



ISSN: 0976-3031

Available Online at <http://www.recentscientific.com>

CODEN: IJRSFP (USA)

International Journal of Recent Scientific Research
Vol. 9, Issue, 5(G), pp. 26933-26937, May, 2018

**International Journal of
Recent Scientific
Research**

DOI: 10.24327/IJRSR

Research Article

THE ESSENCE OF REJANG RENTENG PERFORMING ART FOR COMMUNITY IN BUSUNG BIU VILLAGE, BULELENG, BALI IN GLOBAL ERA

Ni Made Ruastiti*

Faculty of Performing Art, Denpasar Institute of the Art, Indonesia

DOI: <http://dx.doi.org/10.24327/ijrsr.2018.0905.2153>

ARTICLE INFO

Article History:

Received 10th February, 2018

Received in revised form 6th
March, 2018

Accepted 24th April, 2018

Published online 28th May, 2018

Key Words:

Essence, Form, Ngusabha Desa Ceremony,
Rejang Renteng Dance.

ABSTRACT

The aim of the present research is to be able to comprehend the essence of Rejang Renteng performing art for community in Busung Biu Village, Buleleng, Bali in global era. This research is done by seeing the background that there is an imbalance between assumption and reality in field. Generally, the developed and modern community will be more glad with modern, beautiful, inexpensive, and showable performing art. However, the reality reveals it differently. The questions are: (1) how is the form of Rejang Renteng dance?; (2) How does local community value the performance in this global era?

This research uses qualitative method. Types and data sources, both primary source and secondary source, of this research are obtained from observation technique, interview with relevant informants, FGD, and literature study. All data is analyzed critically in the perspective of cultural studies.

The result of research shows that: (1) Rejang Renteng Dance is shown in form of playless performing art by 25 boy dancers and girl dances aged 7-10 years old followed by Gong Kebyargamelan; (2) Up to now, the local community still maintains the Rejang Renteng Dance because it is considered that it has religious meaning, social meaning, and local cultural meaning for local community.

Copyright © Ni Made Ruastiti, 2018, this is an open-access article distributed under the terms of the Creative Commons Attribution License, which permits unrestricted use, distribution and reproduction in any medium, provided the original work is properly cited.

INTRODUCTION

Bali Island is the well-known tourism site destination with its cultural uniqueness which has religious essence (Ruastiti, 2016c). Busung Biu village itself is one of villages located in Buleleng Regency, northern part of Island Bali. The socio-cultural condition of its community seems more developed and modern. It can be seen from its community lifestyle, its village buildings both community's house, village hall office, schools, health center, temple, and other public facilities. However, even if its community has experience modernization process and they tend to adopt global culture, but until now the local community still maintains their cultural tradition. The development of performance arts will be in line with lifestyle change and its audience taste (Hobart, 2007).

However, in fact, it is different from what happens in Busung Biu Village. According to Village Chief of Busung Biu, it is stated that once in 5 years, the local community always conducts their tremendous cultural tradition which is in form of Karya Gede Ceremony completed by Rejang Renteng performing art. The phenomenon seems interesting to be researched in order to know and comprehend what causes

tradition and culture especially Rejang Renteng Dance is able to be maintained in this global era? What essence is contained in Rejang Renteng Dance in Busung Biu Village, Buleleng?

The reveal of the phenomenon has theoretical and practical urgency. Theoretically, the result of this research is expected to be able to give advantages in developing knowledge, especially in performing art discipline, through deep study regarding to Rejang Renteng Dance. Practically, the result of this research can be used as relevant information with preservation of performing art especially in Bali and other places.

MATERIAL AND METHODS

This Study was conducted at the Busung Biu, Buleleng Bali. Busung Biu Buleleng Bali was chosen as a research location because this village has a rejang dance that has its own uniqueness. This aspect of uniqueness has been studied through field studies at Busung Biu, Buleleng Bali for twelve months. The first three months constitute the preliminary study phase, the next nine months of data collection, data analysis and reporting.

The research method used to analyze the phenomenon of Rejang Renteng performing art in Busung Biu Village,

*Corresponding author: Ni Made Ruastiti

Faculty of Performing Art, Denpasar Institute of the Art, Indonesia

Buleleng is qualitative research method. Types and data sources, both primary source and secondary source are obtained from observation technique, interview with relevant informants, FGD and literature study.

Primary data are obtained directly through interview with relevant informant chosen based on *purposive sampling technique*. Drummers, dancers coach, percussion coach and local community. The addition of informant to complete the minimum data is done by using *Snowball Sampling technique*. This research also uses secondary data obtained from literature study through results of relevant research that have been made by previous researchers.

RESEARCH RESULT AND DISCUSSION

Form of Rejang Renteng Dance

Based on result of data analysis, it is found that Rejang Renteng Dance which is shown in the context of Karya Gede Ceremony in *jaba tengah* Pura Dalem, Busungbiu Village, Buleleng is a ceremonial performing art in form of playless dance followed by Gong Kebyar gamelan. Rejang Renteng Dance is shown by 25 young dancers consisting of 13 male dancers and 12 female dancers aged 7-10 years old.

The establishment of performing art cannot be separated from human adjustment with their environment (Ruastiti, 2016b). Social and demographic values also have significant roles in influencing the form of performing art (Hickey *et al.*, 2015; Pradana *et. al.*, 2016; Shaughnessy, 2012). The behavior of local community is also influenced by the existing superstructural ideology (Pradana *et. al.*, 2016).

Superstructure (value system, belief system and tradition) is the foundation and mindset of the community (Pradana and Parwati, 2017). It is their ideology of arts both in creating, conserving, or preserving until its existence is sustainable.

The existence of Rejang Renteng Dance is created to conduct Karya Gede Ceremony in Pura Dalem in Busungbiu Village. The ceremony is the worship towards Goddess of Fertility done in *jaba tengah* Pura Dalem, Busungbiu Village. The local community calls Goddess of Fertility as Queen of Manik Ceraki. As the expression of thankfulness for the blessings they get, the local community presents offerings in form of agricultural product once in 5 years completed by Rejang Renteng Dance. By presenting offerings completed with Rejang Renteng Dance, they feel more comfortable because they have done their obligations over all blessings they get during this time.

Form of performing art can be seen from show, coreography, movement variety, performance structure, performance stage, and other relevant elements (Ruastiti, 2016a; Joselit, 2013). Form is physical output analyzed as media containing essential values like idea, opinion, and theme (Hickey *et al.*, 2015; Ruastiti, 2017b). There are three components that get attention in discussing form of performing art such as sign, message or text; audience as message receivers delivered through particular symbols.

Rejang Renteng Dance is made from movement element, fashion makeup, and accompaniment which are very simple. The simplicity of its performance can be seen from the minimum number of movement, fashion makeup used,

coreography (structure, dynamic, and stage pattern) or composition of accompaniment. The movement variety of Rejang Renteng Dance are as follows:

1. *Ngembat* is right and left hand movement straightened to the top, followed by head-turned movement to the straightened hand when doing this movement followed by *engkok* movement.
2. *Ngenjet* is the movement of demeaned body, but weight is on feet that become foothold. If *ngembatis* on right side, right foot is lifted, left foot is the foothold, right hand is straightened to the top, and left hand is on waist.
3. *Ileg-ileg* is the movement where head is shaken to right and left side.

Rejang Renteng Dance is started from ceremony of dancers purity led by *stakeholder* (head of ceremony) and *pengempon* of temple. The purity ceremony is conducted by *banten*, special offerings. By praying together in front of *pelelinggih* Manik Ceraki Queen, they beg for Goddess of Fertility located in Dalem Temple to receive offerings accompanied by Rejang Renteng Dance. These are the offerings and dancer purity led by stakeholder in Dalem Temple, Busung Biu Village, Buleleng.

The Ceremony at the Dalem Temple in the Busung Biu Village, Buleleng



Figure 1 Stakeholder leads the ceremony
Courtesy of Ruastiti, 2014.



Figure 2 Dancer Sanctification in Dalem Temple
Courtesy of Ruastiti, 2014.

After praying together is done, then Rejang Renteng Dance is shown with the performance structures as follows.

First, the dancers dance while going hand in hand to walk around *pelelinggih* of Manik Ceraki Queen for three times, turning to right side. Right side turning of surrounding the sacred building (surrounding temple sacred building) contains *murwa daksina* symbol meaning perfection called as *Presida Ngusaba Niniby* local community. It can be seen from the following figures:

The Rejang Renteng Dance Performance



Figure 3 Rejang Renteng Dance
Courtesy of Ruastiti, 2014



Figure 4. Dancers surround *pelelinggih*
Courtesy of Ruastiti, 2014

Second, after turning around for three times, the dancers are in front of *pelelinggih* of Manik Ceraki Dance to *natab banten pajegan* led by Jero Mangku of Dalem Temple. Jero Mangku

Dalem ties *benang tebus* to the dancers as the symbol of blessing indicating that the performance is over.

Third, the dancers *ngayab* and *natabbanten*. At the end part of this performance, *ngelungsuris* done meaning that eating fruit of snacks presented as offerings to Goddess of Fertility. In this part, stakeholder and dancers *ngaturang parama santih* (say thank you) by doing praying together again.

According to village elders in Busung Bui Village, Rejang Renteng performing art by young children (aged 7-10 years old) is the symbol of *rare angon*. While, child dancers consisting of boys and girls are the symbol of *purusa-pradana*. According to stakeholder in Dalem Temple, the dancers of Rejang Renteng Dance are still young. It is due to the mindset that children are considered still pure in which they are not contaminated by bad thinking and bad behavior.

The make up of the dancers consisting of red, blue, and yellow/orange *eye shadow* and natural make up which is gold and brown, but there also wear *cundang, ketul* merah and *gecek pelengan, blush on* and lipstick. While, the clothing worn is white and yellow fabric as the symbol of glory and purity.

The clothing worn by dancers such as *kamen, sabuk lilit, tapih putih, and angkin*. While head accessories worn by female dancers are janur and colorful flower designed in such a way with dancer hair is curled up. The head of this phase of stakeholder, head of ceremony wearing white traditional clothes to temple while bringing incense property. For male dancers, the wear white and yellow clothes, *kamenprada* (gold coated fabrics), *kancut* (tip of fabric removed). The male dancers wear head accessories made from cow-hide coated with prada and red flower.

As mentioned aforehead that accompaniment of Rejang Renteng Dance is Gong Kebyar *Gamelan*. Music is made to make certain atmosphere (Pradana and Pantiyasa, 2018). It is same as the religious atmosphere made in Rejang Renteng performing art in Busung Bui Village. To make religious atmosphere, local community accompanies Rejang Renteng Dance with Gong Kebyar *gamelan* completed with *tembang-tembang* Sekar Emas. As expressed by Nyoman Pimpin, one of the dancers of Rejang Renteng than since long time ago, Rejang Renteng Dance is performed using *tembang-tembang* containing meaning of apology and praise for Ceraki Queen as Goddess of Fertility in Busung Bui Village, Buleleng, Bali.

Community in Busung Bui Village believes that the success of their agriculture is because they are helped by Goddess of Fertility mastering agricultural area in that village. Thus, according to local community as *subak* community (agricultural community), they are obliged to thank Goddess of Fertility for helping them in agriculture.

The Essence of Rejang Renteng Dance Performance

Essence is part of semantic and speech (de Saussure, 1996). The definition of essence itself is various, essence is always united in sentence or speech or its community collectively. It means that essence as part of life created from tradition experience, history, and its social relationship. Essence is intangible socially which then it gives more value on its society behavior. As community in Busung Bui Village, Buleleng values Rejang Renteng Dance as part of ceremony in Puseh Temple which is used by local community as mediation in seeking for their arts

competence since childhood for ritual ceremony of environment purity where they live collectively.

Deconstructively, dance performance is aesthetical practice symbolized by collective belief of local community (Ruastiti, 2017b). As the performance of Rejang Renteng Dance in Busung Bui Village in which they still maintain the performance until now since they value it as fertility ceremony. Through ceremony involving their power relation in re-setting their social structure for collective interest. The construction process then gives effects towards positive image of community in Busung Bui Village for harmony enforcement and social control in that village. The religious activity can proliferate respect and discipline to create a harmony for life unity in that community (Pradana, 2018b).

Aesthetic Essence

The beauty of Rejang Renteng performing art in Busung Bui Village has aesthetical essence. In the performance of Rejang Renteng Dance, it shows beauty elements seen from its dance movement variety which is harmonic with its music. Harmonic essence of a performance can be made if there is a balance concept among its movement variety, stage pattern, and music (Ruastiti, 2010).

Aesthetic essence of Rejang Renteng Dance fashion makeup consisting of natural *make-up* and ceremony clothes in form of fabric covering body and feet in yellow and white colors. Yellow and white colors mean purity (Storm, 2012). To cover body of female dancers, they wear fabric (upper body cover) and *sabuk* (upper body cover) in yellow color wrapped in dancers' body. On that fabric, there is a touch of prada in goldish color containing essence of beauty and greatness. While, face make up of Rejang Renteng Dance consisting of eye shadow mean sun light beauty, and red lipstick means beauty.

Rejang Renteng Dance Performances contain the meaning of balance and harmony. It can be observed from the floor pattern, the range of motion and the music of dance accompaniment that is displayed in a balanced way between the right and the left. A balanced presentation of motion and music can create harmony (Pradana, 2018a). While the beauty of ceremonial dance performances can be interpreted as a sacred truth principle (Hickey *et al*, 2015, Ruastiti, 2017a). The choreography of Rejang Renteng Dance performances that contains the accompaniment of walking alongside it can be interpreted as a form of truth, the sacredness of genuine offerings to Mighty God as World maker.

Rejang Renteng performing art is accompanied by Gong Kebyar *gamelan*. Gong Kebyar *gamelan* used in this performing art to strengthen essence, performance atmosphere, reinforce accent, and dancers tempo. The presence of Gong Kebyar *gamelan* besides used to character appreciation, *gamelan* is also used to strengthen beauty nuance from every performance of Rejang Renteng Dance.

Religious Essence

Community of Busung Bui Village, Buleleng places Pura Sasuhunan and Puseh Temple as *state of power*, center of religious power. Nature environment as *palemahan* for community of Busung Bui Village is believed as having

magical power to free themselves from anxiety in their lives. Therefore, in performing Rejang Renteng Dance, they believe that their relationship with nature will create a harmony.

Nature, belived by society, has power in giving blessings or disasters. Both blessings and disasters in the world are not separated from natural natural law. It is also believed that natural lawworks in regulating universe cycle and every phase of cycles determined by power of Ida Sang Hyang Widhi (Bandem and Frederik Eugene de Boer, 1973). It can be seen from community in Busung Biu Village, Buleleng who still worships Its existence through ceremonial symbols as well as Rejang Renteng performing art. The religious practive still continues peacefully because it is valued as having magical power since long time ago.

Rejang Renteng performing art in Busung Biu Village, Buleleng during this time can recall its community comprehension towards the existence of Ida Sang Hyang Widhi. Religious practive is belived by local community as the source of happiness and *adikodrati* power. God has higher value regarding to life essence (Geertz, 2004).

Rejang Renteng performing artwhich is done frequently and continuously can give happiness, soul comfort of community in Busung Biu Village, Buleleng. It means that *adikodrati*power can be pursued through religious appreciation. As in the implementation of religious value towards power of Ida Sang Hyang Widhi and its manifestation explicitly and implicitly is seen from the whole structure of Rejang Rentengperforming art. In religious aspect, ceremony moment for Busung Biu Village has a role in intensifying and re-thickenthe dependence between human and Ida Sang Hyang Widhi as well as It's manifestation as religiosity center. In that context, community of Busung Biu Village, Buleleng can keep their kinship unitythrough Rejang Renteng performing artin a ceremony moment in Puseh Temple. Community has life essence which needs religious obedience (Pradana *et. al.*, 2016).

Rejang Renteng Dance which is conducted as a form of belief expression of Hindu people in Busung Biu Community in a ceremony in Puseh Temple shows that it has been their community spiritual need. Even though they are busy with their world-life business, but they still conduct Rejang Renteng Dance performance to improve their life quality in this present era. Theoretically, ritual is the expression of religious belief of community which is very difficult to change (Pradana *et. al.*, 2016). The religious essence of Rejang Renteng Dance is strengthened and kept in every person of community in Busung Biu Village. So that Rejang Renteng Dance can still alive until now in its community synergy. It is reflected by the expression of relevant parties who are serious and glad in continuing the cultural tradition (Pradana, 2018a).

Social Essence

Rejang Renteng performing art tremendously upholds togetherness aspect. It can be observed from every ceremony conducted by community. The togetherness makes community in Busung Biu Village feel easier in performing Rejang Renteng Dance for purity ceremony in their environment. Solidarity essence shown in Rejang Renteng performing artcovers the relation involvement among community in order to keep the harmony in togetherness. It is needed in solving their complex life problems. Performance arts is manifested as

enforcer media of community social relationship (Pradana, 2017).

Solidarity essence has a meaning that all people in community of Busung Biu Village collectively support one another in presenting Rejang Renteng Dance in every ritual ceremony of Dewa Yadnya, started from preparation until the end of the ceremony. Activity of ngayah is seen to proliferate integrity, communication, and comprehension unity in minimizing collective burdens and village security. Through arts activity, community can preserve their tradition and culture (Pradana, 2018b).

Cultural Preservation Essence

Rejang Renteng performing artdone continuously contains their cultural arts tradition preservation. Through performance arts, community indirectly participate in preserving their traditional culture values. The performing artas one of cultural components can be preserved through internalization, socialization and inculturation processes (Saderson, 1999)

The socialization of cultural activity can be seen from dance activity. Through performance arts activity, the dancers obtain ethics education in form of politenessin their community. It really supports culture life in the community. Every culture elements has certain meanings which are very influential for community perspective in Busung Biu Village. Besides ethics education and politenessindirectly, the dancers and drummerobtain nonformal education about religion, arts and culture. Therefore, the dancers and drummerwho involve in the performance not only obtains dance ability andbeating, but unconsciously they also create the cultural character of the village.

Cultural tradition which is considered having *adiluhung* value will always be used by the community in running their lives (Rahmawati *et a.*, 2018). Rejang Renteng Dance which has religious value since ago is made as guidance in regulating its community behavior. Community in Busung Biu Village believes that every action contradicting to existing norms and values will give bad consequence to their lives.

Obedienceof society towards norms and values can be seen from attitude and way of community in Busung Biu Village perform Rejang Renteng Dance. The community attitude who obey and be discipline to regulations, values, and norms shows that community in that village considers that their ancestor's heritage is still be able to adjust with the present situation. They do not refuse the influence of modernism, but on the other hand, they still stand with existing tradition and culture. Flexibility of social system and community culture in Busung Biu Village make them still live in the village until now including the existence of Rejang Renteng Dance.

CONCLUSION

Based on the above explanation, it can be concluded that Rejang Renteng Dance is a ceremonial dance shown in form of playless dance by 25 male and female dancers aged 7-10 years old accompanied by Gong Kebyargamelan.

Rejang Renteng dance is presented with a performance structure: (a) the purification ceremony of dancers by performing joint prayers at Pura Dalem at that village; (b) surround *pelinggih Pura Dalem*; (c) asking blessings by doing

praying together at *Pura Dalem* again. Rejang Renteng dance is built from the motion of *ngembat*, that is the right and left hand movements are straightened to the side, *ngenjet* the movement of body up and down, *ngileg* as the movement pushes the head to the right and left. The dancers walk side by side around the *palinggih* as the symbol of binding, unifying and purifying the *Bhuawa Agung*.

Up to present, the local community still maintains Rejang Renteng Dance because it is considered having religious meaning, social meaning, and local culture meaning for local society. The belief strength of community in Busung Biu Village towards myth about life essence that makes Rejang Renteng Dance is still maintained until now.

References

- Hickey-Moody, Anna, and Tara Page. Arts, Pedagogy and Cultural Resistance: New Materialisms. London, Rowman & Littlefield International, (2015).
- Joselit, David. After Art. Princeton, NJ, Princeton University Press, (2013).
- Kariani, Kadek. Tari Rejang Renteng di Desa Busung Biu, Buleleng (The Final Bachelor Essay). Denpasar, ISI, (2014).
- Pradana, Gede Yoga Kharisma and Pantiyasa, Wayan. 2018. Makotek As A Tourist Attraction In Munggu Village, Bali, Proceeding 2nd International on Tourism, Gastronomy and Tourist Destination Conference, Jakarta: Trisakti, (2018).
- Pradana, Gede Yoga Kharisma and Parwati, Shanty Muni, (2017b). Local Wisdom Based Spa Tourism in Ubud Village of Bali, Indonesia, *Russian Journal of Agricultural and Socio-Economic Sciences*, 8(68): 188-196,
- Pradana, Gede Yoga Kharisma *et. al.* (2016). Religious Ideology of The Tradition of Makotek In The Era of Globalization, *E-Journal of Cultural Studies*, 9 (1): 6-10,
- Pradana, Gede Yoga Kharisma. Deconstruction Powers Of Relations Behind The Shadow Puppet Performance For Tourism In Ubud Village, Bali. Proceeding International Of Collaboration in Globalized World, Denpasar, UNUD, (2017).
- Pradana, Gede Yoga Kharisma. Innovation in Cenk Blonk Performance: A Strategy of Empowering Local Language through Balinese Shadow Puppet, Proceeding International of Empowering Local Language. Denpasar, UNUD, (2018a).
- Pradana, Gede Yoga Kharisma. The Meaning of Makotek Tradition At The Munggu Village On The Global Era, Proceeding International of Bali Hindusim, Tradition and Interreligious Studies Conference. Denpasar, UNHI, (2018b).
- Rahmawati *et.al.* (2018). The Ritual Bayar Saut At Tewang Tampang Village, Payawangan Sub-District, Katingan District of Central Borneo. *Rusian Journal of Agricultural and Socio-Economic Sciences*, 4(76) : 226-237,
- Ruastiti, Ni Made. (2016a). Deconstructing the Ideology Underlining Cak Srikandi Performance on the Context of Tourism in Ubud, Bali. *Global Journal of Engineering Sciences and Research Management*, 11 (25): 53-59,
- Ruastiti, Ni Made. (2016b). Designing the Ederly Janger Dance Model in Tonja Village. *Journal of Mudra, ISI Denpasar*, 31 (3): 378-383,
- Ruastiti, Ni Made. (2016c). Tek-Tok Dance A Balinese Performing Art-Based Tourist Attraction, *International Journal of Science Management & Engineering Research*, 20 (20): 59-63
- Ruastiti, Ni Made. (2017a). Essence Of Rejang Lilit Performing Arts In Mundeh Traditional Village, Tabanan, Bali In Global Era, *RJOAS*, 5 (65) : 139-147,
- Ruastiti, Ni Made. (2017b). Membongkar Makna Pertunjukan Tari Sang Hyang Dedari di Puri Saren Agung Ubud, Bali Pada Era Global, *Mudra Journal, ISI Denpasar*, 32(2): 162-171,
- Shaughnessy, Nicola. Applying Performance: Live Art, Socially Engaged Theatre and Affective Practice, UK, Palgrave Macmillan, (2012).
- Storm, Jessica. "The Medium is the Medium: The Complexities of the Preservation of Rate of Change and Color Series" (unpublished paper, reworked from diss., UCLA MIAS, 2011), (2012).

How to cite this article:

Ni Made Ruastiti. 2018, The Essence of Rejang Renteng performing Art for Community In Busung Biu Village, Buleleng, Bali In Global ERA. *Int J Recent Sci Res.* 9(5), pp. 26933-26937. DOI: <http://dx.doi.org/10.24327/ijrsr.2018.0905.2153>
