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The Ideology of Cultural Preservation in the Legong Sambeh Bintang Dance in Bangle Village, Karangasem



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ABSTRACT: The purpose of this publication is to announce the results of research on the ideology and performances of the Legong Sambeh Bintang dance. The Legong Sambeh Bintang is a traditional Balinese dance that is preserved by the Bangle Villager. However, not all people in Bali preserve the Legong Sambeh Bintang dance. The questions are: 1) What is the form of the Legong Sambeh Bintang Dance in Bangle Village?; 2) Why do people in Bangle Village preserve the Legong Sambeh Bintang dance?. This article has been completed based on qualitative research. All the primary data has been collected through interviews with informants and observations in Bangle village. The data collection is completed by the data collected through a literature study on the ideology and art of Balinese dance. The totality of the data in the study was analyzed qualitatively by using aesthetic theory and the theory of power relations of knowledge. The results of the study show that : 1) the form of the Legong Sambeh Bintang dance is a delicate princess dance which is traditionally classified as *wali* art and non-representational art. This Legong show can be danced by up to 50 female dancers with uncomplicated movements and Balinese clothing that has a design pattern like the rays of the stars in the sky to be able to build the representation of many nymph; 2) The Bangle Villager preserves the Legong Sambeh Bintang dance because it is closely related to the perfection of spiritual practice through the Village Ngusaba Ceremony in their cultural heritage, aesthetic taste, and social comfort in Bangle Village. Ideologically, the great interest of the local people in always carrying out the Ngusaba Desa ceremony perfectly and seeking entertainment that can build social comfort has resulted in the sustainability of the Legong Sambeh Bintang Dance in Bangle Village.

KEYWORDS: The Ideology of Cultural Preservation, Legong Sambeh Bintang Dance, Bangle Village, Karangasem

I. INTRODUCTION

Bali is one of the provinces in Indonesia that is very well known throughout the world.¹ This situation cannot be separated from the admiration of tourists and the research interest of researchers from various parts of the world towards the culture and panorama of Bali. In the midst of the admiration of tourists while traveling in Bali, not a few experts agree with the terms Thousand Temples and Island of the Gods for Bali. Some of them even agree that Bali is called the island of love, in the midst of many tourists choosing Bali as a wedding venue and artists choosing Bali as the location for recording romance drama films.

Drama, dance, and music are types of performing arts that have social functions but are quickly disappearing.² As a manifestation of art that is shown to meet the needs of actors, meet the needs of the audience, or be presented to the gods, the Balinese performing arts are a type of Balinese art that quickly disappears if it is not supported by the arts community and technological accuracy. Various variants of traditional Balinese performing arts always seem to accompany religious ceremonies at temples, wedding ceremonies, funeral ceremonies, and social entertainment organized by Balinese people, which have attracted the attention of many parties from outside the island of Bali. One of the unique characteristics of Balinese culture, which is internationally known, is its performing arts elements.³

Based on their choreography, performing arts can be classified into non-representational performing arts and representational performing arts.⁴ When *baris* dance, *rejang* dance, *gabor* dance, *pendet* dance, *sekarjagat* dance, and all types of Balinese performing arts are performed without a story, they are non-representational performing arts. On the other hand, Balinese performing arts, equipped with stories such as *gambuh*, *arja*, *barong*, and *calonarang*, are classified as representational performing arts.

Based on the level of sacredness and function, the classification of Balinese performing arts is divided into *wali* art, *bebali* art, and *balih-balihan* art. *Rejang* dance is classified as a *wali* art in traditional Balinese performing arts, which means it is sacred because it has a main function in ceremonial offering activities at temples.^{5,6} *Bebali* arts such as *gambuh* dance can be known as traditional Balinese performing arts, which are classified as sacred because they have a complementary function to ceremonial offerings at

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temples.⁷ *Janger* dance, *joged bumbung*, and *drama gong* are traditional Balinese performing arts that have the main function of entertaining the audience. They are classified as *balih-balihan* arts.

The beauty of traditional Balinese performing arts, among others, is based on the rhythmic and expressive movements of traditional Balinese dances, the melodious sound of *gamelan* music, and even a narrative expressed through drama. Traditional Balinese performing arts are not only staged for aesthetic needs but also socially necessary for the practice of cultural values and are sacred in a series of ceremonies for the practice of Hindu religious values. The peculiarities of traditional Balinese performing arts are also built on the basis of Hindu religious values and cultural values in customs.⁸ As the performance of the Legong Sambeh Bintang dance reflects Hindu religious values and cultural values in customs in Bangle Village, Karangasem like the variety of movements, costumes, and choreography in the form of the Legong Sambeh Bintang dance, it looks different from the Legong dance in general in Bali. The characteristics of the Legong Sambeh Bintang dance in Bangle Village, Karangasem as a sacred dance seem to have a similar function to the *Rejang* dance at the temple. The Legong Sambeh Bintang dance performance in Bangle Village is identical to *Ngusaba Desa* at *Pura Desa*. The *Ngusaba Desa* at *Pura Desa* is always celebrated by the people of Bangle village in order to request a successful harvest and prevent disease outbreaks that can disturb the people. Every time the *Ngusaba Desa* is held at the *Pura Desa* during the *umanis kuningan* day, the Legong Sambeh Bintang dance is seen to always accompany the series of religious and cultural ceremonies. Thus, the Legong Sambeh Bintang dance is sacred to the people of Bangle Village, Karangasem in *Ngusaba Desa* at *Pura Desa*.

The phenomenon of the Legong Sambeh Bintang dance in Bangle Village, Karangasem, indicates the practice of the ideology of cultural preservation. It is interesting to know that the Legong Sambeh Bintang Dance is known as a traditional Balinese dance that has been preserved by the Bangle villager in Karangasem. However, it turns out that not all Balinese know and preserve the Legong Sambeh Bintang dance in the context of the *dewa yadnya* at the temple. The problems related to the phenomenon of the Legong Sambeh Bintang Dance in Bangle Village, Karangasem can be formulated as follows : 1) What is the form of the Legong Sambeh Bintang Dance in Bangle Village, Karangasem?; 2) Why do people in Bangle Village preserve the Legong Sambeh Bintang Dance in Karangasem?.

II. LITERATURE REVIEW

Sasolahan Legong Dedari at Pura Luhur Catur Kanda Pat Sari Pengideran Dewata Nawa Sanggha; there had been a reconstruction of *Legong Dedari* after the phenomenon of loss of money in the *banjar*, population conflicts and deaths of residents due to epidemics.⁵ *Legong Dedari* was reconstructed in the context of the *pidalan* ceremony at Pura Luhur Catur Kanda Pat Sari Pengideran Dewata Nawa Sanggha. The *Legong Dedari* dance is sacred, so every dancer is required to attend a purification ceremony so that the dance can neutralize the epidemic and conflict that is happening in the people in Banjar Pondok. The *Legong Dedari* dance was again preserved at Pura Luhur Kanda Pat Sari Pangideran Dewata Nawa Sanggha after the residents of Banjar Pondok wanted to live in harmony and peace again. In connection with the *Sasolahan Legong Dedari* at Pura Luhur Catur Kanda Pat Sari Pengideran Dewata Nawa Sanggha on the Ideology of Cultural Conservation in the Legong Sambeh Bintang Dance Performance in Bangle Village, Karangasem, it can be seen that there are similarities in the research focus, namely discussing sacred dance in traditional Balinese culture. However, the *Sasolahan Legong Dedari* at Pura Luhur Catur Kanda Pat Sari Pengideran Dewata Nawa Sanggha did not analyze the sacred dance in Karangasem while the Ideology of Cultural Conservation in the Legong Sambeh Bintang Dance Performance in Bangle Village, Karangasem analyzed the sacred dance in Karangasem.

Traditional Legong Dance Training is Superior Moderate Aerobic Training on Physical Fitness Improvement Among Young Girls; the performance of the Legong dance had trained a significant increase in physical fitness and showed better results than aerobic exercise.⁹ It was seen that aerobic capacity increased significantly in AG and DG with a difference in the mean and Cohen d effect size of 0.36 mL/kg/min and 0.68, respectively. Back and leg muscle strength increased significantly in DG and AG with a mean difference of 5.55 kg and 6.67 kg and effect sizes 0.69 and 0.77. Equilibrium improved significantly in DG and AG with a mean difference of 21.26 seconds and an effect size of 1.05. All significant values were reported at $P < 0.05$. There was no significant increase in arm muscle strength, body fat percentage, and flexibility in both groups ($P > 0.05$). The relationship between Traditional Legong Dance Training is Superior Moderate Aerobic Training on Physical Fitness Improvement Among Young Girls with the Ideology of Cultural Conservation in the Sambeh Bintang Legong Dance Performance in Bangle Village, Karangasem lies in the unit of analysis that discusses Legong dance in Bali. However, Traditional Legong Dance Training is Superior Moderate Aerobic Training on Physical Fitness Improvement Among Young Girls did not use qualitative data analysis techniques, while the Ideology of Cultural Conservation in Sambeh Bintang Legong Dance Performance in Bangle Village, Karangasem lies in the unit of analysis that discusses Legong dance using qualitative data analysis techniques.

Cultural Preservation in the *Wali Krama Murwa* Dance on the *Usaba Sambah* Tradition in Pasedahan village, Karangasem; as a sacred art, the wali dance type functions as the executor of the *yadnya* ceremony and must be danced by *krama murwa* as the local people in the form of dance.⁶ The *Pendet Lanang* dance, the *Pendet* dance, and the *Rejang Lilit* dance serve to please the gods and have the meaning of blessing prosperity for the local people. The relevance of research on the *Wali Krama Murwa* Dance in the *Usaba Sambah* Tradition in Pasedahan Village, Karangasem with the Ideology of Cultural Conservation in the Legong Sambeh

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Bintang Dance Performance in Bangle Village, Karangasem is in the similarity of the object of the research material, which is classified as traditional Balinese dance. However, in *Wali Krama Murwa* Dance on the *Usaba Sambah* Tradition in Pasedahan Village, Karangasem does not analyze the ideology of cultural preservation, while in the *Ideology of Cultural Conservation in the Legong Sambeh Bintang Dance* Performance in Bangle Village, Karangasem analyzes the ideology of cultural conservation.

The Meaning of the Performance *Rejang Tegak* Dance For The People of Busungbiu Village, Buleleng, Bali, Indonesia in the Global Era; the *Rejang Tegak* dance is staged in the form of a dance without character, which is influenced by structure and story.¹⁰ This can be seen in the style of presentation, the structure of the show, make-up, costumes, and the musical instruments accompanying the show. The people of Busungbiu Village in Buleleng still preserve the *Rejang Tegak* Dance because it has been interpreted as a means of ceremony, strengthening social relations and the cultural identity of the local people. The similarity between the meaning of the performance of *Rejang Tegak* Dance for the People of Busungbiu Village, Buleleng, Bali, Indonesia in the Global Era and the ideology of cultural conservation in the *Legong Sambeh Bintang Dance* Performance in Bangle Village, Karangasem, namely using qualitative methods. However, in The Meaning of the Performance : *Rejang Tegak* Dance For The People of Busungbiu Village, Buleleng, Bali, Indonesia in the Global Era, it does not analyze traditional Balinese dance forms in Karangasem, while in the *Ideology of Cultural Conservation in the Legong Sambeh Bintang Dance* Performance in Bangle Village, Karangasem, it analyzes the traditional Balinese dance forms in Karangasem.

Renteng Dance in Saren Village, Nusa Penida as a Source of Inspiration for the Creation of Ceremonial Dance in Bali; the people of Saren Village present *Renteng* Dance in the form of non-representational art or show without using a story.¹¹ This can be seen from the manner of presentation, the structure of the show, the make-up of clothes and the music that accompanies the performance, which does not represent a certain story scene. The existence of the *Renteng* dance is the source of the creation of ceremonial dances in Bali because it has a unique appearance that is easy to imitate, in accordance with aesthetic tastes and beliefs. In relation to the *Renteng* Dance in Saren Village, Nusa Penida as a Source of Inspiration for the Creation of Ceremonial Dance in Bali, it can be seen that there are similarities in the focus of the research with the ideology of cultural conservation in the *Legong Sambeh Bintang Dance* Performance in Bangle Village, Karangasem, namely analyzing sacred dances as traditional Balinese dances. The difference, in the *Renteng* Dance in Saren Village, Nusa Penida as a Source of Inspiration for the Creation of Ceremonial Dance in Bali, it does not analyze the sacred arts in *Pura Desa*, while in the *Ideology of Cultural Conservation in the Legong Sambeh Bintang Dance* Performance in Bangle Village, Karangasem, it analyzes a type of sacred art at *Pura Desa*.

Dance Theory as a Practice of Criticism; theory is an example of a text that discusses the meaning of aesthetic criticism and its manifestations.¹² In accordance with the views of Foucault, Butler, and Bourdieu on criticism in the social sciences, in order to determine the ideological position and philosophical meaning, it must be further developed based on the practice of criticism in contemporary dance. The relationship between Dance Theory as a Practice of Criticism and the *Ideology of Cultural Preservation in the Legong Sambeh Bintang Dance* Performance in Bangle Village, Karangasem lies in the similarity of material objects to the art of dance. The difference, in Dance Theory as a Practice of Criticism, there is no explanation of traditional Balinese dance, while in the *Ideology of Cultural Conservation in the Legong Sambeh Bintang Dance* Performance in Bangle Village, Karangasem, there is an explanation of a traditional Balinese performing art.

III. RESEARCH METHOD

The paper on the ideology of cultural preservation in the *Legong Sambeh Bintang Dance* Performance in Bangle Village, Karangasem can be completed after a field study is carried out in Bangle Village, Karangasem. This research design uses a cultural studies perspective based on the constructivist paradigm. The operation of the application of this constructivist paradigm in the data search process is assisted by a synchronic approach and a semiotic approach. The synchronic approach has helped in providing direction in constructing data collection priorities starting from the relation of fixed structure, standard structure, until cultural system of the *Legong Sambeh Bintang Dance* institution. Meanwhile, the semiotic approach has been fundamentally useful in sorting and constructing data integrity in the midst of traditional taboos that are still strongly institutionalized.

A trip to a place has a motive.¹³ The research, which was conducted only in Karangasem, was based on the fact that the *Legong Sambeh Bintang* dance only existed in Bangle village. This research on the ideology of cultural preservation in the *Legong Sambeh Bintang Dance* Performance in Bangle Village, Karangasem is formally centered on the ideology of cultural conservation in Bangle Village, Karangasem. The object of this research is the *Legong Sambeh Bintang Dance* in Bangle Village, Karangasem. This paper can be completed to the application of qualitative methods. A qualitative method is a method of processing and looking for data quality.¹⁴ Some of the main data in the research has been successfully collected by interviewing the artists and the leaders of Bangle villager as key informants, primary informants, and additional informants. Some of the main data points from this study were also collected through observations around the *Pura Desa* in Bangle Village, Karangasem. In relation to data analysis, the data collection obtained through literature studies of Balinese dance and ideology is positioned as a complement to all primary data. This data search process was also assisted by the use of instruments such as photo cameras, tape recorders, and interview guidelines.

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Data analysis is the phase of sorting and grouping data in order to obtain a basis for drawing conclusions.¹⁵ The totality of the data obtained was analyzed qualitatively by using the theory of power relations in knowledge and the theory of aesthetics. According to Foucault, the power of knowledge relations theoretically explains the existence of potential power from a combination of knowledge relations and the need for the existence of power that requires strengthening knowledge relations.¹⁶ This theory plays a very important role in reducing all data that is not related to the ideology of cultural preservation, displaying any qualitative data related to the ideology of cultural preservation, and verifying every qualitative data related to the ideology of cultural preservation in the form of the aesthetics of the Legong Sambeh Bintang dance. While aesthetics in theory refers to the quality of the intrinsic beauty of a nomen or object.¹⁷ This theory is very helpful in displaying every qualitative data related to the beauty of the Legong Sambeh Bintang dance form, reducing all qualitative data that is not related to the beauty of the Legong Sambeh Bintang dance form, and verifying every qualitative data about the beauty of the Legong Sambeh Bintang dance form, which is in line with the ideology of cultural conservation in Bangle Village, Karangasem.

IV. RESULTS AND DISCUSSIONS

Research on the Ideology of Cultural Conservation in the Legong Sambeh Bintang Dance Performance in Bangle Village, Karangasem has succeeded in revealing the form of the Legong Sambeh Bintang dance in Bangle Village, Karangasem and the ideology of cultural conservation behind the performance of the Legong Sambeh Bintang dance in Bangle Village, Karangasem. The description of the explanation is ideologically and aesthetically related to the existence of the Legong Sambeh Bintang Dance in Bangle Village, Karangasem, and can be listened to as follows.

A. The Form Of The Sambeh Bintang Legong Dance In Bangle Village, Karangasem

The Legong Sambeh Bintang dance is a delicate princess dance that is staged en masse. Mass dance is classified as a non-representational performing art because it does not use stories. Every *umanis kuningan* day, there are up to 50 Balinese girls who always perform this storyless performance art. All the Legong Sambeh Bintang dancers are girls from Bangle Village who were chosen by local traditional leaders for the wali art performance at *Pura Desa*. As stated by I Ketut Puger on December 5, 2010 in Bangle Village :

"..from the beginning the Legong Sambeh Bintang dance was sacred, danced by the girls..but if they weren't able to do it at the temple, ..they weren't allowed either..".

Emancipation actions are needed to create another balance for overcoming distrust, adversity, and subaltern powerlessness in changing fate, as many women experience.¹⁸ Based on the informant's statement above, it can be explained that the Legong Sambeh Bintang dance has long emancipated girls as dancers who have an important position in the religious activities of the people in Bangle Village. This dance has become a form of emancipation for girls in Bangle Village in the context of socially performing arts in traditional cultural structures that are ideally oriented to the patrilineal system. The patrilineal system has been known as the best support system for the preservation of traditional Balinese culture. However, it should be noted that not all girls in Bangle Village can be emancipated by dancing the Legong Sambeh Bintang. In addition to being able to dance the Legong Sambeh Bintang well, those who are selected as actresses are required not to be menstruating and able to not show the character of children during the *Ngusaba Desa* ceremony as follows.



Figure 1. Legong Sambeh Bintang dancer
(Doc. Suryani, 2011)

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Similar to the *Rejang* dance in general in Bali, the Legong Sambeh Bintang dance in a series of *Ngusaba Desa* ceremonies at *Pura Desa* has the main function of ceremonial offerings. The series of ritual forms in *Ngusaba Desa* are complementary to the performance of the Legong Sambeh Bintang dance. Therefore, the readiness of the dancers in staging the complete structure of the Legong Sambeh Bintang performance has a greater influence than the completeness of the ceremony in determining the totality of the implementation of *Ngusaba Desa* at *Pura Desa* Bangle, Karangasem.

The Legong Sambeh Bintang dance is sacred to the people in Bangle Village because it has relevant symbols to invite the gods to come to the *Pura Desa*. The Legong Sambeh Bintang dance is purified because it has been designed with a series of symbols representing the sky. As stated by I Ketut Puger on December 5, 2010 in Bangle Village :

“...we mean *legong* as a princess dance, *sambeh* we mean as irregular, the *bintang* is related to the cloth that sparkles like starlight. So, the *Legong Sambeh Bintang* dance means a princess dance with an appearance like the irregular rays of the stars in the sky...”.

Reviewing the statements of the informants above, it can be seen that the form of the Legong Sambeh Bintang dance has a reflection of the sky to entertain and inspire the audience. Reviewing the *Usana Bali Lontar*, it can be understood that the aesthetics of the Legong Sambeh Bintang dance, which is in accordance with the expectations of the local people in Bangle Village, tries to build a representation of the nymph through the variety of movements, expressions, and clothing attributes worn by the dancers.

As a traditional Balinese dance in Bangle Village, the Legong Sambeh Bintang Dance has an uncomplicated movement structure. In the movement structure of the Legong Sambeh Bintang Dance, it is found that the *ngelo* and *nyalud* movements have a major contribution to the distinctive characteristics of the *wali* art performances for *Ngusaba Desa* at *Pura Desa* Bangle, Karangasem. In addition, there are several movements in the *agem*, *tandang*, and *tangkep* groups that are often repeated in the structure of the Legong Sambeh Bintang dance. The Legong Sambeh Bintang dance uses the right and left *agem* movements as high as the earlobe, with the condition that the foot position has a distance and body position according to the type of *agem*. The away movement in the Legong Sambeh Bintang dance is seen in the form of *ngegol*, or right and left hip movements, *ngumbang* or walking movements accompanied by right and left head movements as well as foot stomping, *ngelikas* or leg movements to the side and hand movements following the position of the crossed legs. *Tangkep* in the Legong Sambeh Bintang dance is manifested in the form of a smiling expression in order to appreciate the sweet characteristics of the ceremony. The Legong Sambeh Bintang dance displays a movement as a transition of all types of movements in the main art structure as a sacred offering at *Pura Desa*. Procedurally, the structure of the Legong Sambeh Bintang dance performance can be seen as follows.

No.	Structure Period Name	Information
1.	<i>Pepeson</i>	Moving forward, walking hand in hand with both hands in front of the chest. Then make a <i>nyalud</i> movement, right <i>ngembat</i> , slowly take the <i>sampur</i> , then throw it to the right side according to the beat of <i>Gong Ngumbang</i> . Walk forward slowly to the rhythm of the <i>Gamelan</i> .
2.	<i>Pengadeng</i>	The line of dancers was split into two lines, one on the right side of the stage and the other on the left side of the stage. The movements used are still the same but continue to repeat until the <i>Gamelan</i> ends and the dance stops.
3.	<i>Pengecet</i>	Form a circular formation, but the movement still occurs as a repetition of the first movement.
4.	<i>Pekaad</i>	Return to the initial position, then the dancer exits the stage.

(Matrix 1. Structure of the Legong Sambeh Bintang Dance Performance, 2022)

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The performance structure of the Legong Sambeh Bintang dance performance is embellished with make-up and dancer costumes. Through the choice of costumes and make-up, they can also change the original character to emphasize a character that is presented. The importance of the role of costumes in the Legong Sambeh Bintang dance performance was stated by I Wayan Jejel on January 3, 2011 in Bangle Village :

"...in the past, this dance only used make-up, only using white strokes on the forehead. However, the dancers use eyebrow pencils, powder, blush ...".

Through the statements of the informants above, it can be seen that the dancers use white brushes, eyebrow pencils, powder and red cheeks for make up. The Legong Sambeh Bintang dancers also appear to be wearing rouge on their cheeks, using blue eye shadow and wearing red lipstick to beautify their faces. Besides that, the beauty of the performance of the Legong Sambeh Bintang dance is also influenced by the use of costumes. The costumes of the Legong Sambeh Bintang dancers appear to have special characteristics to build the representation of some nymphs. The dancers use headdresses made of coconut leaves, accompanied by flowers, puring leaves, and cassava stems arranged together with imitation flowers to make an nymph's crown. Nymph costumes are made based on a combination of *songket* cloth, *kancan* cloth, *prada* cloth, colorful scarves, *stagen*, and silver bracelets engraved with traditional Balinese culture as dance outfits for staging when *Ngusaba Desa* at *Pura Desa*.

This *wali* art performance in *Ngusaba Desa* in Bangle Village, Karangasem, is embellished by the melodious sound of the *terompong beruk gamelan* music. The beauty of the sound of the *gamelan* music of *terompong beruk* is composed of the sounds of *kendang lanang* music, the sound of *kendang wadon* music, the sound of music from *balaganjur ceng-ceng*, the sound of music from bamboo flutes, the sound of music from the *terompong*, the sound of coconut shells, the sound of music from *reong*, the sound of music from *kajar*, the sound of music from *ugal*, and the sound of music from *gongs* seem to always accompany the performance of the Legong Sambeh Bintang dance at *Pura Desa*.

The Legong Sambeh Bintang dance is the sacred base of the Legong Sambeh Bintang dance as a *wali* art. As a non-representational art that is sacred to Hindus in Bangle Village, it is always staged in the middle *jaba* section to complete the *Ngusaba Desa* ceremony at *Pura Desa*. The middle *jaba* of *Pura Desa* has become the stage for the performance of the Legong Sambeh Bintang dance in the *Ngusaba Desa*. For the totality of the sanctity of the place and the ceremony of *Ngusaba Desa*, the dancers of Legong Sambeh Bintang are also required not to be in a state of mourning.

In the village of *Ngusaba Desa* at *Pura Desa*, the Legong Sambeh Bintang dance is performed during the *mendak tirta* phase or the ceremonial phase of seeking holy water. This *mendak tirta* phase begins with Hindus, among woman who dance and offer *canang sari* at the *Pura Desa*, then continues with the search for holy water outside the *Pura Desa*. The Legong Sambeh Bintang dance was finished when the series of woman had returned to the *Pura Desa* with holy water, the woman had finished offering the *banten perani* and *pejati* at the *Pura Desa*, and the Hindus, especially the men, had finished offering the *canang sari* and had formed a circle formation to dance at the temple.

B. The Ideology Of Cultural Preservation Behind The Stage Of The Legong Sambeh Bintang Dance At Bangle Village, Karangasem

A traditional culture is socially institutionalized and managed because it has a social function.¹⁹ The performance of the Legong Sambeh Bintang dance is sacred to foster social commitment and meet the needs of the Bangle indigenous people regarding spirituality through traditional ceremonial offerings. The sustainability of the Legong Sambeh Bintang dance is a testament to the achievements of the local people in fostering cultural integrity for social integration amidst the social dynamics of Karangasem.

Ideologically, the Legong Sambeh Bintang dance is preserved by the people because it does not conflict with traditional cultural systems and is in accordance with their taste for beauty. The Legong Sambeh Bintang dance has become a mediation of the expression of beauty for local girls, which has been recognized by cross-generational traditional leaders in the Bangle people to be useful for realizing the purpose of the ceremony in the form of *Ngusaba Desa* at *Pura Desa*. The performance of the Legong Sambeh Bintang Dance at the *Pura Desa* also plays a role in maintaining and strengthening the belief of Hindus in Bangle Village as *Ngusaba Desa* participants towards the gods. The Legong Sambeh Bintang dance has become a special choice for girls in Bangle Village to show devotion to *Ida Sang Hyang Widhi*. The Legong Sambeh Bintang dance is also recognized as a medium to express a conformist sense of beauty for girls, considering the vital function of this dance in spiritual activities, educating both actress and participants in the *Ngusaba Desa* ceremony, Karangasem. Therefore, the expression of a sense of beauty by the girls through the Legong Sambeh Bintang Dance is something that the local people glorifies because it not only has aesthetic value but also contains religious and social meaning for them and has positive implications for the social image of the people in Bangle Village, Karangasem. As for the commodification of culture, some of it is carried out by preparators to build positive social impacts.²⁰

The strong social relations behind cultural practices are built on religious meaning.²¹ The sustainability of the Legong Sambeh Bintang dance in Bangle Village cannot be separated from the strong belief of Hindus in Bangle Village towards the perfection of spiritual practice through the *Ngusaba Desa* ceremony. During the ceremony in Bangle Village, it can be seen that the Legong Sambeh Bintang dance has a central position in the completion of the *Ngusaba Desa* ceremony. People in Bangle Village also

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view this *wali* art as important for the development of their daughter's intelligence apart from the formal learning process at school. The great interest of farmers in preventing pests through *Ngusaba Desa* also has an impact on the sustainability of the Legong Sambeh Bintang dance in Bangle village, Karangasem. As stated by a farmer named I Nengah Wati, 70th, on December 21, 2010 regarding *Ngusaba Desa* :

"...the people of this village are poor. Most of us who support our families by farming often fail to harvest because of pests... Our family is often hungry and sick. I was confused...until one day, we participated in offering offerings in a ceremony at *Pura Desa*. I was surprised that after participating in the ceremony at *Pura Desa*, our harvests gradually improved. Since then, we have always participated in that *Ngusaba*...".

The practice of *Ngusaba Desa*, accompanied by the Legong Sambeh Bintang dance, can be understood as a social way to respond to the crisis caused by poverty. Based on the statements of the informants above, it can be seen that farmers who are experiencing harvest problems have benefited after participating in *Ngusaba Desa*. The farmers are increasingly convinced that *Ngusaba Desa* plays a major role in the fulfillment of their requests for protection from the threat of pest outbreaks. The reduced threat of pest outbreaks after attending *Ngusaba Desa* is a miracle for farmers in Bangle Village, Karangasem. Hindus in Bangle Village believe that every miracle is a blessing from the ruler of supernatural powers that must be grateful for, such as through the implementation of *Ngusaba Desa*.

Ngusaba Desa is one of the cultural heritage sites in Bangle Village. The great respect of the indigenous people for their cultural heritage also has an impact on the unmarginality of the Legong Sambeh Bintang dance in Bangle Village, Karangasem. As a form of respect in relation to *Ngusaba Desa*, a fine of 100 kg of rice is still applied to every family who has a daughter or is selected but does not meet the requirements to dance this traditional Balinese art. The great desire of the Hindus for their requests to be granted by the gods and the wish of the Hindus for the gods at *Pura Desa* to be happier also resulted in the reconstruction of the Legong Sambeh Bintang dance in the village of Bangle, Karangasem every *umanis kuningan* at *Pura Desa*.

C. Discussion

The Legong Sambeh Bintang dance in *Ngusaba Desa* is a synthesis of the gap between factual problems, local people's needs, and issues of ideological meaning in social development in Bangle Village. Dance is an example of a text whose manifestation is constructed based on philosophical meaning.¹² Ideologically, the orientation of cultural preservation becomes a strong social reference as the total basis for manifest performance in spiritual, aesthetic, and social contexts. This cannot be separated from the consideration of the benefits of ceremonies in the form of *Ngusaba Desa* at *Pura Desa*.

The Legong Sambeh Bintang dance has become a medium for expressions of beauty for local girls who have been recognized by traditional leaders across generations in Bangle people. Hindus in Bangle Village believe that every miracle is a blessing from the ruler of supernatural powers that must be grateful for, such as through the implementation of *Ngusaba Desa*. The performance of the Legong Sambeh Bintang Dance at the *Pura Desa* also plays a role in maintaining and strengthening the belief of Hindus in Bangle Village as *Ngusaba Desa* participants towards the gods. The great desire of the Hindus for their requests to be granted by the gods and the wish of the Hindus for the gods at *Pura Desa* to be happier also resulted in the reconstruction of the Legong Sambeh Bintang dance in Bangle village, Karangasem every *umanis kuningan* at *Pura Desa*. The sustainable reconstruction of the Legong Sambeh Bintang dance in Bangle Village has become a cause of social comfort in the midst of the prosperity crisis in the society in Bangle Village, Karangasem.

In the practice of the ideology of cultural preservation in Bangle village, it can be seen that the Legong Sambeh Bintang dance in Bangle village is enculturated because it is also influenced by social aesthetic tastes and the strong belief of Hindus in Bangle Village towards the perfection of spiritual practice through the *Ngusaba Desa* ceremony. The sustainability of the Legong Sambeh Bintang dance cannot be separated from the social's efforts to fight for cultural capital in their cultural heritage. The sustainability of the Legong Sambeh Bintang dance is a testament to the achievements of the local people in fostering cultural integrity for social integration in the midst of social dynamics in Karangasem.

The Legong Sambeh Bintang dance is a delicate princess dance that is staged en masse. Mass dance is classified as a non-representational performing art because it does not use stories. The Legong Sambeh Bintang dance is sacred to the people in Bangle Village because it has relevant symbols to invite the gods to come to the *Pura Desa*. In addition to being able to dance the Legong Sambeh Bintang well, the girls who were selected as actresses were required to not be menstruating and not be able to show the character of children during the *Ngusaba Desa* ceremony. In *Ngusaba Desa*, the series of ritual forms in *Ngusaba Desa* are complementary to the performance of the Legong Sambeh Bintang dance.

As a non-representational art that is sacred to Hindus in Bangle Village, it is always staged in the middle *jaba* section to complete the *Ngusaba Desa* ceremony at *Pura Desa*. In *Ngusaba Desa* at *Pura Desa*, the Legong Sambeh Bintang dance is performed during the ceremonial phase of seeking holy water. As a traditional Balinese dance in Bangle Village, the Legong Sambeh Bintang Dance is unique because it has an uncomplicated movement structure. The performance of the Legong Sambeh Bintang

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dance performance structure is embellished with make-up and dancer costumes. This *wali* art performance when *Ngusaba Desa* is embellished by the melodious sound of the *terompong beruk gamelan* music. All the aesthetic elements of the Legong Sambeh Bintang dance that seem to be in line with the expectations of the local people in Bangle Village have tried to build a representation of the nymph through the variety of movements, expressions and clothing attributes worn by the dancers.

The phenomenon of the representation of some nymphs in the Legong Sambeh Bintang dance in Bangle Village, Karangasem has similarities to the representation of nymph in *Legong Dedari* at Pura Luhur Kanda Pat Sari Pengideran Dewata Nawa Sanggha. The representation of the performances of these two dances has implications for the level of social comfort. As the reconstruction of the *Legong Dedari* dance performance at Pura Luhur Kanda Pat Sari Pengideran Dewata Nawa Sanga has influenced the increase in harmony in society after some of them lost relatives and money due to a disaster. Likewise, the creation of comfort in the people in Bangle village has a relationship with the completion of the Legong Sambeh Bintang dance performance in *Ngusaba Desa* at Pura Desa.

To perform the Legong Sambeh Bintang dance, the dancers need physical fitness in addition to preparing for the ceremony. Actually emphasized that the performance of the *Legong* dance could significantly improve physical fitness.⁹ That *wali* art is believed to have the meaning of blessing prosperity for the local people.⁶ The Legong Sambeh Bintang dance is staged in the context of *Ngusaba Desa* at Pura Desa, aimed at pleasing the gods and asking for blessings to be able to face the crisis of prosperity.

As a non-representational art form, the Legong Sambeh Bintang dance is performed without relying on a particular story. Non-representational art forms that are sacred can be seen from the appearance of the form, the structure of the performance, make-up, costumes, and musical instruments accompanying the performance, which have aesthetic meaning, strengthen the function of ceremonial facilities, cultural identity, and social relations of the actors.^{10,11} The strength of social relations between the followers of *Ngusaba Desa*, the beauty and uniqueness of the identity of the ceremony, as well as the completeness of the ceremony, are influenced by the existence of the Legong Sambeh Bintang dance.

CONCLUSIONS

Based on data analysis, it can be concluded that the Legong Sambeh Bintang dance in Bangle Village, Karangasem, is a mass women's dance that can be classified as *wali* art and non-representational art. This uncomplicated traditional Balinese dance performance is staged by up to 50 girls in Balinese costumes that contain the meaning of starlight in the sky to be able to build a representation of the nymphs in heaven when *Ngusaba Desa* at Pura Desa.

The indigenous people in Bangle Village performs the Legong Sambeh Bintang dance in a sustainable manner because it is associated with perfecting spiritual practices, cultural heritage, aesthetic tastes and social comfort. Ideologically, the Legong Sambeh Bintang dance is preserved by the local people because of the great interest of the indigenous people in organizing *Ngusaba Desa* perfectly, the great respect for cultural heritage, and the interest in seeking entertainment that can build social comfort.

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