



## Balinese Language Lexicon in the Tradition of Installing Penjor at the Galungan Celebration in Sari Bhuana Village, Toili Jaya District

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### ABSTRACT

The tradition of installing penjor is a Balinese cultural heritage that is full of values and symbolism. In this tradition, there are various Balinese lexicons used in the process of making penjor during the Galungan celebration, but the understanding of their use and meaning has not been widely studied, especially in Sari Bhuana Village, Toili Jaya District. The lexicon does not only function as linguistic terms, but is also related to the cultural identity and spiritual values of the community. This study aims to examine the Balinese lexicon used in the tradition of installing penjor and analyze the meaning of each element of penjor, such as tieng, wastra, lamak, tebu, biu, and jaje, based on the understanding of the people of Sari Bhuana Village as part of their cultural identity and spiritual values. This study uses a descriptive method to examine the Balinese lexicon in the tradition of installing penjor during the Galungan celebration in Sari Bhuana Village. Data were obtained through observation, interviews, and documentation of the process of making penjor and sources such as the village head, parisada chairman, traditional leaders, and village officials. Data analysis was carried out through reduction, presentation, and drawing conclusions with a focus on identifying terms, functions, and meanings of the lexicon. Data validity was strengthened through triangulation of sources and techniques. The results of the study indicate that the Balinese lexicon in the penjor installation tradition functions not only as linguistic terms but also contains cultural meaning in each of its elements. This lexicon represents the relationship between humans and nature and spiritual values passed down through generations. Based on the results of the study, it can be concluded that the Balinese lexicon in the penjor installation tradition serves as a cultural symbol that conveys a philosophy of life and a form of devotion to the Creator.

*Keywords:* Balinese language, lexicon, penjor, galungan

## Leksikon Bahasa Bali dalam Tradisi Pemasangan *Penjor* pada Perayaan *Galungan* di Desa Sari Bhuana Kecamatan Toili Jaya

### ABSTRAK

Tradisi pemasangan penjor merupakan warisan budaya Bali yang sarat nilai dan simbolisme. Dalam tradisi ini terdapat berbagai leksikon Bahasa Bali yang digunakan dalam proses pembuatan *penjor* pada perayaan Hari Raya *Galungan*, namun pemahaman terhadap penggunaan dan maknanya belum banyak dikaji, khususnya di Desa Sari Bhuana Kecamatan Toili Jaya. Leksikon tersebut tidak hanya berfungsi sebagai istilah linguistik, tetapi juga berkaitan dengan identitas budaya dan nilai spiritual masyarakat. Penelitian ini bertujuan mengkaji leksikon Bahasa Bali yang digunakan dalam tradisi pemasangan *penjor* serta menganalisis makna setiap unsur *penjor*, seperti *tieng*, *wastra*, *lamak*, *tebu*, *biu*, dan *jaje*, berdasarkan pemahaman masyarakat Desa Sari Bhuana sebagai bagian dari identitas budaya dan nilai spiritual. Penelitian ini menggunakan metode deskriptif untuk mengkaji leksikon Bahasa Bali dalam tradisi pemasangan penjor pada perayaan *Galungan* di Desa Sari Bhuana. Data diperoleh melalui observasi, wawancara, dan dokumentasi terhadap proses pembuatan *penjor* serta narasumber seperti kepala desa, ketua parisada, ketua adat, dan pemangku desa. Analisis data dilakukan melalui reduksi, penyajian, dan penarikan kesimpulan dengan fokus pada identifikasi istilah, fungsi, dan makna leksikon. Keabsahan data diperkuat melalui triangulasi sumber dan teknik. Hasil penelitian menunjukkan bahwa leksikon Bahasa Bali dalam tradisi pemasangan penjor tidak hanya berfungsi sebagai istilah linguistik, tetapi juga mengandung makna budaya pada setiap unsurnya. Leksikon tersebut merepresentasikan hubungan manusia dengan alam dan nilai spiritual yang diwariskan turun-temurun. Berdasarkan hasil penelitian, dapat disimpulkan bahwa leksikon Bahasa Bali dalam tradisi pemasangan *penjor* berperan sebagai simbol budaya yang menyampaikan filosofi hidup serta bentuk bakti kepada Sang Pencipta.

*Keywords:* leksikon bahasa Bali, tradisi, penjor, galungan

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## INTRODUCTION

Language is a fundamental element in human life, playing a crucial role as a means of communication and a reflection of the culture of its speakers. Through language, humans not only interact and convey messages, but also express their ways of thinking, outlook on life, and the values they uphold in society. Language and culture are closely related, mutually influencing and shaping the social identity of a community. Language is even seen as a crucial resource for uncovering cultural meanings, both those that are visible and those hidden behind cultural symbols (Yadnya, 2004:52). Therefore, language functions not only as a means of communication but also as a sign system that represents the cultural heritage that lives and thrives within society.

This connection between language and culture is evident in the lives of Indonesian society, which is rich in ethnic diversity, customs, and traditions. Each region has its own language, used not only as a means of communication but also as a symbol of regional identity and pride. In the Indonesian context, regional languages are one of the most tangible and valuable forms of cultural heritage. Hasana (2024:319) states that "language is a symbolic guide to culture," emphasizing that language functions as a symbolic guide to understanding a society's culture. Through language, local values, norms, and wisdom can be explored and understood more deeply.

Chaer (in Ariana & Sulatra, 2019:34) states that language plays a crucial role in human life because it can transfer ideas, desires, wishes, and emotions between people. Balinese, as the mother tongue of the Balinese people, is primarily used in daily communication and is characterized by a speech hierarchy system that reflects social structure and values of respect. According to Widani (2020:127), the language system in Balinese serves not only a communicative function but also reflects Balinese etiquette and cultural values. This demonstrates that Balinese is a sign system rich in symbolic and cultural meaning.

Cultural diversity is a distinctive characteristic of the Indonesian nation, reflected in the vari-

ous local traditions that live and thrive within society. Culture and language are closely related, as language is an integral part of culture itself. Language and culture are inseparable, as through language, humans express the cultural realities, values, and perspectives of a society (Baruadi & Eraku, 2023:13). Culture, as the result of human creativity, feeling, and will, encompasses all aspects of life, from belief systems to customs passed down from generation to generation. In line with this, Muhaimin (in Syakhrani & Kamil, 2022:783-784) states that culture is closely related to human reason and intellect. Meanwhile, Taylor (in Susanto et al., 2022:483) views culture as the sum of human activities encompassing knowledge, beliefs, art, morals, laws, customs, and habits.

One community in Indonesia that still maintains its cultural strength is the Balinese Hindu community. The tradition of installing the penjor (traditional Balinese traditional lantern) is a cultural heritage that remains enduring and holds profound religious significance. Penjor are installed during Galungan celebrations as a symbol of gratitude to Ida Sang Hyang Widhi Wasa and a manifestation of the victory of dharma over adharma (Maharani, 2020:120). The penjor consists of curved bamboo decorated with young coconut leaves (janur), agricultural produce, and various other ceremonial paraphernalia, each with its own symbolic meaning.

In the context of language and culture studies, penjor can be analyzed through a semiotic approach, specifically Roland Barthes's semiotic theory. Barthes viewed language and cultural symbols as a system of signs with two levels of meaning: denotative and connotative, which then develop into myths. In the tradition of installing penjor, Balinese vocabulary such as tieng (traditional coconut leaf), janur (vegetable leaf), tebu (sugar palm leaf), jaje (rice palm leaf), tirta (water palm leaf), and other elements not only have literal meanings as objects but also contain symbolic and ideological meanings shaped by the cultural values and beliefs of the Balinese Hindu community. Through this process of meaning-making, the penjor functions as a cultural myth representing



the harmonious relationship between humans, God, and nature.

Based on initial observations in Sari Bhuana Village, Toili Jaya District, the tradition of installing the penjor during the Galungan celebrations is carried out with full symbolic awareness. Each element of the penjor is selected and arranged based on meanings believed to have been passed down through generations by the community. This indicates that the lexicon within the penjor tradition constitutes a meaningful cultural sign system worthy of scientific study using Barthes's semiotic approach.

The study of the Balinese lexicon within the penjor installation tradition is crucial because it contains cultural knowledge and religious values passed down across generations. Without in-depth documentation and analysis, these traditional lexicons have the potential to shift in meaning or even disappear, as Balinese language usage declines among the younger generation. Therefore, this research aims to examine the Balinese lexicon used in the penjor installation tradition and uncover its meanings through the perspective of Roland Barthes's semiotics.

Based on this background, the formulation of the problem in this study is how the form of Balinese lexicon used in the tradition of installing penjor during the Galungan celebration in Sari Bhuana Village, Toili Jaya District and what are the denotative, connotative, and mythical meanings contained in the lexicon based on Roland Barthes' semiotic perspective. In line with the formulation of the problem, the purpose of this study is to describe the form of Balinese lexicon in the tradition of installing penjor and to reveal the denotative, connotative, and mythical meanings inherent in it through Roland Barthes' semiotic study.

This research is expected to provide theoretical and practical benefits. Theoretically, this research can enrich studies of cultural linguistics and semiotics, particularly in the analysis of the Balinese lexicon related to religious traditions. Practically, this research is expected to provide the public with an understanding of the symbolic meaning of the lexicon in the tradition of install-

ing penjor and become part of efforts to preserve the Balinese language and local wisdom of the Balinese Hindu community in Sari Bhuana Village.

Relevant research includes various studies on the symbolic meaning of penjor from a Balinese Hindu cultural perspective and research on Roland Barthes's semiotic analysis of cultural symbols. Previous research indicates that cultural elements can be analyzed as a system of signs containing denotative, connotative, and mythical meanings. However, research specifically examining the Balinese lexicon in the tradition of installing penjor in Sari Bhuana Village, Toili Jaya District, using Roland Barthes's semiotic approach is still limited, making this study relevant and scientifically novel. Based on this, the researcher is interested in conducting a study entitled "Balinese Lexicon in the Penjor Installation Tradition during the Galungan Celebration in Sari Bhuana Village, Toili Jaya District."

## METHOD

This study uses a descriptive method with a qualitative approach to examine the Balinese lexicon in the penjor installation tradition during the Galungan celebration in Sari Bhuana Village, Toili Jaya District. The qualitative approach was chosen because it provides an in-depth and contextual overview of the use of the lexicon and its cultural meanings.

The research data consists of terms or lexicon related to the tools, materials, and stages of penjor making. Data sources were obtained through direct observation and interviews with informants who have knowledge and direct involvement in the penjor tradition, namely traditional leaders, stakeholders, and community penjor makers. To strengthen the lexical meaning, this study also utilized a Balinese dictionary as supporting data.

Data collection techniques included observation, unstructured interviews, recording, and documentation. Observations were conducted by directly observing the penjor making and installation process to identify the lexicon used. Unstruc-

tured interviews were conducted to explore informants' understanding of the function, meaning, and symbolic value of the penjor lexicon. Recording and documentation were used to support data accuracy throughout the research process.

Data analysis was conducted through the stages of data reduction, data presentation, and conclusion drawing. Data reduction was achieved by sorting relevant vocabulary, grouping data based on function and meaning, and verifying the accuracy of terms. Data validity was strengthened through triangulation of sources, techniques, and time. The results of the analysis are presented descriptively to reveal the symbolic meaning of the penjor vocabulary and its role in representing the cultural and spiritual values of the Balinese Hindu community in Sari Bhuana Village.

## RESULTS

### 1. Balinese vocabulary in the tradition of installing penjor during the Galungan celebration in Sari Bhuana Village, Toili Jaya District

Based on observations and interviews in Sari Bhuana Village, the tradition of installing penjor utilizes various Balinese vocabulary representing material, aesthetic, and spiritual elements. Each vocabulary has a symbolic function and meaning as part of the cultural sign system.

- a. Tieng (Bamboo). Bamboo functions as the main pillar of the penjor and symbolizes the balance of the relationship between humans, nature, and God.
- b. Busong (young coconut leaf). Young coconut leaf is used as the main material for the penjor decoration, symbolizing purity, sincerity, and spiritual light.
- c. Pelawa (leaves). Pelawa serves as a complementary decoration, symbolizing freshness, life, and harmony with nature.
- d. Wastra (cloth). Wastra symbolizes purity and demonstrates that the penjor is a religious ceremonial instrument.

- e. Nyuh (coconut). Nyuh symbolizes the source of life, prosperity, and the usefulness of human life.
- f. Lamak (woven young coconut leaves). Lamak serves as a base for offerings (banten) and a symbol of respect in offerings to God.
- g. Gabah (rice). Gabah symbolizes prosperity, harvests, and gratitude for nature's bounty.
- h. Sele (sweet potato). As a complementary agricultural product, it symbolizes sufficiency and sustainability.
- i. Payasan Penjor (penjor decoration). Payasan symbolizes aesthetic value, creativity, and artistic expression in the penjor tradition.
- j. Cane (sugar cane). Cane symbolizes fertility, steadfastness, and the abundance of natural resources.
- k. Jagong (corn). Corn symbolizes the source of food and the continuity of community life.
- l. Dupe (incense). Incense serves as a means of conveying prayers and a symbol of purification through fragrant smoke.
- m. Biu (banana). Biu symbolizes fertility, the abundance of crops, and blessings.
- n. Semat (stick). Semat functions as a binding agent for the penjor elements and symbolizes bondage and order.
- o. Tirta (holy water). Tirta is used to purify penjor equipment and is a symbol of spiritual purity.
- p. Sampian penjor (bamboo tip decoration). The sampian penjor serves as the visual focus of the penjor and symbolizes the beauty and nobility of the offering.
- q. Jaje (traditional cake). Jaje symbolizes togetherness, tradition, and offerings made by humans.
- r. Tamiang (round penjor decoration). Tamiang symbolizes protection, balance, and perfection.



- s. Sanggah cucuk (small temple). Sanggah cucuk serves as a place for offerings of banten (banten) and a central symbol of worship during the installation of the penjor (penjor).
- t. Banten (offerings). Banten serves as a medium for offerings and an expression of gratitude to the Creator.

## 2. The Meaning of the Balinese Lexicon in the Penjor Installation Tradition during the Galungan Celebration in Sari Bhuana Village, Toili Jaya District

Based on observations and interviews with the people of Sari Bhuana Village, it was discovered that the Balinese lexicon in the penjor installation tradition includes various terms referring to the main components, decorations, and ceremonial equipment. Each lexicon not only serves as a name for the penjor elements but also contains symbolic meanings related to religious values, life philosophy, and the harmonious relationship between humans, God, and nature.

### 1) Tieng (bamboo)

Tieng, or bamboo, is the main element in the construction of penjor in Sari Bhuana Village, serving as the pillar and basic framework for the entire penjor assembly. The bamboo is specifically selected: straight, long-stemmed, strong, and flexible, making it easy to shape into the penjor's distinctive curves. The bamboo felling process is carried out with full spiritual awareness and accompanied by a simple prayer as a form of asking permission from nature. In its arrangement, the tieng serves as a place to hang various decorations and accessories for the penjor, such as the busong (traditional bamboo pole), agricultural products, tamiang (traditional bamboo pole), sampian (traditional bamboo pole), and payasan (traditional bamboo pole), creating a beautiful visual balance. Symbolically, the tieng represents strength, purity, and balance in life. Its towering shape reflects humanity's relationship with God, while its curved shape

conveys humility and submission to the Creator, while also demonstrating the local wisdom of the community in utilizing nature wisely and harmoniously.

### 2) Busong (young coconut leaves)

Busong (young coconut leaves) is the primary material used in the construction of the penjor in Sari Bhuana Village, used to form various decorations such as the sampian (traditional bamboo pole), tamiang (traditional bamboo pole), plawa (traditional bamboo pole), and payasan (traditional bamboo pole). Janur, a young, greenish-yellow coconut leaf, is carefully selected for its flexibility and ease of weaving. It is also harvested with respect for nature, as it is considered to possess spiritual value. In the arrangement of the penjor, the busong plays a crucial role in shaping the penjor's beauty and distinctive character, while also imparting a graceful and sacred impression through its natural color. Symbolically, the busong represents the purity, sincerity, and brightness of the hearts of Hindus in welcoming Galungan Day, and reflects the attitude of human life which must be flexible, sincere, and able to maintain harmony with nature as a form of devotion to God.

### 3) Pelawa (leaves)

Pelawa or leaves in making penjor in Sari Bhuana Village function as a natural complementary element that beautifies and tidies up the penjor arrangement. Pelawa consists of various types of fresh leaves such as coconut leaves, banana, pandan, and other leaves that are easily found in the surrounding environment. Apart from its aesthetic function, pelawa has a symbolic meaning which symbolizes fertility, coolness and life. The green color of leaves reflects hope, growth, and harmony between humans and nature. In the view of the local community, the use of pelawa also contains spiritual value as a symbol of purity and sincerity in offering penjor to Ida Sang Hyang Widhi Wasa.

Philosophically, pelawa describes ecological awareness and human gratitude towards nature, while also reflecting the values of togetherness and mutual cooperation in the process of collecting and compiling penjor as part of preserving local traditions and culture.

4) Wastra (cloth)

Wastra or cloth is an important component in making penjor for the Galungan celebration in Sari Bhuana Village. This cloth is hung at the top of the penjor, near the bend of the bamboo, so that it hangs gracefully and emphasizes the sacredness of the penjor as a ceremonial instrument. Functionally, wastra plays a role in balancing and streamlining the appearance of the penjor, creating harmony with other elements such as young coconut leaves (janur) and penjor decorations. Symbolically, white represents purity and sincerity, while yellow reflects nobility and divine light. Its placement at the top signifies respect for Ida Sang Hyang Widhi Wasa, so wastra serves not only as decoration but also as a spiritual symbol that reinforces the penjor's religious significance.

5) Nyuh (coconut)

The nyuh, or coconut, used in the construction of the penjor in Sari Bhuana Village is an essential component that complements the penjor's symbolic meaning. The coconuts used are usually selected intact and in good condition, then placed in the center or bottom of the penjor, along with other agricultural produce. Physically, the nyuh symbolizes the abundance of natural resources and the prosperity of the community. Symbolically, the coconut is interpreted as a source of life, purity, and balance. Its water represents purity of heart, its husk reflects steadfast faith, and its flesh represents cleanliness and sincerity. In the view of the people of Sari Bhuana Village, nyuh also reflects the ideal human being: strong, helpful, and always grateful for God's gifts. Its presence thus reinforces the penjor as a symbol of harmony between

humans, nature, and Ida Sang Hyang Widhi Wasa.

6) Lamak (woven coconut leaves)

The lamak used in the penjor in Sari Bhuana Village is a woven coconut leaf structure arranged lengthwise and neatly in a symmetrical pattern, traditionally handcrafted. The lamak is placed at the base of the penjor as a base for banten (offerings), thus organizing the lower part of the penjor, ensuring a neat and harmonious appearance. Besides being a decorative element, the lamak has symbolic meaning, representing order, balance, and a solid foundation for life, reflected in the interlocking weaves that form a square pattern. Thus, the lamak not only beautifies the penjor but also emphasizes its role as a symbol of balance and harmony in the Galungan celebration in Sari Bhuana Village.

7) Paddy (rice)

Paddy, or paddy, in the penjor in Sari Bhuana Village is an essential element, symbolizing the harvest, the source of life, and the prosperity of the community. The paddy used is usually harvested and neatly tied, then hung with other crops in the center or bottom of the penjor as a form of gratitude for the blessings of fertility and prosperity. Symbolically, rice is seen as a symbol of fertility, sustainable life, and prosperity, associated with the worship of Dewi Sri. Its presence in the penjor reflects the community's respect for nature, the hard work of farmers, and the belief that prosperity can only be achieved through harmony between humans, nature, and Ida Sang Hyang Widhi Wasa.

8) Sele (sweet potato)

Sele, or sweet potato, used in the penjor in Sari Bhuana Village is one of the agricultural products that symbolizes the source of life, the fertility of the soil, and humanity's connection to nature. Sweet potatoes are used whole and tied together with other crops at the base of the penjor as a form of gratitude



for the earth's bounty. Symbolically, sweet potatoes reflect simplicity, perseverance, and sincerity of life, because even though they grow hidden in the soil, they provide significant benefits to life. Furthermore, sweet potatoes also symbolize regeneration and resilience, and serve as a reminder of the importance of maintaining the balance of natural elements and appreciating simple sustenance as the basis for the well-being and harmony of the Sari Bhuana Village community.

9) Payasan penjor (penjor decoration)

The payasan used in the manufacture of penjor in Sari Bhuana Village is a decoration made from various natural materials such as young coconut leaves, coconut leaves, flowers, and agricultural products, which beautify the penjor from top to bottom of the bamboo pole. In addition to providing aesthetic value through neat, symmetrical, and artistic decorative arrangements, payasan also reflects the community's creativity, meticulousness, and spirit of mutual cooperation in preserving traditions. Symbolically, payasan represents beauty, purity, and the devotion of the people to Ida Sang Hyang Widhi Wasa, where the beauty of the penjor is a manifestation of a sincere offering for the gift of life. Thus, payasan serves not only as decoration but also as a symbol of harmony between humans, nature, and God, united in the Galungan celebration.

10) Cane (Sugar Cane)

In the making of penjor in Sari Bhuana Village, cane or sugar cane is used in the form of whole stalks tucked into the bottom of the tieng (traditional Javanese traditional ... Corn symbolizes prosperity, food security, and the fruits of human hard work and perseverance in cultivating nature, which is likened to the process of corn growing from a small seed to a useful cob. Philosophically and spiritually, the dense arrangement of corn kernels reflects togetherness, unity, and social harmony, as

well as hope for the fertility of the earth and the sustainability of life. The presence of corn in the penjor also expresses gratitude to Ida Sang Hyang Widhi Wasa for sustenance and a bountiful harvest, and enhances the penjor's beauty with its golden yellow color that blends harmoniously with other natural elements.

12) Dupe (incense)

Dupe, or incense, is an essential tool in the construction of the penjor in Sari Bhuana Village, serving as a medium of communication between humans and Ida Sang Hyang Widhi Wasa. Incense is typically placed on the sanggah cucuk (a wooden stand) at the base of the penjor and is lit when the penjor is erected or during the Galungan ceremony. The smoke symbolizes the ascension of human prayers, gratitude, and supplications to the spiritual realm. Symbolically, incense reflects purity, sincerity, and the fragrance of good character, while also teaching that human life should leave a trace of goodness, like the calming fragrance of incense. In the context of the penjor, incense also serves to purify all elements of the penjor, exorcise negative energy, and establish harmony between the physical and spiritual realms. Therefore, the penjor serves not only as a ritual decoration but also as a means of spiritual devotion.

13) Biu (banana)

Biu, or banana, is a mandatory agricultural product in the making of the penjor in Sari Bhuana Village, as it symbolizes prosperity, fertility, and the continuation of life. The bananas used are usually whole bunches hung in the center of a bamboo pole along with other produce, symbolizing abundant sustenance and gratitude to Ida Sang Hyang Widhi Wasa. The multi-layered shape of the bunches reflects unity, harmony, and togetherness within the family and community, while their sweet taste symbolizes the fruits of good deeds (karma phala). Philosophically, bananas represent the simplicity and humility of humankind, while still providing benefits to

others. They also symbolize the continuity of generations and the balance of life. Their presence also enhances the aesthetic beauty of the penjor and emphasizes its meaning as a manifestation of harmony between humans, nature, and God during the Galungan celebration.

14) Semat (stick)

The semat, or stick, used in the making of the penjor in Sari Bhuana Village is a small element that serves as the main binding element for the various components of the penjor, such as young coconut leaves, decorations, and agricultural produce, ensuring the entire assembly is sturdy and neat. The stick, made from the ribs of coconut or sugar palm leaves, is chosen because it is natural and considered sacred, while also reflecting local wisdom in utilizing nature wisely. Symbolically, the semat represents unity, sincerity, and harmony in life, because despite its small and simple form, it is able to unite all the elements of the penjor. Its meaning aligns with the concept of Tri Hita Karana, which is maintaining a balance in the relationship between humans and God, others, and nature. Thus, the semat plays not only a technical role but also symbolizes spiritual bonds, togetherness, and the steadfastness of life's values in the tradition of penjor making.

15) Tirta (holy water)

Tirta, or holy water, in the tradition of penjor making in Sari Bhuana Village is a key element, serving as a means of purification and a link between the physical and spiritual worlds. Tirta is believed to be the water of life that has been purified through prayer and mantras, thus possessing spiritual power to cleanse the body and soul. During the process of making and installing the penjor, tirta is sprinkled on the materials and the completed penjor as part of the melaspas ceremony, to purify the penjor and make it worthy of being offered to Ida Sang Hyang Widhi Wasa.

Symbolically, tirta represents life, purity, and universal balance, while also serving as a divine blessing that emphasizes the harmony between humans, nature, and God during the Galungan celebration.

16) Penjor sampian (bamboo tip decoration)

Penjor sampian is a distinctive decoration attached to the curved end of the penjor bamboo and is the most visually prominent element in the penjor-making tradition in Sari Bhuana Village. Made from neatly and meticulously woven coconut leaves (janur), penjor sampian not only serves to beautify the penjor but also contains profound spiritual meaning. The young coconut leaf symbolizes purity and sincerity, while the hanging and curved shape of the sampian (flower vine) reflects the community's humility and devotion to Ida Sang Hyang Widhi Wasa. The beauty of the penjor sampian symbolizes the community's best offering to God, as well as an expression of gratitude and joy in welcoming Galungan Day, the victory of dharma over adharma.

17) Jaje (traditional cakes)

Jaje, or traditional cakes, used in the making of penjor in Sari Bhuana Village are complementary elements with important spiritual and cultural significance, particularly as a sacred offering to Ida Sang Hyang Widhi Wasa during the Galungan celebration. The jaje used, such as jaje uli, jaje begina, and jaje gipang, symbolize prosperity, food sufficiency, and gratitude for the community's harvest. Furthermore, jaje reflects the community's sincerity and wholeheartedness, as they are made through the process of transforming simple ingredients into sacred offerings. Making jaje together also strengthens the values of togetherness and mutual cooperation, thus making jaje a symbol of simplicity, social harmony, and devotion in the series of meanings of penjor.

18) Tamiang (circular woven coconut leaves)

Tamiang, or woven coconut leaves, is an essential element in the Galungan penjor (a



traditional Javanese coconut leaf) in Sari Bhuana Village. It is made from circular yellow coconut leaves with a distinctive woven pattern. Besides serving as a decorative element to enhance the penjor, tamiang holds profound symbolic meaning, symbolizing protection, perfection, and balance in life. Its circular shape represents the cycle of life (samsara) and serves as a spiritual shield to ward off the influence of adharma and maintain inner harmony. The flexible yet strong coconut leaves reflect a gentle yet steadfast attitude to life, while the yellow color symbolizes sacred light and wisdom. Thus, tamiang not only complements the beauty of the penjor but also reinforces its meaning as a symbol of protection, cosmic balance, and steadfast faith during the Galungan celebration.

19) Sanggah Cuk (small temple)

The Sanggah Cuk in the construction of the penjor in Sari Bhuana Village is a small temple placed at the base of the penjor as a center of sanctity and a symbol of the presence of Ida Sang Hyang Widhi Wasa, specifically as Sang Hyang Indra. Made from natural materials such as bamboo and young coconut leaves, the Sanggah Cuk serves as a place to place Galungan offerings and as a medium for expressing gratitude for the gift of life and the earth's bounty. Symbolically, the Sanggah Cuk represents the descent of God's sacred energy into the human world and serves as a link between the worlds of the physical and spiritual. Its presence emphasizes that the penjor is not merely a decoration, but a spiritual tool that reflects the cosmic balance between the inner, outer, and outer realms. It also serves as a religious foundation that reinforces the penjor's meaning as a symbol of purity, harmony, and devotion for the Balinese Hindu community in Sari Bhuana Village.

20) Banten (offerings)

Banten, or offerings, are a crucial element in the construction of the penjor in Sari Bhuana

Village, as they serve as the primary means of offering and worship to Ida Sang Hyang Widhi Wasa. Banten are composed of various natural ingredients such as flowers, fruit, rice, young coconut leaves, and leaves, then placed on the sanggah cucuk (a kind of bamboo vine) beneath the penjor as a form of gratitude, devotion, and a request for safety. The presence of banten complements the penjor's meaning as a symbol of a sacred mountain, where humans offer back the gifts of nature to God through the concept of sincere and genuine yadnya (offerings). In addition to their spiritual function of purifying the penjor and the environment, banten also contain philosophical, aesthetic, and cultural values that reflect the harmonious relationship between humans and God, each other, and nature. They also serve as a means of preserving the traditions and togetherness of the Sari Bhuana Village community during the Galungan celebration.

## DISCUSSION

Based on the previously described research data, this discussion uses a qualitative approach because it allows for in-depth and contextual disclosure of cultural meanings, as explained by Rukajat (Akbar & Barni, 2022:89). Research data were obtained through observation, interviews, recording, and documentation of the penjor creation and installation process, involving sources familiar with the tradition, such as traditional leaders, stakeholders, and penjor makers. Data analysis focused on identifying the terms, functions, and meanings of the Balinese lexicon used in each penjor component, thereby uncovering their symbolic, spiritual, aesthetic, and social values. Penjor not only serves as decoration or a symbol of Galungan celebrations, but also serves as a medium for cultural preservation, a means of moral education, and a reinforcement of social solidarity across generations. The validity of the research findings is strengthened through triangulation of sources, techniques, and timeframes to provide an accurate understanding

of the cultural meaning, social function, and philosophy passed down through the penjor tradition in the Sari Bhuana Village community. Based on observations and interviews with the people of Sari Bhuana Village, the tradition of installing the penjor during the Galungan celebration is rich in Balinese vocabulary used to describe the various components, decorations, and paraphernalia of the penjor. Each vocabulary refers not only to a physical object but also carries profound symbolic and religious meaning. One of the main components is the tieng, or bamboo, which serves as the supporting pillar for all the penjor decorations. The bamboo used is selected for its strength and flexibility, enabling it to support various accessories such as sampian, lamak, tamiang, and agricultural produce. The ends are bent into distinctive curves symbolizing the balance in the relationship between humans and God, others, and nature.

Another dominant component is the busong, or young coconut leaves (janur), which are the primary material for various penjor decorations. Janur symbolizes purity, sincerity, and sacred light and is woven into various shapes, such as sampian, tamiang, plawa, and payasan, to beautify the bamboo stalks. Pelawa, or leaves such as coconut, banana, pandan, and banyan, are used as complementary decorations, adding visual freshness while symbolizing fertility and harmony between humans and nature. Additionally, wastra, or white and yellow cloth, is placed at the top of the penjor as a symbol of purity, nobility, and ritual status, while nyuh, or coconut, represents the source of life, prosperity, and the steadfastness of the community's faith.

Agricultural products are also important elements in the penjor's arrangement. Lamak is used as a base for offerings (banten) and additional decoration, unhusked rice symbolizes fertility and prosperity, and sele, or sweet potato, symbolizes perseverance and independence. Other elements such as jagong (corn), biu (banana), and cane (sugarcane) are placed at the bottom or sides of

the penjor as symbols of abundance, prosperity, and the continuity of life.

In addition to the structural elements and agricultural products, the installation of the penjor is also accompanied by ritual and purification tools. Holy water, or tirta, is used to purify all the penjor equipment before and after its erection, demonstrating the strong spiritual dimension of this tradition. Incense is burned as a medium for conveying prayers to God, while semat, or sticks, are used to bind all the components of the penjor, symbolizing unity, sturdiness, and the interconnectedness of the elements of life. The top of the penjor is decorated with a sampian penjor (a penjor vine) as a visual focal point, imbued with the meaning of the sincerity of the offering, and payasan (a series of coconut leaves) as decorations, demonstrating the artistic value and creativity of the community.

The presence of banten (banten) and jaje (traditional offerings) within the penjor complements its symbolic meaning, expressing the congregation's gratitude, devotion, and sincere offerings to Ida Sang Hyang Widhi Wasa (God). Additional decorations, such as the circular tamiang (a sacred symbol of protection, perfection, and balance in life). Overall, the Balinese lexicon used in the penjor installation tradition in Sari Bhuana Village reflects the Tri Hita Karana philosophy, which emphasizes the harmonious relationship between humans and God, others, and nature. Thus, the penjor is not merely a decoration for the Galungan celebration, but rather a symbol of purity, prosperity, harmony, and a manifestation of community devotion. It serves as a medium for transmitting cultural and moral values ??from generation to generation.

## CONCLUSION

Based on the research results and discussion described above, it can be concluded that this study plays a crucial role in preserving Balinese culture and language by documenting the lexicon used in the penjor installation tradition in Sari Bhuana



Village. In addition to enriching linguistic and cultural studies, this research also serves as an educational tool for the younger generation to understand and appreciate ancestral heritage. This research contributes significantly to preserving, understanding, and developing regional traditions and languages as part of cultural identity. This is evidenced by:

Various Balinese lexicons or terms used in the construction of the penjor, such as tieng, busong, lamak, payasan, biu, nyuh, jagong, cane, sele, tamiang, wastra, banten, and other elements. These lexicons are not merely names of objects, but rather part of the richness of the Balinese language, reflecting the close relationship between the community and their environment, culture, and traditions passed down through generations.

The meaning of each lexicon contains spiritual, social, and philosophical values, indicating that each material in the penjor has a specific function and symbolism. Overall, the meaning of these lexicons demonstrates that the penjor is not merely a decoration, but a series of ceremonial instruments that reflect gratitude, harmony in life, and respect for ancestors. Therefore, this research also reinforces the importance of preserving regional languages and local traditions so that they remain alive and understood by future generations.

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