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**Deconstructing ideologies behind Rodat dance
in Kapaon Village, Bali, Indonesia in the global era**

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Deconstructing ideologies behind Rodat dance in Kepaon Village, Bali, Indonesia in the global era

NI MADE RUASTITI¹

The aim of this study was to comprehend the essence of Rodat performing art in Kepaon Village, Denpasar, Bali, Indonesia in the global era. This study was done because of an imbalance between assumption and reality in the field. In general, Rodat dance is performed by the Bugis people in Islamic ceremonies attended only by Muslims. Such traditional dance is increasingly marginalized and abandoned in line with the open attitudes and modernization of their society in the global era. However, the fact is different in the life of the Bugis people in Kepaon Village, Denpasar, Bali in the global era. The performance of every Rodat dance in the context of the birth of Prophet Muhammad p.b.u.h. traditional ceremony is always attended by Hindus and Muslims.

This study used a qualitative method to answer the following questions: (1) What ideology is behind Rodat performing art so that the dance is preserved by the Bugis society in Bali until now?, and (2) What are the implications of Rodat performing art preservation to the society and culture of Buginese in Bali?

Types and data sources, both primary and secondary, of this study were obtained from observation technique, interview, FGD and literature review. All data were analyzed descriptively using the theory of deconstruction, power relations of knowledge and aesthetics.

The results reveal that: (1) Buginese society in Kepaon Village, Bali still can preserve Rodat performing art until now because of the following ideologies - religion, aesthetic value, self-actualization and culture preservation, and (2) The preservation of Rodat performing art up to present has positive implications on strengthening social relations, Muslim identity and culture of the Bugis people in Bali, Indonesia.

Keywords: ideology, religion, aesthetic value, self-actualization, culture preservation, symbol, Rodat performing art in Bugis Kepaon Village, birth of Prophet Muhammad p.b.u.h. tradition ceremony, Denpasar, Bali, Indonesia

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INTRODUCTION

Rodat is a traditional dance of Buginese danced by a group of male dancers accompanied by *Kedencong* and *Jidur* musical instruments. According to elders of Bugis in Kapaon Village, Bali, the term Rodat is from Arabic "*Aroda*" which means willing to achieve a goal. It is similar to Rodat performing art in Bugis Kapaon Village performed by its society on every birthday ceremony of Prophet Muhammad p.b.u.h aiming that they can get peace as well as both spiritual and physical welfare. Besides being valued as ceremonial dance to get peace and welfare, there are also society valuing that Rodat is from the word "*Rodada*" which means turning around. Because Rodat performing art is danced with a number of dance variety performed inversely and repeatedly with balance. Impression of aesthetic experience which is so deep towards the show of Rodat performing art makes society calls its traditional village as Rodat.

Bugis society in Kapaon Village, Bali frequently performs Rodat performing art in the context of Birth of Prophet Muhammad p.b.u.h. The local society believes that rhymes uttered by Rodat dancers repeatedly in Arabic can make safe their life and welfare. Rodat performing art, believed by society is made together with *Nazam*, *Maulud*, *Barzanji*, *Zapin*, *Hasidah*, *I Nasyid* and *Berhadrah* are from Arabic.

Dance is the expression of beautiful and rhythmic movement of its actors to deliver a message through symbols (Davies 2015, Ruastiti 2016). It is same with the message expressed in Rodat performing art shown by its community on every Birth Ceremony of Prophet Muhammad p.b.u.h in Kapaon Village. Through Islamic nuance symbols, Islamic rhymes meaning praise to God and Prophet Muhammad are done by local society to thank His blessing.

Rodat performing art in Indonesia grows in some areas like Aceh, South Borneo, Sambas Borneo, Sragen Central Java, Lombok and others. In Bali, Rodat performing art grows in some Islamic villages like Bugis Loloan Jembrana village and Kapaon Village, Denpasar, Bali. Rodat performing art out of Bali Island like Sragen, Central Java and others are performed in a very crowded manner because it is accompanied by musical instruments such as violin, *marakes*, *Dab* and guitar. Different from Rodat performing art in Bugis Kapaon Village, it is only accompanied by *Kedencong* and *Jidur* musical instruments.

However, enthusiasm of local community in Rodat performing art is extremely high. It can be seen from its community's attitude starting from the preparation until the show of Rodat performing art. The crowd of Birth of Prophet Muhammad p.b.u.h in Kapaon Village is considered as the momentum of special culture for the society in that village. Not only attended by local society, but also Hindu people from other places come to enjoy Rodat performing art. As an effort to continue the tradition of Rodat performing art in Bali, the society of Bugis in Kapaon Village frequently holds competition and festival of Rodat performing art. Festival of Rodat performing art is even frequently attended by King Pemecutan as a ruler or an area head in Denpasar. According to society figurehead in Bugis Kapaon Village, the attendance of King Pemecutan in the festival of Rodat performing art has been consistent since the Independence Era of Indonesia. Its root can be traced from the

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historical and kinship relationship between Bugis Muslim and Balinese Hindu from Pemecutan Palace, Denpasar during their war against Dutch colonial rule.

Society of Bugis in Kepaon Village is in full spirit to preserve Rodat performing art. It can be seen from its society's attitude to always strive to have that performing art in festival events of traditional dance followed by neighbouring societies in Denpasar. Enthusiasm of Balinese Hindu people in Denpasar coming to Bugis Kepaon Village to enjoy the cultural tradition moment in every festival leads to some questions, such as: (1) What ideology works behind Rodat performing art so that the dance is preserved by Bugis society in Bali until now?, and (2) What is the implication of Rodat performing art preservation to the society and culture of Buginese in Bali?

It is significant to study the Rodat performing art because of its theoretical and practical values. In terms of theoretical values, research result of Rodat performing art is expected to be able to improve knowledge for arts education aspect. On the other hand, its practical values lie in the expectation that it can enrich performing art and cultural elements in Bali, Indonesia.

MATERIALS AND METHODS

Place and time of study. This research study was carried out in 2016-2017 in the village of Kepaon, Bali, Indonesia. The selection of Kepaon Village as the research location for field studies was based on the following criteria: (1) The Rodat dance is sustainable until the global era in Kepaon Village; (2) Rodat dance in Kepaon Village as an Islamic nuance dance is favored by Hindus in Denpasar, where in every Rodat dance performance in Kepaon village there are always Hindus from Denpasar who are spectators of Rodat dance performances, and (3) Kepaon Village is the location closest to the place of residence of the researchers and the location that can most likely lead to the completion of research effectively and efficiently in a period of not more than two years.

Materials. Material object for this study was the Rodat dance in Kepaon village in the global era. The formal object of the study title was the ideology in the Rodat dance performance in the village of Kepaon, Bali in the global era. The research object was analyzed descriptively using the theory of deconstruction, power relations of knowledge and aesthetics. Derrida in Haddad (2003) revealed that deconstruction as a process of demolition of construction in order to reject a single meaning. This theory is used to search the basis of actions of actors other than institutional functions. The next theory Theory is used in the study of the implications of the Rodat dance institution that has been going on for a long time ideologically. Foucault (2012) stated that the power relations of knowledge built from knowledge needs that require power access in the distribution and institutionalization as well as the need for power that requires the truth of knowledge in institutional reinforcement of power. Especially the issue of art form, Liang Gie in Sutrisno (2005) revealed aesthetics as an indication of the essential beauty of a work of art. This theory is used in revealing the element of beauty from the symbolic variety of Rodat as a performing art. All theories are integrated in problem solving through the perspective of cultural studies.

Methods. Research method used to investigate the phenomenon of Rodat dance performance in Bugis, Kepaon Village, Bali was qualitative method. Types and sources of research data, both primary and secondary data, were obtained through observation technique, interview with relevant informants, FGD and literature study. Primary data were obtained directly through interview with relevant informants selected based on purposive sampling technique. The chosen informants were composed of community figures, village figures, dancers, drummers, dancer coaches, drum coaches and local community. The addition of informants was done to complete data which were less done by using snowball sampling technique. This research also utilized secondary data obtained from literature study through search of similar research results made by previous workers.

RESULTS AND DISCUSSION

IDEOLOGY BEHIND RODAT PERFORMING ART IN BALI

Ideology of religion. The establishment of performing arts is not separated from human adjustment with their environment (Pradana 2017a). Local social and demography values also influence the form of performing art (Davies 2015, Ruastiti 2016). Local human behavior is also influenced by superstructure ideology (Ruastiti 2017). Superstructures like value system, belief system, and customs are the foundations and mindsets of relevant community (Kumar & Nandini 2013, Waweru 2015). Socio-culture, demography and superstructure are arts ideology for a community both in creating or in preserving it until the existence of performing arts are sustainable (Ruastiti 2016).

Based on the data analysis result, it can be seen that Rodat performing art until now is frequently performed by local society in Birth Ceremony of Prophet Muhammad p.b.u.h. They seem to prepare performance danced by male dancers in a serious movement. Thus, it is no wonder if Rodat performing art danced by society of Bugis in Kepaon Village is really impressive. Muslim and Hindu societies in Denpasar come to enjoy the performance. Based on the phenomenon, it can be understood that society in Denpasar, who is composed of mostly Hindu people, accepts Rodat performing art as their entertainment.

Deconstructively, Rodat performing art is aesthetically proactive, mobilized by collective belief of Bugis people in Kepaon Village. To investigate the performing art, especially dance, it can be seen from performance, choreography, movement variety, performance structure, performance stage and other relevant elements (Dibia & Ballinger 2004). Form is a physical element that can be observed as media containing certain values such as idea, opinion and theme (Dibia 1985). There are three components that come to attention in discussing form of performing arts such as sign, message or text, actor, audience as message receiver delivered through certain symbols (Ruastiti 2011, Dill 2017). Opinion of actors are delivered through signs and symbols (Culler 2002). Through a ceremony involving power relation, it expects that their social component can be set more for collective interest in this era. The process of construction is absolutely directed to positive image creating for the Bugis society in Kepaon Village through social control in order to enforce harmony of local society.

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Religious activities can command respect and discipline to create harmony for its society's life unity (Jackson 2014, Mathews *et al.* 2014, Pradana 2018b). Harmony construction created through obedience ceremony followed by Rodat performing art can legitimate dominant political power, identity, action orientation, even up to a systematic communication distortion in Kapaon Village. The Bugis people in Kapaon Village nowadays praise His (Allah's) existence through Islamic verse symbols in Rodat performing art. The religious practice keeps continuing peacefully because there is an ideological hegemony that is planted strongly by their ancestors. Through Rodat performing art, society is able to improve their comprehension on Allah's existence. Even, the religious practice is believed as a source of happiness in welcoming the birth ceremony of Prophet Muhammad. God has the highest value regarding to religious obedience (Hunter 2014). Implementation of religious values can be seen from greeting and song of society to Allah that uses Islamic verses. In accordance with its context, Rodat performing art shown in birth ceremony of the Prophet, then its performance composition is set based on the event. In certain action, the dancers sing rhymes containing Islamic religion verses. Ideologically, ceremonial event done by Bugis society in Kapaon Village has roles in re-integrating the dependence between human and Allah as the center of religion. In that context, every Buginese in Kapaon Islamic Village can keep their kinship solidarity through Rodat performing art in every birth ceremony of Prophet Muhammad. Religious ritual is a religious belief expression (Pradana *et al.* 2016, Kong & Woods 2016, Pradana 2018b). Belief is needed to solve impasse from death problems, injustice and life sufferings (Abdullah 2013, Heywood *et al.* 2014). Therefore, Rodat performing art conducted on every birth ceremony of the Prophet seems as spiritual needs of the Bugis society in Kapaon Village. The needs seem to be in the middle of life's complexity of the Bugis people in this global era.

Although, the Bugis people are busy with earning income, but they still pay attention on Rodat performing art in order to improve their quality of life. Nowadays, the sustainability of Rodat performing art in Kapaon Village can be assured because of religious ideology similarity concerning the natural resources and its society. Besides, the belief of Bugis on *anima* is the causal factor why Rodat performing art is an heirloom for generations until now and in the middle of its society's synergy. The strength of religious ideology that makes the Bugis life in Kapaon Village keeps them being loyal to show Rodat performing art with hopeful feeling.

Ideology of aesthetic essence. The beauty of performing art contain aesthetic essence (Pradana 2018a, Ruastiti 2018). The beauty of Rodat performing art is in showing beauty elements that can be seen from its dance movement variety which is harmonious with its musical accompaniment. Harmony essence of a performance will be able to achieve if balance concept can exist among movement variety, stage pattern and musical accompaniment (Ruastiti 2017).

Aesthetic of performing art can be understood through symbols expressed through dance movement variety, songs presented by actors (Ruastiti 2017). Aesthetic of Rodat performing art is expressed so harmonious with its musical accompaniment containing messages, advices and guidance in Islamic nuance.

Aesthetic of Rodat performing art has colors, identity and specialty it self which is in Bugis culture nuance. It can be seen from its performance structure shown with dance concept of Bugis tradition and Muslim conventionally.

Begin with *sholawat*, make one line, make two lines, make four lines and continued with self-defence attraction in four lines, two lines and ended with *sholawat* of Rodat performing art shown in traditional aesthetic concept. Beauty expression on a artwork covers harmony, contrast, balance, variation, difficulty, and unity (Ruastiti 2011). It is also the same as Rodat performing art where 22 to 45 male dancers are wearing uniform clothes like war soldiers. They dance with composition of 2 dancers acting like soldier commanders and 1 dancer acting like *lepri*. They sing songs containing religious messages accompanied with *Kedencong* and *Jidur* musical instruments played by 15 drummers.

Rodat dancers wear natural facial make up and clothes like uniform of soldiers with Islamic aesthetic ideology. The dancers wear blue clothes and white trousers. All dancers' clothes has silver line in their trousers. To beautify clothes, the dancers also wear attribute like position sign. The dancer leaders brings a sword decorated with flower in its point. On the right shoulder of dancers, tuft is decorated as well. While, on the chest and the waist of the dancers, they wear shawl given tuft as shown in Figures 1 and 2, using natural make-up and fashion clothes resembling army uniforms.

Based on the Figures 1 and 2, it can be shown that Rodat dancers wear rimless cap completed with triangle attribute on its rimless cap. They wear white, long trousers. On the dancers' chest, black *selempod* are worn on it. *Selempod* fabric on chest worn by dancers of Rodat is specially donned on important events like Bali Arts Event (PKB) or Kuta Carnival.

Beauty of Rodat performing art covers balance, harmony and completion values. It is expressed through stage pattern manifested by Rodat performing art dancers. The beauty of this performing art is valued as pure truth concept. Choreography of Rodat performing art is also valued as a manifestation of truth, purity and loyalty to Allah as the mighty God. Therefore, the dancers of Rodat performing art feel glad, happy and satisfied because this indeed, can make them feel so. Rodat performing art accompanied with *Kedencong* and *Jidur* unites dance message that Rodat performing art is an Islamic ceremonial dance. It can be understood through the nuance of performance strengthened by accent, attribute, and tempo of musical accompaniment. The presence of *Kedencong* and *Jidur* besides used as character comprehension but it is also used to strengthen beauty nuance of Rodat performing art.

Dance is made from aesthetic elements like movement variety, music, vocal and fashion make-up to deliver certain messages to the audience (Ruastiti 2011). It is also similar to this Rodat performing art. Aesthetic ideology that is the base of this performing art that can be understood to be taken as a reference of aesthetic of Bugis ethnic performing art which is still preserved until now in the life of dominantly-Hindu society in Bali. Hierarchically, the beauty of performance is always liked by the audience because of its aesthetic value (Maes 2017). However, it is different



Figure 1. Rodat performing art dancers make a line to go to the stage in Bugis Kapaon Village, Denpasar, Bali, Indonesia (Photo Ruastiti 2014).



Figure 2. Rodat performing art dancers in Bugis Kapaon Village, Denpasar, Bali, Indonesia (Photo Ruastiti 2014).

from Rodat performing art in Kapaon Village, Denpasar-Bali. Society in Kapaon Village likes Rodat performing art because they value it as a ceremonial dance. The only one truth on logo-centrist hierarchy like that is denied with an assumption of not to be trapped in absolute truth which is far from reality (Dill 2017). Discursive disclosure is passed by *diffrance* phase on hierarchy for critical comprehension. Through that mechanism, it is not only an aesthetic function based on religion but also a cultural preservation ideology. Behind Rodat performing art, birth ceremony of Prophet Muhammad p.b.u.h is frequently shown in Kapaon Village, Denpasar Bali.

Ideology of self-actualization. Rodat performing art can empower actors from negative influences. Every individual has doubt, ignorance or even anxiety to express and improve their potency, so that it is permanent and not maximum or even not known (Kumar & Nandini 2013). To improve self-potency, society in Bugis Kapaon Village mediates it with a performing art in birth ceremony of Prophet Muhammad in order to enhance their competence. Sometimes, anxiety and doubt on self competence make someone run from challenges and possibilities that they are facing. Ideologically, self actualization on that phenomenon motivates every individuals to be braver to perform in public (Pradana & Pantiyasa 2018c).

Actualization in that performing art always attracts audience praise as the form of appreciation toward self action. It makes happiness, enchantment and longing to involve in that performing art stage. The dancers actualized in that performing stage will always appreciate certain experiences even if it is frequently repeated as enjoyment, enchantment and amazement. Besides, amazement has implication toward thankfulness and respect during the event of Prophet Muhammad Birth which then motivate to appreciate everything in the social life. Rodat performing art gives opportunities for dance artists to actualize themselves as group of heroes who are ready to fight in the war field. Expectedly, the dancers have trained themselves as heroes and left their daily habits to adjust discipline and self control through role as dancers of Rodat performing art in the performance stage. In accordance with Rodat performing art, the art coach is responsible for making every dancer gets used to be competent in facing all social challenges. Besides, Rodat performing art aims to be a role model to make a heroic vibration alive among audience through birth ceremony of Prophet Muhammad p.b.u.h in Kapaon Village, Bali.

Character representation of a brave, strong and tough hero is expected to motivate every artist to examine and challenge himself to improve his skill for independence and welfare. Therefore, they voluntarily leave the security and comfort of life just to be able to participate in birth ceremony of Prophet Muhammad, so that they can be more independent.

The attitude-making ideologically aims that artist generation can maintain their principles on decision they make and not easily influenced by some problems or other interests (Ruastiti 2010). Autonomically, when they are able to fight against social influences, they can make it through ways that they believe are good. The form of actualization at least has minimized the dependence and omitted needs on security when taking risks, mistakes and old habit leading to frightening danger and collective burden.

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Ideology of self-actualization in performance operates in opening actors' horizons on struggle essential to their environment (Pradana & Pantiyasa 2018c). As the role of heros in Rodat performing art, they can see weakness more and strength of others, especially in opening their mind on critiques, suggestions or advices from other people. It is significantly done for self-acceptance in life. This heroic attitude, expectedly is spread to all participants so that it can make tolerance and patience in personal and other people receiving even if they have different cultural background on their generations. Therefore, this will minimize or remove greed and attitude of disregarding other people's rights to strong inter-personal relationship among members of the society.

Ideology of cultural preservation. By seeing cultural activities taught to the dancers, it seems that during the process, it supports social life in that village. As the moment when they show the Rodat performing art, the dancers have obtained informal education about religion, arts and history. The involvement of dancers in that performing art obtaining dance skills deserves to get the cultural heritage. Besides, the art group of Rodat performing art in showing the performance is always supported by society in Kapaon Village because it is in line with local tradition that reflects tolerance and togetherness. It also gives self prestige that motivates human zest to preserve culture through Rodat performing art both actively and passively. The dancers of Rodat performing art who have mastered dance materials indirectly are beneficial for continuing the cultural values of the local society. Similarly, Rodat performing art can have implication for cultural preservation. Rodat performing art is considered very important to actors because elemental culture is most relevant in keeping social unity among generations. Rodat performing art that has been preserved for generations is the witness and proof of an existence of a taste for art.

IMPLICATION OF RODAT PERFORMING ART TO SOCIETY'S LIFE

Performance totality of aesthetic elements of Rodat performing art in Bugis Kapaon Village has given implications on strengthening internalization of religious, social and cultural values on its actualization for the local society. Therefore, the aesthetic form of Rodat performing art has been a specialty and pride of the Bugis society in Kapaon Village, Denpasar. The comprehension of the implication of Rodat performing art is to bring change indicative of a cultural advancement of the Bugis society. Human Art is not a separate piece but it is an emotional experience that cannot be separated from life's experience (Hogan 2015, 2016). Conversely, the performing art can be a strong stimulus for maintaining social and cultural identity of Bugis in Kapaon Village, Denpasar Bali.

Implication in social dimension. The beauty of Rodat performing art has a social implication for every performer in Kapaon Village. The art beauty can be a source of worthiness for themselves (Ruastiti 2017). The beauty enables changes in human emotion such as an increase release of satisfaction and happiness, which then can make life more spiritfull (Brown 2013, Hogan 2016). In other definition, Rodat performing art born from beauty experience of supporting society will make them feel happier, more glad and more spiritual in their life, especially in social life. It is also stated by Pradana and Parwati (2017b) that the function of every element on

a structure is aimed to fulfill needs. It is the biological, psychological and socio-cultural requirement for conducting Rodat performing art which is considered as a collective work having integrated function for the Bugis life in Bali.

Through Rodat performing art, audience and artists have close relations both as friends, family or colleagues. Thus, performance and composition of Rodat performing art in audience's eyes are not the only one amusement but a performance totality missed by them when gathering at that day has an implication on audience's impression. The art can be a symbolic war field because it can care, improve and change their audience (Hogan 2015, 2016). In that context, Rodat performing art functions as a developer and enforcer of self-identity or community identity. Therefore, Rodat performing art is part of a social struggle for society in Kepaon Village through beauty expression shared with close people to participate in keeping and supporting and loving arts as well as wisdom of their cultural religion in the middle of social change stream that is occurring. In that context, cultural values are revitalized through rhymes and expression of symbolic movement in Rodat performing art to make cultural internalization better in the middle of society's life.

Cultural values internalization then will strengthen social relation of unity character of local society in the dynamic of some life problems. It also contributes both to elderly and artists in the society in a number of ways. Firstly, succession in artistic responsibility holders. Secondly, the strengthening of belief. Thirdly, succession towards popularity improvement of artists in audience. Fourthly, the implications of enforcing social relations among parties included as parts of Pemecutan Palace. And lastly, the group popularity of Rodat performing art has implication on the pride of every individual in Kepaon Village's social life.

Implication in culture dimension. The essence of beauty must be in line with the cultural concept of its supporting society because art works are cultural products integrated with social cultural system (Whitehouse & Lanman 2014). In the phenomenon of Rodat performing art at Kepaon Village, this has a strong foundation of cultural concept which supports the existence of Rodat performing art until now in this village. This is mostly based on the genealogy of local society and the truth value of Islam.

Historically, the local society is perfectly composed of Muslim Bugis people but they participate in upholding the glory of the Pemecutan Palace. The sadness of that heroic events is kept by Rodat performing art together with the birth moment of Prophet Muhammad as a spiritual hero. Therefore, through Rodat performing art, all life problems concerning the environment, social life and divinity can be solved quickly. Thus, Rodat performing art does not only have an aesthetic value, but it also has socio-religious value for their society. The existence of Rodat performing art becomes significant for the life sustainability of religious, social and superior characters of the local culture.

Rodat performing art contains multi-complex characteristics portraying life essential values in performance pattern in unity and especially of aesthetic harmony. Philosophical values are united in rhythm and attitude of dancers in Rodat performing art media, so that Rodat performing art is not only an entertainment but it is also a model of social life. In other words, the performance gives image for

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society watching it who is from a common society level to that of a special society category who cares more on the culture of Bugis and Islam in Kapaon Village. This is because the performing art still transmits a number of cultural values of the society. Rodat performing art indirectly gives implication for cultural configuration unity of the Bugis people in Kapaon Village, so that it is often that relatives, colleagues and people of Denpasar in Bali are not left behind by Pemecutan Palace in order to enjoy the Rodat performing art shown in every traditional ceremony of the birth of Prophet Muhammad in Kapaon Village.

CONCLUSION AND RECOMMENDATION

It can be concluded that firstly, Rodat performing art in Bugis Kapaon Village is preserved in Bali's social life who dominantly believes in Hinduism because of religious, aesthetic, self-actualization and cultural preservation ideology, and secondly, the preservation of Rodat performing art gives implication on the strengthening of identity and social pride of the Bugis people in Kapaon Village.

This study strongly recommends that the Bugis people in Kapaon Village must maintain the aesthetic preservation of Rodat performing art. This can be done both theoretically and practically. Academically, it is recommended to keep investigating and observing cultural elements existing in Rodat performing art as one of the superior cultural elements of the Bugis people in Kapaon Village. Practically, an action of cultural revitalization in Kapaon Village is expected to be conducted continuously because it can strengthen the existence of Rodat performing art in Bali.

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