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The meanings of the performance of *Rejang Tegak* Dance for the people of Busungbiu Village, Buleleng, Bali, Indonesia in the global era

IDA AYU WIMBA RUSPAWATI¹ and NI MADE RUASTITI^{1*}

This research was intended to understand the meaning of the performance of *Rejang Tegak* Dance, which is still preserved in Busungbiu Village, Buleleng, Bali. In addition, this research was conducted due to the imbalance between assumptions and reality that occurred in the real situation. The advanced and modern society should have preferred the performing arts whose choreography is arranged in a modern, beautiful and easy way to be presented. It is different from the phenomenon occurred in Busungbiu Village. Although *Rejang Tegak* Dance has a very simple form, in fact, the local people still preserve it up to now. The questions are: (1) What is the form of *Rejang Tegak* Dance? (2) What is the meaning of the performance for the people of Busungbiu Village in this global era?

This research applied qualitative method. The data sources of the research were the performance of *Rejang Tegak* Dance, related informants consisting of the Village Head, leaders, community elders, dancers, musicians, and the people of Busungbiu Village. All data obtained through observations, interviews, and library studies were analyzed using aesthetic theory, religious theory, and knowledge/power relation theory.

The research findings indicated that *Rejang Tegak* Dance is presented in the form of free dance (without character). It appears from the way of the presentation, structure of the performance, makeup, costume, and the musical accompaniment of the performance. Until now, people of Busungbiu Village, Buleleng, Bali still preserve *Rejang Tegak* Dance because it is interpreted as a means of ceremonies, reinforcement of social relations, and cultural identity of the local people in the global era.

Keywords: form, meanings, performance of *Rejang Tegak* Dance, Karya Gede ceremony

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INTRODUCTION

Bali is a destination tourism that is very famous for its unique culture. The uniqueness of Balinese culture is reflected in the lives of its people as if it were integrated with religion and its performing arts (Ruastiti 2016). The small island of Bali and its largely Hindu population have a very large number of temple religious buildings. Therefore, many visitors name Bali as *Pulau Dewata*.

Bali Island consists of 9 regencies and each regency consists of several villages led by a village head. Busungbiu Village is a part of Buleleng Regency which is headed by a Regent. Buleleng Regency can be reached 81 km from Denpasar City. From Denpasar City, Buleleng Regency can be reached via the Denpasar-Singaraja asphalt road. By riding a motorcycle/driving a car, Buleleng Regency, whose capital city is Singaraja, can be reached from the north through the Mengwi or Pupuan intersections. Buleleng Regency is located in the east of Jembrana Regency, in the North of Badung Regency, in the West of Karangasem Regency, and in the South of the Bali Sea. This location is shown in Figure 1.



Figure 1. Street directory map of Bali. (From <http://www.google.co.id/search?q=peta+bali>). Accessed on 12 January 2018.

Busungbiu Village is located in Busungbiu District, Buleleng Regency, Bali Province which is located in a hilly area, at an altitude between 250-300 m above sea level with a village area of around 762 hectares. Busungbiu Village is one of 15 villages in Busungbiu District, Buleleng Regency, Bali Province. The village boundaries include: the north with Ringdikit Village, the east with Gunung Sari Village, the south with Pelapuan Village, and the west with Kekeran Village as shown in the map image below.

Busungbiu Village, the research setting, has its own history or cultural background. Busungbiu Village, which is often called Pakraman Busungbiu Village, as contained in the monograph of Busungbiu Village in 1976, is a battlefield between Dalem Waturenggong and King Blambangan Sri Juru. It was told that Dalem Waturenggong sent Ki Patih Ularan to attack Blambangan. Under the leadership

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of Ki Patih Ularan, King Blambangan could be defeated. Pieces of Sri Juru's neck were brought before Dalem Waturenggong. Feeling disappointed for only getting the head piece of Sri Juru, then Ki Patih Ularan left his palace. On his way, when Ki Patih Ularan arrived at Den Bukit Village, precisely at the border of Gobleg Village and Mayong Village, Ki Patih Ularan told his followers to observe the area. When one of his followers climbed into a coconut tree, from the top of the tree he saw a bright ray in the form of headdress of "coil or round". After seeing the light, Ki Patih Ularan then decided to explore the area. After the area was discovered, Ki Patih Ularan named it as "Busung Magelung", in accordance with the light he saw which was shaped like a round from the tip or young coconut leaves.

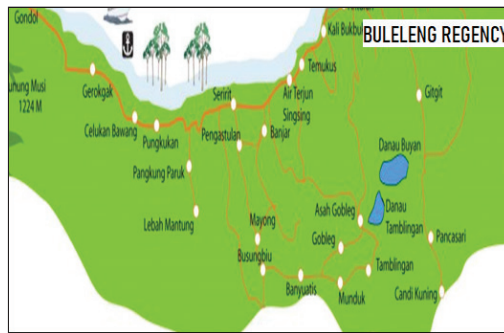


Figure 2. Street directory map of Busungbiu Village (From [http://www.google.co.id/search?q=peta+kabupaten+bulelengBuleleng%3B1600%](http://www.google.co.id/search?q=peta+kabupaten+bulelengBuleleng%3B1600%2522)) Accessed on 03 April 2018.

When Ki Patih Ularan arrived in the Busung Magelung area, he and his followers set up lodgings called "Maksan". In addition, the Brahmana established lodgings called "Gria". The lodgings were precisely located in the south of Maksan where a common worship place was established called Taman Temple. To the north of Maksan, Ki Patih Ularan found a burial place named "Pendem". After several years of settling in the area, Ki Patih Ularan intended to continue the journey to the West towards Busung Magelung Village. Ki Patih Ularan's son participated in the trip. However, in the midst of the trip, Ki Patih Ularan's son died from being crushed by a rock while searching for shrimp on one of the rivers. The body of Ki Patih Ularan's son was later buried in Pendem. In the heat of the sun, when they buried the body of the son of Ki Patih Ularan, they accidentally used banana leaves as an umbrella. The incident made them scream "busungbiu, busungbiu, busungbiu". The incident then gradually became the name of the area.

The change of the name from *Busung Magelung* to Busungbiu was reinforced by the rules of the traditional village in the area which stated that the old village—seen from the situation—was very unique and had its own historical background. The beginning of the establishment of Busungbiu Village was organized, which at that time had a population of 66 heads of families known as *Krama Tegak Enam Dasa Enam*; invisibly controlled by Manggala Parahyangan (*patokan, kesinoman, singgukan, kebayan, juru surat, bendesa and pekaseh*), who naturally have their

respective responsibilities and duties; visibly led by Prajuru Desa Adat (*kelian desa, petajuh, penyarikan, petengen, and pemijian*).

The people of Bali are a group of people who still uphold customs and cultural traditions that have been handed down from generation to generation and last until now. The same thing happened to the people of Busungbiu Village who still uphold customary values and traditions that remain firmly up to now. The implementation of customs and traditions is reflected in the vibrant art and culture of the people. Thus, art cannot be separated from the lives of Balinese people. Therefore, Buleleng Regency is very rich with sacred performing arts related to fertility ceremony or the ceremony to ward off bad things.

Based on the above data, it appears that the Rejang Tegak Dance is one of the potentials of performing arts for ceremonies in Buleleng Regency. In accordance with its regional potential, i.e. agriculture, Buleleng Regency also has the potential of performing arts which are predominantly designated as performing arts for offerings in the context of fertility ceremonies. Some of the performing arts in this context are *Rejang Dance*, *Baris Dance*, and *Sang Hyang Dance*, which in each area has its own characteristics according to their properties or costume. The abundance of arts in Busungbiu village shows that the people in the local village have the potential for art and culture that is quite capable, but that potential needs to be continuously developed in order to remain sustainable.

One of the religious activities which until now has often been carried out by local people is the *piodalan* ceremony to show gratitude for the blessings they have obtained so far. Commonly, the implementation of religious ceremonies is often carried out on a full moon. At that time, the local people gather to offer offerings accompanied by performing arts. The ceremony which is completed with performance art is a means to get closer to the Almighty God. In the teachings of Hinduism, it is stated that there are four ways to get closer to God which consist of : *Bhakti Marga* (path of worship), *Karma Marga* (path of action), *Jnana Marga* (path of spiritual knowledge), and *Yoga Marga* (path of yoga). From the four ways for getting closer to God, the frequent way carried out by local people is offering ceremonies that are complemented by performing arts. On each full moon, the people of Busungbiu Village carry out a *piodalan* ceremony at the temple (Figure 3).

For Balinese people, performance art is considered as one part that has become one with their lives because almost every aspect of their lives involves performing arts. Not only presented in every religious ceremony and entertainment, they also involve performing arts in a social and tourism context. The Balinese performing arts, which seem to merge with the lives of the people, have been written as studies by numerous researchers, including: Covarrubias (1937), de Zoete and Spies (1938), Holt (1967), Soedarsono (1972, 1999), Geertz (1975), Bandem (1984, 1996), Edi Sedyawati (1981, 2006), Picard (1992), Picard and Robinson (2006), Ruastiti (2005, 2010, 2017a, b, c; 2018) and others. However, none of the writings have discussed the meanings of the performance of *Rejang Tegak* Dance in Buleleng Village, Busungbiu, Bali, which has remained sustainable until now.

The meanings of the performance of *Rejang Tegak* Dance



Figure 3. *Palinggih Ratu Manik Ceraki* at Puseh Temple of the village (Photo: Ruastiti 2018).

This phenomenon is interesting to review since *Rejang* Dance is generally performed by female dancers by both children and young women in Bali. It is different with *Rejang Tegak* Dance in Busungbiu Village which is performed by the old men from the village's native population, amounting to 66 heads of families. In addition to being only performed by the native villagers, this event is only carried out every five years so that this moment is considered very special for the people of Busungbiu Village.

In Bali, there are many dances for ceremonies (Ruastiti et al. 2018b). Some of the ceremonial dances include *Sang Hyang* Dance, which consists of several types including *Sang Hyang Dedari* Dance, *Sang Hyang Celeng* Dance, *Sang Hyang Jaran* Dance, and *Sang Hyang Lelipi* Dance. Performing arts that are also presented for religious ceremonies are *Baris* Dance, such as *Baris Gede* Dance, *Baris Tumbak* Dance, and *Baris Dadap* Dance. In addition to *Sang Hyang* Dance and *Baris* Dance, there is also *Rejang* Dance as a companion, appendage and complement of a religious ceremony (Ruastiti 2017d). Examples of *Rejang* Dance include *Rejang Sutri* Dance, *Rejang Lilit* Dance, *Rejang Pingit* Dance, *Rejang Sasak* Dance and *Rejang Tegak* Dance. *Rejang* Dance is a sacred dance that functions as a means of ceremony and inherited from generation to generation.

In Busungbiu Village, there are several types of *Rejang* Dance. At each important ceremony, the people of Busungbiu Village present *Rejang* Dance which varies according to the context and place where the ceremony is held. The local people present the ceremonial dance to thank God the Creator for the gifts they have obtained so far; for instance, *Rejang Tegak* Dance. The dance is performed at night at exactly 00.00 Central Indonesia Time in front of the middle of the *jaba tengah* of *Dalem* Temple, Busungbiu Village.

The ancestors of the Busungbiu Village created the *Rejang* Dance with the aim that their lives would be peaceful in a sustainable manner. Although many residents of the local people live overseas, every once in five years they return to their villages to carry out the tradition of the *Gede Karya* ceremony accompanied

by *Rejang Tegak* Dance for the *Dewa Yadnya* ceremony at *Puseh Desa* Temple. According to the leader of *Puseh Desa* Temple in Busungbiu Village, *Rejang Tegak* Dance is a symbol of *Ratu Hyang Nini*, the ruler of the Busungbiu Village area. The people of Busungbiu Village who are predominantly proficient as farmers in coffee plantations and rice fields, have a tradition of carrying out the worship ceremony for *Ratu Hyang Nini* at *Puseh Desa* Temple in the local village. They performed the ceremony to express gratitude and thanks to the ruler of the universe in the village for the blessings they have obtained so far. They believe that their success involves the contribution of the ruler of the universe called *Ratu Hyang Nini* who is believed to be in *Puseh Desa* Temple, Busungbiu Village, Buleleng, Bali.

This research was intended to understand the meaning of the performance of *Rejang Tegak* Dance, which is still preserved in Busungbiu Village, Buleleng, Bali. In addition, this research was conducted due to the imbalance between assumptions and reality that occurred in the real situation. The advanced and modern society should have preferred the performing arts whose choreography is arranged in a modern, beautiful and easy way to be presented (Ruastiti 2017a).

It is different from the phenomenon occurred in Busungbiu Village. Although *Rejang Tegak* Dance has a very simple form, in fact, the local people still preserve it up to now. The questions are: what is the form of *Rejang Tegak* Dance? And what is the meaning of the performance for the people of Busungbiu Village in this global era?

MATERIALS AND METHODS

Duration and place of study. Research on *The meanings of the performance of Rejang Tegak Dance for the people of Busungbiu Village, Buleleng, Bali, Indonesia in the global era* has been carried out for three years. Research on *The meanings of the performance of Rejang Tegak Dance* was conducted in the village of Busungbiu, Buleleng, Bali because: (1) The residents of Busungbiu village routinely danced the *Rejang Tegak* Dance; (2) residents of Busungbiu Village are classified as heterogeneous; (3) the results of the study on *The meanings of the Rejang Tegak Dance* have never been found in Busungbiu Village, Buleleng.

Materials. Material objects for this research centered on the study of *Rejang Tegak* Dance, while the formal object of this research was centered on the meaning of dance for the actors and supporters of *Rejang Tegak* Dance.

Method. This research applied qualitative method. The primary data source of this research was the performance and VCD of *Rejang Tegak* Dance, the related informants to this research that included the Head of the Village, traditional elders, temple administrators, dancers, musicians, art coaches, village administrators and temple staff communities in Busungbiu Village, Buleleng. In addition, the secondary data sources of this research were literatures, related research findings that have been obtained by previous researchers. All data of this research were obtained directly in the field through interviews with relevant parties, through observation, and interviews with the relevant parties to the performance of *Rejang Tegak* Dance. The research data were primary and secondary data types. The primary data type was in the form of statements which were obtained directly

The meanings of the performance of *Rejang Tegak* Dance

in the field through interviews whenever the *piodalan* ceremony took place. The interviews were conducted with related informants who were selected based on purposive sampling technique. According to Endraswara (2006), interview is being conducted to explore the constructive thoughts of an informant concerning events, organizations, feelings, attentions and so on related to cultural activities to reconstruct the thoughts about the informant's experiences on the possible culture they have in the future. The interviews were conducted with religious leaders in Busungbiu Village and leaders serving in the village institutions to obtain data related to the performance of the *Rejang Tegak* Dance. Data on the condition of the Busungbiu Village and the status of the Dalem Desa Temple associated with the *Rejang Tegak* Dance were obtained from village leaders and stakeholders of the *Dalem Desa* Temple in Busungbiu Village.

Meanwhile, the secondary data were collected through literature studies and documents related to the research object. Besides researchers, it also used supporting instruments such as interview guide, cellphone, tape recorder, video recorder, and field notes. After all data were collected, data analysis was performed to answer the problems that have been formulated previously. After the data analysis process was complete, conclusions were drawn to answer the research problem. Data analysis of *Rejang Tegak* Dance was carried out using aesthetic, religious, and knowledge/power relation theories.

DISCUSSION

Form of *Rejang Tegak* Dance. Busungbiu Village is an agricultural area that has extensive coffee gardens and rice fields. Based on the vast agricultural land, the majority of Busungbiu Village people work as garden farmers and rice farmers. Just like the farming society in general, before and after carrying out agricultural activities, they always offer offerings. They do it to ask for the blessing and protection of the natural authorities in their place of life. Their harvest success is always associated with gratitude and devotion to the rulers of nature. In this regard, in every area of rice fields, there is a sacred building called *Bedugul* Temple; i.e. the place of worship of *Dewi Sri*, the ruler of the rice field farming area. When they start their farming activities, they start it by asking for the blessing in the temple. The same thing happens when they perform rituals to offer their crops as an expression of gratitude for the success of the harvest they have enjoyed. When the ritual ceremony is held, the people of Busungbiu Village offer the offerings that are accompanied by *Rejang Tegak* Dance. The offering ceremony involving *Rejang Tegak* Dance is carried out by the people of Busungbiu Village every five years. The big ritual ceremony is called *Karya Gede* ceremony.

Karya Gede ceremony is a five-year ceremony of ritual purification which is carried out on a large scale by the people of Busungbiu Village, Buleleng in *Puseh Desa* Temple at the local village. The ceremony (*upacara*) comes from Sanskrit *upa* and *cara*. “*Upa*” means close or near, around or approaching. Meanwhile, “*cara*” is the root of the word “*car*” which means harmonious and balanced (activity). Thus, the ceremony means balance harmony within oneself (Pradana 2018a). Self-balance are also carried out by getting closer to God (Suamba 2003). The religious

ritual ceremony, as an implementation of the *Dewa Yadnya* ceremony, is the basis for the return of *Tri Rna*. All parish skills or professions will be purified by the ceremonial activities. The ceremony is usually held at a special and sacred place and time (Hadi 2000: 30); for instance, *Karya Gede* ceremony is held at *Puseh Desa* Temple, Busungbiu Village, Buleleng, Bali. A ceremonial ritual always uses media as a human link with God. *Banten pajegan* is a means to get closer to the creator (Figure 4).

Banten(s) containing fruits are distributed to all *Rejang Tegak* dancers. The tradition is a symbol of the blessing of the Goddess of Fertility. Based on this belief, the dancers are very happy if they get fruit from the offerings. They assume that if they get sweet fruit, the dancers get special attention. People's belief in religious matters of the nature is still very strongly attached. In addition to these expressions, their belief in the existence of supernatural powers, which are still influential in their living environment, is shown by the behavior of the people who are very serious in preparing everything related to the *Karya Gede* ceremony. The *banten(s)* are prepared by *krama subak* as an offering in front of the place of worship of the Fertility Goddess, also called *Ratu Manik Ceraki*. The offering ritual is led by the leader of *Puseh Desa* Temple in front of the place of worship of *Ratu Manik Ceraki*.



Figure 4. *Banten pajegan*, offerings for the Goddess of Fertility. (Photo: Ruastiti 2018)

It starts with a joint prayer led by the stakeholders in front of the place of worship of *Ratu Manik Ceraki*. Then, the *Rejang Tegak* dancers began to line up into two rows on the left side of the place of worship (Figure 5).

In Figure 5, it appears that the enthusiasm of the people is very big in preparing everything related to *Rejang Tegak* Dance. Each *subak* involved in that ceremony, marches to dance. After the dancers are ready in their positions, the stakeholders in the *jeroan* of the temple enter the *jaba tengah* area. In front of the place of worship of *Ratu Manik Ceraki*, one of the stakeholders sprinkled holy water (*tirta*) to the *Rejang Tegak* dancers. Then, the musicians begin to perform *gending-gending rerejangan* (musical instruments) and are followed by the *Sekar Emas* song.

The meanings of the performance of *Rejang Tegak* Dance



Figure 5. The ceremony before *Rejang Tegak* Dance is performed. (Photo: Ruastiti 2018)

As a sacred dance, *Rejang Tegak* Dance, presented at *Karya Gede* in *Puseh Desa* Temple, Busungbiu Village, is presented with certain criteria. Eliade (1958) revealed that to understand activities related to sacredness, there are two important things which consist of sacred and profane. Sacred is related to things that are sacred, sacred, while profane is the opposite (Pradana et al. 2016). Related to this, *Rejang Tegak* Dance in Busungbiu Village has its own purification process which makes the dance classified into a sacred dance group. At the beginning of the dance, the dancers always go through the process of purification by performing the *prayascita* ceremony (purification).

Before the dancers start to *mesolah* (dance), the dancers are sprinkled with holy water (*tirta*) by a stakeholder of *Puseh Desa* Temple. The dancers are sprinkled with holy water (*tirta*) one by one. After obtaining a splash of holy water (*tirta*), all dancers pray together at *Puseh Desa* Temple with the hope that they will get blessings and be avoided from all calamities. In addition, to end the *Rejang Tegak* Dance, the dancers perform a *ngelebar* ceremony (begging for blessings) for the Gods who hold the *Puseh Desa* Temple. Although the dance includes a sacred dance whose appearance is simple, however, the dance is very influential on the implementation of *Karya Gede* in *Puseh Desa* Temple. It can be seen from the process of presenting the *Rejang Tegak* Dance which is not the same as the dance presentations in general. This is conducted by the people of Busungbiu Village because they believe that outside of their lives there are special powers that help their lives a lot if they respect them. Conversely, if the existence of the powers is ignored, they are also believed to be able to make wretched people or create difficulties in life.

With regard to their lives in Busungbiu Village, they consider that success in farming is particularly evidenced by their success in every harvest. They have no

difficulties in the agricultural process. It is the basis of *Karya Gede* ceremony at *Puseh Desa* Temple which means as a gratitude to *Ida Bhatara* who owns the area.

The *Rejang Tegak* Dance was created by indigenous elders of Busungbiu Village to be presented in the *Karya Gede* Ceremony which is held every 5 years in *Puseh Desa* Temple, Busungbiu Village, Buleleng. *Rejang Tegak* can be interpreted as an offering dance that is performed by the early residents of Busungbiu Village, Buleleng. According to *Lontar Usana* Bali, it was mentioned that *Rejang* is a symbol of *widyadari* or nymph that descends to the world to guide *Ida Bhatara* during *melasti* or *tedun kapeselang* (Yudabakti & Watra 2007: 68). Therefore, *Rejang* is an offering ceremony dance in Bali that has a high level of ritual value.

The *Rejang Tegak* Dance is performed by adult male dancers who are descendants of the indigenous residents of Busungbiu Village, which used to be 66 families. The dancers consisting of male dancers walked around the *bale lantang* located in the central courtyard of *Puseh Desa* Temple in the local village.

Puseh Desa Temple is a place for prayer and place for worshipping God as the ruler of the universe. Temple (*pura*) comes from the root of the word “*pur*” which means fort, palace or shelter and pleads to God Almighty. The term temple (*pura*) in Bali has existed since Sriwijaya came to conquer Bali. It can be proven from the *Blanjong* Inscription which was published by *Sri Khesari Warmadewa* in 1917 M which called her palace by the name *Dawala Pura* (Darmaya 2010: 1). According to Titib (2003), the temple is a sacred area, whose further development is known as *khayangan* or *parhyangan* which is a sacred place to worship *Hyang Widhi Wasa* with all His manifestations (*bhatara*, god, *pitara* or ancestral holy spirit).

The *Rejang Tegak* Dance, which is always performed in the context of the *Karya Gede* Ceremony at *Puseh Desa* Temple, has a different structure compared to the structure of other ceremonial dance performances. Generally, the structure of the performance is marked by changes in musical accompaniment and art show movements (Pradana & Pantiyasa 2018, Ruastiti 2017b). However, in the performance of *Rejang Tegak* Dance, it is carried out without the accent of *gending*, with the performance structure as follows.

First, the dancers revolve around the *bale lantang* in *jaba tengah* three times to the right, which means *ngilehin bale, murwa daksina*. The *Rejang Tegak* dance was performed as the *pemuput* of *piodalan* in *Puseh Desa* Temple. Without performing the *Rejang Tegak* Dance, the *piodalan* in *Puseh Desa* Temple is not considered finished.

Second, after finishing revolving three times, the dancers are in front of the place to worship *Ratu Manik Ceraki* for *natab banten pajegan*, led by the *Jero Mangku* of *Puseh Desa* Temple. *Jero Mangku* tied the redeemed thread to the dancers.

Third, after finishing *natab*, the dancers do *ngayab banten*. In the *ngelungsur* part, the fruit offerings at the place to worship are distributed to the dancers. In the final part the stakeholders and dancers do *ngaturang parama santih*. By performing *Rejang Tegak* Dance, they feel they have done their duty for the help and blessings that have been obtained so far. This belief is still inherent in the local village people. It shows that they are grateful for the blessing of the presentation of offerings that

The meanings of the performance of *Rejang Tegak* Dance

are accompanied with *Rejang Tegak* Dance. The dancers do *natab banten pajangan* at the end of the show that is led by the stakeholders. *Rejang Tegak* Dance that is accompanied by *Gamelan Gong Kebyar* does not use special lighting. It means that the dance performances only use the lighting in the temple area. *Rejang Tegak* Dance is performed in the temple area which is commonly used by the local people as a place of prayer. *Rejang Tegak* Dance is presented in the *Puseh Desa* Temple area, precisely in front of the place to worship *Ratu Manik Ceraki*. Figure 6 shows the *Puseh Desa* Temple, where the *Rejang Tegak* Dance is performed.

Rejang Tegak Dance is performed in the *jaba tengah* (central courtyard) of the *Puseh Desa* Temple at Busungbiu Village. *Puseh Desa* Temple is a sacred temple by the local people. Not everyone can enter the area. The people of Busungbiu Village mention that the entrance to *Puseh Desa* Temple is only opened when there are certain religious celebration ceremonies or on special days if there are society members who wish to offer the offerings at the temple, for example at *Purnama* and *Tilem* celebrations. At that time, they will contact the *Jero Mangku* of *Puseh Desa* Temple to lead the prayer in front of the place to worship *Ratu Manik Ceraki* as Goddess of Fertility.



Figure 6. *Puseh Desa* Temple, Busungbiu: The location/place where *Rejang Tegak* Dance is performed. (Photo: Wimba 2018)

The people of Busungbiu Village have a tradition of worshipping the Goddess of Fertility in which the place for worshipping is placed in the *jaba tengah* area of *Puseh Desa* Temple, Busungbiu Village. They refer to the Goddess of Fertility as *Ratu Manik Ceraki*. They offer offerings in the form of agricultural produce every 5 years, that is accompanied with *Rejang Tegak* Dance. It is carried out to express gratitude for the protection given by *Ratu Manik Ceraki* to agricultural products so that the harvest is successful. By presenting offerings accompanied with *Rejang Tegak* Dance, they feel more comfortable because they have fulfilled their obligations for all the blessings that have been obtained so far. Figure 7 shows the place to worship *Ratu Manik Ceraki* that is inside the *Puseh Desa* Temple area, Busungbiu Village, Buleleng, Bali.

Physically, *Rejang Tegak* Dance is formed from a variety of movements, makeup, costume, and very simple dance musical accompaniment. The quality of the technique and appearance is aesthetically not a special concern (Ruastiti 2018). It means that the aesthetics or beauty of the ceremonial dance are not the main concern but the context is more important for ceremonial purposes. The range of motion of the *Rejang Tegak* Dance is classified as very little, for example like *nayog* (walking movement) and *agem* (standing movement). There is one motion that characterizes this dance, i.e. “*nunjuk bintang*” (pointing at the stars). The range of movements includes: (a) *ngabkab*: a flying movement resembling a large bird with both hands flapped like bird wings; (b) *ngetogrong*: movement like a bird that is eating, which is lowering down with the body slightly bent; (c) “*nunjuk bintang*” (pointing at the stars): a movement that is looking at or pointing at the stars in which this movement interprets that the day is evening; (d) *ngembat*: the right and left hands are straightened to the top corner, followed by the head movement turned towards the right hand, this movement is followed with the *engkok* movement; (e) *engkok*: the body is lowered and the weight is on the foot which is the support. When doing the right *ngembat*, the right leg is lifted, the left foot becomes a support, the right hand is straight to the top corner and the left hand is at the waist, and (f) *ileg-ileg*: the head is shaken right and left.



Figure 7. The place to worship *Ratu Manik Ceraki* (Goddess of Fertility). (Photo: Wimba 2018)

Even though the dance is very simple, the people of Busungbiu Village still maintain and preserve this dance. They still maintain and always perform this *Rejang Tegak* Dance for the presentation of the *Karya Gede* Ceremony at *Puseh Desa* Temple, Busungbiu Village. The process of performing the *Rejang Tegak* Dance is preceded by a *ritual* of requesting permission from the Goddess of Fertility led by the leader of the ceremony in Hinduism (Figure 8).

The meanings of the performance of *Rejang Tegak* Dance



Figure 8. *Rejang Tegak* Dance in Busungbiu Village, Buleleng, Bali. (Photo: Wimba 2018)

THE MEANINGS OF *REJANG TEGAK* DANCE

Humans project meaning, give names, grow values to objects around them (the universe), and create order structures of understanding (Ruastiti 2017a). Culture has its own deeper meaning for human life (Pradana 2018c). The tendency of humans to give meaning to objects is basically a collective activity carried out together, in the activity of the group giving meaning (Berger 1983). In this regard, Bagus (1996: 50) stated that meaning is closely related to culture. Culture is a differentiator and manifestation of human life.

To deal with natural phenomena that are full of motion, humans need gestures to be able to compensate for the natural phenomena. Human movement is increasingly developing not only as an expression of individuals, but more than an expression or feelings of a group of people (Suharto 1999: 6). Everything happens at the expense of the influence of the environment. This is the beginning of the emergence of a ceremony where the disclosure is carried out using symbols through the art (Ruastiti 2017c).

Art, as part of culture, is a symbol of society and contains values that live in the society (Pradana 2018b). Thus, it is never separated from its society and does not stand alone. As one part of culture, art is the creativity of the culture itself. In art, shapes and forms are related to symbolic values or symbol of something. Symbolic actions are expressed by many people through the expression of their art which can be found in the various movements and structures of the performance (Ruastiti et al. 2018a). Performing arts are manifestation of the creative imagination of the people, processed and communicated in a socio-cultural context (Ruastiti 2017c).

According to Hadi (2000), expressing a communicative message can be carried out through dance using symbolic language. The symbol system or tagging

system in dance can be seen in detail through various movements, musical dance accompaniment, performances, floor patterns, time, makeup, costume and so forth.

The meaning of dance arises due to the relationship between signified and signifier. The symbol system is understood as a marking system in which – according to semiotic views – it contains the literal, primary meaning that is created, mutually agreed upon and used together, regularly and truly studied which symbol or sign can provide an understanding. Sudarsono (2002) stated that the meaning in dance can be understood through a variety of dance movements and certain purposes. Based on the purpose, the intention expressed can be easily understood about what is wanted to be expressed even though the intention is conveyed symbolically or abstractly, but it's beauty can still be understood.

Based on the above description, dance consists of symbols that have certain meanings and meanings which symbolize a certain purpose and are agreed upon so that the dance can be understood by those who enjoy it. As the meaning expressed in *Rejang Tegak* Dance which is communicated with the language of signs and symbols. According to Piliang (1998: 20), symbols in culture are understood equally by the people concerned. Those understanding the aesthetics expressed in dance can be seen from the signs. A sign as a unit of two inseparable fields, namely: the signifier field or the form and signified field of or concept or meaning. Piliang (1998: 262), emphasized that a semiotic theory requires social conventions between communities about meaning in a sign. Thus, one meaning will have its own meaning that can be understood by the community concerned (Pradana 2019).

Based on the above opinion, the implementation of the *Rejang Tegak* Dance which is usually presented at *Puseh Desa* Temple and related to the *Karya Gede* ceremony is an expression of the religious tradition of the Busungbiu people. The meaning of ceremonial dance which contains religious signs and symbols can be seen from the aspects of offerings, equipment, processions and so on. Based on field data analysis, the performance of the *Rejang Tegak* Dance presented in the context of the *Karya Gede* ritual ceremony in Busungbiu Village, Buleleng contains the following meanings :

Religious Meaning. According to the people of Busungbiu Village, dance has existed since prehistoric times. One of the village elders mentioned that the dances in the area began since it was often used in ritual ceremonial activities carried out by the local people. Djelantik (1999: 9) mentioned that the ritual ceremonies in the village were preceded by the belief of the local people that there are magical powers in their village which could affect their lives.

People of Busungbiu Village share the same belief that in the environment where they live there are magical powers that can help themselves or otherwise become angry if they are not filial by offering agricultural products symbolized by offerings and dances. They believe that asking for protection for gods or spirits can be done with symbols of offerings during epidemics, natural disasters, droughts and so on. Actual ritual actions are intended to be more convincing that they are always blessed and the nature around them does not cause problems. In addition to provide the offerings, they also offer dances. Some ceremony dances use property made of wood, bamboo and metal.

The meanings of the performance of *Rejang Tegak* Dance

The variety of dance moves have special meanings in accordance with the ceremonies carried out. These *ritual* actions are manifested by various symbols, means or media to express their respective goals. Communities in the area routinely carry out *ritual* ceremonies so that the power outside themselves remains friendly with them. Until now, the people of Busungbiu Village believe that through sacred facilities at *Puseh Desa* Temple, they gain peace of life. As a manifestation of their devotion, they always performed ceremonies and prayers at *Puseh Desa* Temple which is believed to be inhabited by the god of the universe. Gratitude is generally expressed by the society in the form of religious symbols, aesthetics and ethics (Pradana 2016).

The *Rejang Tegak* Dance presented in the *Karya Gede* ritual ceremony at *Puseh Desa* Temple has many meanings for its people. Symbols can be understood through expressions that contain meaning (Pradana 2018a). Sekhar in Titip (2003: 63-64) described that the form of symbols lies in the form of verbal words, diversity, art, mathematics and others. The same opinion explained by Kayam (1981) about culture which consists of ideas and values as a result of human behavior or world full of symbols. Therefore, art as one of the elements of culture, is one of the activities of human behavior which in its expression is full of symbolic actions. *Rejang Tegak* Dance is one of the actions or activities of the people of Busungbiu Village, whose appearance uses motion as a medium of expression (signifier) which contains religious values expressed through symbols that certainly have their own meaning or definition. That is in accordance with Bandem's statement (1995: 1) that Hindus always assume that dance is a symbol of society that always keeps religious values in it.

Rejang Tegak Dance consists of various kinds of symbolic movements, including: three times *malpal*, right *agem*, and left *agem*. Each motion has its own meaning. *Rejang Tegak* Dance in the *Karya Gede* Ceremony at *Puseh Desa* Temple, Busungbiu Village, Buleleng is very full of meaning and religious symbols. The variety of dance movements performed by the dancers imply that these movements symbolically contain meaning, unification and unity, togetherness, reverence and the balance of the cosmos. All the movements carried out by the dancers were gradual and patterned as a symbol of the welfare of the people of Busungbiu Village. Each stage of the movement is carried out three times as a symbol of increasing the quality of chastity called *utpeti*, *stiti* and *pralina*. *Utpeti* is pleading with *Ida Sang Hyang Widhi* so that he would be pleased to make contact with humans through his manifestations and witness the offering of His people. *Stiti* is to visualize him in the imagination as if he has sat on his place, is ready to accept and witness the offering of His people. *Pralina* can be interpreted as an offering to request him to return to heaven because the congregational worship event has been completed (Sudarsana 2004: 86).

Human life can be interpreted as being born, living and returning to its origin. It implies that human life in this world is not lasting and definitely through the process of birth, life, and return to its origin. The circular motion was also associated with the existence of Him who always blessed the togetherness of His people.

Human life naturally involves facing two conditions that are always opposite such as rich and poor, joy and sorrow and others.

All these conditions must be realized by all humanity. The position of face-to-face dancers has contrasting meanings. It is symbolized as having the meaning like human lives that always experience two opposite. There is a meeting and farewell. There is a process of mutual filling between men and women so as to produce the dynamics of life. It is clear in the teachings of Hinduism there is the concept of *rwa bhineda*. It is the concept of two different sides of life. For instance, the nature of two things is different but always side by side. Men and women, good and bad balances, joys and sorrows, big and small and so forth. Humans throughout their lives always experience two different things.

The concept of *rwa bhineda* gives a lesson to humans so that they are strong in spirit in facing all kinds of severe challenges (Yudabakti & Watra 2007). Furthermore, *Jero Mangku Ketut Subakti* interpreted that the *Karya Gede* Ceremony is the culmination of the excitement of the local community because it had succeeded in reaching the harvest. The peak of joy was symbolized by offering various crops produced by the people in the village. For example, *ketupat* is an agricultural product that has been processed from rice by the people and then offered to the gods who live in *Puseh Desa* Temple in the local village.

In addition to offerings, clothing or costume is interpreted not only as a cover of the body but also has different meanings according to the way it is expressed and the symbols attached to it. However simple the clothes have certain symbols and meanings. For example, the clothes used by stakeholders that are all white in color such as head coverings and woven cloth that contain a symbol of purity. Since the profession of stakeholders is as a guide for the people in a sacred temple ceremony so that their clothes are white.

In addition to the stakeholder's clothing, the clothing of the people who are chosen in turn to serve in the ceremony is also white. *Udeng* is used to tie the head. *Udeng* is a head tie fabric that means concentration of mind. The dancers consisting of male dancers all used head ties so that their minds are focused to carry out the *Karya Gede* ritual ceremony.

In connection with the *Karya Gede* ritual ceremony at *Puseh Desa* Temple, the ceremony is also a series of activities for Hindus to get closer or connect themselves with *Sang Hyang Widhi Wasa* and His manifestations. To achieve that goal, they use tools or facilities in the form of *upakara* or offerings (Arwati 2005: 1). It is like the implementation of *Rejang Tegak* Dance in the *Karya Gede* ritual ceremony at *Puseh Desa* Temple which is always started by presenting the offerings that have the meaning of sincerity (Figure 9).

Figure 9 shows that offerings in the form of *banten pejati* have a very unique shape and have meaningful offerings to God Almighty so that He is pleased to come down to earth and sit for a moment to witness the performance of *Rejang Tegak* Dance. Through the offerings such as *ajengan* (rice and side dishes), it is expected that God as the Lord of the realms of nature is expected to take a moment to go down and watch the ritual ceremony they are carrying out.

The meanings of the performance of *Rejang Tegak* Dance

In addition to offering *banten pejati* in the *Karya Gede* ceremony at *Puseh Desa* Temple in Busungbiu Village, the environment of the ceremony is also decorated with *penjor* (ornamental coconut) which is installed in front of the temple gate or on the road to the temple. Meanwhile, from a distance there is a faint sound of singing and the sounds of the *gamelan*. The atmosphere of excitement created by the people of Busungbiu Village implies that the *Puseh Desa* Temple is holding the *Karya Gede* ritual ceremony. The general public know that the sign of the festivities in the religious atmosphere indicates that the *Karya Gede* ritual ceremony was being held at that site. Crowd of people praying in the midst of the festive decoration of coconut leaves, people singing hymns, dancing, playing musical instrument and others are signs of the *Karya Gede* ritual ceremony which is interpreted by the local people as an offering ceremony, an expression of gratitude to please the Gods they worship. The concerns that the people will get into trouble with their agricultural land are gone and the optimism are coming. Moreover, through the staging of the *Rejang Tegak* Dance at the ceremony, they believed that it would provide welfare for the people. It is an obligation and tradition of their ancestors who are believed to have provided many positive benefits to their lives for generations.



Figure 9. *Banten Pejati* is presented before the *Rejang Tegak* Dance performance begins. (Photo: Ruastiti 2017)

The *Karya Gede* ritual ceremony at *Puseh Desa* Temple is always equipped with *Rejang Tegak* Dance and is carried out regularly every 5 years. It is a *ritual* activity that aims to worship *Ratu Manik Ceraki*, the Fertility God who is believed to live in *Puseh Desa* Temple in the local village. Through the ceremony, they hope to obtain safety and prosperity.

In this case, religious experience is also experienced by representative dancers from *subak* and stakeholder representatives during the *Rejang Tegak* Dance. They feel joy, do not feel embarrassed to do dance moves and do not feel tired at all.

These religious experiences have very deep meaning for the local people and stakeholders. So, they believe that as a *subak* community, they must carry out that tradition with kindness and sincerity. Thus, ritual activities are an important aspect of people's lives in Busungbiu Village. In the past, almost all forms of performing arts functioned as a means of ceremonies and rituals. Until now, they—such as Balinese and rural people—still preserve the Hindu cultures. This is in line with the opinion of Yudabakti and Watra (2007) that preserving cultures, Hindu rituals and performing arts are important for the welfare of its supporting society.

With regard to the people of Busungbiu Village, the implementation of *Karya Gede* ritual ceremony in *Pura Puseh* Temple which is completed by *Rejang Tegak* Dance, is interpreted as a media that had religious significance for the supporting society. They believe that by carrying out the ceremony as a sincere manifestation of their devotion, they will receive His protection. Therefore, those people will feel the welfare and happiness in their lives.

Fertility Meaning. The ceremony which is embodied in the symbols of *upakara* shows an expression of people gratitude, love, and devotion to the Gods who live in *Puseh Desa* Temple as its manifestation and *Ida Sang Hyang Widhi Wasa* which contained religious meaning. The implementation of *Rejang Tegak* Dance, in relation to the *Karya Gede* ritual ceremony, has the purpose of illustrating that there is a Cosmic Marriage (Gods), so that fertility results in the seeds of life. As a sign that Gods will come down to earth to distribute the produce of the earth which also contains religious meaning. The above explanation is also strengthened by Suamba's statement (2003: 20) that truth is sought through art, because in reality true art is both truth and holiness.

Fertility that produces the seeds of life can be proven through the welfare of the people of Busungbiu Village in a real way. The welfare in this case is a positive influence from the presentation of the Upright *Rejang* Dance at *Karya Gede* ritual ceremony on the influence of the income of the people of Busungbiu Village. This positive influence on the income of the *Sangsit* community can be observed during the *Karya Gede* ritual ceremony. Some of the residents of Busungbiu Village used the area around the *Gede* Temple to get fortune by selling food.

On the other hand, welfare can be observed, among others, in accordance with the concept of *Karma Phala* which has been believed by the people of Busungbiu Village. It shows that during the *Karya Gede* ritual ceremony the community sincerely issue a donation of material, thought and energy that is jointly borne by the people of Busungbiu Village. Indirectly, the value of the actions taken by all these people will be reflected through the increase in agricultural production in the area of Busungbiu Village and by it self will increase the income of the people of Busungbiu Village. The increase in income has an impact on the mental community, because economic coincidence in their quite fulfilled household (Pradana & Parwati 2017).

Education will also be greatly considered if the mental community is under control. Thus, religious values become the main thing to be applied in all activities of the people of Busungbiu Village.

The meanings of the performance of *Rejang Tegak* Dance

In addition, the welfare of the *krama subak truna* and *krama subak pesaren* is proven from *Rejang Tegak* Dance performance in which nature will be friends with them, the rain will fall on time and give fertility to the crops they plant. When they get abundant harvest crops, the gratitude feeling will be carried out through rituals. The same thing happened to the supporting community who had experienced illness, by way of *mapinunas* or *berkaul*, that if they were cured, they would be willing to *ngayah* and be the accompaniment of *Rejang Gede* dancers. This was expressed by several people in Busungbiu Village with various kinds of diseases and difficulties they had in life. Thus, *Rejang Tegak* Dance held in the *Karya Gede* ritual ceremony at *Puseh Desa* Temple contains religious meanings such as healing, peace, harmony and prosperity for the supporting people.

The *Rejang Tegak* Dance held at the *Karya Gede* ritual ceremony at *Puseh Desa* Temple, besides being presented to the *bhatara-bhatari* as a manifestation of *Ida Sang Hyang Widhi Wasa*, it can also be enjoyed by residents who come to pray. Usually, the people intentionally come during the dance. It shows that *Rejang Tegak* Dance also means entertainment for the people. Ruastiti (2017c) stated that performing art is needed by humans to maintain their freshness, social spirit or minimize their boredom experience of life. Thus, it is emphasized that entertainment can also provide a sense of spiritual freshness towards the people of *Sangsit*, so that their spiritual well-being is achieved.

Balance Meaning. This nature is a real body or the body of God. There is no part of nature without the presence of God. Disturbing the existence of the divine body of God will harm living beings themselves, especially humanity (Wiana 2007: 159). God created nature as his body from the most magical element (invisibly), until it became reality (visible).

The human self (microcosm) emits existence, consciousness and true happiness as a reflection of God. In susastra vedic (Wirasuyasa 2009: 42), the macrocosm or *Tribhuana* consists of: *bhur loka* (earth/planet) that is phenomenal, *bhuwah loka* (sky) that is *matra* nature, and *swah loka* (spiritual/heaven) that is mindful (*bhur loka* is rough human body, *bhuwah loka* is subtle human body, and *swah loka* is human spiritual realm). Microcosm (*Bhuana Alit*) is actually a projection of the macrocosm (*Bhuana Agung*). It is concluded that the macrocosm is created solely for the sake of the formation and maintenance of the microcosm (human universe).

All that exists is subject to the order of the universe, there is nothing that escapes the law that applies to it. Natural magic greatly influences the relationship of life between humans and God. So, spiritual values will be reflected and manifested by *bhakti*. This also greatly affects the lives of fellow humans in socializing and interacting towards the universe. These three relationships are a simultaneous and synergic unity and are not separated from one another.

The real manifestation of the creation of three harmonious relationships is carried out through *yadnya*. Generally, *Yadnya* in Sanskrit is interpreted as a sacred sacrifice, a sacred ceremony or a sacred offering. Basically, the *Yadnya* ceremony is sincerity to sacrifice with the intention of real holy words and behaviors (Wiana 2007: 185). Therefore, the *Yadnya* ceremony is carried out according to ability and based on consciousness. Awareness of the existence of God, fellow human beings

and the natural environment will also build awareness of the need for harmonious relations as a medium to build happiness in life on this earth.

Tri Hita Karana (three causes of happiness) are three elements of the superior concept of Balinese society. The meaning of this concept is believed to be a source of spirit that causes Balinese people to achieve happiness. These three relationships include: (1) harmony in human relations with God; (2) harmony in human relations with each other, and (3) harmony in human relations with the surrounding natural environment. The concept of *Tri Hita Karana*, in the performance of *Rejang Tegak* Dance which can be observed is the harmony of human relations with God, also called the invisible (unreal world) relationship, revealed in *Karya Gede* ritual ceremony. The implementation of the *Karya Gede* ritual ceremony is essentially to draw closer to God as the creator. Human relations with each other are revealed in social activities (*ngayah*); i.e. carrying out mutual cooperation activities. Human relations with the surrounding environment called visible (real world) relationship are revealed in offerings (*bebanten*) in the *Karya Gede* ritual ceremony which all the material is obtained from nature and offered back to the Creator, with the hope that all the contents of this nature can provide welfare for human life. Bhagawadgita V. 25 stated as follows (Mascaro 2009):

*Labhante brahmanirvanam
Rsayah ksinakalmasah
Chinnadvaidha yatatmanah
Sarvabhutahite ratah*

Meaning: a holy person, whose sins are destroyed, his doubts removed, his mind has reached a fixed state and who likes to do good deeds to all beings, achieve happiness in God.

It is from this prosperous realm that humans will get a prosperous life lasting. The above is in line with the opinion of Kayam (1981: 25) that art is present and enshrined for the benefit of religious rites and is an obligation for the people to maintain the balance of the cosmos. It is present in various cultural events such as ceremonies relating to the human life cycle. Likewise, the farmers of Busungbiu Village are very influenced by *Tri Hita Karana*, even though they themselves do not realize that what they are doing is the philosophy of *Tri Hita Karana*. Therefore, in implementing anything related to *purusa* and *pradana* of agriculture activities, *Tri Hita Karana* has always been a guideline. For example, when planting seeds, it is always attached to *Tri Hita Karana* which always starts with negotiating with fellow farmers and between groups of farmers. Planting rice is not just a physical problem, but there is an element of the Creator. So, the processing is based on an awareness of devotional love and all land management systems are strictly regulated.

The farmers generally still maintain their traditionalism. No matter how advanced technology can process agricultural areas, traditions inherited from previous generations still remain imprinted and are still being carried out. This not only applies to Balinese farmers, or also ethnic Balinese farmers outside of Bali. All of the archipelago's farmers are still attached to past traditions that have never been forgotten even though modern religions are now entering their environment.

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That includes how to plant seeds, plant rice, the age stages of rice until it is ready for harvest which is always attached to the ritual.

Nature as the body of the site is to make the body as a medium of life for humans and other creatures. This is in accordance with the teachings of the *Chakra Yadnya* in *Bhagawadgita* III which states that the nature has *yadnya* in humans, humans should have *yadnya* in nature (Mascaro 2009). Thus, the dynamics of life arise towards God and all its manifestations, towards others and towards the universe. This dynamic is what is meant by *Chakra Yadnya*; i.e. the sacred sacrifice that is carried out in all aspects of life in order to obtain a balance of nature, so that all aspects of life can coexist eternally. So, the sacrifice of the human person (microcosm) will revive the balance in oneself as well. In other words, sacrifice for nature (the macrocosm) then the balance will be obtained by nature (the macrocosm) itself and human (microcosm).

Togetherness Meaning. Religious rituals are symbols that are able to help a person develop a sense of togetherness or community feeling (Gorda 1996: 5). Rituals are a means for increasing social solidarity between people in small-scale societies. Religion's relationship with the community shows a very close interdependence in uniting individuals in joint activities with the aim of strengthening trust, feelings and moral commitment and intensifying relations between community members (Koentjaraningrat 1985: 264-265). Social solidarity in this case is defined as the high intensity to meet repeatedly, which will be realized if there is social interaction through rites that exist in the religious tradition among the people of the community (Pradana 2018a).

The presence of dance in the midst of society is a type of activity or social behavior that is quite meaningful (significant symbol) that must be understood. The basis of this understanding is a socio-cultural system consisting of a group of people, who use various ways to adapt to their environment, i.e.: acting according to the form of social action that has been patterned and creating collective agreements made to give meaning to joint actions (Pradana 2019).

In connection with the foregoing, the social role of the ceremony at *Puseh Desa* Temple cannot be separated from people's lives. Its presence is very meaningful to the supporting people because they understand the meaning within it. That is the same as the *Rejang Tegak* Dance whose implementation is always related to the *Karya Gede* ritual ceremony at the temple that is able to survive until now because the dance must and should be carried out in the series of ceremonies and the people do not dare to negate it for fear of unwanted things.

The selection of dancers by *Krama Subak* is carried out in turns which also gives rise to high solidarity between them. Since there are so many *subak* residents, finally, it is agreed that *Rejang Tegak* Dance is performed in turn among the *subak* groups. This is aimed to avoid the negligence of the *subak krama* who forget about his duties as a dancer.

Thus, all *subak krama* that have been divided into several groups, get their turn as *Rejang Tegak* dancers and as people responsible for the *Karya Gede* ceremony. Togetherness can also be observed during the performance of *Rejang Tegak* Dance at *Karya Gede* ritual ceremony. When the performance of *Rejang Tegak* Dance is

about to start, it is marked by presenting *tabuh kumbang kirang*. At that time the atmosphere felt solemn, sacred and flowed without command. All participants of *Karya Gede*'s ritual ceremony, with their own consciousness sit quietly and no one stands or scatters. This shows the existence of embedded ethical values, reflected in the behavior of the people of Busungbiu Village to behave politely and respectfully during *Rejang Tegak Dance*.

The organization, preparation and implementation of the *Karya Gede* ritual ceremony, is carried out by all *penyungsung pura* and *subak krama*. The meaning of prominent solidarity begins with preparing all the necessary needs that are carried out through good cooperation by not looking at social status. Everything is done through each awareness, without getting rewarded. The most important thing for them is *ngayah*. In addition, the *krama subak* do not dare to miss *ngayah* for fear that undesirable things would happen; for instance, natural events in agricultural products that have been described previously. At such times, the *subak krama* really take their time to worship. This is in line with the statement of Gorda (1996: 122) that religious ceremony will be effective if it is carried out together. All work, in the implementation of *Usaba Gede* ceremony and *Rejang Tegak Dance*, that are carried out with good cooperation, contain a sense of togetherness and unity and give rise to a high sense of solidarity. Therefore, the rituals can run smoothly.

The preparation and implementation of the ceremony always involve many people, the presence of citizens with their own awareness strongly supports the course of the ceremony. During the ceremony, the community members helped each other and work cooperatively in preparing and working on everything needed at the ceremony. It implies solidarity that human is impossible to live alone and individually in this world because from birth to the end of their lives, humans always need the presence and helping hand of others. Collaboration and harmony between the people of Busungbiu Village is one of the cores of *Tri Hita Karana*. Meanwhile, *Tri Hita Karana* is one of the teachings of Hinduism which is the three sources of happiness and well-being for mankind, namely: (1) harmony in human relations with *Hyang Widhi* (God) (*Parahyangan*); (2) harmony in human relations with others (*Pawongan*), and (3) harmony in human relations with the surrounding environment (*Palemahan*) (Wiana 2007: 5).

During the *Karya Gede* ceremony, community members including residents residing outside the village return home to participate in celebrating the ceremony at *Puseh Desa* Temple. All residents of Busungbiu Village jointly conduct *ngayah* social activities. This activity will foster a sense of mutual cooperation among the residents of Busungbiu Village. So that in the end it will realize the meaning of togetherness, solidarity, integrity and establish communication between the residents of Busungbiu Village in realizing the implementation of *Karya Gede* ritual ceremony in Busungbiu Village, Buleleng.

The people of Busungbiu Village came in groups to pray as well as to participate enthusiastically in the performance of *Rejang Tegak Dance* as the accompaniment of the ceremony.

Due to the large number of *pemedek*, there is a long line at the dance line. *Pemedek* wait their turn patiently and no one overtakes each other, it can give

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meaning to solidarity with the people. The implementation of religious ceremonies requires large amount of funds. The funds needed in the implementation of the ceremony are so great that it is only charged to the *subak krama*. They are charged according to the water requirements used to irrigate the fields or in the cultivation of their fields. The fee is one hundred two thousand rupiahs per *tektek* (part of water). After being collected and calculated, the funds are not sufficient to finance the ceremony. The shortage of funds is obtained from the *punia* funds of *pemedek* and residents whose economic life is well established, and from the restitution of merchants selling around the temple. *Punia* funds are one of the guidelines on how to use assets. In the teachings of Hinduism, as quoted by Gorda (1996: 101), the assets obtained from a business should be divided into three groups, namely: (1) expenses for holding religious ceremonies or *yadnya* and *punia* funds; (2) expenses to meet daily needs, and (3) expenses for business development by saving to increase assets. It seems that the residents do not feel burdened with the implementation of the ceremony because it could give meaning to outward welfare to the residents in general and the *subak krama* in particular.

Historical values appear based on the memories of the people of Busungbiu Village on the occurrence of the establishment of Busungbiu Village and the creation of *Rejang Tegak* Dance which is continuously presented at each *Karya Gede* ritual ceremony in Busungbiu Village, as explained in the above discussion. Thus, the presentation of the Upright *Rejang* Dance at the *Karya Gede* ritual ceremony will instill historical values which become the national sense of the people of Busungbiu Village towards their ancestors who have inherited the *Rejang Tegak* Dance to their next generation. Thus, it creates a sense of belonging and pride for the people of Busungbiu Village. This also has an impact on popularity as a hallmark of the sacred dance of Busungbiu Village, which is not owned by other communities on the Bali Island.

CONCLUSION

Based on the above discussion, *Rejang Tegak* Dance is presented in the form of free dance (without character). It appears from the way of the presentation, structure of the performance, makeup, costume, and the musical accompaniment of the performance. *Rejang Tegak* Dance uses a very simple makeup and costume with the performance structures that include: (1) *pepeson*, which is the beginning of the dance and is performed by walking side by side, marching neatly towards the central courtyard of the temple; (2) *pengawak*, which is the center and core of the dance. In this part, the dancers make a slow walk; (3) *pengencet*, which is the end of the dance and is performed with a faster tempo of dance movement and a smaller volume of motion than before, and (4) *pekaad*, which is the closing part of the dance and it is performed again by walking side by side leaving the stage. From the beginning to the end, the dancers walk in circles around *bale gede* in the center of the temple courtyard. They dance around the *bale lantang* as gratitude to the Creator for the blessings they have obtained.

Until now, people of Busungbiu Village, Buleleng, Bali still preserve *Rejang Tepak* Dance because it is interpreted as a means of ceremonies, reinforcement of social relations and cultural identity of the local people in the global era.

RECOMMENDATIONS

Based on the above discussion, the local government is encouraged to pay attention to the preservation of this *Rejang Tepak* Dance performance. To prevent the extinction of this dance, it is necessary to provide space and opportunities for regeneration for the sake of it's sustainability.

To maintain and preserve the identity of the people of Busungbiu Village and to develop a sense of brotherhood, this art can be used as a media to bind social relations between citizens who have now been domiciled outside Busungbiu Village.

The connection of *Rejang Tepak* Dance with the implementation of *Karya Gede* ceremony needs to be passed on to the younger generation. It is not only passed on through oral tradition (story), but also needs to be done through documentation in the form of paper like what this paper does.

The *Rejang Tepak* Dance which is an original idea and creativity of the elders of Busungbiu Village deserves to be maintained and preserved because indirectly this can have implications for strengthening the bonds of social relations and the formation of national identity and character in this global era.

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