



- HOME
- ABOUT
- LOGIN
- REGISTER
- SEARCH
- CURRENT
- ARCHIVES
- ANNOUNCEMENTS
- INDEXING
- EDITORIAL BOARD
- REVIEWERS

[Home](#) > [About the Journal](#) > [Editorial Team](#)

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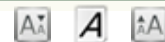
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## JOURNAL CONTENT

Search

Search Scope

All ▼

Search

Browse

[By Issue](#)

[By Author](#)

[By Title](#)

---



- HOME
- ABOUT
- LOGIN
- REGISTER
- SEARCH
- CURRENT
- ARCHIVES
- ANNOUNCEMENTS
- INDEXING
- EDITORIAL BOARD
- REVIEWERS

[Home](#) > [Indexing](#)

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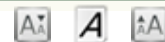
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Search

Search Scope

All ▼

Search

Browse

[By Issue](#)

[By Author](#)

[By Title](#)

---



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## Pendet Memendak Dance in Kerambitan village, Tabanan, Bali

Ni Made Ruastiti<sup>1</sup>

### ABSTRACT

The purpose of this study is to find out and understand Pendet Memendak Dance in Kerambitan Village, Tabanan, Bali. This research is carried out due to the imbalance between assumptions and reality that occurs in the field. Advanced and modern societies usually prefer dances which are beautiful and presented in a modern way. However, the reality shows a different thing. Although Pendet Memendak Dance is very simple and traditional, the people in Kerambitan Village still preserve it. This fact raises two questions: (1) How is the form of the Pendet Memendak Dance? (2) What is the function of this dance for the local community? This study utilizes a qualitative method. The data sources of this research are Pendet Memendak Dance, related informants, and the results of the previous research. All data collected by observation, interview, and library study techniques are analyzed using aesthetic theory, religious theory, symbol theory, and structural functional theory. The results of the study showed that: (1) Pendet Memendak Dance in Banjar Tengah, Kerambitan, Tabanan is performed in the form of a free dance (without any play or characters). It can be seen from the way of performing, choreography, makeup and clothing, and the music; (2) Pendet Memendak Dance is still preserved by the people in Kerambitan Village because it has a function as a means of ceremonies, a binder of social solidarity, and one of efforts to preserve the art and culture of the community in the village.

**Keywords:** Form, Function, Pendet Memendak Dance, Dewa Yadnya Ceremony at Saren Gong Temple in Kerambitan Village, Tabanan, Bali.

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### 1. Background of the study

Pendet Memendak Dance is a delicate princess dance that is often presented in Dewa Yadnya ceremony at Saren Gong Temple Kerambitan Village, Tabanan Bali. This dance movement is very simple which can be seen from its process and the form of its performance. However, this dance is still preserved by the people of Kerambitan Village. Pendet Memendak is danced by a number of female dancers who are residents of penyungsung pura Saren Gong in Saren Gong Temple, Kerambitan traditional village, Tabanan. Pendet Memendak which is performed every six months at Tumpek Klurut

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in the Dewa Yadnya ceremony is very simple. This dance is different from other Pendet dances in terms of the process, method and form of the dance performance.

Pendet Memendak Dance is performed in the form of free dance or without any play/characters by several female dancers and a male dancer accompanied by gong kebyar gamelan (a traditional music instrument) and baleganjur. Pendet Memendak dance which is only formed by a variety of movements of ngembat, ngegol and nyalud has a performance structure according to the architecture of the Saren Gong temple which consists of jeroan (main temple area), jaba tengah (central temple area), and jaba sisi (outer temple area) with a straight, circular, and face-to-face floor pattern.

This dance begins with the appearance of a pengenter (the dance escort) who brings pasepan (fire) and someone who brings tumbak (pointed bamboo). The dancers dance in tandem then face to face like a rope with arrangements starting from the oldest age. They begin to dance when "Ida Betara wawu rauh saking beji" (Ida Betara just came from the sanctuary) to memendak pretima (to welcome the statue) and tirta (holy water) to be used as a means of purification ceremony at Saren Gong temple.

According to an information from the Banjar Tengah elders, the time of beginning of Pendet Memendak dance appearance is unknown. They only know that Pendet Memendak was there when they were born in the village. Pendet Memendak which is formed from a variety of movements that are very simple and carried out repeatedly is danced by walking backwards. In the dance moves in general, dancers usually walk forward which is different from Pendet Memendak in Kerambitan Village. Although the pattern of the movement is very simple and presented in a traditional concept, Pendet Memendak is still preserved by the people in Banjar Tengah, Kerambitan Village, Tabanan. Besides the structure and venue of the Pendet Memendak dance that is different from other Pendet dances, Pendet Memendak has a very simple and understandable process for the local community.

In Kerambitan village especially in Banjar Tengah, there are some sacred performing arts and their existence is still preserved. Some of the sacred performing arts include : baris basang gede dance, baris cerekuak dance, baris dadap dance, tektekan, makincang-kincung dance and pendet memendak dance. Three of those dances (baris basang gede dance, baris cerekuak dance, and baris dadap dance) are sacred dance to accompany manusa yadnya (ngaben) ceremony. Tektekan is an art that initially only functions to drive away spirits or evil creatures that cause epidemic of a disease (grubug). Mekincang-kincung dance and pendet memendak dance are dances for Dewa Yadnya ceremony. Mekincang-kincung dance is dance performed at the peak time of piodalan and pendet dance will be performed as memendakan Ida Betara Wau Rauh dance. Banjar Tengah, Kerambitan also has several arts as an entertainment including okokan art, tani dance, joged bumbung and many other arts.

A dance as one of the elements of culture is generally created conceptually based on the cultural value system of the community (Bandem and de Boer, 2004; Brown, 1980; Kusmayati, 1990; Dibia, 1999). The cultural value system is a concept that lives in the minds of the local community which are closely related to particular things that they consider valuable or positive in their lives (Cassier, 1987; Pradana, 2018b; Pradana, 2016). It is because the cultural value system is the highest guideline that they use to determine their behavior (Sutrisno, 2005; Suhardika, 2010). Human behavior systems that are more concrete in society are norms guided by the cultural value system of the local community (Koentjaraningrat, 1987: 32).

Frazer in Koentjaraningrat (1998) revealed that a community group would feel safer and calmer by performing rites and ceremonies. They are afraid of breaking traditions. They have a fear of guilt towards their ancestors, so they will always try to carry out traditions that usually contain myths although in a difficult condition.

It is interesting to note that Pendet Memendak is a rare dance in Bali. Pendet Memendak dance has a different form, preparation and performance structure than Pendet dance in Bali in general. Pendet dance in Bali has function as a welcoming dance in the context of tourism while Pendet Memendak dance only functions as a dance offering in the context of cultural religion.

Although the process before performing is complicated, Pendet Memendak dance, which is different from Pendet dance in general, still preserved by the people in Banjar Tengah, Kerambitan Village, Tabanan. Kerambitan village has many beautiful dances, but the local people still choose Pendet Memendak dance to be performed at the Dewa Yadnya ceremony at Saren Gong temple, Banjar Tengah, Kerambitan village, Tabanan.

Based on the description above, various questions that can only be answered through a deep research arise. By considering the capabilities, time and so on, this study will examine the following problems : (1) How is the form of the Pendet Memendak dance in Banjar Tengah, Kerambitan, Tabanan? (2) What is the function of this dance for the local community of Banjar Tengah, Kerambitan, Tabanan?

This reserach utilizes a qualitative method. The primary data source of this research is the performance of Pendet Memendak dance itself and the related informants, location and library studies. All data are analyzed using aesthetic theory, symbol theory and structural functional theory.

The results of this study are expected to contribute to enriching the repertoire of knowledge about Pendet dance in Bali. In addition, the output of this research can be a review for academics for research and lectures in classes on Balinese dance. Considering that Pendet Memendak is not a popular Balinese dance, it is hoped that through this research process it will be able to reveal the form and function of the Pendet Memendak dance for Kerambitan actors, Tabanan.

### 1.1 Literatures review

Pendet dance is an Indonesian cultural heritage from the island of Bali created by I Wayan Rindi, in the 1950 (Dibia, 1999). Pendet is danced in groups by princess dancers with clothes and ceremonial equipment. The clothes of the dancers use Balinese prada fabrics in gold, frangipani flowers and Balinese-style dance equipment. Pendet dance choreography as a Balinese traditional dance is classified as simple with the composition stepping forward (ten mekirig). The aesthetics of Pendet dance were constructed from wiraga, wirasa and wirama in various movements consisting of agem, tandang and tangkep with melodies from gamelan. Bandem (1983) asserts that the aesthetics of traditional Balinese dance have a variety of movements, music, space and time that are structured.

In the context of traditional ceremonies, Pendet dance is performed to invite deities in the temple area associated with the implementation of religious holidays. In the context of tourism, Pendet Dance is staged in a profane area to welcome tourists as guests.

Kerambitan is a sub-district located in the southeast on the island of Bali. This sub-district that has become part of Tabanan district has an area of 42.39 km<sup>2</sup> (Ruastiti, 2008). The population of Kerambitan sub-district is spread in 15 villages with an average population of 912 people / Km<sup>2</sup>. The total population of Kerambitan sub-districts in Tabanan, Bali was 38,661 people with a total of 19,408 men and 20,023 women (Team BPS Tabanan, 2007). With this population density, Kerambitan still has a green path consisting of rice fields along the road to the Penyalin.

## 2. Research method

This study utilizes a qualitative method. The primary data source of this research is the performance of Pendet Memendak dance itself and the related informants selected based on the purposive sampling technique. The informants who are selected include Pendet Memendak dancers, stakeholders at Saren Gong temple, ceremony leaders, figures, traditional elders, Puri Kerambitan elders, village officials and local communities. The addition of informants to complete the lack of data is done using the snowball sampling technique.

Besides utilizing the primary data, this study also uses secondary data. The secondary data is collected through library studies by tracing the results of similar studies that had been conducted by previous researchers. All data that has been collected by observation, interview, and library studies techniques are analyzed using aesthetic theory, symbol theory, and structural functional theory.

### 2.1 Research findings

#### 2.1.1 The form of Pendet Memendak Dance

A form is a physical appearance that is observed as a medium to show particular contents containing values that can provide certain experiences (Humarnadi, 1979: 49-50). Duccase states that the form consists of elements of abstraction. The abstraction elements consist of dancers, various movements, performance structures, music and so on (The Liang Gie, 1996: 33-34). In line with this statement, Pendet Memendak dance is physically composed of elements such as variety of movements, make up, clothing and music. These elements are arranged to form a term of dance artwork. Aesthetic is part of a cultural component that can amaze many people and can have social meaning (Pradana and

Pantiyasa, 2018). The entire composition of these components reveals the meaning of Pendet Memendak dance which is dedicated to welcoming Ida Betara Wawu Rauh and memendak tirta.

Therefore, Pendet Memendak dance is a sacred dance performed by a group of female dancers accompanied by Gong Kebyar gamelan. The people of Banjar Tengah, Kerambitan, Tabanan mostly work as farmers. Their social habits can be seen from their togetherness in carrying out all activities of life. They seem to prioritize togetherness rather than personal interests. They are not only enthusiastic in carrying out the ceremony, but also from the beginning of the process to the end of the ceremony. Religious ceremonies for the Banjar Tengah, Kerambitan community, Tabanan is one of the elements in the life of religious communities. As a religious ceremony is a part of the totality of Hindu social life (Karmini et.al., 2019; Pradana et.al., 2019; Pradana, 2018b).

It can be seen in Pendet Memendak dance performance at the Saren Gong Temple involving the entire Banjar Tengah, Kerambitan community. They gather the local people to carry out Dewa Yadnya ceremony. They are convinced that by holding and performing Pendet Memendak dance at the temple, they will get peace. As stated by Sagung Manik Wiratnadi, one of the residents of Banjar Tengah, Kerambitan that the community in Banjar Tengah, Kerambitan work together and help each other to carry out all kinds of activities related to piodalan ceremony at Saren Gong temple. They sincerely spend days at the temple. Because they often meet and gather with other members of the community, the relationship between citizens can create a peaceful and comfortable life that ultimately creates harmonious life. Their togetherness shows support for the whole series of piodalan ceremony.

To review the form of Pendet Memendak dance, the researcher employs the theory of symbol. It is a frame of mind that deals with matters related to signs, symbols and meanings to human work. De Saussure (1996) says that there are three main components that become the focus of the study in this case. The first one is the existence of a sign, a message that is often in the form of text, and events. The second one is a group of recipients of messages delivered by the perpetrators. The third one is an intermediary between the two parties, the message and the recipient of the message. As a process of continuing the implementation of cultural values requires verbal mediation of messages from social leaders and skilled people as agents (Pradana, 2018a).

A culture especially dance that is owned by a group of people is placed as a text that can be interpreted. As revealed by Palmer (2005:14-36) that, there are three basic meanings related to art, namely : (1) voice expressions (2) explaining or emphasizing; and (3) translate or interpret the artwork displayed.

Pendet Memendak dance which is presented in the form of a free dance (not using any kind of play or characters) is danced in a flow which means there is no pause/ stop either in the front, in the middle or in the end of dance. Pendet Memendak dance is formed by a variety of movements, including : (a). Ngegol. It is a movement that carries pasepan, a small dulang containing embers carried by pengenter, while Pendet dancers bring incense and some of them carry canang sari. The pengenter dancer by walking backwards with both hands alternating holding pasepan; (b) gerak ngembat tangan kiri. It is the movement where the left hand is straight to the side accompanied by ngegol movement to the right and left, while the right hand is in ngagem position holding the bowl containing canang sari / incense.; (c) Nyalud. It is the movement of both hands turned back and forth with the left foot pises slightly forward from the right foot while the head turns down along with the legs and arms; (d) Ngembat kiri and ngembat kanan. It is a movement that is carried out after nyalud where the left hand ngembat to the left and is continued with the leg movement ngegol. All of those movements are repeated using slow tempos until the dance ends.

Pemangku as a ceremonial leader from Pura Saren Gong states that Pendet Memendak dance is usually danced freely and unstructured by using a variety of movements that are patterned improvised but repeatedly. However, the variety of movements displayed still received very deep appreciation from the audience. Pendet Memendak which is presented with a very simple choreography is interpreted by the local community as memendakan ida betara wau rauh dan tirta. The dance is guided by pengenter; the dance guide who walked backwards carrying pasepan accompanied by gong kebyar gamelan.

The dance which is interpreted as an expression of their sincerity. Ngayah is called by the local community as the Pendet Memendak dance. When the community has gathered in the temple area to



take part in the piodalan ceremony, the musicians beat and played the gamelan. Other community members begin dancing Pendet Memendak dance until the prayer event (persembahyangan) begins.

Pendet Memendak dance shows will begin with the arrival of the pretime (statue of the god symbol worshiped) from beji (bathing/ washing place) outside the temple area. All Pendet Memendak dancers will line up in the form of 3 (three) lines led by pengenter or guide who brings pasepan. The dancers who have lined up dance in a ngegol movement (moving their hips to the right and left side) accompanied by gong kebyar music. All dancers dance with ngegol and ngembat (straightening movements of the left hand) while the right hand brings bokor (a place to store flowers). Each bokor carried by the dancer contains canang sari (flower arrangements that are covered by janur/ young coconut leaves).

The dancers dance while carrying canang sari to do ngembat movement to the left continuously for 6 counts followed by the movement of nyalud (taking something in front of the limbs) to eight counts. A series of similar movements is repeated until the count of eight. The next stage is that the dancers perform repetitive movements with a similar pattern until the dancers who make the walking backward movement arrive in front of the Goddess seat (pelinggih). In the Pendet Memendak dance show, there is one stakeholder who dances as a dance guide called pengenter or the guide. Pemangku (ceremony leader), as expressed by Jero Mangku Kawi also dance with other Pendet dancers. Pengenter or mekel also dances together by bringing pasepan. Pasepan is fire as a smelter symbol or pameralina, fire in an attempt to make the village protected from danger or grubug disease. In the show, the structure of the performance of Pendet Memendak dance begins with the sequence of dancers whose composition is adjusted to the age of the oldest dancers followed by dancers who are younger. The Pendet Memendak dancers begin dancing by walking ngegol, ngembat movement in the left hand and nyalud while one dancer as a leader (pengenter) dance bringing pasepan. In this section, the dance moves are displayed using a walking motion ngegol with a count of 1x8, then followed by a movement of ngembat in the left hand performed 1x8 counts. The nyalud movement where the left foot is in the front is carried out by 1x8 counts, followed by walking backwards simultaneously in a count of 1x8. Those movements are followed by ngegol movement; the movement of wiggling the hips to the right and left side.

Moreover, Pendet Memendak dance creates a straight floor pattern with 3 lines, followed by forming a circular floor pattern, surrounding area jeroan (main yard) of Saren Gong temple three times in a clockwise direction. Pendet Memendak dancers dance around the banten or sasaji offered at Saren Gong temple. The offerings are placed on a long table in front of pelinggih utama in jeroan pura (main yard) of the temple. Pendet Memendak dancers who danced freely/improvised seemed to dance using delicate princess make up and fashion dance to the temple. It can be seen from the colors, lines and ways of wearing the clothing. Her make up looks very simply which can be seen from the use of brown / natural eyeshadow that is not too flashy (white, light brown and dark brown), blush on, brown eyebrow pencil, eye liner and lipstick. Likewise, on the headdress of the Pendet Memendak dancers that look very simple by using a Balinese bun which is pinned by a clover flower, one golden flower, and one red rose as shown in the picture below.



Figure 1. Gong Kebyar is accompanying the Pendet Memendak Dance at Saren Gong Temple Kerambitan (Documentation: Ruastiti, 2017)

Clothing worn by Pendet Memendak dancers to go to the temple include: (a). Yellow Kamen; (b). White long sleeve kebaya; (c). Regular yellow shawl. Pendet Muani dancers (male dancers) wear: (a) White kamen; (b) White saput; (c). White shirt; (d). White udeng.

*Pendet Memendak* dance is accompanied by *gong kebyar gamelan* and *balaganjurgamelan*. They present the ceremony to welcome *pretima* and the holy water of the that come from *beji* (bathing place). *Pendet Memendak* dance that is danced by *pangempon* (supporters) of the temple is accompanied by *gong kebyargamelan*, while when processing (walking) towards *beji*, the *balaganjurgamelan* is used as it's accompaniment. The *gamelan* used to accompany *Pendet Memendak* dance is a *gamelan* that is sacred by the local community and stored in the *Saren Gong* temple. The *gamelan* is only used to accompany dances which are presented in the area of *Saren Gong* Temple, Banjar Tengah, Kerambitan, Tabanan. Below is *gong kebyar* which accompanies *Pendet Memendak* dance.

The *Pendet Memendak* dance is accompanied by *gong kebyar gamelan* that is used to build the atmosphere and to mark the structure of the choreography. Dance accompaniment music is also able to give identity to the dance performed. Dibia (2013: 116) affirms that music can revive the atmosphere of the dance being performed. In a performance, the relationship between dance and music cannot be separated because music has a very important role to play in giving the rhythm and accents in the show. Like the role of *gamelan* that can enliven the atmosphere of entertainment and togetherness at social events (Ruastiti et.al., 2018).

Likewise, *Pendet Memendak* dance also uses music in every performance. This accompaniment music not only accompanies dance but also strengthens the dance. It can be seen from *gending* that accompanies it. The instruments used in the *gong kebyargamelan* include as follows : (a) 2 *tungguh kendanglanang, wadon*; (b). 1 *tungguh ugal*; (c). 4 *tungguh gangsa*; (d). 4 *tungguh kantikan*; (e). 2 *tungguh jublag*; (f). 2 *tungguh penyahcah*; (g). 2 *tungguh jegog*; (h). 1 *tungguh kajar*; (i). 1 *tungguh kempli*; (j). *Reyong*; (k). 2 *tungguh gong lanang, wadon*; (l). 1 *tungguh kempur*; (m). some *suling*; and (o). *cengceng*.

*Pendet Memendak* dance is performed at *jeroan* (main area) in *stage kalangan* in the form of arena. The stage of *Pendet Memendak* dance will not be specially prepared which means that the dance is performed at *jabe sisi* of *Saren Gong* temple. *Pendet Memendak* dance also does not use special lighting. It means that the dance performances only use the lighting in the area. During the dance performance, there are no decorations specifically arranged for *Pendet Memendak* dance performance. It shows that *Pendet Memendak* dance performed at *Saren Gong* temple is indeed intended for the ceremony of *Dewa Yadnya* in the temple. This dance does not prioritize beauty like other art shows.

### 2.1.2 Pendet Memendak Dance function

To explain the function of *Pendet Memendak* dance in Kerambitan Village, the researcher utilizes a function theory purposed by Brown. Brown mentions that the function is used to designate the relationship between processes and structures. Among these relationships, there is a system that is interrelated between the constituent elements. The system is a whole device that is composed of many parts and functions reciprocally. These elements give and accept each other to maintain a balanced unity.

Based on the above explanation, *Pendet Memendak* dance that emerged and developed at *Saren Gong* Temple in Kerambitan Village must be performed by the local community because it is considered as a part of the *upakara* which serves as a ceremony offering. The presence of *Pendet Memendak* dance in the *piodalan* ceremony at the *Saren Gong* Temple, Kerambitan village also functions as an “*ida betara wau rauh*” as a reception for the *pretima* and the holy water to be placed again at *Saren Gong* temple. By performing *Pendet Memendak* dance, the Kerambitan Village community hopes that they will always get blessings and salvation from Sang Hyang Widhi (God in Hinduism) who is at the Temple of *Saren Gong*.

Merton (1975) states that the existence of order or regularity in a society can put pressure on each individual to obey the rules and be discipline. The community compliance with regulations makes them always follow what they have agreed as a guideline in carrying out particular actions. Moreover, the regularities which are commonly carried out by the people of Kerambitan Village are presenting

Pendet Memendak dance at jabe sisi and jeroan pura as the stage locations, the use of the components presented, and so on. In this case, Merton's opinion is much influenced by Durkheim's perspective known as the concept of representation individuelles et representation collectives, meaning that the idea that is considered correct to present the sacred dance will be obeyed by the community. Related to the theory developed by Merton, there is a concept of rational social action developed by Parsons which states that an action in society is more likely to be rational in achieving goals (Poloma, 1984).

Pendet Memendak which is always performed during Dewa Yadnya ceremony at the Saren Gong temple, Kerambitan village, Tabanan has a performance structure that is different from other performing structures. Generally, the structure of the performance is characterized by changes in musical accompaniment or changes in the tempo of dance movements. However, in Pendet Memendak dance performance, the structure of the performance is marked by the change of the area of the performance consisting of 2 areas, which are started on jabe sisi of the Saren Gong temple and continued to jeroan of the temple.

Structure means the arrangement that relates between the parts of Pendet Memendak dance that can be observed from the variety of movements and pattern of the floor which is analyzed by structural theory, while Functional theory is used to analyze the contribution or function of each element in Pendet Memendak dance, including its function for the performance itself and its function towards the supporting community. Local wisdom as a part of local culture can contribute to strengthening the form of treatment specifications and special moments (Pradana and Parwati, 2017). In addition, related to the structure of Pendet Memendak dance, the dancers do not have special treatment/dipingit before hand but they involve the community of supporters (penyungsong) of Saren Gong temple in Banjar Tengah, Kerambitan village.

Pendet Memendak is a wali or sacred dance performed at the ceremony of piodalan jelih (besar)/piodalan biasa at Saren Gong temple. The dance that is performed every six months, precisely at tumpek klurut is presented in the ceremony of Dewa Yadnya; before and during piodalan ceremony. Pendet Memendak dance performed by a group of female and male dancers is part of piodalan ceremony.

From the way the dance is performed, the structure of the performance of Pendet Memendak dance consists of dances, followed by a ceremony and closed by the Pendet Memendak dance again. Pendet Memendak Dance which has a unique and simple performance structure is also performed in jeroan of Saren Gong temple, in jabe sisi (central courtyard) of Saren Gong temple.

It is in line with the statement of Jero Mangku (ceremony leader) of Saren Gong temple that reveals that Pendet Memendak in Kerambitan Village is performed at every piodalan ceremony at jabe sisi (central courtyard of the temple) and jeroan pura (the main courtyard of the temple). Pendet Memendak dance is performed at jabe sisi dan jeroan pura because Pendet is considered as wali dance (ceremonial dance) which is considered sacred by the people in Kerambitan Village.

The sacred and profane nature still influences the Kerambitan Village people. It appears in the direction orientation kaja (north) and kelod (south), belief in the existence of Lord Shiva's power (siwaloka) in the universe, belief in a region that is more front, more sacred (luwanan) and rear area, not holy (tebenan) and the attitude of respecting the mountains and the sea as a powerful part of the earth provides a strong foundation for offering Pendet Memendak dance. Bandem (1996:33) says that the dance presentation is placed in a special axis area of Tri Mandala, a division of the temple area : (1) division of upper space or utama, where the dance of wali performed, (2) division of middle-level space or madya, where the dance of bebali



Figure 2. Pendet Memendak Dance at Saren Gong Temple, Kerambitan Village Tabanan

performed, (3) lowest level division of space or *nista*, where the dance of secular performed.

The division of spatial planning based on *tri mandala* is still believed by the people in Kerambitan village. This can be seen from the sacred place of *Pendet Memendak* dance because it is considered to contain religious values for the local community. This dance is also presented to the Gods and Goddesses in the temple, as shown in the photo.

*Pendet Memendak* dance offerings at the Saren Gong temple, Kerambitan village is considered as worship of the gods who are believed to have influence and regulate their movements. One of them is the sun that illuminates and influences life in the world with its rays, like *Ida Sang Hyang Widhi Wasa* who illuminates and regulates the motion of life in the universe with its sacred rays of power (Muterini, 1988:1). *Pendet Memendak* dance in Kerambitan village is one of the offerings addressed to the gods as a ritual as a means of *memendakan* "ida betara wau rauh" ritual.

Ralph Linton (1984) argues about the function of the element of culture that every element of culture has a function or use of the elements of culture connecting those elements with specific goals. As in the tradition of the people in Kerambitan Village, Tabanan, where the *Pendet Memendak* dance is functioned as an offering of the ceremony of *Memendakan* "ida betara wau rauh saking beji" in order to get welfare and be kept away from danger. The religious leaders and traditional elders oblige to always perform *Pendet Memendak* dance on every *piodalan jelih* (big) or *piodalan alit* (small) at Saren Gong temple to get a peaceful and happy life. Furthermore, the community also believes in the dance performance in order to avoid danger as expressed by *Ida Bagus Ketut Suta*, one of the community leaders, who states that their peaceful, safe and happy lives are caused by their habit to perform *Pendet Memendak* dance. Therefore, the community continues to perform the dance up to now as *Memendakan* "Ida Betara Wau Rauh".

*Pendet Memendak* dance that has a performance structure based on the temple areas is carried out by walking from area *jabe* of Saren Gong temple to *jeroan* of Saren Gong temple. It shows that the structure of the performance owned by *Pendet Memendak* dance is like a rope wrapped around *pelinggih* of Saren Gong temple, Kerambitan village, Tabanan. The community believes that by performing *Pendet* Dance with a long, rope-like structure, all kinds of diseases can be avoided because they have been cleared by *Pendet Memendak* dancers, whom they believe to be angels, the envoys of *Ida Sang Hyang Widhi*. By observing and analyzing findings in the field, *Pendet Memendak* dance does have a function as a means of ritual ceremonies. *Pendet Memendak* dance at Saren Gong temple, Kerambitan is related to the implementation of the *memendakan* ritual at each ceremony of *Dewa Yadnya* in the temple. *Pendet* dance is performed at every ceremony because it has a function as *Memendakan* "ida betara wau rauh saking beji". The local community performs *Pendet Memendak* dancing on *piodalan* ceremony as an expression of happiness, thankfulness and gratitude to *Ida Sang Hyang Widhi Wasa* with all manifestations.

*Pendet Memendak* dance which is performed in the ceremony of *Dewa Yadnya* every six months at Saren Gong temple has a function as a means of ceremony. Apart from that, *Pendet Memendak* dance also functions as a binder of the social solidarity of the community. It means that *Pendet Memendak* dance that is *disungsong* (supported) by all citizens of Kerambitan village indirectly makes the local village community gather from preparation to the execution of *Dewa Yadnya* ceremony. It happens in the context of preparing for *Pendet Memendak* dance which is also presented together with the ceremony of *Dewa Yadnya* at the Saren Gong temple, Kerambitan Village. With the ritual activities of performing *Pendet Memendak* dance, the whole community gathered to prepare and perform dance which is believed to protect their life from danger and as *memendakan* "ida betara wau rauh". Therefore, this ritual can serve as a binder of social solidarity for the people of Kerambitan village, Tabanan.

Ralph Linton (1984) states that each element of culture has a function of the elements of culture or tradition of the people concerned with the overall culture of the area. The beginning of the emergence of *Pendet Memendak* dance in Kerambitan Village is not known by the community because this dance already exists in the lives of local people who has ritual functions as *memendakan* "ida betara wau rauh" saking beji. The Kerambitan village community has a belief that *Pendet Memendak* does not only function as a *memendakan*, protection, and social welfare but also functions as a binder

of social solidarity for the people of Kerambitan village. Social solidarity is a sign of the resilience of a social group (Pradana, 2019).

In the social field, Pendet Memendak Dance can also function as a binder of the solidarity of the Kerambitan Village community, especially as a social unifier. This can be seen from the attitude of mutual help, mutual cooperation, cooperation in various social activities, etc. during piodalan ceremony at Saren Gong temple. By the existence of Pendet Memendak dance, the local people gather to take part in the dance procession. The enthusiasm of the people is shown when they attend to piodalan ceremony and gather with all the people of the Kerambitan village until the Pendet Memendak dance is performed. They also participate in all forms of activities at Saren Gong temple during piodalan.

The people's enthusiasm for all activities related to piodalan at Saren Gong temple with the Pendet Memendak dance performance can unite the local people because they often meet and gather when piodalan takes place. The community believes in the myth that carrying out activities related to religion can protect them from harm and it can gain prosperity.

Pendet Memendak dance reflects the cultural values of religious local communities and becomes part of their lives. They will talk about Pendet Memendak dance related to Dewa Yadnya ceremony at Saren Gong temple which is held every six months. They consider that art is something that must be carried out continuously and becomes part of their life activities.

Ralph Linton (1984) points out that a cultural tradition that is considered *adiluhung* or good will be used by the community groups as a guide in managing their lives. This happened to the view of the Kerambitan Village community on Pendet Memendak dance which is considered very useful and contained good value for cleaning Buana Agung from the danger of *grubug*. This is reflected in the attitudes and ways of the local community in maintaining Pendet Memendak dance which is considered to have an *adiluhung* value because it is appropriate with the values and norms of the local community. Therefore, the people of Kerambitan Village try to maintain the dance by continuing the artistic and cultural values that they have to their generation.

Related to the above description, Andre Gunnar Frank (1984) states that the cultural values of the people that supports a culture will always be appropriate or not contrary to the value of the community concerned. It is shown by the Kerambitan Village community who always presents Pendet Memendak dance at piodalan ceremony at Saren Gong temple because the values and norms found in Pendet Memendak dance are considered to be in accordance with what is expected by the local community. It can be seen from their enthusiasm when preparing and performing Pendet Memendak dance in Kerambitan Village continuously.

The cultural value system is important in a culture as the style and identity of the community concerned. The value system contained in religious Balinese culture is related to stimulation and motivation in the form of art. The existence of Pendet Memendak dance in Kerambitan village has religious value, devotion value and becomes the pride of the local community because it can function as a means of ritual ceremonies in the village. In addition, Pendet Memendak dance also has magical values whose presentation is associated with the concept of *pangider bhuwana* (nine corners of the wind in the universe) (Bandem 1996).

Pendet Memendak dance reflects the cultural values of religious local communities and becomes a part of their lives. They will talk about Pendet Memendak dance related to Dewa Yadnya ceremony at Saren Gong temple which is held every six months. They considered that the ceremony which is equipped with Pendet Memendak dance is something that has to be carried out continuously and becomes a part of their lives. The Kerambitan Village community still believes in the spatial distribution based on *trimandala* which can be seen from the sacred place of Pendet Memendak dance since it is considered having religious values for the local community. In addition, Pendet Memendak dance which is routinely performed at every piodalan ceremony can serve as a binder of the social solidarity of the local community. The religious activity of the Kerambitan village community which is associated with its belief in the myths can indirectly maintain and preserve the values of art and culture that have developed as their traditions. The traditions that they preserve related to their belief in the function of Pendet Memendak dance as a means of cleansing the Buana Agung; the place where they live their lives.

By performing Pendet Memendak dance, they are sure that they will be kept from the danger and have a happy life. The Kerambitan village community conducts piodalan ceremony to maintain their cultural traditions. Pura Saren Gong's main stakeholder on April 8, 2017 stated that the Kerambitan village community believed in the myth that developed in their environment. It shows by them carrying out Dewa Yadnya ceremony which was always completed by Pendet Memendak dance. This is not only done by adults but also children. They include their children in piodalan ceremony before and after the ceremony.

The Kerambitan Village community enthusiastically prepares and presents Pendet Memendak dance which is believed to protect their lives from danger. They assume that all ritual activities related to the piodalan Dewa Yadnya ceremony in the village are mandatory. They gather and work together in preparing everything related to the piodalan ceremony, including material and non-material matters. Pendet Memendak Dance as one of the elements of traditional Balinese culture can serve as an effort to maintain and preserve the cultural values of the Kerambitan Village community.

## 5 Conclusions

Based on the description above, in summary, Pendet Memendak dance at the Saren Gong Temple in Kerambitan Village, Tabanan conceptually present the dance in the form of 'free' dance (without play or character). This can be seen from the way of performance, choreography, fashion makeup and accompaniment of Pendet Memendak dance performed by the people of pangempon (supporting community) at Saren Gong Temple in Banjar Tengah Kerambitan, Tabanan which is still preserved.

The community in Banjar Tengah, Kerambitan Village, Tabanan presents Pendet Memendak Dance every six months during the piodalan ceremony of Dewa Yandya at Tumpek Klurut. Pendet Memendak dance which is danced with canang sari is presented with the structure of the performance : the reception of pretima dan of the holy water in jabe pura (the outer courtyard of the temple) with the dance movements of mekirig (walking backwards) accompanied by various movements such as ngelikas, ngenjet, nyalud and ngembat. The Pendet Memendak dance accompanied by gamelan gong kebyar and baleganjur alternately uses putri halus (delicate princess) makeup and clothing. It can be seen from the makeup, headdress, fabric color, clothes color and the color of the shawl worn.

Pendet Memendak dance is still maintained by the people in Banjar Tengah, Kerambitan Village, Tabanan because it has a function as a ceremonial tool, as a binder of social solidarity and as a medium for preserving local village arts and culture. Every six months, the people of Banjar Tengah, Kerambitan Village, Tabanan, present the Pendet Memendak dance at Pura Saren Gong as a symbol of respect, joy, sincere devotion to Ida Bhatara yang melinggih (berstana), who is seen as a God of Fertility by the local community. They believe that by performing Pendet Memendak dance, their life, safety, and fortune will be assured. Therefore, every piodalan ceremony at Saren Gong Temple, which is held every six months for every Tumpek Klurut, they present Pendet Memendak dance to welcome the arrival of Ida Bhatara and the holy water which is interpreted as a blessing in their life. In every piodalan ceremony, the people in Banjar Tengah, Kerambitan Village, Tabanan are gathered to prepare the ceremony, do the dance practice and music practice. It makes the event indirectly becomes the artistic activities which could serve as a binder of the social solidarity of the people in the village. The strong myths underlie the religious phenomenon which indirectly give impacts to the preservation of art and culture and becomes the identity of the village.

The sustainability of Pendet Memendak dance has implications in community life in Kerambitan village, Tabanan. Socially, Pendet sudan dance has become a community awareness awareness event. Culturally, Pendet Memendak dance has become an important moment in enculturation of local culture. Religiously, Pendet Memendak dance has become a form of practice from the teachings of Hinduism in the village of Kerambitan, Tabanan.

Based on the results of the study, the researcher suggests that the local communities continue to jointly maintain the preservation and wisdom of local culture in order to strengthen the existing social bonds because it will indirectly have an impact on local cultural elements in this global era to be preserved.

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