

# THE MEANING OF REJANG PINGIT DANCE PERFORMANCE AT GERIANA KANGIN VILLAGE, KARANGASEM, BALI IN THE GLOBAL ERA

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## ABSTRACT

*This research was compiled from the research results that aimed to understand the meaning of Rejang Pingit dance performance in the global era. This research was conducted because of the imbalance between assumptions and reality in real life. The people who lived in the global era should be more interesting with beautiful performances that were simply performed. However, the fact was different. Although Rejang Pingit dance was very simple, people of Geriana Kangin village preserved it. The question was what was the form of the Rejang Pingit dance performance, what was the meaning contained in the performance? This research used the qualitative method. The data sources of this research were Pingit Rejang dance performance, related informants, journals, and previous research results. All data that had been collected were analyzed using aesthetic theory, religious theory, and the theory of power relations. The results show that Rejang Pingit dance is performed in the form of dance off (with no play). It can be seen from the way of presentation, choreography, performance structure, dressing, makeup, and musical accompaniment of the performance. People of Geriana Kangin village continue to preserve Rejang Pingit dance because it is considered to have the meaning of aesthetic, religious, social, and cultural. Their belief in the myth of the essence of life that undergoes the Rejang Pingit dance is so strong so that they still preserve the dance up to now.*

**Keywords:** *meaning, rejang pingit dance performance, ngusaba goreng ceremony*

## INTRODUCTION

Rejang Pingit dance is a ceremonial dance performed by 22 girl dancers accompanied by Gong Kebyar and Gambang Gamelan. This ceremonial dance is performed in Usaba Goreng ceremony which is held once a year exactly at sasih kapat in Pura Puseh, Gerang Kangin customary village, North Duda, Selat Sub-district, Karangasem, Bali. This research is compiled from the research results that aim to understand the meaning of Rejang Pingit dance performance in Geriana Kangin village, Karangasem, Bali in the global era.

Rejang Pingit dance, in Geriana Kangin village of Karangasem, is a special variant of the Rejang dance in Bali. There are many specifications of Rejang dance for traditional ceremonies in Bali that are successfully revealed by the researchers. For example, Dewi (2014) has mentioned that the form of Rejang Seregan dance is performed *en masse* in the Dewa Yadnya ceremony at Kahyangan Tiga Temple and Dadia Temple in the local village. Suwariyanti (2015) has mentioned that the Rejang Lilit dance is a dance performed by seven girls in the Yadnya Ceremony at Kahyangan Tiga Temple with the musical accompaniment of Semarpegulingan Gamelan. Kariani (2015) has argued that Rejang Renteng is a dance performed by 25 boys and girls wearing *pependetan* clothing and musical accompaniment of Gamelan Gong Kebyar as part of a traditional ceremony in Dalem Temple to Ratu Manik Ceraki. Sumadia (2011) has mentioned that the Rejang Renteng dance is a dance performed by

11 kid dancers in the implementation of Piodalan Agung in Puseh Temple, Pakraman Sukasada village. Yanti (2011) has stated that Rejang Lilit dance is a sacred dance without play performed by girls in the implementation of the Dewa Yadnya Ceremony in Mundeh traditional village of Tabanan. Haryanti (2015) has stated that the Rejang Legong dance is a dance performed by nine girls with the musical accompaniment of Gamelan Gong Kebyar in the Usabha Puseh in Selumbung Karangasem village that is presented for Ida Bhatara Ulun Suwi. Based on those research findings, it can be seen that Rejang Pingit dance is different from Rejang Lilit dance, Rejang Seregan dance, Rejang Renteng dance, and Rejang Legong dance. Although each type of Rejang dance is performed for traditional ceremonies, only the Rejang Pingit dance is performed at Puseh Geriana Kangin Temple, Karangasem.

Village land is a land owned by Geriana Kangin customary village which is utilized for all traditional activities of the village, ceremonial activities, and development in the village. Ayahan land is a land belonging to the customary village which has been granted to the residents to be a property with responsibility for all ceremonial activities held in Geriana Kangin customary village. The land is granted to 28 krama people, a group of people known as Ululikur Desa. These people are called the krama desa pengarep who will be responsible for the full care of all the needs of religious ceremonies in Geriana Kangin customary village.

One of the ceremonial activities at Geriana Kangin customary village is Usaba Goreng ceremony at Puseh Temple in the local village. Usaba Goreng ceremony is a ritual to preserve all kinds of traditional fried snacks that typical of the local village to Ida Bhatari Sri and Ida Bhatara Rambut Sedana which are believed by local people as the rulers of agriculture area in the village. In the ceremony, the people present all the produce of the earth; fried processed snacks followed by Rejang Pingit dance performance. Rejang Pingit dance is defined by the people as a ceremonial dance that is very sacred or *pingit*. Local people have the belief that with a sacred heart as symbolized by Rejang Pingit dance, their request for peace of life in the village will be granted by Ida Bhatari Sri and Ida Bhatara Rambut Sedana.

In Bali, there are many Rejang dances (Ruastiti, 2017). Almost all the Rejang dances are sacred and only performed in the context of Hindu rituals (Sugiartha, 2017). As a ceremonial dance, Rejang Pingit dance is presented at each Usaba Goreng ceremony in Geriana Kangin customary village of Karangasem that is still preserved. Rejang Pingit dance appears to be presented in a different performance concept compared to other Rejang dances in Bali.

Rejang Pingit dance is performed by a group of immature girl dancers which is presented endlessly with the roar of gamelan Gong Kebyar and gamelan Gambang that are played simultaneously (Putri, 2015). When the ceremony is in progress, the Rejang Pingit dancers start dancing to the roar of the two gamelan tunnels. Considering the age of Dance Rejang Pingit dancers which are still very young, the parents of these girls help them to dance. Not only the parents of the girl dancers, the relatives, the stakeholders, and the leader of Puseh Temple in Geriana Kangin village participate and guide the performance of the Rejang Pingit dance. As revealed by Jero Mangku Ragia, one of the stakeholders at Puseh Temple of Geriana Kangin village that for having the directed show, the stakeholders must also participate to dance, guide the way the girls dance the Rejang Pingit dance (Putri, 2015). The children dance as they walk slowly according to the guides of the stakeholders as their caretakers or guides in dancing the Rejang dance. They dance in the same pattern of motion and are balanced repeatedly, circling in a circle from beginning to end.

Generally, a Rejang dance is performed in pairs with a standardized performance structure consisting of *pengawit*; starting a dance with a walking motion, *pengawak*; having movement on one spot with the right and left positions, and is ended by *pengecet*; transitional movement from the slow movement to the faster movement tempo and is closed by *pekaad*; movement of walking away from the stage. However, it is different with Rejang Pingit dance in Geriana Kangin village. Rejang Pingit

dance is danced by the girls continue to flow from the beginning until the end of ritual ceremony Usaba Goreng.

This research is compiled from the research results that aim to understand the meaning of Rejang Pingit dance performance at Geriana Kangin village. This phenomenon is very interesting to be researched due to the imbalance between assumptions and reality in real life. Normally, the people who live in the global era should be more interesting with beautiful performances that are simply performed and has low cost. The global era is an age where human life in various parts of the world seems to have no limits. Many elements of culture are developing and expanding from various parts of the world through globalization. The global era is characterized by the power of the global order, in which the capitalistic ethos becomes the most influential force in changing boundaries through the flow of globalization (Pradana, 2016). Globalization is a form of diffusion and adaptation of global culture that can change and marginalize traditional performing arts along with the offered benefits. However, on the other hand, globalization also turns out to be able to accommodate forms of expansion of local cultural development through globalization when people have already slaved and acknowledged the power of the global order. Goodman and Ritzer (2004) have asserted that globalization can weaken local culture.

However, the fact is different. Although Rejang Pingit dance has very simple choreography, people of Geriana Kangin village still preserve this Rejang Pingit dance. The Rejang Pingit dance is still not abandoned and does not seem to diffuse along with the effects of modernization from globalization that enters Geriana Kangin village of Karangasem. The questions are; (1) what is the form of the Rejang Pingit dance performance? (2) What is the meaning contained in the performance in this global era?

Disclosure of the phenomenon about the existence of traditional performing arts in the global era, it has a theoretical and practical urgency. Theoretically, the results of this research are expected to provide benefits in the development of science, especially in the field of performing arts through an in-depth study of Rejang Pingit dance. Practically, the results of this research can be used as information related to the preservation of performing arts, especially in Bali as well as in other areas.

## METHODS

This research uses the qualitative method. The data sources of this research are Pingit Rejang dance performance, related informants, journals, and previous research results. Primary data are obtained directly in the field through interviews with the people related to Rejang Pingit dance performance that is selected by using purposive sampling technique. Purposive sampling is deliberate sampling according to the required sample requirements (Braun & Clarke, 2013). The selected informants include dancers, drummers, community leaders, indigenous elders, stakeholders (ceremonial leaders), and local community members. The determination of informants in this research is divided into three, namely base, key, and additional informants. The village head is the base informant, the adat (custom) clan who is the key informant, and the dancers who are additional informants. The consideration of determining the informant is based on the acquisition of primary data obtained. Furthermore, data collection is carried out through snowball sampling techniques to obtain credible analytical material. Snowball sampling is a sample determination technique which initially has a small number which then increases with the search for data and informants (Braun, Clarke, & Gray, 2017). Snowball sampling technique is applied to search for qualitative data continuously from unknown informants to the saturation point as a basis for data analysis and conclusion. Acquisition of informant lists is obtained based on the recommendations from the previous informants. Based on the

data provided by the previous informant, it produces a list of the names of dancers and residents in the Geriana Kangin village of Karangasem.

This research also uses secondary data obtained from literature studies through the searching of similar research results that have been conducted by previous researchers. All data that have been collected are analyzed using aesthetic theory, religious theory, and the theory of power relations.

## RESULTS AND DISCUSSIONS

The people of Geriana Kangin customary village, Karangasem, present Rejang Pingit dance performance with a distinct and different concept compared to other Rejang dances in Bali. They present the Rejang Pingit dance in the form of dance off (with no play). It can be seen from the way of presentation, choreography, performance structure, dressing, makeup, and musical accompaniment of the performance in which performed in a way that is typical and adjusted to the dancers who are still children. Rejang Pingit dance that is danced by 22 girl dancers is accompanied by gamelan Gong Kebyar and gamelan Gambang. Before the Usaba Goreng ceremony, *kelian adat* as traditional figures gather the people to discuss the preparation of the ritual ceremony. In addition to discussing the preparation of making offerings, decorations, consumption, and so on, *kelian adat* also does the selection of dancers. Children selected as Rejang Pingit dancers are indigenous residents of Geriana Kangin customary village, Karangasem, aged 7-10 years and have not experienced menstruation yet. It is done based on the consideration that Rejang Pingit dancers symbolized as the nymphs of the *Khayangan* that must be holy girls.

There are a few of Rejang dance movement variety. They do the same pattern of motion in a balanced and repetitive way. Several types of motion in Rejang Pingit dance consist of *ngelikas*; the range of locomotive motion that is performed by walking slowly waddle with legs crossed and footing footstool on the front foot. The dancers of Rejang Pingit dance perform *ngelikas* movements together around the area Puseh Temple of the local village which is led by a *pemaret*; a guide of Rejang Pingit dance played by woman stakeholder. Firstly, they dance around the innards of the temple four times, then walk towards the central *jaba* (central area) of the temple four times and last walk around the offerings spread on the innards (main area) of the temple three times.

In addition to a variety of *ngelikas* motion, Rejang Pingit dance is also built from a variety of non-locomotive motion; it is the variety of basic movements in Balinese dance performed without moving (motion in place). Motion variety of right *agem* and left *agem* are performed with a standing pose. In the right *agem*, the left leg is positioned further in front while the weight rests on the legs behind. The position of the right hand is pulled to the side of the 90 degrees bend whose height is parallel to the right earlobe while the left hand position is pulled to the left side bend 90 degrees which is high parallel to the breast on the left. In the left *agem* motion, it is performed with the opposite pose. In addition to the variety of right *agem* and left *agem* motions, Rejang Pingit dance is also built from the motion of *ngembat*. *Ngembat* motion in Bali dance can be interpreted as a hand movement that is opened straight lengthwise. However, when doing the right *ngembat* motion, the position of the right hand should be higher that is parallel to the right ear, while the left hand position straight with the waist. Variety of *ngembat* motion in Rejang Pingit dance is performed in a balanced right and left motion repeatedly.

The latest variety of Rejang Pingit dance motion is *ngileg*. *Ngileg* motion is a variety of motion that is performed by moving the dancer's chin to the right and left side in a brokenly way. This variety of motion is performed by the dancer to close or complete a single sentence phrase of motion before finally going to move or start with a similar phrase of dance in the opposite position. The few of motion used in this Rejang Pingit dance seems to fit the ability of the dancers who is still a child,

and spatial architecture of Puseh Temple as where they dance is so vast. The simplicity of the concept of Rejang Pingit dance performance that looks harmonious and blends with the accompaniment of musical performances can also be seen from the dressing and makeup worn by the dancers. The Rejang Pingit dancers wear white *kebaya* clothes combined with *songket* cloth, Prada belt, and colorful scarf. The appearance of the Rejang Pingit dance is simple but very religious in which it impressed that it cannot be separated from the socio-cultural environment and the superstructure of its people. The art form is a human adaptation to its environment (Wohlwill, 1974; Pradana, 2017).

Rejang Pingit dance in Geriana Kangin customary village, Karangasem, is estimated to exist when Puseh Temple is founded in the village after the arrival of Mpu Kuturan to Bali. According to local village elders that since the arrival of Mpu Kuturan to Bali, people of Geriana Kangin customary village, Karangasem, begin to perform dances in every ceremony of Usaba Goreng at Puseh Temple in the local village. They perform Rejang Pingit dance in every Usaba Goreng ritual to beg for fertility.

The myth contained in the sacred Rejang Pingit dance seems to have dominated local people to always get involved in carrying out a great ritual by performing Rejang Pingit dance. They feel that there is a magical power that they cannot fight against. Therefore, the ideology that has been embedded in the minds of every person in Geriana Kangin customary village, Karangasem, is very difficult to change even though they are advanced people and live in the global era. The same opinion is also expressed by Miafodzyeva, Brandt, and Andersson (2013) that society's behavior is generally influenced by ideological superstructures that have been inherited from generation to generation.

Rejang Pingit dance is created by the people of Geriana Kangin customary village, Karangasem, which is dedicated in every Usaba Goreng ceremony at Puseh Temple of the local village is the artistic creativity of local people in order to uphold the truth to worship the Fertility Goddess who is believed to have a lot of influence on their life in farming. They feel more comfortable after being able to fulfill their obligations to perform the ritual. The ritual tradition that has been inherited from generation to generation is a form of thanksgiving for all the blessings they have gained so far. The belief system, value system, norms, and customs that are considered to be right are usually used by the society as the basis for thinking in action (Pereira & Baranauskas, 2015; Pradana et al., 2016). As the life of the people in Geriana Kangin customary village, Karangasem, which is now classified as advanced and modern but still carry out the tradition of rituals that they have inherited from generation to generation. Social and demographic values greatly affect the cultural system of the people.

Rejang Pingit dance has become an important part in the ritual ceremony of Usaba Goreng at Pura Puseh in Geriana Kangin customary village, Karangasem. Therefore Rejang Pingit dance should not be performed outside the context of the ritual ceremony. Thus, Rejang Pingit dance indirectly is a very rare show. People who want to watch Rejang Pingit dance performance must wait for the arrival of Usaba Goreng ceremony held once a year at Pura Puseh, Geriana Kangin customary village, Karangasem, Bali. Usaba Goreng ceremony that is interpreted by the people of Geriana Kangin customary village, Karangasem, Bali as a ceremony of nature purification and is carried out in large scale is derived from Sanskrit meaning to have harmonious, balanced, and harmony between human behaviors with the natural environment in which they live. For their life on earth to be harmonious and balanced, the people of Geriana Kangin customary village up to now routinely carry out the purification ceremony, the purification of their natural environment, and closer to the God the Creator by performing the ceremony. The religious ceremony of *yadnya* (offerings) is used as a means of man and nature purification around them.

People of Geriana Kangin customary village, Karangasem, until now routinely carry out Usaba Goreng Ceremony as a means of natural environment purification to where they live. They believe that their success in living as farmers has been helped by Dewi Sri as the God of Fertility. As an expression of praise and gratitude, the local community holds a massive celebration ceremony by

presenting all the products that they have enjoyed so far. The people of Geriana Kangin customary village, Karangasem, embody the sense of happiness in the form of a great ceremony. The word big means many offerings are used and a large number of followers of the ceremony. Usaba Goreng ceremony is believed to local people as a celebration to present agricultural products to Dewi Sri as the God of Fertility which is followed by the *pengempon* as community supporters of the temple that formerly work as a farmer. Rejang Pingit dance is always presented in Usaba Goreng Ceremony.

Sacred character inherent in the arts has an effect on the attitude and actions of the people starting from the process of *sekaa* as group forming, the determination of good days, the selection of dancers, the procurement of gamelan instrument, and so on. The belief that Rejang Pingit dance is a form of offering to 'Ida Sang Hyang Widhi Wasa' as the mighty God for the safety, fertility, and peace obtained by the local people, which is visualized in the form of Usaba Goreng ceremony. With such a belief, every person of Geriana Kangin customary village, Karangasem, does not dare to take actions that deviate from the tradition that has been going on. Violations or deviations committed in connection with *ngayah* tradition (carrying out obligations) as members of *sekaa* Rejang Pingit dance is believed to have implications for the emergence of problems in their life.

Although Rejang Pingit dance is performed once a year, its preparation has been done several months before the performance day. The selection of dancers of Rejang Pingit dance that is consisting of 22 girls is selected under some conditions; they must be 7-10 years old and have no physical and mental disabilities. The requirement is often difficult for people of Geriana Kangin customary village to get a prospective dancer. Those who are selected as prospective dancers of Rejang Pingit will certainly have implications for the parents because children of that age are still sitting in elementary school. The dance training center is held at Puseh Temple, a local village that is quite far from where people live. It makes the process of Rejang Pingit dance is running quite complicated. Due to the educational matters of the children and the heterogeneous occupation of the parents then the schedule of dancing exercise is performed by the residents at night. Many dancers experience barriers to have training because they are too young and are needed to be accompanied by their parents. The heterogeneity of the community occupation in Geriana Kangin customary village is no longer concentrated in the village but which already resides in urban areas. However, with the sense of mutual assistance, community activities are quite solid in preparing Rejang Pingit dancers and various ceremonial equipment they can do it easier. They feel that they have *ngayah* (work devotion) duty in the village. It is performed because all *Banten* (offerings) that are needed for Ngusaba Goreng ceremony in Geriana Kangin customary village are conducted in mutual cooperation.

Children who are selected as Rejang Pingit dancers must be willing to sacrifice their study time in the night. To anticipate various problems that arise during the preparation to become Rejang Pingit dancers, the people also make a cleansing ceremony (purification) which is directly led by the stakeholders (religious leaders) in Puseh Temple. The ceremony (ritual) is to avoid *sekala* (real) or *niskala* (supernatural) disturbances. By having the ritual, it is expected that the children involved as a dancer to be more secure, safe, and successful in performing the dance exercises.

In addition to preparing the dancers, the people Geriana Kangin customary village, Karangasem, also keep looking for new gamelan players to replace the players who are old. Regeneration of gamelan players also takes time to practice so that at the time of performance, there is a compact synergy between dancers and players. It is because Rejang Pingit dance in Geriana Kangin customary village is a sacred dance that is highly respected by the local people. Any implications arising from the preparation and execution of their performances are voluntarily shared. The social solidarity that grows on everyone who is a member of the community in Geriana Kangin customary village is not born from a forced attitude. They assume that the obligation to be implemented is an agreement generated from every *paruman desa* (village meeting).

*Paruman desa* is conducted periodically every month which discusses various problems that occur in the environment of Geriana Kangin customary village. The village meeting is led by *Bendesa adat* (customary village leader) and attended by all customary *krama* (customary villagers) by wearing light custom clothing. Every family head (KK) of Geriana Kangin customary village is recorded as customary *krama* (customary people) must attend *paruman desa* (village meeting) to listen and give input for the smooth development of the village physically, mentally, and spiritually. Every person has the same voting rights in *paruman desa*. The contribution of suggestions that is considered as useful for the advancement of the village will be a distraction (trial). Every opinion of the person in the village is always considered, and if the majority of the villagers think that it is good and useful, then the individual opinion will then become the material for establishing the customary law of customary village (rule of the customary village). The purpose of *paruman desa* and the establishment of customary law are to solve village problems as early as possible without causing turmoil or conflict between the people. Representations *individuelles et representaions* collectives (The ideas of individuals who are later recognized by society as the group's idea).

The implementation of Rejang Pingit dance performance indirectly will make an economic implication. Consumption cost during the practice, maintenance of dance equipment, clothing, and gamelan require considerable funding. The material and financial need associated with the formation of *sekaa* of Rejang Pingit dance mostly derived from *punia* funding (donation) of the local people. People who feel successful in the field of economics come to give *punia* funding because the success is believed to have the relationship with the ceremony held in Geriana Kangin customary village. Religious ideology remains the guideline of the people in decision making. They believe that the more *punia* funding (donation) will result in more sustenance to be obtained.

Every individual who is selected to be the dancer will initially be worried about being disturbed by the forces of the unseen nature. Through the purification ceremony, Rejang Pingit dancers feel protected from negative external influences. By the purification process, they become convinced and resolute to perform the task as the dancer of Rejang Pingit. The people of Geriana Kangin customary village, Karangasem, have the conviction that every start of activities, especially those related to customary and religious activities, must be initiated by *melukat* or *ruwatan* (purification). They consider that the process of *ruwatan* can neutralize all kinds of obstacles or disturbance from *niskala* as the supernatural source or that is *sekala* as the natural source. It is not only applied to the dancers of Rejang Pingit but also applied to all equipment used in Usaba Goreng ceremony at Geriana Kangin customary village.

To be selected as Rejang Pingit dancer indirectly give the opportunity to develop self-potential. In addition, to obtain mental and spiritual temporal, they also acquire dancing skills. Although they are only taught to practice Rejang dance the basics of the dance they can then develop the basics of the dance to dance the others. After having *ngayah* (devoted) as the dancers of Rejang Pingit dance, these children, in general, continue the dance training at dance studios that are around the village. It is carried out because until now being a *pragina* (professional dancer) has a higher social stratification in the community. In Geriana Kangin customary village, Karangasem, a *pragina* has its place in society. If they are invited to dance in a ceremony, a *pragina* will be specially invited to use the traditions prevailing in the village. An invitation to a *pragina* is called an *uleman* (custom invitation) conducted by a family or an institution that organizes the ceremony. By the day of the performance, all invited dancers are placed in a special room, entertained, and served with the utmost respect by the performance organizer. Ideologically, self-actualization in such phenomena encourages each actor to be more confident having performance in public (Sunarto et al., 2014; Pradana & Pantiyasa, 2018a). The dancers who are selected in Rejang Pingit dance performance are very pleased with their experience from the beginning to the end of Usaba Goreng ceremony at Puseh Temple, at the Geriana Kangin customary village. The praises earned for their performances as becoming Rejang Pingit dancer is a wonderful experience that is unforgettable. It certainly has implications for the

achievement of a deep sense of gratitude because the rewards can only be obtained by certain people only.

Rejang Pingit dance performance provides an opportunity for the dance artist to actualize himself/herself as an angel who welcomes the descent of the gods to the earth. Rejang Pingit dance performance has a close relationship with the implementation of the ceremony of God decline. Therefore, the dancers maximally change the attitude and the characteristic of the dancers become more subtle to approach the attitude and character of the angels. The formation of the attitude is ideologically concerned for the formation of the character of the next generation in Geriana Kangin customary village. Through ceremonial dance, people are able to maintain their local cultural identity in the face of global culture. Character education that is implemented early on in children will affect the establishment, decision making taken in addressing their life later in order to not easily influenced by a variety of negative external cultural influences (Ruastiti, 2017; Pradana, 2018b).

By listening to the cultural activities taught to the dancers, it appears that the process is supporting people life in the area. When they perform Rejang Pingit Dance, dancers who have received informal education on religion, art, and history become more confident in dancing the ceremony. The involvement of the dancers in the show makes them skillful in dancing traditional Balinese dance. Overall, they know and understand the cultural heritage of the region. The art group of Rejang Pingit dance that performs the ceremony dance is always supported by all community members in Geriana Kangin customary village because it is in accordance with the local tradition that reflects tolerance and togetherness. It also gives them their own prestige that spurs the people's interest to preserve their local culture through Rejang Pingit dance performance either actively or passively.

The dancers of Rejang Pingit dance who have mastered the dance material indirectly beneficial in continuing the cultural values of local people. Similarly, by having Rejang Pingit dance, it can indirectly have the implications for the preservation of local culture. Rejang Pingit dance in this context is considered very important for the players because the elemental culture contained in the performance is considered to be the most relevant in maintaining their social unity across generations. Rejang Pingit dance has been continuously hereditary witnesses as well as proof of their solid existence in an art taste.

As already described, the form of Rejang Pingit dance performance in Geriana Kangin customary village, Karangasem, is a dance-off. There are three components that become the concern in reviewing the meaning of Rejang Pingit dance performance, among others; Rejang Pingit dance itself as a sign, message or text, the community as a recipient of the message. Signs and messages are conveyed through certain meaningful symbols.

For example, the Rejang Pingit dance show can be seen and understood by its appearance visually. Through the elements of motion, fashion, and makeup that are arranged harmoniously with the music accompaniment performances, it seems to blend with Usaba Goreng ritual ceremony. The simplicity of the show presentation pattern that is characterized by the least amount of motion can be interpreted as an aesthetic. The aesthetic of Rejang Pingit dance can be perceived by the senses through the expression of motion of the players can also be enjoyed from the mix of makeup, clothing, and music composition accompaniment performances. As a ceremonial dance, the Rejang Pingit dance is performed with a religiously meaningful performance structure. It can be seen from the pattern of the floor of Rejang Pingit dance that flows around the *pelinggih*; the sacred building of the temple and surrounds the offerings located on the *jeroan* (main area of the temple). The dancers walk side by side around the sacred temple to the clockwise direction which is interpreted by local people as purification of *bhuawa agung* as the universe environment.



Rejang Pingit dance that is initiated by purification ceremony of the dancers by the *pemangku* as Hindu religious leaders and *pengempon* as society supporters of Puseh Temple is done by means of special offerings. Figure 1 shows the offerings that are used to purify Rejang Pingit dancers.



Figure 1 The Ceremony Means of Rejang Pingit Dancers in Geriana Kangin Customary Village, Karangasem, Bali (Source: Ruastiti, 2017)

The Rejang Pingit dancers perform a prayer together in front of the *pelinggih* as seats of *Dewi Sri* who is believed to be the Goddess of Fertility by using the ceremony of offerings as shown in the picture in Figure 1 to ask a blessing to be given the gift of salvation. After the joint prayer is finished, they then perform Rejang Pingit dance that is presented with the performance structure based on the architectural layout of Puseh Temple of the local village. As a ceremonial dance, Rejang Pingit dance is mostly loaded with religious symbols. Rejang Pingit dance is symbolized as an angel of *Kahyangan* dancing using a scarf wrapped around the waist as a wing, as shown in Figure 2.

As the beautiful angel is a symbol of the heaven, Rejang Pingit dancers use the fine princess makeup. It can be seen from the use of natural foundation color, brown eye-shadow, pink blush on, and red lipstick. While the clothing is a white *kebaya* clothes and yellow cloth in which it is coated with the white cloth as a symbol of glory and sanctity. The dancers who are still sacred (not yet having menstruation) use a crown (headdress) made of coconut leaves decorated with colorful flowers that look very beautiful and elegant. They walk alongside the parade and look like the angels descended from the heaven a lot, as seen in Figure 3.



Figure 2 Make Up of Rejang Pingit Dancers in Geriana Kangin Customary Village, Karangasem, Bali (Source: Ruastiti, 2017)



Figure 3 Rejang Pingit Dancers are Dancing in the Jeroan (Main Area) of Puseh Temple, Geriana Kangin Customary Village, Karangasem, Bali (Source: Ruastiti, 2017)

Rejang Pingit dancers as shown in Figure 3 are dancing in a wide range of *ngembat* motion combined with *ngejet* motion; the motion of stomping the body in accordance with the tempo of musical accompaniment as a symbol of joy and happiness. The charisma of Rejang Pingit dancers who wear headdresses made of coconut leaves adorned with colorful flowers exudes the sanctity of their dance offerings. Religious atmosphere is then covering Puseh Temple because of the sound of gamelan Gong Kebyar and gamelan Gambang accompanying the steps of Rejang Pingit dancers around the main area of the temple. Putu Sari (57 years old), one of the villagers in Geriana Kangin Village, Karangasem, has stated that the former Rejang Pingit dance in Geriana Kangin customary village is only accompanied by singing songs containing praise to Dewi Sri. Over time, the local people then add a gamelan accompaniment gamelan Gong Kebyar and gamelan Gambang as music accompaniment dance. The sound of the music can bring the atmosphere up (Inwood, 2008).

The people of Geriana Kangin customary village, Karangasem, believe that the success of their ancestors in farming because it is assisted by Dewi Sri who has a palace in Puseh Temple. Therefore, as a descendant of the farmers, they feel obliged to continue the tradition of Usaba Goreng ritual ceremony that is always equipped with Rejang Pingit dance. They believe that by performing Usaba Goreng ritual ceremony accompanied by Rejang Pingit dance for Dewi Sri as the ruler of agriculture area in the village, she will always bestow her grace. Local people offer the offerings as a means of sanctifying the natural environment where they live collectively. Meanwhile, Rejang Pingit dance, in which in reality is the aesthetic practice of the local people, is interpreted as a part of offerings for all the blessings that can be achieved by the local people. The ceremonies are reinforced by their belief system that the Rejang Pingit dance as the principle of reciprocity which means that every giving has an obligation to reciprocate. It is what is embedded in every individual person in Geriana Kangin customary village, Karangasem, which they will never forget. Whatever they receive, they will always try to reciprocate.

Such principles will have occurred and evolved into the tradition of the people of Geriana Kangin customary village, Karangasem. They always work and pray to finish what they want to do. They believe that every success that they achieve cannot be separated from the gift of 'Ida Sang Hyang Widh Wasa' as God Almighty. That belief will have encouraged and shaped the mental attitude

of the people of Geriana Kangin customary village, Karangasem to remain prostrate and grateful for what they have gained. One of the forms of gratitude is by doing the dance performance of Rejang Pingit dance at Puseh Temple in the local village. Art is an aesthetic practice mobilized by the collective beliefs of local people (Ruastiti, 2016).

Rejang Pingit dance performance at Geriana Kangin customary village, Karangasem, is not really a value-free. By maintaining the Rejang Pingit dance, it is expected to form a social relationship although it is still in the form of ritual packaging. Through the series of ceremonies also form the power relations that function to rearrange the socio-cultural structure for the common good. The construction process then affects the formation of the collective positive image of the people of Geriana Kangin customary village, Karangasem for the enforcement of harmony and social control in the village. Religious activity can foster respect and discipline to create harmony for the unity of community life (Waweru, 2015; Pradana, 2018a).

Although the Rejang Pingit dance is known as a sacred dance performed in the context of the Usaba Goreng ritual ceremony, local people can also enjoy it as entertainment. That is because Rejang Pingit dance performance in Indigenous Geriana Kangin customary village, Karangasem, does contain aesthetic meaning. The beauty of Rejang Pingit dance performance can be seen from the range of harmonious dance movements with the accompaniment of musical performances. The smooth dancing moves accompanied by the music of gamelan Gong Kebyar and the gamelan Gambang seem compact to create a sense of peace for each individual who witnesses the Rejang Pingit dance. Also the arrangement of the offerings couple with the ceremony, almost all seem to have the meaning of art; similarly during the ritual activities that take place at the moment. Many components of the ceremony show the meaning of art. Therefore, as a whole, the Rejang Pingit dance performance can be interpreted as an expression of local aesthetic creativity. The ritual dance is the aesthetic creativity of the community that comes naturally and has the meaning of integration with the ritual (Hobart & Kapferer, 2005).

The same thing happens in the aesthetic meaning of the makeup and fashion of the Rejang Pingit dance. In Hinduism teaching, the color of the ceremonial equipment and the dancer's fashion has a meaning and symbol of sanctity. The color of white and yellow contain the meaning of sanctity (Baker & Smith, 2009; Ruastiti, 2017). Similarly, Rejang Pingit dance presents with the concept of balance, harmony, and complement to each other. It is shown from the range of motion that is performed in a balanced and harmony between the right and left. The union of balanced dance and music can create harmony (Richter & Ostovar, 2016). The choreography of Rejang Pingit dance performance which contains the movements in tandem can be interpreted as a form of harmony and a sincere offering to God as the Creator of the Universe. Meanwhile, gamelan Gong Kebyar and gamelan Gambang that are used to accompany the dance can strengthen the meaning, religious atmosphere, and reinforce the dance accent. Dance music is required to maximize the appreciation of the characters and strengthen the nuance of the beauty of the ceremonial dance.

The people of Geriana Kangin customary village, Karangasem, put Puseh Temple as the state of power; the center of religious power. The natural environment as *palemahan* for the people of Geriana Kangin customary village is believed to have supernatural powers to free themselves from the anxiety of their lives. Therefore, through the implementation of Usaba Goreng ceremony that is held every once a year, it is believed that it will be able to neutralize the anxiety both *sekala* (empirical view) and *niskala* (disempirical view). By performing the ceremony, they are sure to create a balanced relationship between human and God, human with nature, and human with a human being which is known by the concept of Tri Hita Karana. Nature is believed to have power in giving grace and disaster. Grace and disaster in the world are believed to be inseparable from the laws of nature. It is believed that the laws of nature work in regulating the cycle of the universe and every stage of the cycle of nature is determined by the power of God (Ida Sang Hyang Widhi).

People of Geriana Kangin customary village, Karangasem, have now worshiped His existence through the symbols of the ceremonial equipment and symbols contained in the Rejang Pingit dance performance. The religious practice continues peacefully without much change. Through religious activities (ritual and art), people indirectly learn to understand the various meanings and values contained in it. Understanding the symbols in the ceremony indirectly strengthens their belief in the existence of God (Ida Sang Hyang Widhi Wasa). Rejang Pingit dance performance in Geriana Kangin customary village, Karangasem, seems to increase understanding of the people towards the existence of Ida Sang Hyang Widhi. The religious practice that the local people believe has been able to be a source of happiness and supernatural powers. God has a high value associated with the essence of life.

The continuous performance of Rejang Pingit dance is believed to bring the inner happiness and comfort of the residents in six villages of Geriana Kangin, Karangasem. It means that supernatural powers can be attained through religious devotion. The implementation of the religious value of Ida Sang Hyang Widhi's power and its manifestations are explicitly and implicitly visible from the overall performance structure of Rejang Pingit dance. Religiously, through the moment of the ceremony, the local people play a role in intensifying and re-concentrating the interdependence between themselves and Ida Sang Hyang Widhi and manifestations as the center of religiosity. In that context, every person in Geriana Kangin customary village, Karangasem can maintain the solidity of kinship through the performance of Rejang Pingit Dance in Usaba Goreng ceremony at Puseh Temple in the local village. Society has the essence of life, and therefore they need religious obedience (Sunarto et al., 2014; Stefansky, 2013).

Rejang Pingit dance, performed as a form of Hindu expression of faith in Geriana Kangin Customary Village, Karangasem, appears to have become the spiritual needs of its people. Although they are busy with their livelihood affairs respectively, the performance of Rejang Pingit dance is needed to improve their quality of life in the present era. Theoretically, a ritual is an unchangeable expression of religious faith in society (Van Uden & Zondag, 2016). The religious meaning of Rejang Pingit dance is so strong on every individual in the village. Thus, Rejang Pingit dance still lives in the passion of its people up to now. The religiosity of a society is reflected in the serious and joyous expression of the stakeholders who continue their cultural traditions (Pradana, 2017). Its dance performance highly upholds the aspect of togetherness. It can be observed from every ceremony activities conducted by the people. The togetherness that makes people in Geriana Kangin customary village, Karangasem, feel more simple and easier to present Rejang Pingit dance. The meaning of solidarity that appears in the performance of Rejang Pingit dance involves the relationship between the people in order to maintain harmony in togetherness. It is necessary to solve complex life problems. Performing arts are materialized as a medium for strengthening the social relations of the society (Wirawan, 2018; Pradana 2013).

The meaning of solidarity means that all people of Gerang Kangin customary village, Karangasem, are cooperative and support each other in presenting the Rejang Pingit dance from the preparation until the end of the performance. Ngayah activity is conducted in order to foster integration, communication, and unification of understanding in lightening the collective burden and village security. By art, the community can preserve its traditions and culture (Kumar & Nandini, 2013; Ruastiti, 2011). The continuous performance of Rejang Pingit dance means the preservation of the local culture. Through the dance performance, the people of Geriana Kangin customary village, Karangasem, indirectly have preserved the values of the traditional culture. Performing art as one component of culture is preserved through the process of internalization, socialization, and enculturation. By continuing to perform Rejang Pingit dance, the dancers get the ethical education in the form of courtesy in their society. It is very supportive of the cultural life in their village. Every element of culture has a certain meaning that is very influential for the assessment of the people in the village. In addition to ethical education and courtesy, the dancers and gamelan players indirectly receive non-formal education about religion, art, and culture. Thus the parties involved in the

performance acquire the skills of dancing and playing the gamelan, and unwittingly they have also formed the cultural character of the village.

Rejang Pingit dance has a religious meaning that is hereditary used as a guide in managing the behavior of the society. The people of Gerang Kangin customary village, Karangasem, believe that any action against the existing values and norms will be unfavorable in life. Cultural traditions that are deemed to have a noble value will usually be used by the related people in organizing their lives (Whitehouse & Lanman, 2014). Their adherence to local cultural values can be seen from the attitude and manner of local people performing Rejang Pingit dance. Their attitudes toward the rules and cultural norms show that people in the village still consider their cultural heritage to be able to adapt to the current situation up to now. They do not avoid modern influences, but on the other hand, they still persist in their cultural traditions. The elasticity of the social and cultural system of the people of Geriana Kangin customary village, Karangasem, makes them survive in the village, including the preservation of Rejang Pingit dance.

## CONCLUSIONS

Based on the discussion, it can be concluded that the people of Geriana Kangin customary village perform Rejang Pingit dance in the form of dance off (with no play). It can be seen from the way of presentation, choreography, performance structure, dressing, makeup, and musical accompaniment of the performance. Rejang Pingit dance is danced by 22 girl dancers accompanied by gamelan Gong Kebyar and gamelan Gambang. The ceremonial dance is performed at Ngusaba Goreng ceremony which is held once a year in Sasih Kapat at Puseh Temple, Gerang Kangin customary village, North Duda, Selat Sub-district, Karangasem, Bali. As a ceremonial dance, Rejang Pingit dance is performed with the following performance stages: the purification ceremony of the dancers; at the purification ceremony of Bhuwana Agung begins (the universe) the dancers begin to walk around the seats of the offerings in the main area of the temple, dancers walk around the seats, then the dancers ask for blessing by eating together in front of the seats of Dewi Sri. Rejang Pingit dance made from a variety of *ngagem*, *ngembat*, *ngenjjet*, *ngileg*, and *ngelikas* motions is performed with the structure of *pengawit*, *pengawak*, and *pengetak* performance.

People of Geriana Kangin customary village continue to preserve Rejang Pingit dance because it is considered to have the meaning of religious, social, and local culture. Their belief in the myth of the essence of life that undergoes the Rejang Pingit dance is so strong so that they still preserve the dance up to now.

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