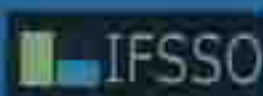


**PROCEEDINGS
INTERNATIONAL CONFERENCE**

**SOUTHEAST ASIAN THINKSHOP:
THE QUESTION OF WORLD CULTURE**

EDITORS

I Ketut Ardhana • Yetti Mauriaty
Michael Kuhn • Nestor T. Castro
Lynne Butler • Slamet Trisila



Center of Bali Studies-Udayana University (USUD)
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THE MEANING OF PERFORMANCES OF REJANG LEGONG DANCE FOR THE COMMUNITY OF SELUMBUNG VILLAGE, KARANGASEM

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ABSTRACT

The purpose of this research is to comprehend the meaning of Rejang Legong Dance performance in Selumbung Village, Karangasem, Bali. This research is essential to do because it is based on the imbalance between assumptions and reality in the field. Ideally, the community

Rejang Legong is a traditional dance in the village of Selumbung, Karangasem. Rejang Legong Dance performance consists of 9 female children dancers with gamelan gong kebyar accompaniment. Until now, Rejang Legong Dance is still conducted routinely related to rituals in the village of Selumbung.

Although the village of Selumbung has experienced various advancements in the fields of infrastructure, economics, science and technology, the people in the village still maintain the existing tradition. The attitude flexibility of the community in accepting progress makes customs and culture become everlasting.

A lot of information regarding to Rejang Legong Dance can be revealed with qualitative research method. Observations and interviews are conducted to reveal various meanings related to Rejang Legong Dance in Selumbung Village, Karangasem.

Rejang Legong dance is the part of Ngusaba Desa ritual, which is believed to have religious sacred values by the people in the village of Selumbung. This belief is inherited by the ancestors of the community; therefore, they do not dare to ignore it because they are afraid of the magical impact of the dance. It can be seen from the community in the village of Selumbung Karangasem that up to now it seems that they still need to perform Rejang Legong dance which not only has aesthetics meaning, but also it has religious meaning, social meaning, and cultural meaning.

Keywords: Meaning, Rejang Legong Dance, Selumbung-Karangasem Village.

INTRODUCTION

Rejang Legong is a traditional dance performance for the community in Selumbung Village, Karangasem. Until now, every Ngusabha at Pusch temple, the community of Selumbung Village always perform Rejang Legong dance. However, if observed from the physical appearance, building of people's houses, public facilities such as buildings and highways that cross the village, ownership of land, cellphones, vehicles, and the daily lifestyle of the community indicate that the community of Selumbung Village are modern.

In fact, the community in Selumbung Village, Karangasem still perform Rejang Legong dance. In principle, modern society will tend to embrace a global culture, full of rational, profit-oriented and anti-rational thinking. They also tend to be busy with various problems in an effort to increase their income to meet the needs of their lives to adapt the era. However, in this tendency, Selumbung Village community still perform Rejang Legong dance. Even if the dance does not give them financial benefits, they are willing to spend money from their personal pockets, leaving for a moment their work and activities to participate in the performance of Rejang Legong dance. It automatically raises various questions that need to be studied further.

The article entitled *The Meaning of Rejang Legong Dance in Selumbung Village, Karangasem*, aims to know how Rejang Legong dance as a traditional dance is still considered important in community life in the village of Selumbung. In fact, the actors seem to voluntarily perform the dance even though some of them had been outside the Selumbung village. The results of the study are expected to be useful as references for the academic community in relation to the existence of traditional dance in the midst of people's lives which has implications for the perpetuity of culture in shared life.

LITERATURE REVIEW

Literature studies contain literature sources reviewed to support the study of Rejang Legong dance. Some of the literature is chosen based on proximity to the study phenomenon. Based on the assessment process, it turns out that no one has studied Rejang Legong dance. In relation to this, the books and the results of similar studies can be seen to as follows.

Ambalika Putra in his undergraduate thesis entitled *"Rejang Renteng Dance in Banjar Jangu, Karangasem"*, in 1986 explained that Rejang Renteng dance was presented in the form of group dance, the number of dancers was 30 people, consisting of 27 children dancers aged 7- 12 years, and 3 people as a mariner. Rejang Renteng Dance was performed 3 times in a row at Puseh Duda Temple. This dance was performed for the first time at Purnamaning Sasih Kapat on *piodalan* at Puseh Duda Temple.

Suari Yanti in her undergraduate thesis entitled *"Rejang Lilit Dance in the Dewa Yad Ceremony in Kayangan Tiga Temple, Adat Mundeh Village, Tabanan"*, in 2009. Ida explained that the Rejang Lilit dance was presented in the form of group danced by 7 dancers with various movements walking in *tandem* with the floor pattern and performance structure in accordance with the location of the Kayangan Tiga Temple in Adat Mundeh Village, Tabanan.

Sumadia in her undergraduate thesis entitled *"Rejang Renteng Dance Performance in the Framework of the Great Piodalan in the Temple of Pakraman Sukasada Village, Sukasada District, Buleleng"*, in 2011. Sumadia explained that the Rejang Renteng dance was presented in the form of group danced by 11 dancers who were maximum at 5 years, where 2 of the 11 dancers were one of the children of the stakeholders and the other one of the children from the traditional village of Sukasada and nine other dancers were taken from *saye*. In the performance, the left hand of the dancers holds the twisted thread and the right hand is moving. This dance was attended by 11 men and women, consisting of 9 people carrying *jerimpen* and 2 people carrying *dangsil*. Rejang Renteng dance is performed at the time of the great *piodalan*.

Trisna Dewi in her undergraduate thesis entitled *"Study of the Form and Function of Rejang Seregan Dance in Kayubih Village, Bangli"*, in 2014. Trisna Dewi proved that the Rejang Seregan dance was presented in the form of group dance, which was attracted by a group of 40-80 dancers. The dance movements were repeated from beginning to end by surrounding *pelinggih*, circling three times to the left. The dance was accompanied by Gong Gede's gamelan.

Bandem and deBoer in the book of *Kaja and Kelod, Balinese Dance in Transition*, (2004) which were translated from *Kaja and Kelod Balinese Dance in Transition* (1981) and published by ISI Jogjakarta Publishing Agency stated that Rejang dance is one of the ancient performing arts and formal. The dance is believed to be still everlasting. Most villages in Bali up to now have Rejang dance groups because they need the dance for certain ceremonial offerings.

I Wayan Dibia in his undergraduate thesis entitled *"Odalani of Hindu Bali; "A Religious Festival, a Social Occasion and a Theatrical Event"* in *Asian Theatre Journal* Volume 2, Honolulu: University of Hawaii Press (1985), demonstrated that ritual ceremony (for Hinduism-Bali community) is a multi-dimensional event which covers

religious ceremony, social ceremony, and performing arts. In the ceremony, it is believed that all community in the village conducts worshipping ceremony while praying together.

RESEARCH METHOD

The research method used to examine Rejang Legong dance phenomenon in the village of Selumbung, Karangasem is qualitative research method. The writing of the article is arranged based on scientific research results which have been examined through cultural study perspective. The research is done through observation, interview, literature review, and documentation study. Besides, the informant selection is done by using purposive and snowball techniques. All obtained data is analyzed by using aesthetics theory and deconstruction theory to make a conclusion.

REJANG LEGONG DANCE MEANING FOR COMMUNITY

Meaning is a part of semantic and speech. The meaning of the meaning itself is very diverse; the meaning is always integrated in the sentence and speech of the community collectively. It means that meaning as part of life is formed from traditional, historical, and social relations experiences. The meaning is intangible which socially then gives more value to the actions of the community. As the community in Selumbung Village, Karangasem in interpreting Rejang Legong Dance as part of a *puseh* temple ceremony is a mediation in fostering early artistic talent that is more valuable for the purification of the collective environment.

Deconstructively, Rejang Legong dance performance is an aesthetic practice that has been mobilized by the collective belief of the community in the village of Selumbung, Karangasem. Through a series of ceremonies that involve power relations, they can rearrange their social structure for collective interests. The construction process has an impact on the formation of the collective positive image of the Selumbung Village community to uphold social harmony and control in the village. Hardiman (2003: 247-255) argues that religious activities can foster respect and discipline to create harmony for the unity of life of its community. In this phase, not only did beauty emerge as a single meaning from an artistic activity in the Selumbung village community, but also a number of nuances in the performance of Rejang Legong dance appeared which was interpreted religiously, socially, and culturally as follows.

Religious Meaning

Selumbung village community, Karangasem places the Sasuhunan Temple and Puseh Temple as the state of power, the center of religious power. The natural environment as a *palemahan* for Selumbung Village community, Karangasem is believed to have magical powers to free itself from anxiety in life. Therefore, by performing Rejang Legong dance, they believe that its relationship with the natural environment will be harmonious.

Nature is believed to have the power to give gifts and disasters. Awards and disasters in the world are believed to be inseparable from natural law. Natural law works in regulating the cycle of the universe. Each stage of the natural cycle is believed to be determined by the power of *Ida Sang Hyang Widhi*. Sometimes, natural energy has the effect of supernatural powers for the good fortune of human life. The magic of natural energy makes people amazed. Like Hindus in the Selumbung village, Karangasem, this until now has worshiped its existence through ceremonial symbols accompanied by performance of the Legong rejang dance. The religious practices continue to be peaceful because they are sacred and sacred since their ancestors exist.

The performance of Rejang Legong dance in Selumbung village, Karangasem has been able to increase the understanding of the community towards the existence of *Ida Sang Hyang Widhi*. In fact, religious practices have been believed to be the source of their happiness and supernatural power in overcoming fertility problems. Dawkins in

Wijayanto (2012: 10) states that God has high values related to the nature of life. Daulay (2011: 35) argues that the essence of life needs religious obedience. It means, supernatural power can be achieved through religious appreciation. As in the performance of Rejang Legong dance which is done routinely and continuously is believed to be able to provide happiness, inner comfort of the community of Selumbung, Karangasem.

The implementation of religious values on the strength of Ida Sang Hyang Widhi and its manifestations explicitly and implicitly appears from the overall structure of Rejang Legong dance performance. Religiously, the moment of the ceremony for the Selumbung village community plays a role in intensifying and re-thickening the dependence between humans and Ida Sang Hyang Widhi and their manifestations as a center of religiosity. In that context, every citizen of the Selumbung village community, Karangasem can maintain the kinship solidity through performing Rejang Legong dance in a moment of the Puseh temple ceremony.

Koentjaraningrat (1993) said that ritual is an expression of religious faith. Therefore, Rejang Legong dance which was held as a form of expression of the faith of Hindus in Selumbung Village at a ceremony at the puseh temple seemed to have become the spiritual need of the community. Even though they are busy with the affairs of their respective livelihoods, they still need the performance of Rejang Legong dance to improve their quality of life in the nowadays era.

The belief of Selumbung village community, Karangasem towards Anima is a central factor in the performance of Rejang Legong dance which is still routinely held in connection with the Puseh temple ceremony. Likewise, Rejang Legong dance still lives in the community's synergy. The strength of the religious meaning in staging Rejang Legong dance in the Selumbung village community is reflected in the expressions of the actors who have carried it out with great joy.

Aesthetics Meaning

The beauty of Rejang Legong dance performance in Selumbung Village contains aesthetic meaning. In the performance of Rejang Legong dance, the elements of beauty that are visible from the harmonious movement with the gamelan that appears are shown.

Rejang Legong dance movement has its own peculiarities, as well as hair make-up, clothing and properties that are used very harmoniously. Not only that, the performance of Rejang Legong dance must be done without any sense of self-interest and surrender in order to achieve peace, calm, and comfort.

Rejang Legong dance has the main movement, namely the movement of ngekes; the position of the right hand holding the fan and sticking to the chest, the tanjek movement; nanjek foot movement forward and backward, right and left agem movement, celery movement, twitch motion and fan rotating motion. The variety of movements means the beauty of the balance of the elements of self-strength, certainty, dynamics, vision, determination and religiosity.

The performance of Rejang Legong dance is lively because of the accompaniment of the gong kebyar gamelan. The existence of gamelan strengthens the atmosphere of the show, reinforces the accent and tempo of the dancer. Thus, the existence of gamelan strengthens the nuances of beauty from every dynamic of Rejang Legong dance performance in Selumbung village, Karangasem.

Aesthetic meaning is in the clothes and makeup of Rejang Legong dance. Rejang Legong dance dress consists of *tapih* and white shawl containing the beauty meaning of purity and truth. Kamen and yellow belts mean the beauty of communicating intelligence; blue lamak means the beauty of ideality and honesty. The makeup of Rejang Legong dance consists of Eyeshadow using blue, red and yellow meaning the beauty of light rays. The use of lipstick means the beauty of brightness, *plendo* flowers are flowers that must be used by dancers. The use of this flower means the beauty of fertility, permanence, and strength.

Beauty (*sundaram*) which includes the values of balance, harmony, and complementarity is revealed through the floor pattern that is realized by the dancers of Rejang Legong Dance. However, beauty in staging does not violate the rules of truth and holiness. Identical with the performance of Rejang Legong dance in Selumbung Village holding on to the standard as a form of truth, sincere holiness to God so that the performance makes a sense of emotion and satisfaction for the dancers and the community of Selumbung Village.

Social Meaning

The performance of Rejang Legong Dance is very high in aspects of togetherness in carrying out its *yadnya* activities. It can be observed from every activity they do always need harmony. Therefore, the *yadnya* activities carried out can be perceived as lighter and easier for the community of Selumbung Village.

Rejang Legong dance is also held in connection with the cleansing of the village environment from all forms of profanitas which were considered being bad value for his life. The continuity of Rejang Legong dance performance until the present era is based on religious meaning related to the empowerment of the natural resource environment and its people. All aspects of religiosity that underlie the ceremony and performance of Rejang Legong dance as a mechanism to establish public relations with the environment in which they live spiritually. While the empowerment of the community that has manifested itself in the people's interest in staging Rejang Legong dance more seriously and neatly has an impact on the beauty of the ceremony. This enthusiasm shows the religious social spirit in an effort to appreciate the omnipotence of Ida Sang Hyang Widhi as the natural authority through the performance of Rejang Legong dance.

The solidarity meaning seen in the performance of Rejang Legong dance covers the involvement of relationships among the community in order to maintain harmony in togetherness. It is needed in solving complex life problems.

The solidarity meaning implies that Rejang Legong Dance in the ritual ceremony and in preparing the ceremony all the villagers of Pakraman Selumbung do social activities namely *ngayah* to prepare everything related to the ceremony. This forestry activity will foster integration, communication, and unification of understanding in alleviating the collective burden and security of the village.

Cultural Meaning

The performance of rejang legong dance can mean culture. Cultural preservation efforts in Selumbung Karangasem community through the performance of Rejang Legong dance are considered important for the actors because elemental culture is something that can give pride and is considered the most attractive social unity.

All properties, fashion styles, makeup along with a variety of movements must have involved the internalization of the cultural values of the local community which are quite long. Therefore, the ongoing performance of Rejang Legong dance is very instrumental in strengthening the process of forwarding the cultural values of the community. Thus, the actors as dancers who have been selected indirectly participate in the process of forwarding the values of local traditional culture through dancing.

By seeing the cultural activities taught to the dancers, it appears that during the process they gained ethical education in the form of courtesy in their communities. It really supports cultural life in the local village. Every element of culture has a certain meaning which is very influential for the assessment of the community concerned. When they learn to dance and perform Rejang Legong dance, the dancers also receive informal education about religion, arts, and culture. Thus, the more routine the dancers perform implies the reflex of their dance skills which has implications for strengthening the local cultural character. Therefore, it is not uncommon among dancers who are good at dancing Rejang Legong having difficulty in regenerating their successors.

During this time, Rejang Legong dancers who have mastered dance material are indirectly beneficial for the continuation of local cultural values. It can be seen from the attitude and enthusiasm of the community in preparing and presenting dance that provides a positive image for the public. The cultural orientation of the people who support a culture will always be in accordance with the community system. As seen in the Selumbung village community who always presents Rejang Legong dance as a performance, it seems that they have gained community support in the Selumbung village showing conformity with local customs.

A cultural tradition that is considered noble will always be used by these groups in managing their lives. As the view of the Selumbung village community towards Rejang Legong dance is considered very beneficial for the fulfillment of living standards. It can be seen from the attitudes and ways of the local community in staging the performance of Rejang Legong dance that seems to be in accordance with the cultural norms of the community in the Selumbung village. In other words, the actors in Selumbung village who are trying to maintain the dance have participated in continuing the cultural values they have had to their generation, even to the people of the audience as spectators. Thus, the performance of Rejang Legong dance is very meaningful in cultural enculturation in Selumbung village, Karangasem.

CLOSING

Rejang Legong dance until the present era is still conducted by the community of Selumbung village, Karangasem because it is still considered important in local life. The importance of performing Rejang Legong dance is not only supported by the aesthetic meaning of society but also by religious, social, and cultural meaning. Therefore, the existence of Rejang Legong dance is needed in the life harmony of the community in Selumbung Village, Karangasem.

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In social thought, the concept of culture may rightly insist that theorizing about the social must think about the particularities of social life and not think about any life models applied to the world ignorant to the distinctive life practices.

Applying culture as a dimension of creating theories about the social world makes insights that are bound to culture no longer traceable for those who do not share the cultural bounds.

Applying culture as a dimension to global scientific discourses about culturally bound theories is at risk to end up in the paradox of discourses about not-sharable knowledge.

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