



## The Ecolexicons of *Cepuk* Cloth

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### Abstract\*

*Cepuk* cloth has been produced since the 1920s in Tanglad Village, Nusa Penida District, Klungkung Regency, Bali and it has a distinctive motif, different from other clothes produced in the other regencies in Bali. This study tries to identify the lexicons related to *cepuk* cloth found in the previous research since there have been several research reports on *cepuk* cloth from 1925. Besides, it also aims to describe the relation between the lexicon and its culture. The data were taken from the previous research concerning *cepuk* cloth, and they were collected through the observation and documentation methods. The collected data were analyzed qualitatively and the analysis is presented using both formal and informal methods. The results show that there are 66 lexicons related to *cepuk* cloth categorized into eight, namely characteristic, use, type, motif/pattern, ideology, natural coloring resource, concept of color, and traditional weaving machine. Most of the lexicons are related to flora. There are five categories i.e. *cepuk* characteristics, uses, motif/pattern, ideology, and color concept that are closely related to Balinese Hindu culture. The lexicons related to culture show the symbolic ecology that investigates the coexistence of languages as symbol systems in Nusa Penida, and the sociocultural ecology that sees language as its part where it then shapes societies and cultures.

### 1. Introduction

Ecolinguistics is the study that explains the relationship between ecology and linguistics. The term ecological linguistics or linguistic ecology has emerged in the 1990s when Halliday states that “classism, growthism, destruction of species, pollution and the like are not just problems for biologists and physicists, but they are also the problems for the applied linguistic community”. The relation between ecology and language is how humans treat each other and also the environment. The development in the world is influenced by our thoughts, concepts, ideas, ideologies and worldviews, and those are shaped through language.

Stibbe (2015: 2) states that linguistics provides tools for analyzing the texts that surround us in everyday life and shape the kind of society we belong to. The study of linguistics and other studies, in this case the study of ecology may help reveal the hidden stories that exist between the

lines of the texts. An ecological perspective encourages people to protect the ecosystems that life depends on or vice versa.

The studies of ecology and linguistics have been conducted specifically on the analysis of lexicon that representing flora and fauna (Silalahi, 2019), lexicon and Ethnolinguistic study (Oktovianny, 2021), and lexicon as Ecolinguistics study (Prastio et al., 2021). It shows that the studies on traditional fabrics in Indonesian have gotten more attention in less than a decade. Indonesia has many traditional fabrics with their unique motifs as a part of traditional culture that have become the identity of the nation. One of the most famous fabrics in Indonesia is *batik*, and besides that there are many traditional clothes in almost all islands in Indonesia with their own unique motifs and characteristics. Bali is one of the islands in Indonesia which is not only famous for its beautiful scenery, culture, and architecture but also its traditional clothes. Kinds of traditional clothes in Bali are *prada*, *songket*, *poleng*, *geringsing*, *endek*, and also *cepuk* that function as praying attire, are worn for dancing traditional dances, and for wedding ceremonies (Arumsari et al., 2019: 269). Besides being categorized based on their functions, the clothes also differ in motifs, kinds of threads, length, colors, and from the machine used that can still be traditional or modern. To enrich the studies about traditional cloth in Indonesia which have not been observed and investigated thoroughly, this study will further focus on the Balinese traditional cloth named *cepuk* in order to see the lexicons related to it.

*Cepuk* is one of the clothes that is woven in Nusa Penida Island-Klungkung Regency in Bali and uniquely it can be only found in a village called Tanglad and woven with traditional machines. Arumsari et al. (2019: 268) states that *cepuk* is a cloth that is used as a complement to traditional Balinese Hindu ceremonies that have higher power or energy. *Cepuk* used to be dominated by natural red color with little yellow, black, and white combination, however, nowadays it is not only used for Balinese Hindu ceremonies but it has creatively developed as decorative clothes with various dominated colors such as green, yellow, blue, pink, purple, brown, and white.

*Cepuk* cloth is not only a work of art but also a reflection of environmental resources, spiritual beliefs, and social roles in the community in Nusa Penida. Its vibrant colors, intricate patterns, and production techniques are shaped by nature and cultural heritage. The specific lexicons used in naming the materials, processes, and designs involved in the *cepuk* weaving offer insights into how Balinese artisans understand and interact with their ecological surroundings.

There are several studies discussing and analyzing *cepuk* from 1924 until recently. The topics of discussion in the research show the history of *cepuk* cloth, the pattern, the motifs, and the traditional machine (Nabholz-Kartaschoff, 1989, 1991; Dijkman, 2007; Lestari, 2012; Riana, 2020; and Dwijayani, 2021). Based on the background of the study and previous research, the aim of this study is to document and analyze eolexicons related to the cloth called *cepuk*, with a focus on the terms that Balinese artisans use to describe the materials, processes, and patterns used in the production of the cloth. This exploration will reveal how these lexicons reflect the broader ecological relationships and cultural values within Balinese society, while preserving the traditional ecological knowledge that is embedded in the creation of this culturally important cloth.

## 2. Research Methods

The sources of data in this study are the lexical terms found in the previous research related to Balinese traditional cloth that is *cepuk* produced in Tanglad Village, Nusa Penida Districts, Klungkung Regency, Bali Province, Indonesia. The previous research has been done by Nabholz-Kartaschoff (1989, 1991), Dijkman (2007), Lestari (2012). They conducted field

research related to *cepuk* cloth and they had the same location of research that is Tanglad Village where it is the center of the clothes' production. In their findings and analyses, they show similar lexical terms, yet they discussed different topics, namely, the history of motif, the function/use, kinds, color, and the traditional weaving machine. These categories are applied as the scope of discussion in this study.

The lexical terms are collected by conducting observation and documentation methods. The previous research was read and observed in order to identify the specific lexical terms related to *cepuk* cloth, then they are classified based on categories found. Each lexicon is described to show the related concept with ecology.

Qualitative descriptive method is applied for this study, and based on the Ecolinguistic approach. Haugen (1971) has initially taken the study of the interaction between language and its environment. In order to differentiate how to interpret what the environment of a language, Steffensen & Fill, (2014) in Stibbe (2015: 8) identify four approaches:

1. Symbolic ecology “investigates the coexistence of languages or ‘symbol systems’ in a given area”.
2. Sociocultural ecology “sees language as part of a sociocultural ecology where it shapes societies and cultures”.
3. Cognitive ecology “shows how the cognitive capacity of organisms affects how they adapt to their environment”.
4. Natural ecology “is concerned with the relationship of language to its biological and physical environment”.

The study of ecology and linguistic patterns reveals the relationship between survival and wellbeing of the human species and other species on Earth.

### 3. Discussions

The lexical terms found in the previous research are varied and most of them show the relationship with the ecology existed especially in the 19<sup>th</sup> century when the research related to *cepuk* cloth had initially been done. The lexicons are closely related to culture as well. It can be seen from how people relate the cloth with dances and traditional Hindu ceremonies. The lexicons are grouped into eight categories with the attachment of word class or type of phrase, and their descriptions.

#### 3.1 Lexical Items related to *Cepuk* cloth

There are eight categories related to *cepuk* lexicon, they are characteristics, uses, types, motif/pattern, ideology, natural coloring resource, concept of color, traditional weaving machine.

##### 3.1.1 Lexical Items based on its Characteristics

Table 1 Lexicon related to the characteristics of *cepuk*

No	Lexicon	Category	Description
1	<i>Kapas</i>	N	Until the 1950s, handspun cotton yarn from Nusa Penida or Bali was used in weaving the <i>cepuk</i> . Industrially spun yarn started to appear in the 1920s, at first being used only for the warp and the plain weft sections (Gertis 1925: 104; Nabholz-Kartaschoff, 1989).
2	<i>Kain bebali</i>	NP	A piece of sacred cloth used for ceremonial/ritual needs

			(Wisnu, 2019).
3	<i>Tapih</i>	N	An inner lining piece of cloth that is not seen from the outside (Van der Tuuk, 1897:650-51; Museum voor Land- en Volkenkunde 1922/33:11) in Nabholz-Kartaschoff, 1989); Wisnu, 2019).
4	<i>Tepuk</i>	V	It comes from the word ‘pat’ that means ‘meet’. Every motif on <i>Cepuk</i> always meets each other, then forms a geometric rhombus (Wisnu, 2019).
5	<i>Barong</i>	N	Based on Hindu belief, <i>Barong</i> is a representative of the protector. The power is on its face, and centered on the eyes and a beard made of human hair. It helps create a balance between self and the universe (Wisnu, 2019).
6	<i>Rangda</i>	N	Based on Hindu belief, <i>Rangda</i> is a representative of the protector. The power is on its long tongue, and tusks/fangs. It helps create a balance between self and the universe (Wisnu, 2019).
7	<i>Pengiwa</i>	N	It means left, and is a representation of belief that is destructive or damaging and hurting (Wisnu, 2019).
8	<i>Penengen</i>	N	It means right, and is a representation of belief that is for good (Wisnu, 2019).
9	<i>Kayu Canging</i>	NP	It is a plant, in which its shape of thorns is used as the patron to make Barong's teeth, and one of the geometric shapes in the <i>cepuk</i> is called Barong's teeth. Besides that, in the past Canging wood produces a red color that is identical to the <i>cepuk</i> cloth (Wisnu, 2019).

*Cepuk* can be described as a cloth made of cotton yarn from Nusa Penida until the 1950s, after that, the yarn is taken from outside Nusa Penida Island, that is from Klungkung. It is a piece of sacred cloth, and usually worn by people in Nusa Penida for ceremonial or ritual needs, one of them is a *tapih* or an inner lining piece of cloth that cannot be seen from outside. The word *cepuk* itself comes from the word *tepu* (meet) where the motif meets each other and forms a geometric rhombus. The motif is the representation of *Barong* and *Rangda* as protectors for the universe from disaster and with *penengen*, it againsts *pengiwa*. The geometric rhombus pattern was inspired from the thorns of *canging* wood in relation with the shape of *Barong*'s teeth. The dominant color of *cepuk* cloth used to be red as the resources of color in the past are taken from nature, and one of them is from processed *canging* wood.

The characteristics of *cepuk* cloth correlate with the ecology that exists in Nusa Penida, especially with cotton and *canging* wood plants. Meanwhile, the typical geometric rhombus pattern is inspired from the representation of both ecology and culture, the thorn of *canging* wood and *barong*'s teeth. This cloth is usually worn at ceremonies and rituals, which means that the cloth and culture are closely related. The other uses of *cepuk* cloth are described in more detail in the next section of this paper.

### 3.1.2 Lexical Items based on its Uses

Nabholz-Kartaschoff (1989: 179-181) states that “the great protective and exorcist power of *Cepuk* cloths becomes evident of their role in several forms of important Balinese rituals - for the gods and for the living, for the deceased and for the demons who trouble the order of the

world". There are several uses of this cloth related to the rituals in Nusa Penida Island that Nabholz-Kartaschoff had reported in the early 1990s. The lexicons of the rituals are as follows.

Table 2 Lexicon related to the uses of *cepuk*

No	Lexicon	Category	Description
1	<i>Otonan</i>	N	A ceremony for celebration of the 210 days after birth (Nabholz-Kartaschoff, 1989).
2	<i>Menek bajang/ Menek kelih</i>	NP	A ceremony for a female who has her first menstruation and for male who begins puberty (Nabholz-Kartaschoff, 1989). <i>Menek bajang</i> is the term used for females. <i>Menek kelih</i> is the term that can be used both for male and female.
3	<i>Metatah</i>	N	A ceremony for puberty rites, that is tooth filing (Nabholz-Kartaschoff, 1989).
4	<i>Nganten</i>	N	A ceremony for a wedding (Nabholz-Kartaschoff, 1989).
5	<i>Ngaben</i>	N	Balinese ceremonies for people who died. In this ceremony, the embalmed body was wrapped in <i>cepuk</i> , and the effigy of the deceased is dressed in one. <i>Cepuk</i> was then used to protect the deceased person who “has fallen into the power of the netherworld”; purification rituals for those deceased ‘who may have been ritually forgotten’ (Nabholz-Kartaschoff, 1989).
6	<i>Kerauhan</i>	N	When a Balinese traditional dancer reaches a state of trance, “he is immediately dressed in <i>kamben cepuk</i> so as to be protected from the mighty and dangerous powers that have entered him” (Nabholz-Kartaschoff, 1989).
7	<i>Rantasan</i>	N	Pieces of folded clothes for offerings to divine powers, still used in Klungkung and Nusa Penida; during other temple ceremonies and consecration (Nabholz-Kartaschoff, 1989).

*Cepuk* cloth is worn during a Hindu ceremony in Nusa Penida Island and it is closely related to the traditional culture. There are four ceremonies i.e. *otonan*, *metatah*, *nganten*, and *menek kelih/menek bajang* that do not have detailed information on how the cloth is worn as it is described for the other three ceremonies. Hindu people have traditional ceremonies and rituals from when a baby is born until his/ her death. Except *rantasan* (an offering symbolizes by a pile of cloth, including *cepuk*), the six ceremonies show almost all Balinese important rituals, those are *otonan* for a child, *menek kelih/menek bajang* for a teenager, *metatah* for people who have puberty (the ceremony can be done before or after marriage), *nganten* for adults, and finally *ngaben* for dead body.

*Cepuk* has the important role in each ceremony, that is based on its function, the cloth is worn during the ritual to protect people from bad things. Balinese Hindu people including those who live in Nusa Penida believe that on the sacred days when the ceremonies are held, there might be bad things happen to ruin the rituals, for examples, those come from other people who dislike a family who holds a ritual or from nature as heavy rain falls all day long that can fail the ritual.

### 3.1.3 Lexical Items based on its Types

The cloth is produced by weavers in Tanglad Village, Nusa Penida District from time to time and inherited by the elderly. Wisnu (2019) reported that there are six types of *cepuk* cloth, and their types have the relationship with the kinds of ceremony Nusa Penida people held.

Table 3 Lexicon related to the types of *cepuk*

No	Lexicon	Category	Description
1	<i>Sudamala</i>	N	Black and white combination that is worn when self-purifying rituals ( <i>melukat</i> ) (Wisnu, 2019).
2	<i>Kecubung</i>	N	It is worn by females during tooth-filling ceremonies (no examples of cloth have been found) (Wisnu, 2019).
3	<i>Lingking paku</i>	NP	It is worn by males during tooth-filling ceremonies (no examples of cloth have been found) (Wisnu, 2019).
4	<i>Tangi gede</i>	NP	It is worn by a child in a ceremony who has a condition of <i>sanan empeg</i> birth in which he/she has an older sibling and younger sibling died (Wisnu, 2019).
5	<i>Mekawis</i>	N	It is used to wrap the bones in a ceremony for the dead body (Wisnu, 2019).
6	<i>Kurung</i>	V	It is free to wear for anything and can be modified (Wisnu, 2019).

The lexicon *sudamala* (*Artemisia Vulgaris*) is a plant that can be used for herbal medicine. It literally comes from two words, *suda* which means to reduce or eliminate, and *mala* which means disease. *Sudamala*'s philosophical meaning is the nurse or purifier of all sins and mistakes (Jannah, 2021).

*Kecubung* or called Amethyst (*Datura Metel*) is a plant belonging to the Solanaceae tribe that can grow large trumpet-shaped white or purple flowers. It is estimated that this plant was first used as medicine (Suweta, 2013).

The word *paku* is a plant that is usually called ferns (pteridophyta). This kind of plant is among the oldest plants because they are found as fossils in stone around 420 million years old. F (Nisa, 2020). Meanwhile, the term *lingking* is the top part of the plant *paku*.

The next phrase found is *tangi gede*, in which, *tangi* means the purple color, and *gede* means big. This lexicon does not refer to plants as the other three lexicons described previously. *Mekawis* can be a noun or a verb if the base word is 'kawis' added with a prefix 'me-'. However, the information showing the meaning and morphological process of that word is not found in any dictionary and literature. The last lexicon is *kurung*, which literally means to cover a human's waist/body as sarong cloth. It can be seen that three of six lexicons found are related to plants, and the other two are related to color and the way the cloth is used, and one lexicon is not known.

### 3.1.4 Lexical Items based on its Motif/Pattern

There are not many motifs of *cepuk* cloth made by weavers, and the design is typically recognized as the cloth produced in Tanglad Village, Nusa Penida. This part shows the motif and structure of *cepuk* in the past and in the recent time.



Figure 1 *Cepuk* cloth with *Wayang* motif in the middle and in classic red color  
(Source: Author)

The typical structure of *cepuk* is the outer vertical and horizontal lines and the geometric rhombus pattern. Its structure is shown by Figure 2 below.

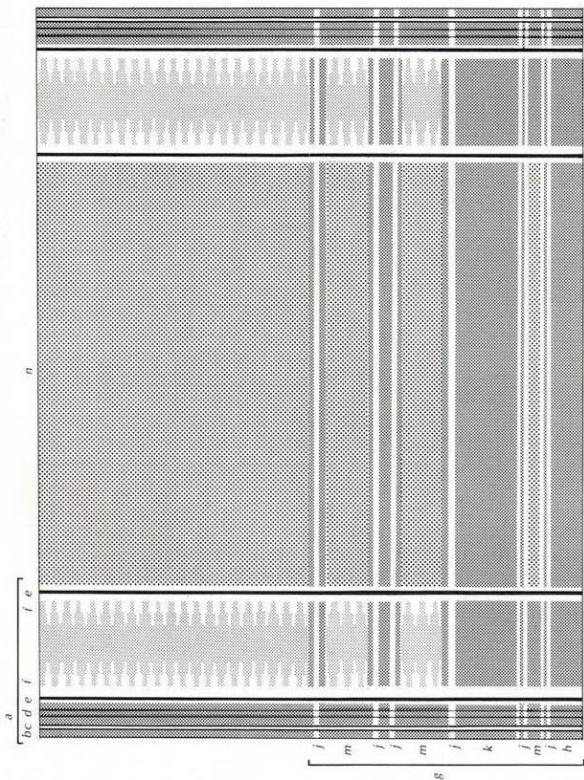


Figure 2 *Cepuk* cloth structure (Source: Nabholz-Kartaschoff, 1989)

*Cepuk* cloth in Fig. 2 is half of the size. This is the old pattern documented in 1989 by Nabholz-Kartaschoff. There are small alphabets showing the lexicons for describing the horizontal and vertical lines and pattern. In the middle of the cloth, no pattern occurs, that is the area where weavers can weave different motifs. The lexicons are described in Table 4, and lexicons number 1 to 12 are related to Fig. 2.

Table 4 Lexicon related to the motif/pattern of *cepuk*

No	Lexicon	Category	Description
1	<i>Bibih (a)</i>	N	It literally means mouth or lips, representing the whole side border with horizontal lines in it (Nabholz-Kartaschoff, 1989).
2	<i>Bibih-horizonal edge (b)</i>	N	It literally means the edge of the mouth or lips, showing the horizontal outer border line of the cloth (Nabholz-Kartaschoff, 1989).
3	<i>Batis balang (c)</i>	NP	It literally means grasshopper's legs, showing a smaller horizontal line on the <i>bibih</i> -edge (Nabholz-Kartaschoff, 1989).
4	<i>Tembing manis (d)</i>	NP	The meaning of <i>tembing</i> has not been found in the dictionary. <i>Manis</i> means sweet. The phrase <i>tembing manis</i> shows the double horizontal thin lines that make the cloth's pattern more beautiful (Nabholz-Kartaschoff, 1989).
5	<i>Ganggong (e)</i>	N	It shows a horizontal thicker line representing eyebrows placed between <i>barong</i> 's teeth pattern in <i>bibih (a)</i> area (Nabholz-Kartaschoff, 1989).
6	<i>Gigin Barong (f)</i>	NP	It shows the motif of <i>barong</i> 's teeth between the <i>ganggong</i> lines (Nabholz-Kartaschoff, 1989).
7	<i>Eled (g)</i>	N	It literally means head, showing the main and the largest part of the cloth between the top and bottom of the <i>bibih</i> area (Nabholz-Kartaschoff, 1989).
8	<i>Bibih-vertical edge (h)</i>	N	It literally means the edge of the mouth or lips, showing the vertical outer border line of the cloth (Nabholz-Kartaschoff, 1989).
9	<i>Serati (j)</i>	N	Lines (Nabholz-Kartaschoff, 1989)
10	<i>Pelokan (k)</i>	N	Section of space (Nabholz-Kartaschoff, 1989)
11	<i>Kenjung (m)</i>	N	Smile ( <i>ikat</i> bands) (Nabholz-Kartaschoff, 1989)
12	<i>Tengah (n)</i>	N	It literally means center, which shows the main and the largest area of the cloth.
13	<i>Laksmna</i>	N	It is one of the great figures in the style of Wayang (shadow puppets) in Ramayana story. Laksmna is the younger brother of Ramayana who is the main character of the story. Laksmna character is painted on the center or main part of <i>cepuk</i> cloth (Nabholz-Kartaschoff, 1991).
14	<i>Bintang</i>	NP	It is the name of a motif. <i>Bintang</i> literally means star, and



*kurungan**kurungan* means cage, and the phrase is translated into a caged star (Dijkman, 2007).

The lexicons of basic structure are taken from parts of human body and animal, also related to *Barong* and *Wayang* (Fig. 2 shows the Laksmana as one of the characters of *Wayang* in Ramayana story). The same structural principle is that they have vertical side borders and horizontal end panels, each arranged in a succession of bands and stripes. The structure is considered tidy and when it is turned upside down and reversed from left to right and vice versa, it remains the same if the main part of the cloth has a *bintang kurungan* pattern. The vertical and horizontal outer lines of *cepuk* cloth are not exactly the same with the structure shown by Fig. 2 (see Fig. 1 that has different outer lines).

### 3.1.5 Lexical Items based on its Ideology

Table 5 Lexicon related to the ideology of *cepuk*

No	Lexicon	Category	Description
1	<i>Kaja</i>	N	It literally means north, and is associated with mountains and the divine powers (Nabholz-Kartaschoff, 1989).
2	<i>Kelod</i>	N	It literally means south, and is associated with the sea, the netherworld, and its demonic forces (Nabholz-Kartaschoff, 1989).
3	<i>Jero Gede Mecaling</i>	NP	These are personified in Jero Gedé Mecaling, the fanged giant who comes to the south Balinese coast to release his evil forces, spreading disease (Nabholz-Kartaschoff, 1989).
4	<i>Omang</i>	N	It is the representation of small demons which in Balinese conception can be in different colors such as red, yellow, blue and white. “ <i>Kelod</i> (south) is also the sphere of black magic, and Rangda's black witchcraft is highly <i>kelod</i> , while Barong has traits of <i>kaja</i> . Thus, it becomes understandable why, for a Balinese, Rangda's magical <i>cepuk</i> has to come from Nusa Penida and nowhere else” (Nabholz-Kartaschoff, 1989).

Hindu people in Bali believe in the concept of direction, in this case the lexicons *kaja* literally means north and *kelod* literally means south. There is a relationship between those two directions and the other two lexicons found, *Jero Gede Macaling* and *omang*. Nabholz-Kartaschoff (1989) in his report says that *cepuk* cloth might be rooted in the ideology of traditional Balinese that orders this world into two parts, those are *kaja* which is associated with the mountains and the divine powers, and *kelod* which is associated with the sea, the netherworld, and also its demonic forces.

Nabholz-Kartaschoff (1989) states that Nusa Penida is an offshore island located on the southern part (*kelod*) of Bali Island (more precisely on the south-eastern coast of Bali), therefore, it is synonymous with the lair of evil, illness, and trouble. Those are personified in Jero Gedé Mecaling, a huge one with fangs who comes to the south Balinese coast to release his evil forces and spread disease. He is attended by many *omang* or small demons which are, in the Balinese conception, of every color: red, yellow, blue and white.

### 3.1.6 Lexical Items based on its Natural Coloring Source

Table 6 Lexicon related to the natural coloring resources of *cepuk*

No	Lexicon	Category	Description
1	<i>Sunti</i>	N	The traditional red dyeing complicated process produced from the roots of <i>sunti</i> ( <i>Morinda Citrifolia</i> ) (Nabholz-Kartaschoff, 1989).
2	<i>Kunyit</i>	N	Yellow dyeing from <i>kunyit</i> (turmeric), but it is informed that it comes from curcuma that also has yellow color (Nabholz-Kartaschoff, 1989).
3	<i>Taum</i>	N	Indigo dyeing from <i>nila</i> ( <i>Indigoferae</i> ) plant, the leaves are processed with lime and palm sugar (Gertis, 1925); Dijkman, 2007; Nabholz-Kartaschoff, 1989),
4	<i>Tingkih</i>	N	Black dyeing from <i>tingkih</i> or <i>kemiri</i> nuts ( <i>Aleurites moluccana</i> ) or from indigo mixed with kitchen soot (Nabholz-Kartaschoff, 1989).
5	<i>Adeng</i>	N	Kitchen soot (Nabholz-Kartaschoff, 1989)
6	<i>Tibah</i>	N	The reddish-brown colour is made from a plant named <i>tibah</i> ( <i>Morinda citrifolia/tinctoria</i> ). “The bark and root of this tree are cooked together with candlenut oil to give it consistency in order for the colors not to fade with time. The process of cooking is repeated up to seven times, depending on the desired intensity of the red color.” (Dijkman, 2007; Gertis, 1925).
7	<i>Kayu nangka</i>	N	The yellow colour is produced by mixing processed <i>kayu nangka</i> ( <i>kayu</i> = wood, <i>nangka</i> = jackfruit) and turmeric (Dijkman, 2007; Gertis, 1925).
8	<i>Kepundung</i>	N	<i>Kepundung</i> is a kind of fruit ( <i>Baccaurea</i> ), the bark of its platn is useful for producing a red dye (Dijkman, 2007; Gertis, 1925).

In the past, the resources of coloring came from parts of plants, fruits, and herbs. The natural materials are processed to finally have the color for dyeing the yarn. Nabholz-Kartaschoff (1989) said that until 1950, *cepuk* weavers used the yarn from cotton planted in Nusa Penida. After that time, the weavers had the opportunity to learn the synthetic dyeing process in Klungkung Regency, the Regency where Nusa Penida District belongs to. Artificial dyes are not very successful because the color of the fiber shifts and the distance will stretch in the shade, but they are simpler and faster to use than natural dyes (Hauser-Schäablin, 1990 in Lestari 2012). Nowadays, since the development of technology has been improving, the dyeing has also become better in quality. The pictures below show *cepuk* cloth with synthetic dying colors.



*Figure 3 Cepuk cloth with the dominant blue synthetic dyeing*  
**(Source: Author)**



*Figure 4 Cepuk cloth with the dominant green synthetic dyeing*  
**(Source: Author)**



*Figure 5 Cepuk cloth with the dominant off-white synthetic dyeing*  
**(Source: Author)**

### **3.1.7 Lexical Items based on its Concept of Color**

Table 7 Lexicon related to the color concept of *cepuk*

No	Lexicon	Category	Description
1	<i>Kuning</i>	N	<i>Kuning</i> means yellow, in the Hindu culture in Bali, it is located in the West, representing Dewa Mahadewa (Hauser-Schäablin, 1990 in Lestari 2012).
2	<i>Barak</i>	N	<i>Merah</i> means red, in the Hindu culture in Bali, it is located in the South, representing Dewa Brahma (Hauser-Schäablin, 1990 in Lestari 2012).
3	<i>Putih</i>	N	<i>Putih</i> means white, in the Hindu culture in Bali, it is located in the East, representing Dewa Iswara (Hauser-Schäablin, 1990 in Lestari 2012).
4	<i>Selem</i>	N	<i>Hitam</i> means black, in the Hindu culture in Bali, it is located in the North, representing Dewa Wisnu (Hauser-Schäablin, 1990 in Lestari 2012).
5	<i>Brumbun</i>	N	<i>Brumbun</i> means mixed-colors from yellow, red, white, and black that is located in the middle, representing Dewa Siwa. (Hauser-Schäablin, 1990 in Lestari 2012).

The color of the thread used in *cepuk* cloth has symbols of the colors of the cardinal directions which are believed by the Balinese, and it is related to the Hindu belief and symbolism named Dewata Nawa Sanga or nine Goddess who protect the universe.



Figure 6 Symbol of Dewata Nawa Sanga

(Source: Paramita Publisher, Surabaya, 2002 in Manuaba and Utami, 2017)

The classic *cepuk* cloth is usually dominant in red color, with white, yellow, and black for the outer lines. Other colors such as indigo and green are also found as the outer lines. The symbolism of color shows that Nusa Penida people especially the weavers respect the concept of Dewata Nawa Sanga color symbolism as the colors are used as the main dyeing for the classic *cepuk*.

Nowadays, *cepuk* cloth has been developed and produced not only for ceremony but also sewed for a dress, a blouse, or a shirt. There are several dominant colors such as blue, pink, green, red, or white.

### 3.1.8 Lexical Items based on its Traditional Weaving Tool

*Cagcag* is the traditional loom used for making endek. Hauser-Schäablin made an observation in 1990 that in Tanglad Village, Nusa Penida District, the loom was found in an artistic pair of carvings with a bell hanger that jingles in rhythm during weaving. Preparation of the arch and threading the reeds on the *cagcag* was carried out for two days. After everything was ready, weavers usually spent more than two days getting a *cepuk* cloth. The loom used to weave *cepuk* cloth is related to wood or bamboo because it is a non-machine traditional tool, so its parts are made of natural material. The lexicons related to the traditional weaving tool (loom) are as follows.

Table 8 Lexicon related to the traditional weaving tool of *cepuk*

No	Lexicon	Category	Description
1	<i>Por</i>	N	It is made of wood, used to hold <i>apit</i> (woven yarn holder), and tied to the weaver's bottom part of the body (Hauser-Schäablin, 1990 in Lestari 2012).
2	<i>Apit</i>	N	It is made of a stick of wood or bamboo that is adjusted in size that is used to hold or tie the woven thread to make it tight (Hauser-Schäablin, 1990 in Lestari 2012).
3	<i>Lihingang</i>	N	It is made of a bamboo stick that is adjusted to its size used to wind the thread which will later be inserted into a thread holder (Hauser-Schäablin, 1990 in Lestari 2012).
4	<i>Cagcag</i>	N	It is made of a stick of wood and is used to support <i>pandalan</i> (Hauser-Schäablin, 1990 in Lestari 2012).
5	<i>Cagag</i>	N	It is a <i>cagcag</i> board made of a piece of wood, large enough to be used for the base (mat) of the <i>cagcag</i> (Hauser-Schäablin, 1990 in Lestari 2012).
6	<i>Likah</i>	N	It is made of a piece of wood of adjusted size used as the basis for all the tools used in the weaving process (Hauser-Schäablin, 1990 in Lestari 2012).
7	<i>Pandalan</i>	N	It is made of a piece of wood with a long enough size used to wind the woven thread that has been arranged (Hauser-Schäablin, 1990 in Lestari 2012).
8	<i>Serat</i>	N	It is made of neatly arranged bamboo used to adjust the position of the thread so that it is neat (Hauser-Schäablin, 1990 in Lestari 2012).
9	<i>Gehum</i>	N	It is a white thread that is attached to the woven fabric to adjust the position of the woven thread (Hauser-Schäablin, 1990 in Lestari 2012).
10	<i>Peletletan</i>	N	It is made of wood or bamboo used to hold the <i>Gehum</i> thread (Hauser-Schäablin, 1990 in Lestari 2012).
11	<i>Bumbungan</i>	N	It is made of bamboo and serves to limit the upper woven thread with the lower woven thread (Hauser-Schäablin, 1990 in Lestari 2012).
12	<i>Blide</i>	N	It is made of bamboo that has been refined to strengthen the arrangement of woven threads (Hauser-Schäablin, 1990 in Lestari 2012).

13	<i>Tunduk</i>	N	It is made of bamboo which contains a certain carving art in order to be able to see the <i>lihingang</i> . (Hauser-Schäablin, 1990 in Lestari 2012)
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The characteristics of *cepuk* cloth are mostly related to Hindu rituals/ceremony, and also flora. The uses, types, ideology, color concepts are very much related to Hindu rituals/ceremony. Meanwhile, the motif/pattern is related to parts of human or animal body (fauna), and also symbolism of *barong*'s teeth that makes the motif very distinctive from other traditional cloth from the rest of the regencies in Bali. One of the motifs related to the symbol of Ramayana story is not found today, and it is considered as a specific painted motif *cepuk* had ever had in the past. The natural coloring resources and the loom are related to flora and plants. The lexicon related to other things are those such as *adeng* (soot from a traditional stove that uses burned wood as the source of fire), and also parts of the human body. The number of lexicons related to flora, fauna, and culture as a part of symbolism in Hindu as well as related to other things can be seen on the table below.

Table 9 Number of lexicons related to *cepuk* and its category

No	Description	Number of lexicons related to flora	Number of lexicons related to fauna	Number of lexicons related to culture as a part of Hindu symbolism	Number of lexicons related to other thing
1	Characteristics	2		7	
2	Uses			7	
3	Types	3			3
4	Motif/Pattern		1	2	12
5	Ideology	1		2	
6	Natural coloring resources	7			1
7	Concept of color			5	
8	Traditional weaving tool	13			
	<b>Total</b>	<b>26</b>	<b>1</b>	<b>23</b>	<b>16</b>

### 3.2 Lexical Items of *Cepuk* cloth and Balinese Hindu Culture

Most people who live in Nusa Penida District are Balinese and have Hindu religion. Several concepts and symbolism found in *cepuk* cloth are closely related to culture as a part of their beliefs and religion, besides related to flora and fauna as the ecology found in Nusa Penida. There are five categories i.e. *cepuk* characteristics, uses, motif/pattern, ideology, and color concept that are closely related to Balinese Hindu culture. The relationship between lexicons found and culture is in line with two of approaches in the study of ecolinguistics proposed by Steffensen & Fill, (2014) in Stibbe (2015: 8), they are the symbolic ecology that investigates the coexistence of languages as symbol systems in a given area, and the sociocultural ecology that sees language as its part where it then shapes societies and cultures.

Balinese Hindu people who live in Nusa Penida have belief systems inherited by their ancestors. They keep the balance of life and the environment through the ceremony and rituals. The symbolism related to *cepuk* cloth represents that the people maintained their cultures until recently because the lexicons still exist and they respect it through conducting the rituals.

#### **4. Novelities**

The sixty-six lexicons related to *cepuk* cloth that have not been thoroughly collected in previous research are identified and categorized by this study. This thorough method provides a thorough linguistic and cultural understanding of the terms related to *cepuk* cloth. The majority of the identified lexicons, according to the research, are related to flora, which may be a reflection of how the natural environment affected the creation and cultural significance of *cepuk* cloth. This relationship between the lexicon of the textile and the flora has not been thoroughly studied before.

This study also presents the ideas of sociocultural ecology, which examines how language influences society and culture, and symbolic ecology, which examines how languages coexist as symbol systems, in relation to *cepuk* cloth. It does so by providing a fresh viewpoint on the ways in which this traditional textile is ingrained in Nusa Penida language and cultural practices.

#### **5. Conclusion**

The results show that there are 66 lexicons related to *cepuk* cloth categorized into eight, namely characteristic, use, type, motif/pattern, ideology, natural coloring resource, concept of color, and traditional weaving machine. Most of the lexicons are related to flora. There are five categories i.e. *cepuk* characteristics, uses, motif/pattern, ideology, and color concept that are closely related to Balinese Hindu culture. The lexicons related to culture show the symbolic ecology that investigates the coexistence of languages as symbol systems in Nusa Penida, and the sociocultural ecology that sees language as its part where it then shapes societies and cultures.

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