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The Ideology Behind Sesandaran Dance Show in Bali

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KEYWORDS Commercialising. Ideology. Knowledge Power. Traditional Villages. Tourist Attraction.

ABSTRACT This research was carried out with the aim of understanding the existence of Sesandaran Dance, which until now is still sustainable in the midst of the hectic tourist attraction of Tanjung Benoa Bali. Although many tourists are interested in watching the Sesandaran Dance Show, the local community seems to not be interested in commercialising the dance for tourism. This research was conducted using qualitative methods. All primary and secondary data, which were obtained directly in the field through participant observation, in-depth interviews, and FGDs with related informants, were analysed using aesthetic theory, religious theory, and relation theory of knowledge power. The research findings showed that the people in the traditional village of Tanjung Benoa perform Sesandaran Dance in the form of a drama, and the local society continues to preserve the Sesandaran Dance until now because it is based on religious ideology, self-actualisation ideology and cultural preservation ideology in this global era.

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INTRODUCTION

Bali Island is a tourism destination area that is very famous for its natural beauty and cultural uniqueness (Kamini et al. 2019). The natural beauty of Bali, which is famous for its pristine white beaches and its golden sunset, makes Bali always crowded with tourists both from within and outside the country. In addition to its beautiful panorama, Bali is also famous for its special and unique cultural arts that seem to blend with their daily lives. It can be seen from every activity of its life, which is always related to art (Ruastiti et al. 2018). This has made many outsiders call the Balinese people artists. It means that every Balinese woman must be good at dancing and every Balinese man must be good at playing the gamelan. They do art in every activity of life both in the context of ceremonies, social, and tourism. The Hindu-Balinese people consider that the implementation of a religious ceremony has not been perfect without the presence of five Gita (five sounds) which include mantra, genta, kidung, kentongan and tetabuhan. Therefore, every implementation of a religious ceremony in Bali is always complemented by shows of the performing arts in the form of dance, karawitan, and wayang. Entertaining performing arts can have social, economic and cultural implications (Pradana 2018).

Based on its function, Balinese dances can be divided into four groups. Wali Dance is a sa-

cred performance art that is only performed in the context of the ceremony of Dewa Yadnya in the temple. The dance is performed in the context of the ceremony within the temple only. For instance, Baris Dance, Rejang Dance, and Sanghyang Dance (Souhuwat and Sukana 2018). These dances are performed in the core part of the temple to welcome the arrival of the Gods. Baris Dance is performed by a group of male dancers whose movements depict soldiers and symbolise the unity of military forces in the ancient kingdom to protect the kingdom from chaos. Meanwhile, Rejang Dance is a type of ritual dance whose movements are very subtle and danced by a group of female dancers. In Bali, there are many Rejang Dances, including Rejang Renteng, Rejang Gecekan, Rejang Oyodpadi, Rejang Bengkol, etc., in which until now they are still often performed at piodalan ceremonies in Besakih, Batur, Bongaya (Karangasem), Tenganan Pegringsingan Temples, etc. (Pentassuglia 2017).

Apart from Baris Dance and Rejang Dance, which are performed in the context of rituals, there is also Sanghyang Dance (Pickel-Chevalier et al. 2016). Sanghyang Dance is a ceremonial dance that contains elements of grievance (possessiveness). They sing starting from a low note and a very slow tempo then slowly get faster and higher (Pradana 2018). Bebal Dance is a performance art that is presented in the context of certain traditional ceremonies such as in the ruwatan anak

ceremony, tooth cutting ceremony, and so on. The dances belonging to Bebal Dance include Topeng Dance, Wayang Kulit, and so on. Balih-Balihan Dance is a performance art that is performed solely for entertainment. This performing arts group is performed in areas outside the temple, for instance, Janger Dance, Joged Bumbung, Drama Gong, and so on. Tourism performing arts is an art group whose presentation form and choreography are made according to the context of the event. Generally, many types of performing arts are created by imitating the forms of traditional local performing arts, which are predominantly religious nuances, for instance, Cak and Fire Dance, Barong and Kriss Dance, Legong Dance, and others (Dewi 2016).

The Balinese performing arts, which seem to merge with the lives of the people, however, have none of the writings discussing Sesandaran Dance, which until now has been preserved amidst the bustling tourist attraction of Tanjung Benoa. Tanjung Benoa is one of the nautical tourism objects that present a choice of water sports tour packages that are in great demand by tourists. Tanjung Benoa has a tourist area flanked by two beaches with white sand. The two beaches have small waves, so a variety of water sports facilities are provided by tourism players for nautical tourism activities. In addition to offering a panoramic view of the beach, the Tanjung Benoa

tourist area has natural attractions in the form of mangrove forests and turtle islands. A rare and stunning beach can be an attraction that is in demand by tourists (Pradana and Pantiyasa 2018). The beautiful collection of mangroves in the roadside area and the sight of rare animals including green turtles and Bali starlings increase the experience of tourists during their vacation to the Tanjung Benoa area of Bali. The Tanjung Benoa area is located in the traditional village of Tanjung Benoa, which is included in the Badung Regency area of Bali Province. The village of Tanjung Benoa is located in the southern region of Bali Island. The location of the traditional village of Tanjung Benoa is close to the coastal suburb to the southeast of Bali Island. The Tanjung Benoa area of Bali is famous for the beauty of the sea reef and its white sand beach.

The Tanjung Benoa area is an adaptive proof of the development of tourism trends, the advancement of the tourism industry and the development of modern entertainment in the Tanjung Benoa area. Along with the increasing interest of tourist visits and a variety of modern entertainment, it turns out that the local community still adheres to its cultural traditions, namely the Sesandaran Dance, which is usually performed at Pura Dalem in the traditional village of Tanjung Benoa Bali. Sesandaran Dance locations can be seen in Figure 1.



Fig. 1. Pura Dalem place where Sesandaran Dance is performed

Figure 1 shows that Pura Dalem in the traditional village of Tanjung Benoa Bali is a sacred place of Balinese Hinduism that has a very beautiful and distinctive architecture. The layout, the name of the temple and the forms of Balinese architecture are actually the attractions of Balinese culture that are very popular with tourists. In addition, each ceremony is complemented by the local performing arts. Sesandaran Dance is still preserved until now as a sacred dance by the people in the traditional village of Tanjung Benoa. They only served the dance during the ceremony of Dewa Yadnya at Pura Dalem in the traditional village of Tanjung Benoa in Bali. Sesandaran Dance is used by people in the traditional village of Tanjung Benoa Bali as a medium to strengthen spirituality amidst the social change and the development of tourism in the area. The implementation of ceremonies on holidays can be done by mediating in strengthening spirituality and evidence of faith according to religious rules.

The development of global culture so far seems to have touched the lives of the local society. This generally makes the society experience changes in their lives. It can be seen from the way they think and respond to their lives. Generally, they make money as a benchmark in their lives. However, the changes did not seem to touch their attitude in preserving their cultural traditions. The economy based on the spirit of creating profits does not necessarily make them commercialise Sesandaran Dance.

Research Objectives

This research was carried out with the aim of understanding the existence of Sesandaran Dance, which until now is still sustainable in the midst of the hectic tourist attraction of Tanjung Benoa Bali. Although many tourists are interested in watching Sesandaran Dance Show, the local community seems to not be interested in commercialising the dance for tourism.

Literature Review

Traditional dances can improve physical performance in elderly women. The dancer group had far better physical performance in all measurements (Janyacharoen et al. 2013). Traditional dances offer many benefits for dancers because

pleasant physical activity can contribute to many factors related to the quality of life (Georgios et al. 2018). An innovative behaviour is also important to develop innovation in increasing productivity. Besides, productivity can be increased by providing encouragement that can motivate the work of dancers. Dance can effectively represent data through a universal language (Pentassuglia 2017). Learning traditional dance can have a positive influence in establishing the character's religiosity, honesty, responsibility and cooperation, tolerance, discipline, and creativity (Riyansih et al. 2018).

Five essential components for those involved with caring for dancers, when properly applied, will assist them in decreasing the likelihood of dance-related injury and ensuring that dancers receive optimum attention from the healthcare profession including screening, physical training, nutrition and rest, specialised dance healthcare, and becoming acquainted with the nature of dance and dance (Russell 2013). Traditional dance exercises and upper body exercises can be an alternative choice for physical activity for health (Kaltsatou et al. 2011). Most discriminative features to represent Bali traditional dance gestures are skeleton joint features of the left or right foot and left or right elbow (Heryadi et al. 2012).

Dependent behaviour is needed to develop interests in spatial ecology. This general mechanism produces new insights about the five main issues in population ecology, that is, limits on species distribution and abundance, species interaction, population dynamics, responses relative to rapid environmental changes caused by humans, and ecological invasion (Sih et al. 2012). Solah dance is a reflection for people and situations nowadays to understand about right or wrong and true or false for everything one does, as an ethical basis to test people's psychology about thinking and doing (Dwiyasmono 2015). Local wisdom is the values that will be attached very strongly to the community because these values have been around a long time, as long as the community's existence. Local wisdom is a way of life for the people (Payuyasa 2017).

Ideology is an important force behind network cohesion. Not only do policy elites systematically avoid networking with ideologically dissimilar actors but collaborative ties are also sys-

tematically formed among actors with shared beliefs (Henry 2011). Sociological analysis of the concept has demonstrated changes over time both in its interpretation and function. All of these different interpretations are now needed in order to understand the appeal of professionalism in new and old occupations, and how the concept is being used to promote and facilitate occupational change (Evetts 2013). Regional culture has an influence on the implementation of the development process (Kartika and Surendro 2012).

The potential of local cultural art still needs to be explored from various resources and several approaches as explorative activity needs to be done to record the national culture resources (Santosa et al. 2017). Bali has diverse tourist attractions, both natural, cultural and man-made tourist attractions (Souhuwat and Sukana 2018). Traditional dance gesture recognition is an interesting and challenging task (Nussipbekov et al. 2014). Preservation of nature and culture is the way to develop sustainable tourism by also participating in the tourism industry (Saputra and Tirtawati 2016). Bali is an excellent place to confront the globalisation of tourism as a vehicle for the standardisation of activities or perhaps their differentiation, reflecting cultural resistance. It is a true landmark of world tourism (Pickel-Chevalier et al. 2016). Performing arts characterised by tourism is one of the tourism products that are worth selling and are in great demand by tourists, both local and foreign tourists (Dewi 2016).

This research was carried out with the aim of understanding the existence of Sesandaran Dance, which until now is still sustainable in the midst of the hectic tourist attraction of Tanjung Benoa Bali. Although many tourists are interested in watching the Sesandaran Dance Show, the local community seems not to be interested in commercialising the dance for tourism.

METHODOLOGY

Developed and modern society should be more critical and economical. However, the reality is different. Although many tourists are interested in watching the Sesandaran Dance Show, the local community seems to not be interested in commercialising the dance for tourism. In fact, to preserve the show they have costs to cover. This

phenomenon certainly raises various questions including the following:

1. What is the actual form of the Sesandaran Dance Show?
2. What is the ideology applied by the people in the traditional village of Tanjung Benoa Bali so that they preserve it until now?

Research Method

The study was conducted in the traditional village of Tanjung Benoa in Bali. The research method used in the study is qualitative. All research data was collected by observation, interviews, and literature study techniques. The selection of informants was carried out by using purposive sampling and snowball sampling techniques. Purposive sampling technique is a method of determining a planned sample based on specific requirements. Snowball sampling is a data collection technique to search for data based on a small number of sample and can change a lot as long as it has not reached data saturation. Qualitative data analysis was carried out using aesthetic, hegemony and relation of power or knowledge theories in revealing the implications of the Sesandaran Dance performance in the traditional village of Tanjung Benoa in the global era.

RESULTS AND DISCUSSION

The Form of Sesandaran Dance

Sesandaran Dance is a ceremonial dance performed by seven teenage male dancers accompanied by gamelan Gong Kebyar. All Sesandaran dancers use masks and wear the outfits of Bebarisan Dance (Souhuwat and Sukana 2018). As a ceremonial dance, Sesandaran Dance is only performed every six months in the context of the Dewa Yadnya ceremony at Pura Dalem in the traditional village of Tanjung Benoa Bali. People of the traditional village of Tanjung Benoa still believe that in the collective religiosity life, which is based on Hinduism, a ritual of the purification of nature must be carried out, which is completed with the Sesandaran Dance. Below is the Sesandaran Dance (Ruastiti et al. 2018). A Sesandaran Dance display can be seen in Figure 2.

Ideologically, the white-masked dance with thin eyebrows implies the meaning that the pro-



Fig. 2. Sesandaran dance in traditional village of Tanjung Bena, Bali

tective God is believed to have descended to earth when the ritual ceremony was held at Pura Dalem in Tanjung Bena. It is interesting to study because even though their lives are now advanced and modern, the people in the traditional village of Tanjung Bena still believe in the existence of magical powers that can affect their lives. Hindus in Bali always carry out ceremonies accompanied by performing arts to obtain comfort and balance of life with God. Before dancing, the Sesandaran dancers are purified at Pura Dalem in the traditional village of Tanjung Bena. After the dancers wear the costume, headdresses in the form of hair buns and masks, dancers are splashed with water by the stakeholders as the ceremony leaders before the performance begins (Pickel-Chevalier et al. 2016).

Sesandaran Dance is performed with the following structure of the show, that is, Pepeson (opening) begins with the opening percussion, six dancers using the mask walk in a malpal movement (walking crossing), the right-hand holds the hand-held fan *ngeliput* and the hand is *sireng susu* (parallel to the breast). They walk into two lines accompanied by a composition called *Gending Bebarongan* (Dewi 2016). The *ngumbang* movement by following the rhythm of the *gending* is done by the dancers while walking together. They walk doing the *ngumbang ombak segara*

movement (walking like a wave in the wind) going up and down together and the *ngumbang luk penyalin* movement (walking like the eight numbers) to the front and back with the position of the body in the form of a curved line to the right and left like a rattan arch. The dancers do *nyregseg* movement (shifting movement to the right and left side) carried out together 4 times, then they do the right *agem* (silent position) and continue it with walking and swapping place movement by doing the *ngitir* movement (body shaking movement) then *nyeregseg* movement (dragging feet to the right and left side) and is closed with the right *agem* (silent position). *Mearas-aras* (face-to-face movements) are carried out face to face in which a dancer squats while the other dancers are in a standing position as if they are discussing something. This movement is carried out alternately, which means that in carrying out life, society should live in harmony with each other giving and receiving. In the next stage, the dancers perform *nyeregseg* and *ngembat* (quick movement of the foot with a step to the side and move towards the right and left side). *Pekaad* (closing movement) is done by walking together leaving the ceremony. The following picture is the scene of the Sesandaran dancers doing a movement that has meaning in giving and receiving in carrying out this life (Ruastiti et al. 2018).

Sesandaran Dance, which is only performed every six months, is presented using the costume and makeup of Bebarisan Dance, including lamak, stewel, mask, and hand-held fan. This Sesandaran Dance is accompanied by the gamelan bebarongan called Semar Pegulingan gamelan with a barrel of five notes. The instruments used to accompany the Sesandaran Dance include, gender rambat, kempur, gangsa, kendang, kemong, penyacah, jegogan, rincik, kempur, kempiang, kendang wadon (regulating the rhythm of gending), suling (as sweetener of the song), jegogan (as a song holder of the song or gending), gong, ceng-ceng (as a unifier of other instruments as well as giving accents), gangsa (as gending helper) and jublag (as gending melody holder). Up to now, the Sesandaran Dance still seems to be preserved by the local people even though the dance is in the midst of the advanced and busy lives of its people doing the tourism activities (Santosa et al. 2017).

The Ideology Behind Sesandaran Dances

Ecologically, the life of a developed and modern society will tend to apply certain strategies to increase their income in order to meet their lifestyle needs. This causes people's lives to tend to be involved in the construction of the capitalist market, complete with a series of social relations, commodity flows, capital, technology, and ideology from various cultures around the world. They will also place a capitalistic economy in a central and dominant position in their social networks. This condition kept the community busy pursuing and competing to win the battle in obtaining financial benefits.

Deconstructively, the Sesandaran Dance performance is an aesthetic practice that has been mobilised by the collective belief of the people of the traditional village of Tanjung Benoa. In that phase, it does not only emerge the beauty as a single meaning from an artistic activity but also emerges a number of nuances of Sesandaran Dance performance which contains religious, self-actualisation and ideological cultural preservation contents.

Practice and philosophy are needed to increase understanding of. The performance of Sesandaran Dance in the traditional village of Tanjung Benoa has been able to increase peo-

ple's understanding of the existence of Ida Sang Hyang Widhi. In fact, religious practice has been believed to be a source of happiness and supernatural power in overcoming the problem of their fear of death. It means that Bhatara Siwa, as a spiritual centre, is exalted and praised through the offering of Sesandaran Dance performances as a form of religious appreciation in Pura Dalem so that the atmosphere of traditional ceremonies will be more perfect. In addition, the performance of Sesandaran Dance in the traditional village of Tanjung Benoa Bali, which has been carried out routinely and continuously, cannot be separated from inner comfort for the people of the traditional village of Tanjung Benoa Bali. The greatness of Bhatara Siwa as a representation of Ida Sang Hyang Widhi is implied in some expressions of Sesandaran Dance. The ceremony, accompanied by the performance, plays a role in intensifying the dependence between humans and Bhatara Siwa as a centre of religiosity. Sesandaran Dance performance is so meaningful that every time the Purnama Kedasa ceremony takes place, the people in the traditional village of Tanjung Benoa Bali can maintain their kinship solidarity (Ruastiti et al. 2018).

The dancers, who have been actualised in the arena of performance, always appreciate their experiences that are repeated on a regular and continuous basis, causing pleasure and fascination and fostering a sense of admiration for the spiritual experience. On the other hand, such admiration has implications for the achievement of gratitude and solemnity during the commemoration of the feast, which in turn encourages them to be able to appropriately appreciate everything in the community.

Self-actualisation ideology in the Sesandaran Dance performance operates in opening the dancers' horizons to the nature of the struggle in the surrounding environment. It is like the role of the queen in the Sesandaran Dance performance, which seems to guide the dancers in being sweeter and smoother in facing life's challenges. This trait is expected to spread throughout the participants in order to produce a higher attitude of tolerance and patience in accepting themselves and others with different life backgrounds of each person in the area. Thus, this will reduce or even eliminate greed and negative behaviour that violates the

rights of others in building strong interpersonal relationships (Santosa et al. 2017).

Ideologically, maintaining the Sesandaran Dance performance series aims to ensure that the village is the host in its own environment. The continuity of the community requires solidarity. The meaning of solidarity seems to be re-built along with the continuation of Sesandaran Dance, which includes the involvement of relations among the people in order to maintain harmony in the togetherness within their community. Solidarity means that Sesandaran Dance is a series of Dewa Yadnya ceremony in Pura Dalem in the traditional village of Tanjung Benoa to foster collective awareness. The dance performance at the Dewa Yadnya ceremony in Pura Dalem has fostered the intensity of communication, integration, and unification of community understanding in alleviating the collective burden and the security of the village.

CONCLUSION

Based on the above description, it can be concluded that the Sesandaran Dance presented in the context of the Dewa Yadnya ceremony in the traditional village of Tanjung Benoa is presented in the form of a drama. It can be seen from the choreography, the way of presentation, the costumes, and the musical accompaniment of the performance, and up to now the Sesandaran Dance is still preserved by the local people because it is motivated by religious ideology, self-actualization ideology, and cultural preservation ideology.

RECOMMENDATIONS

Understanding the existence of Sesandaran Dance, which until now is still sustainable in the midst of the hectic tourist attraction of Tanjung Benoa in Bali, was the aim of this research. Another approach to be used for more selective or purposive sampling can be to use a questionnaire that provides a database of people to select from for interviews. Similar tourism attractions and different cultures can also be the topic of future studies.

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