	Phrase	An imitation horse made of woven bamboo or rattan.

How to Cite (APA Style):

Nuryati, S. and Fateah, N. (2025). Lexical meaning and cultural meaning in lingual units in *Prajuritan* dance art in Semarang regency: An ethnolinguistic study. *EduLite: Journal of English Education, Literature, and Culture*, 10 (2), 635-652. <http://dx.doi.org/10.30659/e.10.2.635-652>

[j ə ran kepaŋ]			
6.	<i>Tombak</i> [tombaʔ]	Monomorfemis	A sharp weapon that has a long handle with a sharp tip.

The *cemethi* is used to control the horse. Culturally, it symbolizes the importance of self-control. This principle emphasizes the need for individuals to regulate their attitudes and emotions. The concept of self-control is closely linked to self-protection, which is represented by the use of the *tameng*. A person needs a shield as a form of protection against negative influences.

In addition to protecting oneself, every individual must possess a strong grip on life, as symbolized by the use of *pedhang*. The *pedhang* is associated with the importance of knowledge as a fundamental weapon that one must carry. This aligns with the Javanese proverb *urip kudu duwe gegaman*, which means that life must be equipped with a weapon or guiding principle. A strong grip on life must also be accompanied by adequate preparation, as represented by the *sempritan*. According to the explanation given by the dance instructor, *sempritan* is interpreted as *sempurnane purwa wiwitan*, meaning that perfection begins with a good start. This reflects the community's belief that every endeavor should begin with proper preparation in order to achieve the best possible outcome.

Life is also understood as a journey, as symbolized by the *jaran kepaŋ*. Life is likened to riding a horse, where one must maintain balance in order not to fall. This metaphor serves as a reminder to navigate life with caution and awareness. Lastly, the *tombak* is related to defense. The *tombak* is interpreted as *tampa ing kabecikan*, which means receiving in goodness. This teaches that one must maintain the values of goodness that are believed in and distance oneself from evil.

Classification of Lingual Units of Accompaniment

Musical accompaniment plays a crucial role in enhancing the emotional experience of a dance performance (Christensen et al., 2014). In *Prajuritan* dance, the accompaniment consists of three lingual units: *bendhe*, *trendheng*, and *jedhor*.

Table 4. Classification of lingual units of accompaniment

No.	Lingual Unit	Lingual Unit Form	Lexical Meaning
1.	<i>Bendhe</i> [bəŋɖe]	Monomorfemis	A metal percussion instrument (a type of small gong).
2.	<i>Trendheng</i> [trɛŋɖɛŋ]	Monomorfemis	This musical instrument is shaped like a cut ketipung and is played with a beater.
3.	<i>Jedhor</i> [jɛɖor]	Monomorfemis	A musical instrument like a bedug, but smaller in size.

The first musical accompaniment in *Prajuritan dance*, *bendhe*, carries a cultural meaning as a reminder for individuals to have clear intentions and goals in life. In the community, *bendhe* is understood through the phrase *ben padha duwe niat dhewe-dhewe*, which means “so that each person has their own intention”. This principle emphasizes that every individual is expected to possess strong intentions and clear direction to avoid losing their way in life.

The accompaniment that reinforces the rhythm of the dance is the *trendheng*. Culturally, *trendheng* symbolizes togetherness. Its distinctive “dheng-thek” sound helps dancers coordinate their movements in unison, following the rhythmic pattern set by the *bendhe*. This reflects the values of cooperation and unity in working toward a common goal.

The final accompaniment is the *jedhor*, which carries a cultural meaning as a reminder of mortality. Within the community, *jedhor* is interpreted through the phrase *jebul endahe dunya ora dadi apa-apa*, meaning “the beauty of the world eventually becomes nothing”. This interpretation emphasizes an awareness that all worldly pleasures are temporary and cannot be carried into death.

Classification of Lingual Units Movements

Movements in traditional dance carry symbolic meanings that reflect the values upheld by the community (Asyrafunnisa, 2021). The movements in *Prajuritan dance* consist of eighteen lingual units: *sembah*, *lumaksana kicatan*, *singgetan*, *lumaksana tranjal*, *lumaksana trecekan*, *lumaksana glelengan*, *laku telu*, *lumaksana merong negar*, *tolehan*, *tumit njojoh*, *tendhang*, *lumaksana merong lincang*, *nangkis*, *nusuk*, *gedhig*, *sirig*, *jomplangan*, and *perang*.

Table 5. Classification of lingual units movements

No.	Lingual Unit	Lingual Unit Form	Lexical Meaning
1.	<i>Sembah</i> [səmbah]	Monomorfemis	A form of respect is shown by cupping both hands in front of the chest or face.
2.	<i>Lumaksana kicatan</i> [lumaʔsəno kicatan]	Phrase	Fast stepping movement.
3.	<i>Singgetan</i> [singʔatan]	Polimorfemis	A pause in a series of movements.
4.	<i>Lumaksana tranjal</i> [lumaʔsəno tranjal]	Phrase	A stepping movement with big jumps.
5.	<i>Lumaksana trecekan</i> [lumaʔsəno trəcəʔan]	Phrase	Stepping movements with body movements up and down alternately.
6.	<i>Lumaksana glelengan</i> [lumaʔsəno gleleŋan]	Phrase	Stepping movements, white head shaking.

How to Cite (APA Style):

Nuryati, S. and Fateah, N. (2025). Lexical meaning and cultural meaning in lingual units in *Prajuritan* dance art in Semarang regency: An ethnolinguistic study. *EduLite: Journal of English Education, Literature, and Culture*, 10 (2), 635-652. <http://dx.doi.org/10.30659/e.10.2.635-652>

7.	<i>Laku telu</i> [laku tɛlu]	Phrase	The movement pattern is walking with three stages.
8.	<i>Lumaksana merong negar</i> [lumaʔsɔno merOŋ nəgar]	Phrase	A movement that resembles a horse's steps.
9.	<i>Tolehan</i> [tolehan]	Polimorfemis	Head movement turning left or right.
10.	<i>Tumit njojoh</i> [tumIt njOjOh]	Phrase	The movement of pushing the heel forward.
11.	<i>Tendhang</i> [tɔndɔŋ]	Monomorfemis	Kicking or pushing something with the feet.
12.	<i>Lumaksana merong lincah</i> [lumaʔsɔno merOŋ lincah]	Phrase	The movement of stepping with a stance that is done nimbly.
13.	<i>Nangkis</i> [naŋkɪs]	Polimorfemis	Fend off attacks.
14.	<i>Nusuk</i> [nusUʔ]	Polimorfemis	Stabbing something with a sharp object.
15.	<i>Gedhig</i> [gɛdɪg]	Monomorfemis	A downward striking or slamming motion.
16.	<i>Sirig</i> [sirɪg]	Monomorfemis	A light, slightly swinging step movement.
17.	<i>Jomplangan</i> [jomplanɔŋ]	Polimorfemis	The jumping movement changes position due to an imbalance.
18.	<i>Perang</i> [pɛraŋ]	Monomorfemis	Fight against the enemy.

The first movement is *sembah*, performed by the *manggalayuda*, which symbolizes politeness and respect. The people of Semarang Regency uphold manners and value harmonious relationships among humans, with others, and with God. This tradition teaches that every action should begin with prayer and end with gratitude. In addition to emphasizing politeness, the community also upholds the importance of acting swiftly in fulfilling responsibilities. This is reflected in *lumaksana kicatan*, which conveys that every task must be completed promptly, and *lumaksana merong lincang*, which highlights agility and dexterity in carrying out duties.

While speed in action is important, it must be balanced with a sense of harmony in life. *Singgetan*, a transitional movement between one motion and the next, reflects the importance of taking time for rest or worship. The community believes that every worldly activity must be balanced with spirituality to maintain harmony in life. The balance between supplication and action is also illustrated in *tumit njojoh*, the motion of the heels raised before being pushed forward, which is likened to a prayer offered with the hope that it will be answered. After praying, the next step is to spread kindness to others.

Courage in moving forward is a value highly respected in society. *Lumaksana tranjal* represents a person's bravery in facing challenges in the pursuit of a better life. However, courage must be accompanied by the ability to adapt, as conveyed in *lumaksana trecekan*. Individuals need to understand

their surroundings and adjust accordingly. For example, in a modest environment, one should avoid displaying luxury to prevent offending others. Conversely, in formal settings, a person must appear neat and respectful to gain recognition. This adaptive ability is also reflected in *lumaksana glelengan*, which teaches when to approach others in need and when to maintain distance if the situation requires. Awareness of one's surroundings is further emphasized in *lumaksana merong negar*, a movement resembling *jaranan* characterized by alternating head motions. The movement *ndhungkluk* symbolizes humility, while *ndhangak* conveys self-confidence. Together, these gestures reflect the importance of respecting others without losing confidence in oneself.

Courage in taking action must be accompanied by appropriate strategy to avoid self-harm. The strategy for navigating life is reflected in *laku telu*, which conveys the principle of moving forward together when conditions are safe and threats are absent. When danger arises, retreating becomes a form of vigilance and a survival tactic. However, in applying this strategy, one must maintain balance, as taught in *jomplangan*. A lack of balance in action may lead to failure. Therefore, the equilibrium between obligations, rights, and actions must always be preserved. Life's flexibility is also expressed through the *sirig* movement, which resembles the motion of riding a *jaran kepang*. This movement symbolizes the importance of navigating life with steps that are both controlled and dynamic.

One must also be sensitive to the surrounding environment in order to adapt effectively. This is reflected in the *tolehan* movement, which conveys that in social life, individuals should not ignore those around them, especially neighbors or close friends. In addition to paying attention to the social environment, individuals must also be prepared to face challenges that may arise from it. This is illustrated in the *nangkis* movement, which symbolizes readiness to confront danger and to ward off any threats that could have a negative impact. The *tendhang* movement represents the drive to reject evil and prevent social harm within the community.

In addition to resisting negative influences, individuals also need to build positive relationships with others and with nature. Cooperation is a fundamental principle for the people of Semarang Regency. The *nusuk* movement illustrates unity in direction and purpose, reflecting the values of collaboration and shared vision that are upheld to achieve collective success. Moreover, the community possesses a strong awareness of its relationship with the natural environment, as represented in the *gedhig* movement. The downward striking motion symbolizes respect for the earth as both a foundation for life and a vital source of sustenance.

While balance must always be maintained, there are times when individuals must be prepared to face challenges. The *perang* movement symbolizes both readiness to defend and the willingness to act when necessary. The community upholds the principle of fighting only when required and avoiding conflict whenever possible. People are taught not to be easily provoked or to seek confrontation, but instead to prioritize harmony. Deliberation and consensus are preferred methods of conflict resolution, in accordance with the

How to Cite (APA Style):

Nuryati, S. and Fateah, N. (2025). Lexical meaning and cultural meaning in lingual units in *Prajuritan* dance art in Semarang regency: An ethnolinguistic study. *EduLite: Journal of English Education, Literature, and Culture*, 10 (2), 635-652. <http://dx.doi.org/10.30659/e.10.2.635-652>

Javanese philosophy *rukun agawe santosa, crah agawe bubrah*, which means that harmony brings strength, while division leads to destruction.

Classification of Lingual Units Gelar

Gelar refers to the formation or arrangement of dancers' positions during a performance. In traditional dance, formations serve not only as aesthetic elements but also as reflections of the community's local wisdom (Andriani et al., 2020). The *gelar* in *Prajuritan* dance consists of seven lingual units: *sawojajar*, *garudha nglayang*, *kuntul neba*, *wulan tumanggal*, *supit urang*, *dirada meta*, and *waringin sungsang*.

Table 6. Classification of lingual units *gelar*

No.	Lingual Unit	Lingual Unit Form	Lexical Meaning
1.	<i>Sawojajar</i> [sawojajar]	Phrase	Lined or arranged in neat rows.
2.	<i>Garudha nglayang</i> [garudə nɣlayaŋ]	Phrase	<i>Garudha</i> means garuda bird, while <i>nglayang</i> means hovering or flying in the air.
3.	<i>Kuntul neba</i> [kuntul nəbə]	Phrase	<i>Kuntul</i> means egret, and <i>neba</i> means to land or descend simultaneously.
4.	<i>Wulan tumanggal</i> [wulan tumanggal]	Phrase	<i>Wulan</i> means month, while <i>tumanggal</i> means date or a sign of the start of a new date.
5.	<i>Supit urang</i> [supit uraŋ]	Phrase	<i>Supit</i> means claw, and <i>urang</i> means shrimp.
6.	<i>Dirada meta</i> [dirədə mətə]	Phrase	<i>Dirada</i> means elephant, and <i>meta</i> means angry or raging.
7.	<i>Waringin sungsang</i> [wariŋɪn suŋsaŋ]	Phrase	<i>Waringin</i> means banyan tree, while <i>sungsang</i> means upside down.

The first *gelar* in the *Prajuritan* dance is *sawojajar*, which refers to a formation or floor pattern in the form of vertical lines arranged in parallel rows. Culturally, this formation symbolizes equality. The dancers, representing soldiers, are divided into two rows on the right and left but remain aligned and move in unison. This reflects the societal value that all individuals are considered equal, regardless of social status. The *gelar* then shifts to *garudha nglayang*, which the community interprets as being inspired by the national emblem of Indonesia, the Garuda bird. This symbolizes that every human action should align with the rules and order of the state.

The next *gelar* is *kuntul neba*, which represents a tactical formation involving a surprise attack launched from the city center and then spreading to various enemy positions. Culturally, this *gelar* conveys the importance of unity.

The community believes that in overcoming challenges, group cohesion holds more value than individual strength.

In contrast to formations that emphasize unity, the *gelar wulan tumanggal* is likened to a crescent moon. In this *gelar*, dancers representing soldiers may suddenly emerge from the corners or center of the stage to surprise their opponents. Culturally, this *gelar* conveys the importance of remaining vigilant. One should not be deceived by calm and harmless appearances. Just like the crescent moon, individuals are encouraged to appear graceful yet possess hidden strengths that are not easily perceived by others.

The next *gelar*, *supit urang*, emphasizes a siege strategy. This *gelar* resembles the claws of a shrimp, where troops surround the opponent from multiple directions before launching an attack. Culturally, this *gelar* reflects the value of *guyub rukun*, or the spirit of togetherness within the community. This concept is embodied in practices such as *nyambat* (a tradition of asking neighbors for help in building a house), where people come together from all sides to accomplish a task through collective effort.

Gelar that relies more on direct power is represented in *dirada meta*. Culturally, this *gelar* teaches that when facing major challenges, one must have the courage to confront them. The community believes that if difficulties can no longer be avoided, then one must bravely resist. When treated unfairly or underestimated, individuals are encouraged to respond by demonstrating their true qualities, proving that they are more capable than others may assume.

The last *gelar* in *Prajuritani dance*, *waringin sungsang*, describes a strategy of reversing the situation, where those who appear strong become weak, and those who seem weak may possess hidden strength. Culturally, this *gelar* reflects the belief that everything is dynamic, the highest can become the lowest, and the lowest can rise to become the highest. The community emphasizes the awareness that life moves in cycles. Therefore, people are encouraged to keep striving when they are at the bottom and to remain humble when they are at the top.

CONCLUSION

Based on the findings, 61 lingual units were identified in the *Prajuritani dance* of Semarang Regency, comprising 21 monomorphemic words, 7 polymorphemic words, and 33 phrases. These units fall into six cultural categories: *paraga*, *busana*, *ubarampe*, accompaniment, movement, and *gelar*, each reflecting local values such as leadership, self-control, politeness, and equality. The novelty of this research lies in its linguistic approach to traditional dance, highlighting the connection between language and cultural values, an aspect rarely explored. These findings demonstrate how traditional arts serve as a medium for transmitting cultural values across generations. Therefore, this study is expected to enhance public awareness of the relationship between language and culture in the *Prajuritani dance*, while supporting efforts to preserve local traditions so they remain appreciated by future generations. Building on this perspective, future research could compare similar dances across regions or explore their implementation in cultural education.

How to Cite (APA Style):

Nuryati, S. and Fateah, N. (2025). Lexical meaning and cultural meaning in lingual units in *Prajuritan* dance art in Semarang regency: An ethnolinguistic study. *EduLite: Journal of English Education, Literature, and Culture*, 10 (2), 635-652. <http://dx.doi.org/10.30659/e.10.2.635-652>

AUTHOR STATEMENTS

Sri Nuryati: conceptualized the study, designed the methodology, collected and analyzed the data, and wrote the manuscript; **Nur Fateah:** supervised and reviewed the manuscript.

ACKNOWLEDGEMENTS

The author would like to thank the *Prajuritan* dance artists in Semarang Regency for their assistance and the valuable information provided during this research. Thanks are also extended to the family for their support throughout the writing of this article. The author also wishes to thank the supervisor and reviewer for their guidance during the preparation of this article.

REFERENCES

- Aprialzen, Z., Muzammil, A. R., & Syahrani, A. (2023). Leksikon budaya dalam seni tari tradisional Melayu Sambas: Kajian etnolinguistik. *Jurnal Pendidikan dan Pembelajaran Khatulistiwa (JPPK)*, 12(6), 1628-1635. <https://doi.org/10.26418/jppk.v12i6.66913>
- Aminuddin. 1988. *Semantik: Pengantar studi tentang makna*. Sinar Baru.
- Andriani, L., Muchyidin, A., & Raharjo, H. (2020). Frieze group pattern in Buyung dance formation. *EduMa: Mathematics Education Learning and Teaching*, 9(2), 11-25. <http://dx.doi.org/10.24235/eduma.v9i2.6960>
- Asyrafunnisa. (2021). Symbolic meaning in the traditional dance of Bugis Makassar, Pakarena Dance (A semiotic study). *Tamaddun*, 20(1), 26-31. <https://doi.org/10.33096/tamaddun.v20i1.86>
- Cabral, E., & Martin-Jones, M. (2021). Critical ethnography of language policy in the global south: Insights from research in Timor-Leste. *Language Policy*, 20, 1-25. <https://doi.org/10.1007/s10993-020-09570-0>
- Chaer, A. (2014). *Linguistik umum*. Rineka Cipta.
- Christensen, J. F., Gaigg, S. B., Gomila, A., Oke, P., & Calvo-Merino, B. (2014). Enhancing emotional experiences to dance through music: The role of valence and arousal in the cross-modal bias. *Frontiers in human neuroscience*, 8, 1-9. <http://dx.doi.org/10.3389/fnhum.2014.00757>
- Diwani, Z. Z. (2020). Satuan lingual dalam kesenian barongan Sanggar Seni Kademangan Desa Gebang Kecamatan Bonang Kabupaten Demak (Kajian etnolinguistik). (Skripsi, Universitas Negeri Semarang).
- Doran, Y. J., Martin, J. R., & Herrington, M. (2024). Rethinking context: realisation, instantiation, and individuation in systemic functional linguistics. *Journal of World Languages*, 10(1), 177-220. <https://doi.org/10.1515/jwl-2023-0051>
- Fateah, N. (2010). Leksikon perbatikan pekalongan (Kajian etnolinguistik). *Adabiyat*, 9(2), 327-363. <https://doi.org/10.14421/ajbs.2010.09206>
- Gilligan, I. (2023). Dress or cover? The origin and meaning of clothing. *Social Sciences & Humanities Open*, 8(1), 1-6. <http://dx.doi.org/10.1016/j.ssaho.2023.100730>

- Haspelmath, M. (2023). Defining the word. *Word*, 69(3), 283-297. <https://doi.org/10.1080/00437956.2023.2237272>
- Ikramovna, X. G. (2023). Language is the main means of communication. *American Journal of Social and Humanitarian Research*, 4(6), 49-51. <https://doi.org/10.31150/ajshr.v4i6.2300>
- Jazuli, M. (2015). Aesthetics of Prajurit dance in Semarang Regency. *Harmonia: Journal of Arts Research and Education*, 15(1), 16-24. <https://doi.org/10.15294/harmonia.v15i1.3692>
- Johnson, K. (2008). An overview of lexical semantics. *Philosophy Compass*, 3(1), 119-134. <https://doi.org/10.1111/j.1747-9991.2007.00101.x>
- Koentjaraningrat. (1990). *Pengantar ilmu antropologi*. Rineka Cipta.
- McDonnell, T. E. (2023). Cultural objects, material culture, and materiality. *Annual Review of Sociology*, 49, 195-220. <https://doi.org/10.1146/annurev-soc-031021-041439>
- McGregor, K., Munro, N., Chen, S. M., Baker, E., & Oleson, J. (2018). Cultural influences on the developing semantic lexicon. *Journal of child language*, 45(6), 1309-1336. <https://doi.org/10.1017/S0305000918000211>
- Mel'Čuk, I. (2012). Phraseology in the language, in the dictionary, and in the computer. *Yearbook of phraseology*, 3(1), 31-56. <https://doi.org/10.1515/phras-2012-0003>
- Mofu, H., Arafah, B., & Malawat, I. (2024). Ethnolinguistic Study of marine fishes' characters of the Biak Tribe, Papua. *Theory and Practice in Language Studies*, 14(8), 2532-2542. <https://doi.org/10.17507/tpls.1408.26>
- Polyezhayev, Y., Maksymova, A., Tytar, O., Kulichenko, A., & Rukolyanska, N. (2024). Ethnolinguistics as a tool for studying the cultural heritage of the world's peoples. *Forum for Linguistic Studies*, 6(5): 287-302. <https://doi.org/10.30564/fls.v6i5.6830>
- Qohar, H. N. W., & Fateah, N. (2024). Reflection of local wisdom in the ceramic crafts lexicon in the ceramic craftsmen community of Klampok Village, Banjarnegara. *Jurnal Bahasa dan Sastra*, 12(2), 236-246. <https://doi.org/10.24036/jbs.v12i2.128334>
- Rochayati, R., Jazuli, M., Hartono, & Lestari, W. (2025). Analysis of dancer in the choreography of the Lilin Siwa dance group in Palembang, South Sumatra. *Cogent Arts & Humanities*, 12(1), 1-15. <https://doi.org/10.1080/23311983.2025.2474877>
- Rochelle, H. (2015). Rethinking dance theory through semiotics. *Studies About Languages*, (26), 110-126. <https://doi.org/10.5755/j01.sal.0.26.12426>
- Salima, F. Z., & Fateah, N. (2024). The study of forms and meanings in the lexicon of snake fruit cultivation in Aribaya Village, Banjarnegara Regency (Morphology study). *Stilistika: Jurnal Pendidikan Bahasa dan Sastra*, 17(2), 367-382. <https://doi.org/10.30651/st.v17i2.21937>
- Sanjaya, I. (2022). *Analisis koreografi Tari Prajurit Paguyuban Setyo Budi Utomo di Desa Manggihan Getasan Kabupaten Semarang*. (Skripsi, Institut Seni Indonesia Yogyakarta).
- Saputra, Y. Y., Wijayanti, K. D., & Fitriana, T. R. (2023). Makna filosofis dalam ubarampe tradisi jenang sura di Dukuh Tipes Kecamatan Serengan Surakarta.

How to Cite (APA Style):

Nuryati, S. and Fateah, N. (2025). Lexical meaning and cultural meaning in lingual units in *Prajuritan* dance art in Semarang regency: An ethnolinguistic study. *EduLite: Journal of English Education, Literature, and Culture*, 10 (2), 635-652. <http://dx.doi.org/10.30659/e.10.2.635-652>

- Sabdasastra: Jurnal Pendidikan Bahasa Jawa*, 7(2), 178-191. <https://doi.org/10.20961/sabpbj.v7i2.73868>
- Septilani, E., & Paranti, L. (2024). The Prajuritan dance preservation of the Wahyu Kridha Budaya association in Sumogawe Village, Getasan Sub-District, Semarang Regency. *Jurnal Seni Tari*, 13(1), 1-17. <https://journal.unnes.ac.id/journals/jst>
- Sholikhah, U. N., & Mardikantoro, H. B. (2020). Satuan-satuan lingual dalam tradisi ngalungi di Desa Sekarsari Kecamatan Sumber Kabupaten Rembang: Kajian etnolinguistik. *Jurnal Sastra Indonesia*, 9(1), 28-37. <https://doi.org/10.15294/jsi.v9i1.33211>
- Subroto, E. (2011). *Pengantar studi semantik dan pragmatik*. Cakrawala Media.
- Sudjendro, H., Sutrisno, & Sugiyati. (1997). *Tari Prajuritan: Kesenian khas Kabupaten Semarang*. Dinas Pendidikan Kabupaten Semarang.
- Taft, M. (2023). Localist lexical representation of polymorphemic words: The AUSTRAL model. In D. Crepaldi (Ed.), *Linguistic Morphology in the Mind and Brain* (pp. 152–166). Routledge. <https://doi.org/10.4324/9781003159759>
- Utami, M. P. (2016). *Bentuk tuturan imperatif dan satuan lingual pembentuk maksud imperatif guru-siswa dalam kegiatan belajar mengajar di lingkungan SD berlatar belakang budaya Jawa*. (Skripsi, Universitas Muhammadiyah Surakarta).
- Wulandari, D. A., & Baehaqie, I. (2020). Satuan Lingual dalam Sesaji Malam Jumat Kliwon di Kabupaten Pemalang (Kajian Etnolinguistik). *Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 9(2), 132-138. <https://doi.org/10.15294/jpbsi.v9i2.40057>
- Yordania, B. R., & Fateah, N. (2024). Lexical meaning, cultural meaning, and local wisdom in the lexicon of dairy cattle farming in Cepogo District, Boyolali Regency. *Stilistika: Jurnal Pendidikan Bahasa dan Sastra*, 17(2), 147-168. <https://doi.org/10.30651/st.v17i2.22718>

Conflict of Interest Statement: The authors declare that the research was conducted without any commercial or financial relationships that could be construed as a potential conflict of interest.

Copyright©2025. **Nuryati and Fateah**. This is an open-access article distributed under the terms of the [Creative Commons Attribution 4.0 International License \(CC BY\)](https://creativecommons.org/licenses/by/4.0/). The use, distribution or reproduction in other forums is permitted, provided the original author(s) and the copyright owner(s) are credited and that the original publication in this journal is cited, in accordance with accepted academic practice. No use, distribution or reproduction is permitted which does not comply with these terms.